

AMUSEMENTS

VARIETY

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NEW YORK CITY, WEDNESDAY, APRIL 1, 1925

64 PAGES

OIL MILLIONS IN PICTURES

SOCIETY AMATEURS WORK CHEAP IN "DUNCE BOY" FOR ART THEATRE

Financial Promotion Along New Lines 'Gives Recruits \$1 as Salary for Every \$800 Taken In at Box Office—Also Bought Stock

Perhaps the oddest scheme of financial promotion for production that has cropped up in New York is being used by the Art Theatre, Inc., one of the new producing groups, which offers "The Dunce Boy" at Daly's 63d Street. Those players who bought stock in the company are reported to have invested under the plan whereby they will accept one dollar out of every \$800 taken in at the box office. That is to be in lieu of salary. It is explained that the several players who bought stock on that basis are not professionals but re-

(Continued on page 44)

1ST NON-EQUITY SHOW IN N. Y. FLOPS

"Terrible Turk" Is Applied to Gus Hill's "Bringing Up Father"

"Bringing Up Father in Ireland," the first cartoon-play to reach Broadway, is the first, completely non-Equity attraction to play New York in five years. Prior to this season when there was no requirement as to Equity players, not one production appeared, but had a few and generally a preponderant percentage of non-Equity players.

(Continued on page 8)

FRIARS' \$46,000 AFFAIR

Without accurate figures obtainable it was estimated yesterday at the Friars by committee members that the Friars' Frolic Sunday night at the Manhattan realized, gross, over \$46,000. The net could not be figured.

At the net scale the amount for tickets was around \$12,000. Premiums (paid by Friars only) ran to about \$23,000 and \$11,000 was represented by the souvenir program. It was the most successful Frolic ever presented under the auspices of the Friars.

\$1,600 FOR 'ABIE' IN ONE-NIGHTER

\$15,000 Weekly on Run at Milwaukee

Chicago, March 31. "Abie's Irish Rose" is now in its ninth week at the Garrick, Milwaukee. Up to the eighth week it grossed better than \$15,000 weekly. Another company playing territory further west has been registering phenomenal intakes, doing \$5,000 on a four-day engagement at Dubuque, with conditions against (Continued on page 9)

HOOVER CHECKING UP ON WAVE LENGTHS

Personally Listening In to Help Solve Radio Problem on Average Set

Varisty Bureau, Washington, March 31. The Secretary of Commerce has been endeavoring for months to solve the problems of the broadcasters. The entire department has been to a great degree concentrating on this task. Results along several lines, such as interference and stations sticking to their own wave lengths, have been nil to date. Now Mr. Hoover has become a (Continued on page 54)

COLORED HAIRDRESSER DIES

Los Angeles, March 31. Hattie Tabourne, negress, and official hairdresser to feminine stars of Famous Players-Lasky, died here March 30, following an operation for cancer. The deceased was under a long term contract with the film concern. She is credited with having conceived the Gloria Swanson and Pola Negri headsets.

JOHN PRATT, JR. GIVEN STOCK BY FATHER

John T. Pratt, Sr., Vice-President of Standard Oil, Financing Producers Distributing Corp. Through Motion Picture Capital Company—Recent Merger Following Combine of P. D. C. With Cecil De Mille—Young Pratt's 21st Birthday Brings Present—Junior May Visit Hollywood to Study Film Industry—If Liking It, More Pratt Money

\$150,000 WEEKLY

Los Angeles, March 31. John T. Pratt, Jr., has just reached his 21st birthday. As a present, his father, vice president of the Standard Oil Company, has given the boy a block of stock in the Motion Picture Capital Company. (Continued on page 33)

BIG NICK—BIG BOY; BIG EATER—BIG FLOP

Empire, Providence, Advertised Recklessly—"Wine" Mentioned

Providence, March 31. The Empire (Columbia) copied front page space in all the afternoon dailies when the police notified Manager Sam Rice he must change the billing on "Big Nick," local champion eater, ballhoosed as an added attraction.

Posters and newspaper notices announced that Nick, 600-pounder, who has been getting publicity in the dailies and in the news reels recently, would assimilate 10 pounds of spaghetti, some 51 frankfurters (Continued on page 44)

RADIO EXPLOITATION STOPPED AFTER FULL YEAR OF TESTING

Emery Houses in Providence Try Every Angle—"No Draw" They Say—"Weekly Frolic" Valueless to Theatres—Questionnaire Tried

LAMBS UPSET OVER WOMEN

Whether or No They Shall Appear in Gambol

The Lambs Club is agitated over the threatened breach of tradition which is that no woman may appear in a Lamb's Gambol, either in private or public. It all came about through a novelty moving picture stunt worked out by Thomas Meighan and designed for the Gambol, dated for April 26 at the Metropolitan opera house. Monday (Continued on page 44)

BILLING FOR 'GIRL SHOW' BRINGS CENSORING BILL

Cedar Rapids' Council Adopts Measure—Covers Amusements and Paper

Cedar Rapids, Ia., March 31. The city council has passed a drastic ordinance allowing them to censor not only all theatrical advertising matter but all pictures, vaudeville and spoken drama as well. Advance matter for "Flashes From the Great White Way" brought protests from women's clubs, church organizations and other groups which sought to prevent the show being presented. After seeing the show—and many saw it—the reformers breathed (Continued on page 44)

Actors Smoke-Exempt

Pasadena, Cal., March 31. Pasadena has a law just passed making it unlawful to smoke in theatres, theatre dressing rooms, buses, street cars and furnace rooms. Actors playing on the stage are exempt. They are the only exception.

Providence, March 31. Radio exploitation of picture attractions current in houses controlled by the Emery interests here was dropped last week after a year's extensive trial.

"We have found that radio advertising is 'no draw' as far as our houses are concerned," the Emery people state.

For the past year, WEAN, the Shapard store station, has been putting a weekly "frolic" on the air, direct from the stage of the Emery Majestic theatre, after the regular show Wednesday evenings. (Continued on page 44)

'FREE & EQUAL' 10-YR.-OLD FILM AT N. Y. HIP

A. H. Woods' Race Picture to Be Finally Shown

A. H. Woods' film, "Free and Equal," made about 16 years ago, and which the theatrical producer has held for the entire length of time, is finally to be shown in New York. Arrangements have been completed whereby the picture will go into the New York Hippodrome following the regular vaudeville season there, for an extended run. The picture was originally a production made under the supervision of Thomas H. Ince, directed by R. William Neill. It was completed shortly after D. W. Griffith finished "The Birth of a Nation." This story as the title indicates deals with (Continued on page 44)

COSTUMES

GOWNS—UNIFORMS
FOR EVERYBODY WHO IS ANYBODY
ON THE STAGE OR SCREEN EXCLUSIVE
DESIGNS BY LEADING STYLE CREATORS
BROOKS 1437 BROADWAY
ALSO 15000 COSTUMES TO RENT

LONDON CAPACITIES AND GROSSES LISTED; ONLY TWO \$30,000 WEEKS POSSIBLE

Hippodrome and Palladium Outstanding, but Can Only Reach That Figure by Doing Two Shows Daily—London Box Offices Limited—Few Big Productions Have Chance—41 Legitimate Theatres Can Seat Around 55,410

London, March 24. From time to time there are rumors of the coming to London of New York productions of more or less magnitude. However, it may be accepted as reasonably certain that there is small likelihood of such shows ever being brought to this country, for the reason that it would be impossible for such expensive productions to live on the limited box office takings in this British metropolis.

The only possibility of a \$30,000 week would be either at the Hippodrome or Palladium, and that would necessitate practically capacity audiences at every performance, and, at the least, they are difficult to attain it may be readily accounted as to the why and wherefore of extravagant producers such as C. R. Cochran and Albert de Courville being driven to the Broadway circuit. American managers who contemplate a British invasion at any time with their native successes may glean some possibly interesting information by looking over the figures here, which set down regarding the seating and money capacities of London theatres. Accuracy, as far as possible, has been adhered to in giving these figures and, at the least, they are approximate with little variation either way.

Table of Theatres
The key to the listing is the theatre, seating capacity, possible gross per performance, exclusive of the entertainment tax and price each which grosses are based upon:

Adelphi—1,800; \$1,250 at 10s. 6d. top scale.	Princess—2,000; \$2,500 at 12s. 6d. Queens—1,120; \$1,750 at 10s. 6d. Royalty—451; \$1,700 at 12s. 6d. St. James—1,205; \$1,500 at 10s. 6d. (Large gallery).
St. Martin's—800; \$1,250 at 10s. 6d. Savoy—988; \$1,350 at 10s. 6d. Shaftsbury—1,190; \$1,400 at 12s. 6d.	Strand—1,210; \$1,750 at 10s. 6d. Vaudeville—748; \$1,000 at 12s. 6d. Winter Garden—2,000; \$2,500 at 12s. 6d.
Wyndham—950; \$1,250 at 10s. 6d. Considering "Pit"	

These figures vary with the amount of business done. In almost every London theatre there is a "pit" back of the orchestra stalls, and, as the business is flourishing, especially on Saturday nights, the stalls are moved back and encroached upon the "pit," which makes a material difference.

PRATT BEFORE COURT ON VARIOUS CHARGES

Film Producer's Wife Applies for Maintenance and Law Alleges Fraud

London, March 21. Dorothea Pratt, film producer, who was said to have earned \$15,000 a year and deserted his wife and child, was brought up at Westminster Police Court charged with obtaining money by fraud and false pretense.

Pratt denied the charges and said he was under important contracts which would be jeopardized by the proceedings. He asked for bail, which the police opposed, saying there would be other charges. Eventually, the magistrate fixed bail in two sureties of £50 each.

Pratt asked if he could see his wife as she might help him to raise it. Mrs. Pratt applied for a summons for maintenance a fortnight ago, but the names in the case were mysteriously suppressed in the newspapers. She said she had met him when it was the cause of his divorce, and had lived with him in luxury.

Another musical comedy to finish is "The Street Singer," at the Lyric. It has made money for the Daniel Mayer Co., and enabled that firm to extend their activities to two other

VITERBO IN SPAIN

French Takes Over Mammoth Music Hall at Barcelona.

Barcelona, March 21. Max Viterbo, director of the Cigale (music hall) Paris, and interested in several cabarets, has assumed control of the Olympia here, which is one of the largest music halls in Spain. It has a capacity of 5,000.

The building, which cost 5,000,000 pesetas, can be used as a circus or vaudeville theatre, there also being a mobile tank in the ring available for aquatic shows.

Viterbo proposes producing French revues here for the present.

1924 INCOME TAX LIST OF NAMES 'SHUT OFF'

K. C. Collector Opened Books—Washington Closed Them

Kansas City, March 21. For the past week the books of the internal revenue collector have been open and the local papers have been printing the names of thousands of payers of income tax. Friday the books were suddenly slammed upon with instructions from Washington. It was announced the books should not have been opened to the press and public at this time.

Newman Theatre Co.	\$1,888
Royal Picture Theatre	2,884
Milton H. Field	2,884
Leo Forstman	103
Leo Forstman	91
K. C. Monarch E. B. and G. Theatre Co.	100
Leo W. Shouse	126
Frank J. Newman	126
John King	4
Bennie Allen	262
Leon A. Keller	82
John Brewer	25
John Savage	6
Barney Dubinsky	28
Zack Wheat (Brooklyn B. B. Club)	161
James Zinn	19

LONDON

London, March 21. "Patricia" has been put to sleep at the Strand. She was fairly good when at His Majesty's, but the falling out of Cecily Debenham, and then the transfer to the other house finished it.

Another musical comedy to finish is "The Street Singer," at the Lyric. It has made money for the Daniel Mayer Co., and enabled that firm to extend their activities to two other

theatres, the New Oxford and the Garrick.

R. V. Lucas, the essayist, has written a play, "The Same Star," recently published and none too well received. It is to be done at Leeds Art Theatre, one of the experimental homes of the drama in England.

The Carnegie Trust Fund has put some cash into the coffers of the British Drama League. The result is the buying of books for a new dramatic library to be opened at 3 Adelphi Terrace, with due ceremony and speeches, March 24.

At the conclusion of "Saint Joan," Sybil Thorndike will give up the Regent. It is not the sort of house she wants and negotiations are pending for her to reign at a theatre nearer the center of things.

"Ereodus," adapted from the Bible by Halcott Glover and H. F. Rubenstein, is to be done at Gaiety at Hengler's Circus. The piece is too big to be given in an ordinary theatre and is to be done more upon the lines of a pageant.

Another play on the same lines is "Moses," by Laurence Langer, recently published on this side.

Julia Neilson and Ford Terry are still en route with costume stuff.

\$1,000 for Actors' Fund

The Elks, No. 1, of New York, have donated \$1,000 to the Actors' Fund of America, with the donation made with solicitation from the Fund.

FURORE CAUSED BY WAUDE ACT

Cuban Consul Protests O'Hanlon & Zambuni

London, March 24. A bona-fide diplomatic sensation was caused in London, March 17, when the successful variety creation "A Cabaret in Cuba" was produced by Kathleen O'Hanlon and Theo Zambuni. This is the timetable:

March 17, 3 p. m. Cuban Consul visits Holborn Empire to see the show.

March 17, 2 p. m. Cuban Consul protests to British Foreign Office, admitting that "it is the cleverest entertainment of its kind I have ever seen."

March 18, 10 p. m. Billposters blotting out the words, "In Cuba, in Cuba, in Cuba."

The facts of this mysterious controversy, so suddenly hushed up, are that Raoul Mejer, Cuban Consul, as well as Mr. Mejer, acting Greek minister, were guests of the management on the opening night when O'Hanlon and Zambuni were enthusiastically applauded. Mr. Mejer wrote to the Cuban people, the dressing rooms of these artists and objected with the utmost politeness to the dramatic finish, a murder and a dance of death. He said it misrepresented the Cuban people. O'Hanlon and Zambuni replied that it was merely artistic fantasy and disclaimed any wish to offend the sensibilities of any nation. They also said, "The Cuban in Cuba" had been seen throughout America for two years without any complaint, official or individual, having been made. They also pleaded the difficulty of changing the billing in a city of seven million inhabitants. But the Cuban Consul was obdurate.

Papers "Spread" Story

The next morning the machinery of international relations began to gear. London newspapers were full of the story. Conferences between the principals were held secretly and the rest was silence. Only billposters appeared to put stripes over the word "Cuba." The Holborn Empire had a record week and the act is given with more thrills than ever.

It is the general opinion O'Hanlon and Zambuni acted with dignified modesty in at once agreeing to cut out the word "Cuba" for the British Isles.

But a general observer of things theatrical wonders where this precedent will lead. If diplomats can stop so suddenly reference to their countries, isn't it possible for the Italian Ambassador to bar "Cavalleria Rusticana," the Spanish to choke off "Carmen," and the Danes to kill "Hamlet, Prince of Denmark." They all contain passionate names as does "The Cabaret in Cuba."

But O'Hanlon and Zambuni certainly flattered the diplomatic doves in this town.

Their latest piece of romantic tushery, "The Mariboroughs," by E. P. W. Ryan, is showing for the first time in London at a suburban week stand, the Wimbledon Theatre.

The "Q" theatre at Kew is laboring on the production side. The first English performance of Lennox Robinson's "The Round Table" has been given, and on March 26 comes the first showing here of "Adam and Eve" by the Guy Bolton and George Middleton company.

HOUSE POLICY BY NOYS MME. WALSKA

Interested with de Mare in Champs Elysees and May Go to Court

Paris, March 24. The forthcoming vaudeville enterprise of Rolf de Mare at the Theatre des Champs Elysees, is due to commence about April 1, with the program described as an opera-music hall program.

Rolf de Mare formerly ran the Swedish ballet, and is described as a wealthy Norwegian interested in the theatre and reported as objecting to the house being run as music hall.

De Mare states he has a 12-year lease as director and will run it as he thinks best. Litigation may arise over the ownership.

Andre L. Daven, secretary of the present management, states it is probable Pavlova, Paderewski, Paul Whiteman, Jean Richepin (as producer of the musical comedy section) and Joe Jackson will be among the stars this season.

The opening bill will comprise Derville, in a sketch for two weeks; Robert Godiva, painted, aged 14; Monford and his dancing Tamara Sisters, nieces of Tortajada, famous Spanish dancer; Darowski, and the Hermanow dancers. Another big headline is promised, the name being withheld.

Billy Arnold and his band will discourse during the intervals and Rigo, who conducted the Swedish ballets, will be the musical director.

SAILINGS

April 4 (New York to London) Marion and Martinez Randall (Homeric).
April 4 (New York to Havana) Phil Sabia and band (Hoina).
April 1 (New York to London) Mme. Mercedes de Acosta, Eva La Gallienne, Norman Bel-Geddon, Richard Herndon, Bruno, Walter, George C. Tyler, Mr. and Mrs. Percy Hammond (Maurestania).
May 3 (New York to London) Victoria and her archer, Jack Robbins, Domenico Savino (Leviathan).
April 1 (New York to London) Frank Bernard, Marion Rich, 11 Tiller girls (Meganitic).
April 1 (New York to London) Robert Guinault (Arable).
William Harris, E. Marie W. Hammons (Olympic).
March 26 (London to New York), Desire Ellinger, William Wilson (Homeric).

Animal Act Bill, After Years, Passed in 10 Mins.

London, March 24. The long fight over performing animals is almost at an end. A standing committee of the House of Commons has approved the Performing Animals (No. 2) Bill, introduced by Brigadier Cockerill, which requires the registration of all persons training or exhibiting performing animals and gives the authorities summary power to prohibit any act causing or likely to cause cruelty.

This bill, which has been before Parliament for some years and has been the basis ground of rival factions, was approved in less than 10 minutes and comes into force Jan. 1, 1926. Another bill, for the protection of birds, was approved in five minutes.

The Performing Animals Act does not apply to any animal trained or exhibited for military, sporting or agricultural purposes.

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William Morris, Inc., Selling for Europe April 22

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
LONDON
Director, JOHN TILLER

ARRIVALS

April 1 (New York from London), W. J. Wilson, Desirée Ellinger, Jane Novak (Homeric).

March 27 (London to New York), Arthur Hammerstein, Dorothy Dalton (Berengaria).

GOING EAST

(L. A. to N. Y.) Sam Rork.
(L. A. to N. Y.) Elmer Pearson, William R. Fraser.

(A. to N. Y.) Frank Vincent.
(L. A. to N. Y.) Frank Vincent, Harry Singer.

GOING WEST

(N. Y. to Chicago), U. J. "Sport" Herman and Frank Gassalo.

A Message from Shore or Ship will guarantee a Room at

THE PICCADILLY

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

LILLIE AND LAWRENCE AMERICAN "HARVESTING" SISTER ACTS

Charlot's Revue in Two Performances on Premiers—Unique Midnight Show for Professionals—Terrific Reception—Looks Set—Four Openings—"Sky High" Spectacular but Vulgar—"Tarnish" Well Received—"Adam and Eva" Opens Well

London, March 31.
Andre Charlot put over a dual opening for his introduction of the New York version of "Charlot's Revue," which never has been seen here in its entirety, and established the event as outstanding among last night's four premiers. "Sky High," "Tarnish," and "Adam and Eva" were the others.

The conflict in dates is the cause of Charlot slipping in a midnight performance for his Americanized production at the Prince of Wales, attended by every theatrical celebrity in London. The regular 8:30 performance was enthusiastically received, but the reception accorded the later performance was nothing less than terrific and speeches were to be had for the asking.

Gertrude Lawrence, Beatrice Lillie and Herbert Mundeen are the principals in the latest Charlot's editions, with one of the outstanding bits being the Misses Lillie and Lawrence doing a travesty on American harmonising sister acts.

Both seem to have gained weight since last here and have improved artistically.

Charlot, in a felicitous speech, stated that Miss Lawrence had recently recovered from a serious illness, and Miss Lillie had done the same from a serious one.

This link in the chain of Charlot productions replaces another "Charlot Revue," which left this house Saturday.

"Sky High"

Albert De Courville's "Sky High" made its entrance at the Palladium with George Robey featured. Unanimously praised for its spectacular effects, conceived by Herbert Ward (American), and gorgeous costumes, the presentation was taken to task for its lack of humor. Besides which the comedy scenes were voted by many to be among the rawest ever witnessed here, repeats with vulgarity.

"Tarnish," at the Vaudeville, was well received, and appears to be a certain success. A. Gerville Collins, whose wife, Betty Rose Clark, has the leading role.

"Adam and Eva" is off to a good start at the Kew theatre, tendered a warm reception.

Londoners Suspicious of Griffith's German-Made

London, March 31.
D. W. Griffith's German made film, "Im't Life Wonderful" brought a mild reception upon opening at the Pavilion last night. Indications are that London audiences suspect German propaganda and the picture is unlikely to draw.

"GRAND DUCHESS" TOPPLING

London, March 31.
Distress signals being flung to the breeze by "The Grand Duchess" at the Globe, the rescue work will be undertaken by Noel Coward's "Ten Angels."

The latter piece has been rushed into immediate rehearsal as the box office takings of the "Duchess" continue to be somewhat anemic.

NIOBE FINE AT HOLBORN

London, March 31.
Niobe, topping an exceptionally fine bill at the Holborn Empire, presented a tank act, nicely accepted. A troupe of Spanish dancers has received the stamp of approval from the Coliseum audiences.

THE TILLER DANCING SCHOOLS

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Open for a Limited Number of Pupils
Private Lessons
Classes of 8
Children a Specialty
226 West 72d Street
NEW YORK
Phone: Endicott 813-6
MART REID
Secretary

IMITATING "SISTER ACTS"

'MIRACLE' WITH LADY DIANA IN LONDON

C. B. Cochran Opening Spectacle in April at Manchester

London, March 31.
About March 15 Lady Diana Cooper issued a statement she would appear in a revival of "The Miracle" in April. Nobody, at the time, seemed to know very much about it.

It now becomes known C. B. Cochran is arranging to revive the spectacle, with Lady Diana heading the cast.

The premier is scheduled for Manchester.

Official Summer

Paris, March 31.
Summer will be declared at midnight of April 4 for France, Belgium and Great Britain. The clocks will be advanced one hour.

CHAPLIN MOTHER'S CASE NOT PASSED ON

Secretary Davis Non-Committal—Official History of Matter

Washington, March 31.
Charlie Chaplin's mother is still "tickling" while Secretary of Labor Davis is making up his mind what to do with the case. The final day of the last extension, March 26, has passed and though rumors are much in evidence none could be verified.

One of these was to the effect that the case was being investigated in Los Angeles with an examination of Mrs. Chaplin arranged for, this examination to be the final test before the secretary issued his orders.

Asked concerning this Mr. Davis said he knew nothing of it. To the question as to when the decision would be forthcoming the secretary referred the reporter to "let her had recently visited Billy Sunday, who had asked that the comedian's mother be permitted to remain in the country."

In the letter referred to Mr. Davis stated he was going to consider the case from the "humanitarian standpoint," at the same time, however, keeping in mind the "department's peculiar interests in the case."

"Mrs. Chaplin was admitted," reads the letter, "to this country for treatment under an established practice of the Department of Labor which permits such admission. They are constantly made to enable aliens to receive the benefits of surgical and medical treatment which skill and special conditions here provide, and which nowhere else can be obtained. In this practice we follow not alone the letter but the spirit of our laws."

After negotiations for Mrs. Chaplin's entrance into the United States had continued for two years, Mr. Davis said, the then Secretary of State Colby, on March 3, 1921, cabled her authority in London to call for this country, guaranteeing her admission upon arrival. When the comedian's mother arrived, March 28, 1921, three weeks after Secretary Davis took office under the Republican administration succeeding that of President Wilson, he approved her admission, he said, under the cabled guarantee for a period of one year for treatment.

Since the expiration of the first year, upon representation by physicians that Mrs. Chaplin's condition was continuing to improve, the right to remain in the United States has been extended from year to year.

It is generally believed here that, in view of the fact that the last extension has expired, Secretary Davis will grant still further time to Mrs. Chaplin.

Such interest has been created

PRINCE GEORGE NOW WALES' OPPOSISH

George Meandering Around London's Night Places

London, March 31.
This may be unorthodox but it looks over here as if Prince George is out to give the Prince of Wales, his brother, plenty of opposition while the latter is away visiting South Africa and South America. Last night Prince George visited the Piccadilly cabaret, and, following the entire show, embraced so much over Allison Stanley that he finally persuaded her to sing a few additional songs.

This at 1:30 a. m.

"Bamboula" Splendidly Set; O. K. for Limited Run

London, March 31.
"Bamboula," the much delayed musical, got its belated start at His Majesty's and entranced to a sizeable reception.

The piece is a fine scenic and sartorial production with a conversational book and slightly weak, although pleasing, comedy which needs replenishing and an adequate score.

It is certain of attaining a limited run, but there is some doubt concerning its prolonged success.

SALE'S BAND IN CABARET

London, March 31.
Harry Foster has taken over the amusement management of the Blanchards Club, and as his initial attraction has placed Jimmy Sales' band (English), opening last night. Sales at one time was a musical director at the leading music halls.

"FRASQUITA" AT PRINCES

London, March 31.
Jose Collins, currently touring in "Frasquita," will come to London at that attraction April 13. The piece is to be housed at the Princes.

In the case by mail and personal inquiry that Variety's reporter was closeted in the offices of the Secretary of Labor for close to three hours while the tie on the case was being sought, and then it wasn't found. The "route slip" which checks up all files in the department was found. It had been in practically every departmental official's hands, whom it was apparent had been queried in reference to Charlie's mother.

Mrs. Tinney's Lawyer Reported Satisfied

London, March 31.
A lawyer from New York recently visited a provincial town in search of evidence for divorce on behalf of Mrs. Frank Tinney. He is said to have sailed back well satisfied.

TINNEY'S SHOW CLOSES IN CARDIFF

Following Strike by Company for Part Salary—No Draw in Provinces

London, March 31.
"Sometime" closed at Cardiff Saturday (March 28) in a turmoil. It is the Arthur Hammerstein musical, featuring Frank Tinney, due around Christmas but eventually moved Feb. 5 at the Vaudeville and moved to the road while awaiting a larger capacity house.

The Cardiff controversy started before Saturday's matinee when the company struck for part salaries. The money not forthcoming there was no afternoon performance. A compromise was later accomplished and the night performance given. Then the management decided to close the tour as Tinney had not proven himself a provincial draw. "Sometime" was produced over here by William Wilson who is on his way to America on the "Homeric." The musical had an enthusiastic London opening and looked like a sure hit.

It is not known whether the piece will resume as a West End attraction or not.

DEATHS ABROAD

Paris, March 31.
Pierre de Bouchard, French poet and critic.

Charles Laurent, baritone, died at Toulouse, France.

M. Castelli, Montmartre chansonnier, died suddenly in Paris. He booked for a part in the new opera "P. L. M.," at the Bouffes-Parisiens next month.

Marie Riga, 46, French cafe singer, known as Sidiol, died in destitute circumstances.

Charles Alexandre Ducois, the founder of the Solidarite Theatre, a French stage syndicate years ago, died in Paris.

Hugo Bettauer, Austrian novelist and journalist, was assassinated in Vienna by political enemies.

Moritz Moszkowski, 70, Polish pianist and composer, died in Paris. He was formerly a professor at the Conservatory of Music at Berlin.

CLAIMS FILM MOTHER

Paris, March 31.
A burglar named Jean de Monts, 25, alleging to be the son of Mme. de Monts, picture actress of Los Angeles, was arrested here last week on charges of attempted robbery and assaulting the janitor of a building in the Rue de Florence. The incident was held by the police until the janitor recovered in order to testify.

HYLTON REMAINS AT HOME

London, March 31.
Jack Hylton has renewed his contract with the Piccadilly cabaret for another year. It cancels the proposed American tour over the Keith-Albee circuit of this English dance band.

Wilson Staging "First Kiss" in N. Y.

London, March 31.
William Wilson left on the "Homeric" to produce "The First Kiss" in New York.

TETRAZZINI DID NOT DRAW AFTER RADIO

Agents Blame Broadcast—Night

London, March 31.
Anti-radio factions have been tendered another moral with which to advocate their cause in the recent poor showing of Mme. Tetrazzini's concert at Albert Hall. The singer gave a performance to one-third of a house on March 25 after having broadcast March 19. Other than the disappointing showing is the citing of Tetrazzini's concert in 1922 when, within a few weeks, the diva gave two concerts to capacity audiences at this same hall.

Concert agents claim the broadcasting proved disastrous, whereas the singer, herself, attributes the empty seats to her appearance on a week night instead of a Sunday evening, as she did two years ago, and insufficient press work.

FRENCH FLYING ACE IN PLAY

Rostand's "L'Archange" in Memory of Guynemer

Paris, March 31.
Maurice Rostand has compiled a play in memory of the French flying ace, Guynemer, entitled, "L'Archange," which he has had mounted at the Theatre Sarah Bernhardt. The piece opened moderately and gives indications of attaining but a brief run.

In three acts and a prologue the story concerns the Archangel Saint Michael inspiring a military aviator who joins the heroes of the past after many glorious deeds. The script is sufficiently poetic, but lacks dramatic stability.

Paul Bernhardt plays the role of the modern aviator; Fernand is General Marceau; Max Lory is the brave soldier, "La Tour d'Auvergne" of Napoleon's day, and Mlle. Serviers plays the name part of the Archangel.

INDEX

Of Pages in This Issue	
Miscellaneous	1
Foreign	2-3
Vaudeville	4-9
Burlesque	17
Legitimate	19-26
Sports	27
Pictures	27-38
Picture Reviews	37-38
Presentations	39-44
Film House Reviews	44
Musio	39-44
Radio	39-40
Disk Reviews	44
Band Reviews	44
Cabaret Reviews	44
Editorials	18
Little Theatres	22
Books	44
Stocks	22
Times Square	15
News of the Dailies	18
Opera and Concert	23
Obituary	45-51
Inside Stuff—Legit	25
" " " " " " " "	18
" " " " " " " "	34
" " " " " " " "	44
Obituary	51
Correspondence	52
Letter List	56
Vaudeville Reviews	10-17
Burlesque	17
Billie Next Week	12-13
Circus	46

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FOUR NEW BIG K.-A. HOUSES WITH COMBINATION POLICY

Passing of Big Time Vaudeville Indicated—Only 12 Big Timers Left in East—Six Acts and Pictures Present Public Demand

The passing of big time vaudeville is further seen in the announcement of the Keith-Albee circuit that its four new K.-A. houses about to be constructed at Lexington avenue and 86th street, New York; Flushing, L. I.; Church and 21st streets, Brooklyn, and a 1,000-seater in Jamaica, L. I., with site withheld.

All four houses will play six vaudeville acts and feature pictures. It is the first time the K.-A. circuit has built a large capacity house for other than a big time policy.

L. I. the opinion of showmen in close touch with vaudeville and with the K.-A. executives the six-act and picture policy is the most popular combination at present and is the public's choice.

Big time houses in large cities will continue to give their patrons the current type of vaudeville for a discriminate minority exists in the large cities which will continue to patronize this type of show to the exclusion of all else. But the number of big time houses now in the east, about 15, is considered ample to take care of what remains of the big time clientele.

Thos. W. Lamb is the architect for each.

Twins Did \$38,000 at State; \$43,000 Still Record

The Siamese Twins (Hilton sisters) failed to break Jack Dempsey's house record at Lewis's State, New York, last week, although the twins are credited with a gross close to \$38,000 on the week, against Dempsey's \$43,000.

Dempsey did three shows daily, while the twins and the other acts on the bill did four. The twins' business was considered remarkable, especially during Lent. Dempsey also had the advantage of Election Day, a holiday, when he piled up his record gross.

The State is the first Lewis house in which the Hiltons have appeared in which they have failed to better Dempsey's figures. They have already broken his marks at Newark, Boston, Buffalo and other Lewis houses.

Kajiyama's White Wife Charged with Infidelity

Chicago, March 31.—Tameo Kajiyama, Japanese mental concentrationist, is suing his white wife, May Findell, for divorce, charging infidelity. They were married in 1916 and lived together until last May. The wife at present is in New York.

Kajiyama is the master of several languages and the editor of a weekly journal of psychology known as "The Mentalist." Ben Ehrlich represents him.

Billy Lytell's Finances

Chicago, March 31.—Billy Lytell (of Lytell and Fant) has appealed to Attorney Ben Ehrlich for peace and protection from his creditors. Mr. Ehrlich will persuade the local courts to declare Billy insolvent.

Liabilities of approximately \$4,000 are listed. The principal creditors are Joseph Koletsky, \$1,000, and Bernard Burke, New York, with a slip for \$700.

Lytell claims his assets are nil.

HARRY REICHMAN'S DIVORCE

Harry Reichman, professionally Reichman, who heads the Club Reichman and a vaudeville act, won an interlocutory decree of divorce from Yvonne Reichman. The defendant is a professional, having appeared in pictures and musical comedy.

Mrs. Reichman did not contest the action, which came up before Justice Harry E. Lewis in the Brooklyn (N. Y.) Supreme Court. They were married Dec. 5, 1918, in San Francisco.

Cross-Word Colder— Charades Next?

Boston, March 31.—According to advice from members of book publishing firms here, the cross-word puzzle craze has turned the corner, and apparently about to go the way of Mah Jongg and the rest of the recent-year amusement fads. The decreasing demand for dictionaries is the publishing men's pulse of public desire in this case. The demand has dropped one-third in the past four weeks. That indicates a sudden return to normalcy, but hardly a complete one as yet, since the sale of the platonic non-fiction of Noah Webster, et al., was 400 per cent. above the customary between November last and March present.

In an attempt to revive the flagging interest one big publishing house here is going to issue a reprint of a book of charades first offered to the public in 1894. Charades are short stanzas of verse, usually four or six lines, which enigmatically describe a single word, the reader's problem being to discover the identity of the said word.

Appended to the new volume is a key to the answers, which, according to a note printed on the same page, is not intended to divulge the answers, but to verify the correctness of a guess.

Marrying into Society
Sedano (Brown and Sedano) is engaged to marry Anna Dorsey, Rutherford, N. J., society girl.

MME. SOPH TUCKER'S "ILLNESS" AND BANKRUPTCY MEMORY LAPSE

Two Doctors, Nurse and U. S. Marshal Couldn't Keep Patient Away from Matinee at Palace—Soph's Hectic Time Trying to Forge

Cleveland, March 31.—Madame Sophie Tucker spent a hectic week-end in Cleveland, and after she thought all her troubles over her restaurant failure were at an end, Sophie, who has never been accused of being a sap, tried to use the old proddle and outwit local creditors.

The week started serenely with all of her admirers on hand at the Palace, Sunday night. No process servers were hanging around watching the dough that Soph was bringing it. It looked great for no gray hairs.

Madame lost a bundle of jack when she became interested in the defunct Carleton Terrace here. The eatery blew, Soph left town. It forgot she had given up \$10,000 in notes to Ed Strong and Henry Beckerman, local petitioners. Strong is one of the directors of the State theatre, next door to the Palace.

Miss Tucker was subpoenaed to appear Friday at 8:30 p. m. before Referee in Bankruptcy Carl Friebohn. When the time came her attorney had not arrived from New York so all parties agreed to allow her to appear 9:15 Saturday morning. At 10 a. m. Madame. The United States marshal was sent to the Stalter hotel to bring the witness. When he arrived he found Miss Tucker was ill, attended by two doctors and a nurse. Of a kindly

disposition the Marsh wanted to make sure the patient would not be disturbed by some untimely person, so he placed a chair outside of Madame's door and stood around.

At noon Manager John Rogh of the Palace started to think of the matinee. He got in touch with H. Felsman, attorney for the petitioners, and told him of his afternoon performance which would be worthless without a Tucker.

Ed Strong, whose theatre is next door to the Palace, was appealed to and he said he would not want to injure the big house, even if it was opposition. They reached an agreement whereby Miss Tucker would become well and appear for questioning from noon until 1:30 p. m. time and then go back to be questioned, if not becoming ill again.

Questioned Soph
Attorney Felsman questioned Miss Tucker for eight hours, trying to get her to admit she had gone into bankruptcy before appearing at the Cleveland engagement. Soph stated she had earned \$62,000 in 1924, and that after all expenses were paid she had \$25,000 left. When asked where the balance was, she had a lapse of memory. The lapse hung with her right to the finish. She said she always sent her money to her brother in New York and he invested it for her and never gave her an accounting. She said she did not know what she had or what she was worth.

When asked about jewelry Soph is known to have had, she said she had lost most of it and the rest was stolen. She did not know when where. Also forgot where she bought her jewels and also who had given her any.

Now looks like Tucker will swing from the "Mama" songs to "Forget-Me-Not."

The hearing was continued until Wednesday in New York.

12 MORE "MEDIUMS" SEATED FOR TRIAL

Mis-Trial Claimed for Renner Case—Palace's Asst. Mgr. Spoke to Jurymen

Cleveland, March 31.—Apparently the case of George Renner, arrested here through the efforts of Harry Houdini, will be retried on a technicality. Renner was charged with obtaining money under false pretences, claiming to be a medium. He was found guilty and is now out on bail.

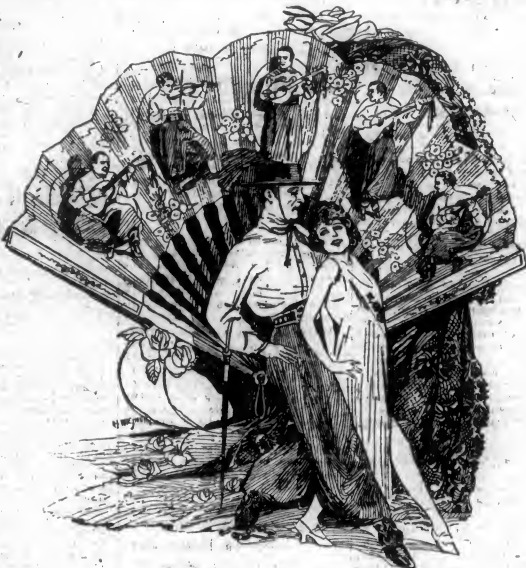
The basis for the retrial was by the attorneys for Renner is the Assistant Manager Hines of the Palace here, while waiting around the courtroom, was introduced to some of the jurymen and a conversation took place. This technicality has been seized upon by Renner's lawyers. The judge has reserved sentence pending the outcome of the new trial, which will likely be followed by trials of 12 other mediums arrested here as frauds.

MARION RAYMOND'S RETURN

Marion Raymond, who retired from the vaudeville stage several years ago after her marriage to Frederick Rolland, non-professional, is planning a return to the stage in new single style. The judge has reserved sentence pending the outcome of the new trial, which will likely be followed by trials of 12 other mediums arrested here as frauds.

POCKET BILLIARD POSSIBILITY

Frank Tabarski, ex-pocket billiard champion and leader of the current tournament, is being offered to the vaudeville bookers by Al Wilton. Tabarski holds the world record for consecutive wins, 36, and is highly regarded to remain in the world's champion from Ralph Greenleaf.



Addison Fowler & Tamara Florenz
accompanied by their
SOUTH AMERICAN TROUBADOURS
HELD OVER A SECOND WEEK AT THE KEITH-ALBEE HIPPODROME,
NEW YORK

The following are excerpts from some newspaper criticisms of FOWLER and TAMARA'S Unusual and Colorful Argentine Program:

VARIETY: "They are as graceful a dance team as has been seen in vaudeville. Their stuff is replete with nuance in many respects from technique to costuming and production. . . . Fowler and Tamara are proved theatrical staples in picture houses and supper clubs, and the Hippodrome presentation leaves nothing wanting for vaudeville."

N. Y. AMERICAN: "Another unusual dance presentation is that of Fowler and Tamara, exponents of the tango in all its varied and diversified forms. They have arranged a beautiful number in which they are assisted by the South American Troubadours."

BILLBOARD: "Fowler and Tamara acquitted themselves after a scintillating fashion."

MORNING TELEGRAPH: "It is my notion that the finest, happiest, most exciting thing that the Hippodrome has done is this week's presentation of Fowler and Tamara with their South American Troubadours."

N. Y. STAR: "An artistic offering that deserves special mention for the splendid manner in which it closed a speedy program."

VAUDEVILLE STORIES

PERCENTAGE AND SALARY FOR "NAMES"

Observers on Both Sides See Line-up of Different Fields Next Season—Some Territory in Understanding About Increasing Salary—Exhibitors Must Have Added Attractions—Each Side With Shortage of Bookers Thoroughly Familiar With Both—Chance for "Headliners" to Test Drawing Power in Picture Houses

GILDA GRAY'S \$4,200

A revolution in amusements affecting vaudeville and pictures alike is surely under way. The picture theatres playing attractions are looking for the reason for a complete about face on the part of such vaudeville headliners who are sure fire box office drawing cards and have sufficient faith in themselves at the box office to be willing to gamble on their drawing powers with the exhibitors running the bigger picture houses.

That is the consensus of opinion of those who have watched vaudeville theatres and picture houses this season.

Agents of vaudeville have kept their eyes focused on the changes occurring in the picture houses. They feel that they are losing a lot of money through a number of their attractions going over to the picture field. Several are reported operating under subterfuge in placing some vaudeville cards in the picture houses.

In several territories where one chain or another of the picture theatres is aligned with either the Keith or the Orpheum vaudeville interests there seemingly is an understanding the picture houses are not to outbid vaudeville for the services of any headliner from the latter field. In two instances because of this, opposite chains of picture theatres have obtained the names to contracts of standard vaudeville turns. In these instances, however, the contracts have been made on a straight salary basis with the ante anywhere from \$500 to \$500 over the regular vaudeville figure.

The case of Gilda Gray is proving something entirely different. Last year, during the four weeks before Christmas, the former Ziegfeld "Polles" star played picture theatres after a misunderstanding with the Keith office. Keith's originally offered her \$2,000 when she asked for \$2,500. Later they jumped the offer to \$2,250, but instead of accepting it she took \$3,500 for a week at the Alhambra, Milwaukee, doing so well she was held over for a second week, playing on a percentage basis, during which she topped the original \$3,500 figure for her share. The next two weeks of booking that followed were in big picture houses controlled by Marcus Loew and here she again was on a flat salary.

\$4,200 for Gilda Gray

When Miss Gray finished her Florida season she negotiated a contract with the Famous Players theatres to play them on a percentage of the profits over the operating cost of the houses. The percentage runs in the neighborhood of 66 per cent. of the average, and her first week in Atlanta saw the star draw down \$4,200 for her end. In Memphis, at the Palace, last week, the receipts went to \$11,287, and Gilda's share was \$1,490.

An idea that the Keith executives (Continued on page 8.)

HARRY PEASE JAILED FOR ALIMONY LAXITY

Songwriter—Vaudevillian Released When \$457 Arrears Is Paid

Syracuse, March 31. "Why Doesn't the Alimony Club Get New Rooms?" may be the title of Harry Pease's next song bit inspired by 17 hours in jail in Syracuse. Pease is back in vaudeville today, doing his stuff with his partners, Eddie Nelson and Ora Dawson. Pease was arrested after the act had completed its engagement at the Temple here on a warrant entered by a White Plains justice because he was \$457 behind in alimony payments to Mrs. Louise Pease. He borrowed the money from his partner, and Charles Edward Long, attorney representing Mrs. Pease, and Richard P. Byrne, retained by Pease, stipulated to set aside the order of arrest. Mrs. Pease has also instituted action for \$100 a month alimony and \$1,000 counsel fees, but an adjournment until June was agreed upon.

ACT 'WALKS OUT' WHEN TALK STOPPED

Tacoma's Pantages Mgr. Objected to N. V. A. Propaganda

Tacoma, Wash., March 31. Noodles Fagan walked out of the Pantages bill last week when the resident manager informed him he could not talk at different clubs or other places in the interests of the National Vaudeville Artists. Upon Fagan leaving here, he took a train for Los Angeles.

Noodles Fagan has been known as a "pet act" on the Pantages circuit, and has been reported as often advising Alexander Pantages on the operation of his circuit. Pantages is known to have been very friendly with Fagan.

It seems unlikely that a Pantages house manager would have taken personal authority to stop an artist propagandizing for the N. V. A. without instructions from higher up.

FINAL "UNIT" ACT RETURNS

Moran and Wiser Last Shubert Act To Be Booked By K-A Circuit

Moran and Wiser will return to America via San Francisco from Australia June 7. They have been routed by the eastern Keith-Albee circuit and will probably accept an Orpheum tour to bring them east. This team is the last of the Shubert unit acts to return to the K-A circuit. Following the dissolution of the unit circuit they played independent vaudeville and burlesque for one season.

Yvette Rugel at Met?

Yvette Rugel, formerly a vaudeville and also in musical comedy, and at present featured with Harry Richman's cabaret show (Club Richman), has been signed for five years by the Metropolitan opera. At least an announcement to that effect is being made by Richman at the Hippodrome, where his club show is this week.

Richman stated Miss Rugel would first appear in Paris opera last summer before the Met date. Grace Moore, of the "Comic Box Revue," is similarly announced.

JOB IN CHICAGO MAYBE FOR SIR JOS.

Chance for Titled Entertainer Who Gave Atmosphere to Kelly's Stables

Chicago, March 31. Chicago has heard about Sir Joseph Ginsburg. Willie Howard's rubber stamp, stumbling between the Bronx and Newark, looking for a job.

Sir Jos. might still be welcomed in Chicago if he came in at night and didn't remain too long. It would not be the first time Chi got a load of Ginsburg. For about six weeks Sir Jos. supplied the atmosphere at Bert Kelly's Stable. Kelly's Stable is a cabaret set within a barn. Downstairs are the stables and the upper or dance floor formerly had been the hayloft. In remodelling the dump Mr. Kelly cleaned it so far that the atmosphere of a stable was lost, although everything else suggesting a livery was still there.

This was about the time Sir Joseph blew in and was going along Rush street near where Kelly had landed his hangout. Sir Jos. was arguing with a cop. The entertainer wanted to go to New York and the cop wanted him to go to the North Avenue police station. The policeman was about to win the debate (Continued on page 8.)

DICK WHEELER NOW NAVIGATES RUN CHASER

Former Vaudevillian, Who Was Jailed for Beating Up English Officer, Commands Vessel

Dick Wheeler, erstwhile vaudeville partner and husband of Kitty Dolan, has left the stage flat for the more exciting and adventurous career of command of a run runner chaser operating around New York City.

Wheeler, among his other adventures, sojourned in a jail in India for six months after an altercation with a British Army officer, Captain Johnson, who was paying obnoxious attention to Miss Dolan. Wheeler gave the captain an artistic lacing in a hand to hand encounter but was arrested when he followed the officer to his barracks and proceeded to sweeten the score by breaking his sword and disarming him.

Snodgrass Doing Big Biz on Radio Rep

Davenport, Ia., March 31. The lowly, inveterate radio fan all winter, are making Harry Snodgrass a national idol out this way. Snodgrass closed a week's stand in the Columbia theatre last week, playing to capacity houses three times a day and turning 'em away on Sunday and Saturday performances.

At Des Moines last week it is claimed the Orpheum set a house record with over 38,000 admissions for 21 performances. The Orpheum is reported to have refunded money for 1,000 tickets "over-sale" for the closing day.

WEBER AND FIELDS EAST

Webster and Fields will tour the eastern Keith-Albee houses at the conclusion of their present Orpheum route, in a new act which will incorporate a condensation of several of their best comedy scenes. Arthur Klein did the booking.

Pan House Bars Act's Variety Display

When playing the Pantages, Los Angeles, on their recent route of the Pan Circuit, Shrier and Fitzsimmons, two-man vaudeville act, were ordered to stop displaying Variety on their prop newstand around which the act is written.

Shrier and Fitzsimmons had used the Variety display all over the Pan Circuit until they played Los Angeles. The display consisted of several Varieties hanging prominently among other periodicals on the stand.

WILLIAM CAINE LOST HIS GAL; \$50,000 PLEASE

Suing Mary Louise Green-Wood for Breach of Promise

Los Angeles, March 31.

William C. Davidson, known as William Caine, vaudeville actor, has brought suit in the Superior Court to recover \$50,000 from Mary Louise Green-Wood, a Los Angeles divorcee, whom he charges failed to keep her promise to marry him after a wedding date had been set. Mrs. Green-Wood has filed a general denial to the complaint. Davidson's attorneys allege they can introduce 50 letters to prove the acts of the woman injured the name, credit, health and social standing of the actor.

'UKULELE IKE' AT \$1,500 WEEK IN LONDON CLUB

Parody Club Denied Injunction—Going for Six Weeks Abroad

"Ukulele Ike" Cliff Edwards opens July 5 at the Embassy Club, London for six weeks at \$1,500 a week. Edwards' contract with the "Lady Be Good" management expires in June which permits the London engagement arranged by Max Hart.

Edwards' unique hit recordings have caught on sensationally abroad which has increased the value of his name. Edwards incidentally walked out of a \$300-\$400 weekly map because of his style of vocalization.

The injunction suit started by the Parody Restaurant, Inc., against Edwards was decided in his favor Monday when Justice Erlanger in the New York Supreme Court denied the cafe's motion. Edwards walked out of a \$300-\$400 weekly engagement (on a percentage arrangement) on the plea of ill-health and sore throat caused by the close atmosphere, and created much comment on Broadway because of his action.

Kendler & Goldstein were the attorneys for Edwards.

COMEBACK AT 72

Mme. Catherine Marco, 72-year-old prima donna, recently featured in an old-timers offering, is planning a comeback on her own in a suit called "Late for Rehearsal" in which she will be assisted by four other players.

Rose Wilton Awaits Arrival Rose Wilton (Wilton Sisters) will remain off the stage, according to report until an expected family arrival.

The Wiltons have been laying off for some time. Rose married non-professional some time ago.

JIM THORNTON'S WIFE'S PAST IN COURT

Jim Brings Suit to Annul His Marriage to Josie Palmer

Romance at "Sweet Sixteen" is much more enduring than romance that comes along in life as one approaches 40. That at least is the contention of James Thornton, who 20 years ago wrote "I Love You As I Loved You" when he wrote "Sweet Sixteen," which he dedicated to his wife, Bonnie Thornton. At that time the Thornton was one of the best-known couples in vaudeville, and "Jim" Thornton was without a peer as a monologist. Since then Bonnie Thornton has passed to the beyond.

For a number of years prior to her death in 1920, Bonnie Thornton conducted a millinery establishment on West 47th street, she having retired from vaudeville about five years previously. She and her husband had been married for about 30 years, and at the time of her death it was stated Bonnie left an estate amounting to about \$50,000.

All Broadway seemed to be of the understanding that Jim was to get the estate. At least that was what was bandied about, and Jim was nightly seen in the Little Green-room, on 48th street, just west of Broadway, which was conducted by Josephine Palmer, a rather buxom lady of middling years, who had at the time as an assistant manager of the restaurant, Elsie Fay.

A few months later there came the story that Jim Thornton had married Josie Palmer. No one was entirely sure, and Jim on various occasions was and wasn't married to her, according to whatever kind of a day it happened to be for Jim.

Now it is all different. One thing is certain, Jim must have married Josie, for he has retained Frederick E. Goldman to obtain an annulment of the ceremony that bound him to her.

The suit was started last week and the papers were served on Mrs. Thornton at 14 West 47th street by William Neale.

In his complaint Thornton alleges that Josie was not the chaste lady she professed to be in the days of the courtship and that at no time until after he married her was he aware that she was other than what she professed to be; likewise, he alleges he did not know any of the facts of her earlier life which since they were married have been brought to his attention, and that it is because of these facts which he has had substantiated that he wants to be freed from the bonds of matrimony.

The papers in the case were filed yesterday, and the case is to be heard in the Supreme Court of New York.

Bonnie Glass' Return

Bonnie Glass, who last danced on Broadway last year at the Palace Royale, is understood to be opening at the Trocadero, New York, the latter part of this week. Miss Glass will have Medrano, previously at the 300 Club, as her dancing partner.

The new combination replaces Cortez and Peggy at the Trocadero.

C. K. Y. Drawing

Clara Kimball Young is credited with jumping the gross \$2,000 above norms upon her three-day vaudeville debut at the State, Jersey City, last week.

The erstwhile picture actress is booked by the Keith-Albee Circuit in the Tom Harrie sketch, "His Adorable Wife."

The Spirit Behind The N. V. A. Drive

B. F. KEITH'S THEATRE
Philadelphia, Pa.

March 19, 1925.

My dear Mr. Albee:—

At a meeting of all executives of the Stanley Company of America and house managers of all vaudeville and motion picture houses in Philadelphia and surrounding towns held this morning, plans were arranged for the N. V. A. drive, which will open in Philadelphia during the week of April 12th. "Abe Sablosky, Frank Buhler and myself addressed the meeting and I can assure you that we have the heartiest co-operation on the part of everyone. Arrangements have been made to make collections in every vaudeville and motion picture house, no matter how small, and we propose to have special features and speakers during N. V. A. week to help the drive.

The big vaudeville show and ball will be held on Tuesday night, April 21st, in the new Elks Clubhouse on North Broad street, the finest clubhouse of its kind in the country and we plan to sell 5,000 tickets at \$1.50 each. We have secured the ballroom at a special price so that the expense will be smaller than last year. Tickets for this ball will be sold at all theatres and in several of the biggest organizations in town, as well as by every member of the general committee. We believe this ball will be the finest we have ever held in this city.

On Wednesday last, Raymond Hitchcock made a wonderful speech about the N. V. A. before 300 members of the Shrine Club, and Sophie Tucker sang and told about the coming drive. The Shriners will, as usual, take a large number of tickets for the ball.

The advertising campaign for the benefits in New York has been started and from the results already obtained we feel confident of making a better showing than last year.

I cannot speak too highly of the support and assistance we are getting from the vaudeville houses connected with the theatre here. Julius Maerbaum has issued orders to all his men to get behind this drive with more zeal than they have ever displayed in anything and we hope to break all records.

Trusting that we will be able to show gratifying results.

Very truly yours,

HARRY T. JORDAN

March 23, 1925.

Nellie Revell, in her weekly column in "Variety" sets forth the sentiment which should inspire every vaudeville manager and artist in the work that is being done by the National Vaudeville Artists' Association.

MISS REVELL SAID:

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 income tax man. We have to, for Caesar is stricter 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 delights an audience, the rhythm and grace that make us so fine a dancer, the sense of fun and humor that enables us to draw laughs would avail us anything were it not for the organization that stands behind us and creates chances for us to use our talents? Of course not. Even the most egotistical will admit that no one can be self-sufficient.

We owe something to the God that gave us those abilities and to the profession that gives us the opportunity to use them. A very great and wise teacher said: "He who gives to the poor, lends to the Lord." We do owe a spiritual income tax and we do not have to go out of our way to the crowded east side or to foreign countries to discover the poor to whom we can pay it. Over at the N. V. A. there is a list of our less fortunate brothers and sisters. Some are in health camps, some in hospitals. Their bread, their happiness, their very life depends on the fund established by this club of yours and theirs. The chance to pay that spiritual assessment is right here at our elbow, for all of us, be we actors, agents, managers or anyone else who earns his living in vaudeville.

We owe a debt of gratitude to God for health and talents, we owe our financial support to the fund that always stands ready to support us and we owe our moral support to the men who have made that fund possible.

And our returns are due this week.

JUDGMENTS

Walter C. Jordan, Burns Bros., \$435.74.
Jane Fridge, Inc., E. R. Studios, Inc., \$432.70.
Ben Horowitz (Ben-Hur Restaurant), John Randles, \$370.74.
John Corti Colony Shops, \$31,351.82.
Harry Collins, Inc., Stern Bros., \$1,669.
Max Mercier, J. Halliday, \$795.90.
Independent Theatre, Inc., A. R. Elliott, et al., \$74.24.
Perry Bradford, J. H. Frank, \$2,667.
Murray W. Garson, Inc., et al., W. I. Rosenfeld, \$27,114.85.
Paul R. Henkel, N. Y. Tel. Co., \$28.61.
Harry Auerbach (Archer), P. M. Treibsch, \$2,408.32.
Sanger & Jordan, Inc., Wm. Mann Co., \$23.10.

INCORPORATIONS

Woodrich Amusement Corp., Brooklyn, picture theatres; capital, \$5,000; directors, Eugene Newman, Albert Le Vain, Fannie Schwartzman, Attorney, Eugene Newman, 118 Nassau street.
Edison Corp., Manhattan, Amusements; capital, \$15,000; directors, Harry Stickel, Julius D. Tobies, Philip D. Shapiro, Attorney, Bernhardt & Chambers, 21 Chambers street.
Forty-sixth Avenue, Inc., Brooklyn, hotels, restaurants, theatre; capital, \$70,000; directors, C. A. Wichter, I. M. Meier, Gertrude Pfeiffer, Attorneys, Corner Bell, Russell & McNulty, 375 Pearl street.
Patterson McNutt, Inc., Manhattan, Theatrical, pictures; capital, 200 shares of stock, no par value; directors, Patterson McNutt, William S. McNutt, Howard Lindsay, Attorneys, O'Brien, Malachuk & Driscoll, Fitzgerald building.
Chester-Pollard Amusement Co., Inc., New York county, Amusement devices; capital, \$25,000; directors, Ernest F. Chester, Frank R. Chester, H. Halmer, Attorney, C. M. Davis, 2 Rector street.
Burr Price, Inc., Manhattan, Newspapers, publications, advertising, pictures, etc.; capital, 200 shares of stock, no par value; directors, Burr Price, George W. Storer, Saba Mills, Attorney, M. L. Lasser, 363 Madison avenue.
Alexander Theatre Enterprises, Inc., Manhattan, Theatres, picture houses; capital, 1,000 shares of stock, no par value; directors, Radcliffe, E. M. Barnes, L. M. H. Attorney, S. F. Hartman, 120 Broadway.

Ganister Corp., New York county, Pictures and theatricals; capital, \$2,000; directors, William Meltzer, Samuel Davis, Benjamin Sidransky, Attorney, Louis Levene, 37 Second avenue.
Allorbest Corp., New York county, Pictures and theatricals; capital, \$2,000; directors, William Meltzer, Benjamin Sidransky, Samuel Davis, Attorney, Louis Levene, 37 Second avenue.
Edmund Goulding, Inc., Manhattan, Pictures, theatres, etc.; capital, 200 shares of stock, no par value; directors, F. E. Holtzmann, R. Goulding, R. H. Reed, Attorney, F. E. Holtzmann, 36 West 44th street.
G. Aermus, Inc., Brooklyn, Theatrical costumes, etc.; capital, \$10,000; directors, Amadeo St. Germain, Elsie St. Germain, Matthew F. Attorney, Jerome J. Licari, 302 Broadway.
Cotton Palace Orchestra, Inc., Manhattan, Capital, \$1,100; directors, J. J. Jones, R. C. Dickenson, E. Trince, Attorney, C. E. Toney, 2513 7th avenue.
Tams-Witmark Music Library, Inc., Manhattan, Operas, musical works, etc.; capital, \$1,000; directors, A. W. Tams, C. M. Tams, S. Aborn, Attorney, Leon Hubner, 253 Broadway.
G. L. Aermus, Inc., Brooklyn, Theatre proprietors; capital, \$10,000; directors, L. B. Frutkin, S. Goldblatt, 150 Broadway.
Benart Pictures, Inc., New York county, Capital, 200 shares of stock, no par value; directors, Henry H. Guttman, H. H. Benedict, Arthur Robitshch, Attorney, Harold M. Goldblatt, 150 Broadway.
Stadium Amusement Co., Inc., New York county, Theatres and amusement; capital, \$5,000; A. S. Beck, Joseph Bickel, S. G. Nissen, Attorney, S. G. Nissen, 2 Rector street.
Italian Family Film Corp., Manhattan, Capital, \$5,000; directors, William Mancuso, S. Casolari, H. Israel, Attorney, D. E. Goldfarb, 268 Broadway.
961 Eighth Avenue, Inc., Manhattan, Real estate, theatricals, picture proprietors; capital, \$10,000; directors, Charles Segal, H. A. Shapiro, Nancy Lesser, Attorney, Monto London, 270 Madison avenue.
Krasner Amusement Co., Inc., Bridgeport, Officers: President, Benjamin Krasner, Denver, Col.

treasurer, Jennie R. Ruttner, Bridgeport; secretary, Martie Ruttner, Bridgeport.
Texas Palestine Theatre Co., Capital \$10,000. E. J. Callahan, S. D. Ray and Mrs. Francis Ray.
NEW ACTS
Tierney and Donnelly (3).
Loring King and Co. (5).
Nitty Three.
Grant Mitchell and Co. (4).
Songs and Kicks (6).
Louise Glaum in "The Web."
Hans Wagner (1).
Charlotte and Lillian.
Warman and Mack.
Gene Winchester and Sammy Rosa.
Irma, Balanus and Milo.
Theodore and Swanson.
Eddie Warth and Pasadena Orchestra with Joe Tenner (12).
George and Ivy Wheeler.
Hynes, Reynolds and Saxton.
Myron Pearl and Co. (4).
Orville and Patti Harold (3).
Wallace and Barton.
Seven Vanity Girls.
Ethel De Witt and William Marviss.
Jutta Valey and Co.
Harry Stanton and Burton Sisters (Ginny and Babe), singing and dancing.
Stone and Morgan in "Jobbing," by Sam Ehrlich.
Caverly and Ward, comedy.
Saxton and Farrel, comedy.
Tate and Kenny, comedy.
Eddie Bussell, road starring in "The Gingham Girl," is returning to vaudeville in a condensed version of the show.
Jack Palmer and Balam sisters.
Sam Howard and Lillian Norwood, new act, by Billy K. Wells.
"The Mithmakers," former musical show, condensed for vaudeville by Herman Levine and Barney Curley.
Lynch, Berry and Dunbar (3).
Aida Look How (3).
Little Lord Hobart (2).
"Cabaret in Paris" (10).
Morgan Davis and Lulu McCoy (2).
Jonis and Five Hawaiians (6).
Austin and Arnold (2).
Duke Nelson and Tim Shea (2).
Blake and Pingitore (2).
Mike Arnold, assisted by Eveline Arnold (3).
Albert Vees and Co. (4).

"Happy Days" (4).
Hilton and Burt (3).
Simon Myers and Kathryn Amy (2).
Dobba, Clark and Ray (3).
Leda Orlova and Josefa Chokova.
Florice Claire and Co. (8), with Barney Atchison and orchestra.
Jerome (3).
"Society Four" (2).
Fremont Benton and Co. (4).
Bagby and Manton.
Frances Starr (4).
Lawrence and McAllister.

ENGAGEMENTS

Maudie Merrill, James Montgomery stock, Syracuse.
Helen Allen, "Liberty Males" stock, St. Louis.
Elsie, Earl and Mound City Blue Blowers, for "The Brown Derby."
De Wolf Hopper, James R. Liddy, Odette Landner, Eva Davenport and Lucylene Hernal for "The Student Prince," Philadelphia company.
Katherine Cornell, Ann Harding, Leslie Howard, A. F. Kaye, Eugene Powers and Gordon Ash for "The Green Hat."
Harry Howell, assistant stage director of "Lady, Be Good."
Thais Lawton, Jane Gray, Alberta Gallatin, Albert Howson and Curtis Cooksey for "Calm."
Margaret Langhorne, for "Louie the 14th."
Molla Bryan Allen and Ernest Lawford for "Ohi Nightingale."
Lou Holtz, Esther Howard, Alexander Gray and Phyllis Cleveland, for "My Fair Lady."
Edwin Maxwell, Eggon Broecker, Sidney Smith, Frank Steffel, Robert Thorne and Herbert Standing, for "Love for Love."
Violet Kemble Cooper, Arthur Lewis and Ernest Rowan for "The Servant in the House" (matinee).
Elsa Peterson, Marguerite Namara, Barbara Maurer, Sara Edwards and Leo Hierapols, for "The Mikado."
Stanley Howlett, Rosalind Fuller, E. J. Bullentine, Walter Abel, David Earle, Alys Reese and Perry Davis, for "Love for Love."
"Cesar and Cleopatra" (Theatre Guild) complete cast: Lionel Atton, Helen Hayes, Albert Bruns, Helen Westley, Schuyler Ladd, Henry Travers, Edmund Elyton, Lawrence Cecil, Maurice McRae.

Teddy Jones, Maurice Cass, George Baxter, Trevor Bland, Leonard Loan and William Griffith.
Shirley Latham and Aline Krone with Billy Dale Co. (vaudeville).
Betty Schuyler and Cecil Summers with "The Night Clerk" (vaudeville).
Eddie Malden with Victor Hyde with "Station X-22" (vaudeville).
Rae Raymond with Louis Love & Co. (vaudeville).
Charles Purcell succeeding James R. Liddy in "Sky High".
Elizabeth Riden and Ramses Wallace, replacing Alma Tell and Harry C. Banister in "Thrills" (in rehearsal).
Frances Goodrich, succeeding Juliette Crosby in "The Show-Off." Miss Crosby after 65 weeks in the show will take a vacation in Europe. Winifred Wellington is to succeed Regina Wallace next week.
MARRIAGES
Lola Bell Waters ("Seven-Eleven") (Columbia Wheel), to Clarence Phillips ("Bombay Girls" Co.), at Poughkeepsie, N. Y., March 21.
Anthony Knilling, actor, to Marjorie Dale, daughter of Alan Dale, dramatic critic of the "New York American," at All Saints Episcopal Church, Bayside, L. I., April 1.
Dr. N. William Stephens, dentist, to Roslyn Goldstein, March 29, in New York. Miss Goldstein is a sister of E. H. Goldstein, treasurer of the Universal Film Co.
Elliot Holt, non professional, to Elizabeth Keene, in New York March 28.
Sigmund Romberg, composer, to Lillian Harris, non professional, in Paterson, N. J., March 28.
Ben J. Huff, Jr., city clerk in Catsburg, Ill., and owner of the Princess theatre of that city, to Mrs. Bess Schleifer, March 24.
Jack Mintz to Miss Rose Levee in Los Angeles, March 24. Mintz is manager of the California Studio in Hollywood and Miss Levee, a producer, has been secretary in the publicity office of Pete Smith.
Cecil Harnack, saxophonist with Glen Oswald's Victor Orchestra, to Helen Selden of Portland, Ore., at Los Angeles, March 30.

ORPHEUM'S BOOKING TIE UP WITH WEST COAST IN CALIF.

Two Weeks Added for Ass'n's Bookings in Far West
—Eventually Increased to Five or Six Weeks—
Bookings from Ass'n's L. A. Office

Los Angeles, March 31.
Orpheum and Western Vaudeville Managers' Association acts will be booked into a number of West Coast theatres through an agreement reached by Marcus Heiman, president of Orpheum Circuit Western Vaudeville Managers' and the West Coast Theatre, Inc. This consummation comes as a result of several months' negotiation.

The Orpheum bookings will be semi-Hillstreet (theatre) and Golden Gate (theatre) five acts to play 14 days in two, three and four days' stand.

The houses designated are at Pasadena, Stockton, Long Beach (new), Glendale (new), Ocean Park (new), and San Bernardino.

The agreement automatically embraces an exclusive tie-up of all towns where no existing contracts are held with other theatres for Orpheum and W. V. M. A.

The deal may eventually take on from 35 to 40 days' road bookings for the association routed out of Los Angeles office.

The West Coast Theatre contract with Ackerman-Harris has nine months to run, but contained a four-month cancellation clause, which was expired and enabled the present agreement to be reached.

The West Coast contract with the Bert Levey Circuit expires April 9. The agreement does not include the Hlp. booked by Levey. This house is controlled exclusively by Adolph Ramlah and not combined with West Coast string.

Booking by July 1
The first Orpheum show is scheduled to play Ocean Park within a few weeks after the new house.

Western Vaudeville is also playing that town in an "opposition" house. The Ass'n. bookings will not get into full swing until August July 1.

With President Heiman, representing Orpheum interests, were Harry Singer, Frank Vincent and Ben Piazza, for West Coast offices, Sol Lesser and Gore Brothers.

Unless other arrangements are made, M. D. Howe, West Coast booker, will make his headquarters in Los Angeles, at the offices here.

Sol Lesser goes east this week, first meeting W. J. Lydiate, Chicago (Ass'n.), and then continuing to New York Orpheum offices on bookings plans.

NEGRO SPIRITUAL VOGUE
Selection of Melodies Becoming A Feature of Numerous Vaude Acts

Negro spirituals have become quite a feature of a number of vaudeville acts and several new acts (colored), now in rehearsal, plan to use the idea.

The "spirituals" have been a big part of all the programs of the leading negro concert singers and travelling organizations. Roland Hayes, famous colored tenor, featured a series of the Hampton Tuskegee singers, in New York last week, received unusual comment upon their "spirituals."

HELD OVER AT HONG KONG
Long Track Sam, now touring Australia, is credited with being the first act held over at the Queens, Hong Kong. Sam played the Queens on his way to Australia. Booked originally for four days he was held over for five additional.

The Oriental after touring through Queensland is playing an engagement at the Tivoli, Sydney. He will return to the United States with a new act this year.

ORPHEUM BOARD MEETING
A meeting of the board of directors of the Orpheum Circuit will be held in Chicago April 7. Marcus Heiman, now on the West Coast, will return to Chicago.

Frank Vincent, Orpheum general manager, will return to New York today after having inspected the West Coast Orpheum houses.

K-A HALTS LOPEZ RADIO LESSONS

Denies Permit for Ether
Lectures—Band Manager Subs

A second attempt of Vincent Lopez to disregard his anti-radio clause while playing the Keith-Albee houses was thwarted last week when the Keith people notified the musician he must not broadcast the first of a series of music lessons which were advertised by Ignatius WOR, Newark.

Following the ultimatum it is reported the radio officials attempted to influence E. F. Albee to permit Lopez to keep faith with his ether public. The Keith official refused and reiterated to the radio people his that time the K-A people told Lopez any further infraction would be considered a violation of his vaudeville contract.

In addition to the regular contract containing the radio clause it is said Lopez's agreement with the K-A Circuit includes a separate agreement by which Lopez binds himself to avoid any radio engagements in any capacity during the life of his vaudeville contract.

Lopez, while playing the Albee, Brooklyn, was reported to have broadcast one night. He denied it to the K-A officials, claiming it was the leader of one of his band units, that time the K-A people told Lopez any further infraction would be considered a violation of his vaudeville contract.

After Lopez had been refused permission to broadcast or explain via the microphone his studio manager, George Beal, took the air and broadcast the first of the series of radio music lessons.

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DOROTHY BERKE
(Premier Ballerina)
and
BORIS PETROFF
(Ballet Master)

Second season, McVicker's, Chicago EXAMINER: "One of the outstanding features of the program this week is the novelty dance interpretation that is being introduced by Boris Petroff and Dorothy Berke."

Not Hattie Darling's Husband; Similarity

Chicago, March 31.
A peculiar similarity of names led to an error in Variety's report last week of the fatal shooting in the lobby of the Palace, with Julius ("Dolly") Weisberg charged with having killed Morris Goldman. Both were laymen.

Varley reported Weisberg as the husband of Hattie Darling, sister of Herman and Sam Timberg.

"Money" ("Dolly") Weisberg, a wholesale dealer of this city, is Miss Darling's husband. He was not connected with nor concerned in the Palace lobby affair.

CLEANING UP CLUB BOOKINGS

Ass'n Banned—Takes In Cabaret Agents

In a desire to drive out those agents and performers who provide so-called entertainment of an immoral and vicious nature, such as "coco" dancing, obscene motion pictures, etc., and stage smokers, banquets and other private affairs, the Entertainment Managers' Association has been formed. April 5 the organization will hold an open meeting at the Claridge hotel, New York, for the purpose of formulating plans to accomplish this ideal.

The legitimate cabaret bookers realize that those among them who stoop to such practices are hurting the entire field. They have invited Judge Robert V. Kinkaid of the Hudson County Court of Common Pleas of New Jersey which has jurisdiction in Union Hill, Jersey City and adjacent territory, to address them.

Judge Kinkaid has presided in many arrest cases in immoral shows performed in Jersey towns and booked out of New York. He will speak on the ethical side of it.

At the Hotel McAlpin, Sunday, the Entertainers of New York, composed of cabaret and club talent, organized and pledged their co-operative in this project. They will undertake to drive out those performers among them who are lax in their entertainment methods. On the theory that without the talent the agents will have nobody to book, it is hoped that much good will be accomplished. The new organization has about 175 members.

Joseph B. Franklin is president of the Entertainment Managers' Association which has 31 members. Jack Cornell is executive secretary.

IND. AGENTS MUST QUIT "JOCKEYING" OF ACTS

Ultimatum Specifies "Slip" Verification Within 24 Hours

Slip verifications on acts penciled in for dates by bookers of independent small-timers will hereafter have to be returned verified within 24 hours, or else their booking will be nil, according to a ruling handed down last week.

Agents who have been in the habit of having acts penciled in several places and jockeying for better money will find themselves out in the cold hereafter unless they give the bookers immediate action.

Before this ultimatum was delivered, agents had been in the habit of accepting slips for acts a week or more in advance, usually accepting a better date did not turn up.

If a more advantageous date did show up, they'd dash into the original booker and tell him the date was because of the act represented having gotten a better break elsewhere.

"You're the very bird I want to see," said Freeman Bernstein, the genius of Times square, throwing a snarl on the ground. "No," said Freeman, as the reporter looked astounded, "I ain't gone nuts. It's my last quarter and I want to hear the ring."

"I want to make a confession," the genius continued. "I'm slipping, kid. There ain't no use beating about, I think I'm through. For three weeks I saw everything I went after but up on me. There ain't a dollar in sight for this baby and I ain't seen but one mug in over two weeks I wanted to go up against."

"Why I'm slipping I'll tell you, but don't tip it off to the mob. I had a guy ripped up for half an hour to buy the hot dog privilege at Grant's tomb. He looked good and didn't say much. Asked sensible questions like how much would it take and how much could he sell. Anything at all that I told him I didn't need money, only wanted him to front for the stand—that I had plenty coin."

"And when I said that the bird turned me out and tried to sell me a block of unit stock in a glue factory he had in mind. It was to turn out a Black and White bottle which could sell in every town and was a get-away before the people found out it wasn't Scotch, he said."

Made Freeman Cry
"Boy, I folded up when he came back on me that way. Me to be taken by a chump for a chump. I had a good cry and says to myself 'Freeman, you're through.'"

"I ain't even got a idea left. Want to do work? You ought to be able to think up some kind of a racket. You don't have to work it yourself. You get the idea and I'll do the work. Anything at all that doesn't call for money to start with."

"A fellow up the street tried to hand me a bloomer, but I eased out. He wanted me to go to a tank town and pose as a bootlegger who had reformed, but had a lot of money to invest, get to the live ones of the burg and then send for him to come out and take them."

"Another fellow that bust my heart. To think he would I would fall for that. I says to him: 'Where do I come in, to admit I'm a bootlegger in a small town and have the local ministers turn me up?'"

"And that bird says: 'Freeman, your mind is growing soft. You say, I've caught you. You ought to be able to think up some kind of a racket. You don't have to work it yourself. You get the idea and I'll do the work. Anything at all that doesn't call for money to start with.'"

"But not me. That's Leavenworth, Bo, and I don't trust anyone but May."

"How about a good advertising man on your paper? Would you consider that reforming? What I've heard of you and your methods of getting business, you're one of the mob, too. Just between us, and I ain't saying a word because there's no coin in it for me, they sent the wrong guy to Atlanta, and I ain't saying it ain't you either, but I ain't saying it is. You know best."

New Suit and Gigs
"I could do that advertising. Give me a suit and a box of cigars and I'll knock them over for you, kid. I know some of the best people and know them right—those fellows who never fall, so I never tried to give them the works. They're me standing in right with them. I ain't seen many of them lately, but I could dig them up."

"And say, kid, I want to call your attention to that racket of the frankfort privilege at Grant's Tomb. That ain't a bad bunch. I ain't looked into it yet, but if you'll stake me out and let me see there and a little chance besides I'll give you a full report tomorrow."

Bime.

HARRY CARROLL FRAMES ACT
Harry Carroll's show, "Pickings," closing at the Wilkes, San Francisco, closed up Carroll and a cast of 17 for an act opening April 17, in San Francisco.

Bernard Hot After Jewish Bway Stars
Sam Bernard enlisted last Thursday's night meeting at the Bijou, New York, of the Jewish Theatrical Guild when he denounced from the stage the apathy toward the Guild evidently held by many of the Jewish stars on Broadway.

"This is their organization and ours" said Mr. Bernard. "Why should they pass it by any more than we do?"

No names were mentioned by Mr. Bernard, but his listeners rapidly visualized a list of Broadway players of prominence and of the Jewish faith who have given but scant attention to the Guild or its welfare.

"I'm not interested," the Guild's present membership is 2,200. George M. Cohan also addressed the Guild meeting Thursday.

At the meeting of the Guild in New York Sunday, April 19, M. F. A. will speak.

On May 19 the Guild will hold its first breakfast, at the Hotel Commodore with men and women attending.

Burton Ford Averted Charge by Marrying
Toronto, March 31.
Burton Ford, alleged vaudeville and musician, facing a serious charge in local police court, has been averted as a result of his marriage to the girl who was the cause of his police entanglement.

The newweds have gone to Warsaw, Ind., Ford's home.

LONDON DOUBLING
Martin and Randall, last at the Silver Slipper cafe, New York, will April 4 will open at the Puccini restaurant, London, April 13.

The dance team is getting \$750 abroad from the cafe and will also double in the muslo halls.

ACTRESSES COMPOSING
Two vaudeville women, Belle Baker and Grace Deagan (Deagan and Mack) have become song-writers. "Pretending" is their first joint work which Miss Baker's husband's firm, Maurice Abrahams, Inc., will publish.

MR. BERNSTEIN FEELS HE IS SLIPPING

Times Square Genius Ran Up Against Stock Salesman

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Toronto, March 31.
Burton Ford, alleged vaudeville and musician, facing a serious charge in local police court, has been averted as a result of his marriage to the girl who was the cause of his police entanglement.

The newweds have gone to Warsaw, Ind., Ford's home.

LONDON DOUBLING
Martin and Randall, last at the Silver Slipper cafe, New York, will April 4 will open at the Puccini restaurant, London, April 13.

The dance team is getting \$750 abroad from the cafe and will also double in the muslo halls.

ACTRESSES COMPOSING
Two vaudeville women, Belle Baker and Grace Deagan (Deagan and Mack) have become song-writers. "Pretending" is their first joint work which Miss Baker's husband's firm, Maurice Abrahams, Inc., will publish.

HARRY CARROLL FRAMES ACT
Harry Carroll's show, "Pickings," closing at the Wilkes, San Francisco, closed up Carroll and a cast of 17 for an act opening April 17, in San Francisco.

Bernard Hot After Jewish Bway Stars
Sam Bernard enlisted last Thursday's night meeting at the Bijou, New York, of the Jewish Theatrical Guild when he denounced from the stage the apathy toward the Guild evidently held by many of the Jewish stars on Broadway.

"This is their organization and ours" said Mr. Bernard. "Why should they pass it by any more than we do?"

No names were mentioned by Mr. Bernard, but his listeners rapidly visualized a list of Broadway players of prominence and of the Jewish faith who have given but scant attention to the Guild or its welfare.

"I'm not interested," the Guild's present membership is 2,200. George M. Cohan also addressed the Guild meeting Thursday.

RIGHT OFF THE DESK

By NELLIE REVELL

It's just my luck that the President's publicity expert didn't get out that story about Mr. Coolidge's efficiency-expert handshake two days sooner. If I had known how it is done, maybe my arm wouldn't be in a sling from grasping the hand of friendship so many times at the Friars' Frolic Sunday evening. But when one can greet so many good friends at the same place and the same time, no price is too high to pay.

Friar Dr. Leo Michel, my social physician, and I were among the earliest to arrive at this, my first Friars' Frolic in eight years. One of my biggest thrills during the evening came when the curtain went up. It was the sight of that well-dressed, healthy and, very individual imbued with that spirit of neighborliness that you used to see in the little church bazaar back home and so rarely seen now. Everyone knew everyone else—or if they didn't they asked Billy Weinberger who they were.

The evening was bound to be a success for me, because the first person I met was Sam H. Harris and after such a start no evening could die on my hands. And there was my very good friend, Abe Levey, with him, looking better than I have ever seen him look before.

There wasn't a dull moment during the evening, or if there was I didn't find it. But I did wait in vain for the one thing I have always associated with the Frolics. That was the famous deed of Cohan and Collier, "Here We Are Together Again."

But with all of the fun, I felt like the shepherd with the ninety-and-nine sheep. I was worried about the hundredth. Eddie Cantor was missing and a Frolic doesn't mean natural without him. And I would have loved to see our beloved Silvio Helt at one of the pianos in the song-writers' scene.

In past years I have listened to many announcers, radio announcers, train announcers, Balliffs of the vaudeville stage, announcers of every age, color and previous condition of servitude. But, just as the Friars are and have the best of everything, they have the best announcer I have ever heard in Julius Tannen. He is everything an announcer should be and a lot that most of them are not. I salute you, Mr. Tannen!

The latest Paris style reports have it that women are going to wear knee length dresses next year. And that stockings are going to be rolled below the knees. And that knoses, therefore, are going to receive pitiless publicity. Dame Fashion is certainly playing a rotten trick on me.

In these days when "A Little dress here and there, is relished by the sex called fair," it seems a far cry back to the days when women wore everything but the mattresses on the old four-poster. They had hip pads, rods for their backs and all sorts of pads, corsets, etc., etc. At present Kipling's savage lady who wore nothing much before and about 'art of that kind, would look like an Eskimo maiden compared to the modern flapper. Yet, despite that they wear next to nothing and not much next to that. It takes them just as long, according to Herb Stinson, to get ready to go any place.

And when a woman wants to go shopping for wearing apparel today she heads for the drug store. If the present trend in women and in drug stores continues we soon won't have need for any emporium but drug stores.

When these short skirts do arrive all our girls are going to look like the Scotch Highland regiments that earned fame in the last war as the "Ladies From Hell." The only way we'll be able to tell them apart is by remembering that the Scotch blow on pipes and the girls smoke them.

A news story relates that a Manhattan concern is using the 'phone company for \$25,000 because its number was left out of the directory. The telephone company ought to beat that suit easily on the ground that if the number had been in the book the operator would have given the wrong number anyway. At that things are going from bad to worse. It seems to be that you couldn't get a number on the wire; and now you can't even get it in the book.

The Methodists, I notice, have just decided to accept women preachers. They are a bit late. The rest of the world has been accepting women as preachers ever since Adam gave Adam the sermon on "An apple a day keeps the doctor away."

"Woman is operated on aboard Transatlantic liner," I see in the headlines. The steamship companies these days will do almost anything to certain passengers on the trip across. Steamship travel isn't safe for us women any more, though, for they can do anything to you aboard the liners from marrying you—Page Nora Bayes—to subtracting your appendix. It's as dangerous to take a trip abroad as it would be to try to start a mah jong game at the New York Bridge Whist Club.

Speaking of the Chinese game, it was one I didn't learn and whose meteoric fortunes I didn't follow. But I feel pretty sure it must be the "late lamented" by this time for recently while out on 47th street I passed a second-hand book-store and saw 17 volumes on "How to Play Mah Jong" on the table which is placarded "Four choice for ten cents."

A clothing advertisement speaks of "The topcoat that stays put." The only topcoat that stays put that I know of is one that you don't hang up in a restaurant.

The city fathers of New York are contemplating using inmate labor to build addition to the Bikers Island Prison. All I've got to say is that if the prison roster is lacking in bricklayers or plasterers, then bricklayers and plasterers had better watch their step.

Perhaps the New York Cathedral was meant to be a "Church for All People" only as far as the building fund campaign went, but I can't help believing that we aren't so far from the Brotherhood of Man just the same. The other night George M. Cohan, who is one of the charter members and loyal pillars of the Catholic Actors' Guild, put in several hours aiding the Jewish Actors' Guild in their drive to raise a fund.

And the very next morning I read that a Jewish prisoner in the Tombs had been working for weeks decorating the Catholic chapel in the prison. It was a task assumed voluntarily and the prisoners who seek to lay aside the weight of their sins in that small and consecrated room on the third tier of the steel-barred cells have the spirit of brotherly love to further sanctify their prayers and aspirations.

The more one hears of such things the easier it is to realize that religion is not in churches but in human hearts.

Only 2 Divorces

Chicago, March 31.

Ben Ehrlich has secured decrees of divorce from the Hon. Judge Michael J. Connelley for his wife, Emma Rosa, and for Annamayo Fernstermaker against Harold V. Fernstermaker.

Desertion alleged in both instances.

ACTING FOR A. & H. IN CHI.

Chicago, March 31.

G. W. Radcliffe, formerly manager of the Loew Anniversary show at Ackerman & Harris, is in Chicago. It is understood Mr. Radcliffe will supervise the organizing and booking of the A. & H. road shows out of Chicago. He will co-operate with the Schollman Brothers.

VAUDE VS. FILMS

(Continued from page 5)

are aware of the situation is shown in the fact that Grace Lee has been without vaudeville time since she played the Fox, Philadelphia, about five weeks ago, until the present week when she was booked into the Davis, Pittsburgh, as co-headliner with Tural. Miss Lee is asking \$2,500 for picture time.

In Chicago, Lubliner and Trint are said to have secured a contract with Dorothy Jardon for four weeks at \$1,750 a week. Previously she was to play the Fox, Philadelphia, at \$1,500, also at the Fox house.

It is in Chicago that the second working arrangement between a picture house chain and a vaudeville circuit is reported. Balaban and Katz and the Orpheum are said to be working together there through the association. Miss Jardon's vaudeville salary is said to be \$1,250. None of the regular affiliated circuits would top her regular vaudeville salary for picture engagements. Jerry Cargill is said to have been made the personal representative of the prime donna, as far as picture house engagements are concerned. Her Chicago time is to open on April 27, according to the present arrangements.

In vaudeville it would be hard to figure any great number of names that could go out on a straight percentage proposition.

The picture chain managements understand that they are up against it, and must have added attractions. Only lately several executives of a western chain started after an eastern vaudeville connection they have since obtained with certain restrictions.

With the advent of the fall, it seems almost a certainty that there will be a line-up of picture houses that will be actively bidding for vaudeville names that will stand up at the box office, not only topping vaudeville salaries, but open to percentage propositions that will enable those believing they have real box office draft to make the test.

Both Sides Uninformed

One of the troubles that seem to face the successful operation of any large sized booking organization for a circuit of picture houses is that none of those in the vaudeville bookings are acquainted with the requirements of the picture houses and likewise there doesn't seem to be anyone in the picture house management and sufficiently conversant with vaudeville conditions to be able to see past the real big names for material that could be set up to active box office assets for the picture houses.

A sporadic effort to establish "booking routes" on picture circuits for "flash acts" is still in the attempt. To date there has been no solidified booking agreement reached. Many exhibitors have talked over this phase and several agents have gone after a long and consecutive route with picture houses, but all of the bookings have been single instances, with other

submissions by the agents being obliged to go through a similar process.

Exhibitors dislike to believe anything but the box office reports. They prefer to wait until an added attraction has proven itself in the other fellow's house before taking it on, although knowing a latter booking may carry with it an increase of the first picture house salary.

SIR JOE IN CHI?

(Continued from page 5)

when Bert Kelly, himself, passed on the other side of the street.

Kelly Got a Whiff

Mr. Kelly got a whiff, said that must be Sir Joseph Ginsburg and hastened to his assistance. Mr. Kelly assured the cop Sir Joe would never become a charge upon Cook County, telling the officer he had a spot all picked for him.

Sir Joe immediately started to work at Kelly's Stable, billed as "The Atmosphere" at \$25 a week with the understanding Sir Joe was never to take a Turkish bath while he remained in the house. Besides his weekly salary, Sir Joe was allowed a meal a day in one of the stalls. This was cut off when the management discovered Sir Joe started his meal at 11 a. m. never stopping until his time to appear for his first romp at 11 p. m.

Sir Joe's Turn

Sir Joseph Ginsburg's first turn was to neigh like a horse and laugh, then getting over the gag. "That's a horse laugh." Somehow Sir Joe never reached his rag line. Whenever he neighed the liners in the restaurant all jumped, thinking an automobile had gotten in somehow. When a complaint came from the neighbors about the neighing late at night Mr. Kelly deleted that portion of Sir Joe's program and allowed him to give his imitation of Sir Harry Lauder with improvements.

Even in those days Sir Joe, accused John McCormack, Jr., of crabbing his horse laugh and called it professional jealousy. Later Mr. Kelly cut down Sir Joe's act until he only appeared on the dance floor, removed his hat and said: "Tm Atmosphere."

Fired Atmosphere

The first evening a tuxedoed party entered Kelly's Stable Atmosphere was fired. The party objected to Sir Joe, saying they didn't want so much atmosphere. After Sir Joe left Mr. Kelly had the place fumigated, dressed it up and called it The Studio. Business felt off, however, and once again it became Kelly's Stable.

With the renaming the Kelly crowd missed Sir Joe. The place neither looked, sounded nor smelled the same.

Which leaves open a job here for Sir Joe. If he can make it before Labor Day. With "Atmosphere" cheaper now that John J. McCormack, Jr., is looking for dates, Sir Joe can get about \$20 weekly from Mr. Kelly, but can't wear his medals, talk about Willie Howard, sing anything but ballads, and must

guarantee not to flirt, on or off. Mr. Kelly says if Sir Joseph doesn't want the job he'll take John J. McCormack, Jr., but won't stand for Mr. McCormack, Jr., carrying a side line. Mr. McCormack, Jr., can have \$25 weekly. Mr. Kelly states the highest salary for Sir Joe, Jr., is not a knock at Sir Joseph Ginsburg's professional standing—merely that Mr. McCormack, Jr., is fresher "atmosphere."

NON-EQUITY SHOW

(Continued from page 1)

centage of Equity players in the road.

With two managerial factions as now, independent producers must engage all Equity people, while the Managers' Protective Association must have at least 80 per cent. Equity casts. The virtual passing of the Actors' Fidelity League since last summer virtually nullifies 50 per cent. plan so far as Broadway productions go.

The cast for "Father" is said to have been recruited from vaudeville and burlesque. There are at people in the company, the cast holding 10 players, with the chorists numbering 22.

Inquiry at Equity resulted in the latter, stating it was not interested in attempting to have the "Father" cast join the association, and there will be no interference. No action asked from the stage hands or musicians' union.

Gus Hill is understood to control "Father," which opened Monday at the Lyric, with the admission scale at \$1.75 to \$10 and tickets in the cutters before the show opened. The Lyric is one of the oldest theatres on 42nd street, and has been principally devoted to pictures for the past six years.

Preview of the performance in this issue says it's the "most terrible, turk" that ever hit Broadway of any other place, giving it the short-run record for 42nd street. Mentioning the fun spots, the reviewer says that a scene marked in Ireland had a back drop of Atlantic City.

The Hill people alleged this show was especially cast for the "New York opening" with a better company than any of the "Father" road shows.

BOWERS' SHOW AS ACT

Fred V. Bowers is planning to invade vaudeville with a tabloid edition of his ill fated road show, "The Atmosphere," which he stranded several weeks ago.

The vaude edition is in several scenes, enlists a cast of nine people and will show for the K-A circuit at a small house the last half of this week.

HOUSES OPENING

The new Gramatan, pictures, at Mt. Vernon, N. Y., is scheduled to open April 1. The house is owned by the Homan Construction Company, seats 2,500, and will have a 15-piece orchestra with straight picture policy.

The Bert Levey road shows will play four dates at the new Rita Loew Beach, Cal. The house owned and built by Donnelly and Bolinger, will open April 15 playing pop vaudeville. Ackerman & Harris will have the short end of the week, splitting with Bert Levey.

ILL AND INJURED

Ted Miller, advance agent and manager, is seriously ill with heart trouble, 320 West 45th street, New York.

William Eritt, Marjorie Daly and George Mack were forced to cancel booking of their new act because of the illness of Macdonald (Mack). Bob Sherman (Musical Sherman) operated upon for hemorrhoids, March 24. Goodrich (Lionel), Goodrich, Mich., doing nicely.

Lynn Carter, appearing with the "Greenwich Village Follies" on the Coast, has been forced from the show through an influenza attack. Eddie Parks (Grace & Eddie Parks) is laid up in Boston with a sprained ankle. The Parks cancelled four weeks vaudeville bookings.

BIRTHS

Mr. and Mrs. David R. Sablosky, a son, March 26, in Philadelphia. Baby Stanley is the Keith-Albee agent and vaudeville manager.



HARRY COLEMAN

Mr. Wm. F. Quaid, at the suggestion of Mr. W. Dayton Wegesarth and Mr. Lawrence Goldie, in order to assure the success of "Innovation Week," engaged HARRY COLEMAN for the entire week of March 30th to present William K. Well's well written act "Love As Is," with Gladys Hiert and Edith Welch. "Innovation Week" is not only a big success but a most pleasant engagement, due not only to the courtesy of Mr. Quaid but also the cooperation of that great little artist, Herman Timberg. April 6, State, Jersey City, and Mt. Vernon; April 13, Proctor's, Newark.

GLADYS HART

THE DRESSY SIDE

By SALLIE

As a dancer, Mr. Ziegfeld is there. The splendor of his "Louie the 14th" is no lavish with its symphonies of color, ensemble dancing, pretty girls, stirring music, good voices, superb costuming, that it all overwhelms. The music has real merit and the melody of the popular refrain "Round" carried by a large male chorus in khaki outfits, whose voices blend well and softly, is one of the big hits.

The costumes of the "Joan of Arc" pageant would require a column. The pageant costumes of cloth of silver, velvet trains, elaborate head-dresses and the men in armor, of silver cloth, breeches, elaborate coats and decorated helmets. The Patsies, newly imported as Joan, mounted on a classy white horse in her regalia of silver cloth and velvet, made this finale of the first act a thriller. The pep girls' mountain outfits are stunning, leggings of mustard cloth shade, breeches and blouse of white; with this a top coat, lined in egg blue and worn with a small trol cap of mustard shade with coochee blue at left; mustard blue pumps complete the outfit, the girls carrying mountain sticks, long with crooked handles.

Miss Patton bids to prove a profitable import, good looking, vivacious, pleasing as well in voice and dances. Looked her best in the regal dancer scene in a rainbow effect. Miss deCortie frock with streamers falling from either shoulder back, gold slippers and nude stockings. This scene eclipses any.

Evelyn Law dancing in a red chiffon, founced, cut low, was an added attraction.

The first act moves a bit slow and "Louie the 14th" could use more humor.

Dixie Singers Entertain

The Dixie Singers, students of Tuskegee and Hamilton, entertained a fashionable audience at the Lyceum in a splendid show. The singing, as mellow and well blended and these boys look very at in their khaki uniforms. A talk over the radio from Washington by ex-President Taft and a splendid showing on the screen, gave the audience a good idea of the rapid development and splendid work that is accomplished by the students of these universities.

Especially interesting were the industrial demonstrations.

Jewels and Gowns at Frolic

The brilliancy of the jewels and gowns worn by the ladies that packed the Manhattan Sunday evening made the generous, joyous frolic more brilliant. Snatches of the best music and dances of the shows of the season made up the program of the evening. The numbers all well danced and the ladies looked lovely. Jack Mason, was a scream. The piano number of composers all in evening clothes was a tremendous hit. The Ampico playing Victor Herbert's "Kiss Me Again," with the 12 composers in the background, was an impressive moment.

The Duncan Sisters, in rompers and newspaper hats, sang to much applause.

The Friars made a great showing as the curtain went on the first part of the program.

"Ladies of Evening" for the Curious

"Ladies of the Evening" at the Lyceum is presented in an artistic fashion and can boast of one dressy scene—the hotel suite with its furnishings of green painted furniture, attractive lamps with pink shades and Bert Merrill's green negligee of satin crepe, draped, flowing sleeves of chiffon and low back. Her quick change into a white embroidered robe as brilliant as the negligee, topped off with a flower at left shoulder, over which she throws a girlish wrap of red with feathered ruche at neck, is smart and girlish. Miss Merrill does splendid work.

Edna Hibbard lends the pep. She wears a pink negligee of satin and chiffon, long with green mules. Thomas Reynold, Bernard McEwen and Robert O'Connell's evening clothes look well in the lounge of the club scene first act with its lights, flowers, lamps of red and upholstered furnishings.

"Ladies of the Evening" makes the curious more curious.

The Riverside has punch to its bill this week. Anna Nielsen is there with her artistic and interesting act. The setting is of gold drop curtains and garden of wisteria seen in the distance. Anna Nielsen dancing in her orange velvet, studded in brilliant, very full skirt with feather band at bottom, back out low to waist line, high front. Miss Nielsen with this wears a bande of brilliant with heavy blue fan effect, orange feather head-dress. Miss Nielsen in her short shades blue, that dancing frock with a shimmering silver effect worn with flesh lights and ballet slippers would do a Zulu's staid credit.

Eva Puck and Sam White always have good stuff. Eva, in an orchid robe with fountains of the sea shade draped tied simply with a mesh neck short sleeves, small rolled orchid felt turban, sang and danced well. Mr. White in afternoon clothes wore his usual white spats.

Belle Baker is a bear at the Riverside. She is wearing a very good looking new creation of flesh one-piece scallop bottom, low neck, no sleeves, entirely embroidered with crystals, and a fetching blue and pink savor lends color to this modish gown.

Dorothy Jordan, whether our own American Carmen or Italy's, knows how to wear clothes; she is stunning in a cloth of silver, long with a longer train (needs a page) and a silver head dress, jeweled. Another gown is a ruffled chiffon in cerise made with long waist and sleevesless.

"ABIE'S" \$1,600

(Continued from page 1)

One performance at Fairbold, Minn., got \$1,600.

James Wingfield has been doing the booking for out here. An offer by the Pantheon theatre, Hammond, Ind., to "book" the show for three days for \$5,000 was turned down by Anne Nichols.

Some one applied for the stock rights to "Abie" and were told to come back in 1926, and some persons offered \$25,000 for the one-night road rights in towns under 20,000 in three states. A statement from a town of that size was exhibited where "Abie" did \$1,400.

THIEF CAUGHT

Worcester, Mass., March 31. George Tevis, 18, New York City, arrested for alleged thefts from passing Puffs during the past month, is held on \$1,500 bond to await grand jury action on four counts of larceny.

Tevis pleaded guilty to three counts and not guilty to fourth, that of stealing \$135 suit from Billy Hallen, actor.

Actors' Trunks Rifled; Express Owner in Hiding

(Continued from page 1)

The proprietor of the local Dearborn Express cannot be found by the U. S. who have been trying to serve him with papers for two weeks. He is wanted to answer charges in court that trunks given his truckmen to deliver arrived at their destinations without their contents.

Ben Ehrlich is attorney for a number of complainants who allege trunks transferred by the Dearborn Express were rifled of everything they contained.

The proprietor has invited Mr. Ehrlich to sue, claiming he will not compensate the acts for their losses.

BROWNING'S "SVENGALI" 2ND

Arthur Browning, once well known as a vaudeville act with comic, "Svengali," and who retired from the stage when the musical died about five years ago, is preparing to make a come-back with a new dog.

Sully's Subscription

Sully the Barb, that champ time-consuming tenorial artists of the world with a shop in the Palace Theatre Building, where he rents between meals, is reported as having subscribed (on approval) for a birth control magazine.

Sully doesn't want a thing until it is known that Sully answers to "Pop" whenever uttered by any one of 30 children. An inside tip puts the cross at 23, but Sully only admits to being a great barber.

However, Sully is again an expectant father and the report says he is and his wife is 19, ages unverified.

Sir Joseph Ginzburg, upon receiving news of the impending event, is credited with sending the following wire to Sully in dialect and collect: "You are to the census what I am to radio."

Anna Dineen Wants Separation from Hubby

Anna Dineen and Jesse Link dissolved as a vaude team last week after 12 years of matrimony which will be climaxed this week when Mrs. Link will file suit for separation against her husband in the Supreme Court of New Jersey. N. alleging cruelty and incompatibility.

According to the complaint Mrs. Link alleges that her husband has annoyed her "by such a degree mentally that she is on the verge of a nervous breakdown and could not have continued further in their act without serious evil effects. She also lays her husband's conduct to the latter's drinking and says that when she has attempted to remonstrate with him and at one time threatened to close their act unless he behaved, she claims he told her to quit any time and that he had his eye upon a classier and more talented partner.

According to reports the trouble between the couple dates back to August when Mrs. Link had her husband hailed to the Magistrate's Court, Jamaica, L. I., on a charge of disorderly conduct, alleging at the time that Link had disappeared for a week and came home intoxicated and tried to break up everything in their apartment. Link was adjudged guilty. When called for sentence his wife made a plea for clemency, claiming that he had apologized and that she had forgiven him upon his promise to sign a pledge to quit drinking.

The couple were married eight years ago. When not touring they resided at Englewood, N. Y. They have one child, daughter. Neither alimony or counsel fees have been asked in the initial complaint.

The couple have recently been playing the independent time at a singing and dancing act. Prior to that they headed a five-piece fash over the Orpheum and Pantages circuits.

MORE ADVANCE BOOKINGS

Bookers Report Early Listing Ahead Of Any Previous Season

The issuing of advance routes, started some time ago by the K-A Circuit to avoid the usual fall shortage of material, continues unabated. The latest batch of acts routed includes Healy & Cross, Lang & Haley, Evans & Whiting, Haynes & Beck and Prigenton & Weston, all represented by Chas. Allen.

The bookers report they are further advanced in next season's bookings than at any time before, as a result of the pre-season scheduling.

GASTON'S "TRIALS"

Billy Gaston is making a new vaude revue to be known as Billy Gaston's Trials of 1925, which will shortly open on the K-A circuit.

It will carry eight principals and a band.

Sidetrack Revue

Hickey and Hart have shelved their vaude revue and will shortly resume with their former double act.

Inability to get a figure for the revue prompted the shelving.

Rubin's Amateur Dances Contests. Benny Rubin, stage and screen comic, is now staging amateur dancing contests throughout Western towns.

Rubin offers cash prizes to his winners.

J. McCormack, Jr., Writes About Sir Joe Gensburg

John McCormack, Jr., has something on the Great Sir Joseph Ginzburg to which Sir Joe may pay attention. John McCormack, Jr., who some say is "superior" to Ginzburg in his unique line of endeavor, is also a correspondent as witness the following letter from McCormack to his agent, Billy Howthorne, who has been able to sell McCormack's services occasionally for club dates, etc.

"McCormack starts off in a very 'dirty' fashion, taking a deliberate slap at Sir Joseph whom he familiarly calls 'Gensburg.'"

"I am enclosing you a very important write-up that will make everybody sit up and take notice including Gensburg."

McCormack is anxious to plug the Cadillac Hotel Supper Club. He writes his own head. "John McCormack, Jr., secures a piano-accompanist for his coast-to-coast tour starting again Wednesday night at Jersey City."

"My trip was postponed after my opening night last week as I found it necessary to have a musical accompanist as I also have concerts outside of theatres, at restaurants and poolrooms."

"I learned this trick of tricking theatre managers who refuse to book me direct by playing in opposition across the street. That night or nights the theatre managers have a very small audience. Another change comes along where I am advertised. I expect to play every restaurant and poolroom in Jersey City the last half of this week. Next week West Hoboken, Hoboken and Kearny, N. J."

Here's the Plug
The plug comes in here: "Besides I double back to the Hotel Cadillac Supper Club, New York, where I am playing this week, my fourth week. I want the public to know that Mr. Hector Downe, the genial manager of this swell club, is the whitest and best manager on Broadway, New York. And the wonderful floor show they have—fit for a king's taste. A bunch of lovely girls."

Mr. McCormack's act now includes a piano-accompanist and a Mr. James O'Connell, John, Jr., who has the now famous act in all traveling in him, all different specialties, which should interest the Great Sir Joseph Gensburg. Joe has a bunch of medals. McCormack states, but he hasn't got three acts—in fact, McCormack acts, Joe hasn't even got one good act.

ADELAIDE & HUGHES AT HIP

Recent Orpheum Dispute Reported Settled—Circuit Reimbursed

Adelaide and Hughes opened an engagement at the New York Hippodrome this week (March 30). The dancers have fully cleared up an Orpheum bill in Chicago and were threatened with breach of contract proceedings by the Orpheum Circuit.

According to report the act reimbursed the Orpheum for the full bill. At the time it was stated Adelaide and Hughes objected to the time table billing which gave several acts equal prominence.

ASSN. OUT OF CASINO

Leaves Chicago to Coast Circuit Without Frisco Stand

James Beatty is dropping the Western Vaudeville Ass'n Coast road shows from the program at his Casino. This leaves Ass'n (Chicago) without a San Francisco house.

After a checkered career of many months Beatty took the Casino and spending well over \$60,000 he tried mightily hard to make a theatre of the old place. The opening policy was six acts of Ass'n vaudeville with added attractions of special feature pictures, acts and a coking orchestra. For a time the program came on, but soon slipped to little or nothing as the matinees and one house at night.

Will King was sking at the Strand and Beatty made a deal to book the favorite comedian and his musical comedy company back to the Casino, the house where King had played one engagement of close to five years.

Beatty split Hermie King and his orchestra away from the rest of the show and with a big campaign of newspaper and billboard billing reopened King to a corking start with a 40-minute musical revue, four acts of (Ass'n) vaudeville and an orchestra. Business held for about two weeks and again the matinees started to sily, with the night business fairly.

Another change was found necessary—this time the dropping of the acts and the replacement of the Hermie King Band. If this fails to hit it is hard to tell what will get away at the Casino—it looks like a tough battle to bring the house back, for the neighborhood in the past few years has undergone a great change.

ELEVATION!

Chicago, March 31. C. W. Meacham, for the past 10 years guarding the door of the Western Vaudeville Association, resigned Saturday.

Mr. Meacham has connected himself with the Croy, L. Historical School, where he will be director of student welfare.

MALDEN HOUSES BURN

Auditorium and Maplewood's Destruction Loss \$70,000.

Malden, Mass., March 31. The Auditorium and the Maplewood theaters here, running a combination policy, were destroyed by fire early today.

Jack Radin was the house manager. An estimate of the loss is \$70,000.

Millionaire Takes Over Construction Lansing, Mich., March 31.

R. E. Olds, millionaire automobile manufacturer of Lansing, has purchased the site and construction work as has been done, on the Blackstone Theatre Co. of this city.

The organization was recently put in the hands of a receiver.

GET VARIETY FIRST

Variety is weekly reaching subscribers 12 to 60 hours before the local newspaper receives it.

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WEBB and HAY and CIRO BAND
Dances
24 Mins.; Full Stage
Palace

The vaudeville debut of Clifton Webb and Mary Hay, recently teamed in a moving picture starring Miss Hay's husband, Richard Barthelmess ("New Toys"), and thereafter a dance combination at the Palace, proved to be a turn of unusual merit from all points of calculation and observation.

A clam draw as evidenced at Clifton Webb and Mary Hay, evident in the personnel and demeanor of the Palace audience, the act also made good without a flaw in the performance. Neither Webb nor Miss Hay can be regarded as experimental, since both are finished professionals of stage standing. But the union is a most happy one and, with the superlative band, a tip-top headliner.

Opening in a sumptuous setting of drapes, the band, headed by the personable Dave Bernie and including that surefire specialty dancer, Clifton Webb, played in high before the principals showed. To a splendid reception the elongated Webb and the diminutive, curvilinear Miss Hay waited until they went into a brief succession of shifting dance movements.

From the start it was palpable that this was not to be an exhibit of empty parlor dancing. Every step was lustrating with fancy and physical acting, mostly for humor, and the stepping was eccentric at all times, some of the bits telling little stories and most of them a method of entertainment this, being neither a costumed series of comedy or technical stunts nor a set of graceful ballroom maneuvers, but light footwork with personality played for effects lightly done and easily gotten.

The expressions of admiration over Miss Hay were audible throughout the theatre. And it is undeniable that this little individual can do more with a turn of an eye, twist of a lip or the tilt of her girlish head than many can with a thousand-word speech. Webb, also, instead of trying to be a strutting rooster, shows fluency and with effortless effectiveness.

An acrobatic act satire in dance and pantio was a scream, Miss Hay scoring solidly here. The finish was a waltz in which she gradually fell over on her back, her partner taking them off to a thunderclap of appreciative applause on a simple, smooth little thought and fragment of execution which was made possible only through their compelling magnetism; unalike performers would have died with it.

The Bernie band is a bearcat, very tony and subdued, yet with a crescendo in its system "when needed." Dave is handsome, distinguished and most ingratiating chap. He leads, takes short turns at the piano, and once sings a chorus in a fifth baritone. Over his shoulders throughout in deadly seriousness is Buster Keaton, hit off a marimba solo late in the act "nancing" it up, to a riot.

Taken from all angles—vaudeville has here an act dependable for evening or afternoon, from the box-office to the back of the house. In New York this should be a valuable organization, and, if it can travel, it should repeat anywhere on the strength of the names, the superb atmosphere of the act, and the intrinsic qualities of the personalities and the bona fide entertainment.

Left.

SHERMAN and ROSE REVUE (5)
Dancing
18 Mins.; Full (Special)

Sherman and Rose have previously appeared as a dance team but have enlarged the former two-act into a dancing flash by adding three girls.

The principals are doing practice of the same routine as before with Russian feathering, utilizing the newcomers merely to space their solo work and a double number. The latter in ensembles provide a flash finish, the fast Russian dance at the finish.

Just a good dancing flash for the mediums that did not create much excitement as the closer on this bill.

Eds.

Patsy de Forest, former musical comedy star, has retired from the profession and gone into the dress-making business with Marjorie Benker.

Johnny Singer, formerly with the Doll Sisters, has entered the agency field and is now associated with Egan, Lewis, Lowy agent.

RANK SILVER and ORCHESTRA
(11)
Music and Songs
15 Mins.; Full Stage

Hippodrome Silver is best known for having written, "Yes, We Have No Bananas." After doing that he gathered a band and played place theatre houses and some vaudeville circuits.

He is now leading a combination band formerly headed by Al Mitchell, the organization once being a "Whiteman unit." At the Hippodrome is the second New York show, a shift was provided to give the band the best of it. Lacking a production that of course counted as an aid.

The routine is away from jazz for the first two-thirds. A "La Toca" number counted best of the first three selections. "San" started syncopated tunes. There was an interruption, however, when a couple danced, "M" which didn't mean much and probably will not be retained. Silver's latest song about Boston and beans was featured in the act at the club. Several in the band singing the chorus for comedy purposes. The idea is all right, though cannot contend with the "Banana" freak. Silver and his band rate a fair combination. Further development to work out novelty effects is what the boys accept rhyme, but need finishing work.

Dec.

THE MARINOS (10)
Band, Songs and Dances
14 Mins.; Full (Special)
Broadway

This line-up at present looks as though it might be a typical South American cabaret. Originally called the Marineros was a fixed quartet who offered a combination of songs (more of the operatic type) and dances. The original four have added a band, which while not of the jazz variety, nevertheless gives the impression that it has had some restaurant experience. The latter combination consists of six people, piano, 3 violins, bass viol, accordion, drums and a guitar. When it comes to playing the tango type of stuff.

The act is that of the interior of a cabaret. Two girls in Spanish costume seated at a table when alone comes the vocalist who sings and dances. Then in a few steps the vanguard, who grasps one of the girls and steps into about as good a tango as has been seen hereabouts in some time. At the finish of this there is a selection by the band and another act, after which there is an Apache dance that is done in an entirely different sort of manner.

There are two girls making a set for the dancer, who rushes into the place and a couple of shots are heard outside. One girl, his regular, starts for him, but he is attracted by a new face and starts to make love to her, dancing first with one and then with the other, until the opera with battling ladylike little scrap with a few daggers and things like that. At the finish, in trying to keep the girls apart the man has one hung on his back and another carries her off with the girls clinging to him. This finish is enough to put the act over even if the fore part of the offering wasn't as strong as it is.

This act can be safely counted on to get it over any company and with it as a ground work a great Spanish cabaret turn could be built for the Hipp.

Fred.

ROBETAS and DEAGON
Trapeze and Contortion
7 Mins.; Full
Broadway

An opening act of a rather diversified combination of contortion, trapeze, balancing and contortionist work as its offering in the way of entertainment. It is a man and woman team, and it may be said while the woman carries her full share of the work, she is not of the overdeveloped type of woman gymnast, but makes rather a pretty appealing figure on the stage.

The act opens with the man doing a routine of head balancing and a few contortion bends, from which there is a quick switch to the trapeze with the woman going high and holding the second part on which the man does his work. At the conclusion of this the woman does a little rope work, a La Danity style, on the floor. Then, and for the finishing bit, the man from the top trap does a fast body spin from a mouth hold that brought heavy applause.

A good little flash turn for the opening spot anywhere.

Fred.

EDDY BROWN (1)
Violinist
16 Mins.; One
Hippodrome

Eddy Brown, an American concert artist, has an international reputation as a violinist, in addition to which he is a Columbia record star.

The latter fact is probably more important to Mr. Brown in his dashing into vaudeville now and then. He had been on the Hipp stage before at recitals, but this is his first vaudeville appearance. From his manner and the place of the accompanist, Josef Donime, the 15-minute routine was an easy assignment, but accomplished and acknowledged with nice appreciation.

The opening number was an arioso, followed by a minuet. Mr. Brown's best playing was "The Dance of the Goblins," which brought up by tricks of bow and fingers only in the province of finest of violinists. The house orchestra arose and applauded Brown. That is a rarity and is looked legitimate for the piano was rolled off. Brown responded with an encore, it being a lullaby-favored by Kreisler.

There always seems to be a following for the violinist in his time vaudeville and Mr. Brown will be eagerly accepted by that clientele. Even the low brow must like the goblin number.

Dec.

SANTRY, NORTON and CO. (8)
Singing, Dancing and Instrumental
16 Mins.; Full Stage
American Roof

Santry and Norton, mixed couple, were reviewed in Variety in 1919 as a dancing team. They are accomplished in their field, though they seem to sacrifice a good deal of grace and beauty in their steps for the more strenuous and sometimes less worth-while accomplishments of hoofing.

In building up a "flash" act they have obtained only mediocre results thus far. Eugene Jones Orchestra of seven pieces, and Ethel Stanley, a blues singer, assists, but it is doubtful if their presence is much of an asset. Miss Stanley is cute with her Francoise White haircut and shapely figure, and she certainly tries hard with her two vocal specialties, but natural handicaps of voice and delivery prevent her from being a big success. The Jones outfit is one of those noisy, brassy affairs that bring one back to the days just after the war, when vaudeville had all sorts of bands. The banjoist seems to be the best musician, but he too makes the mistake of playing too loud and forcibly. The boys were distinctly off-key a couple of times with Miss Stanley to the mutual disadvantage of both.

Santry and Norton do three specialties, conventional tango and Bowery dances, and then a whirlwind, acrobatic bit for a finish, with a new and a high spot at the end of the act. The turn lacks novelty and smart presentation and can only hope to fare mildly on the small-time.

EDMUND BREESE and CO. (4)
Dramatic Sketch
15 Mins.; Full
Orpheum, Kansas City

"Happy New Year," a new playlet, by Irvin S. Cobb, was given its premier at the Orpheum and proved a disappointment.

It is one of those triangle affairs and if there were any laughs intended failed to register. True, there were a few sardonic lines in reference to the waiter, the playlet by Mr. Breese, and the waiter's profession in general, which may have been intended to bring the laughs but the audience muffed them. The playlet is timed to take place in the private dining room of a once popular restaurant, on New Year's Eve. The setting consists of black drop with table set for two. The cast is given as a captain of waiters, an extra waiter (Mr. Breese), a woman, a man.

The man and woman are the wife and lover, while the audience knows the extra waiter is the husband. After once departing the couple, for no explained reason, return and the disclosure follows.

Mr. Breese plays the wronged husband in an extremely ludicrous manner, after he gets started, but the first half gives him absolutely nothing. He is assisted by Peter Lang, Calvin Thomas and Elsie Riser. It is doubtful if the playlet will prove very popular with the average vaudeville patron.

Hughes.

ROSE & ARTHUR BOYLAN and SARANOFF CO. (8)
Revue
25 Mins.; One and Full (Special)
Fifth Avenue

Saranoff, the violinist, together with Rosa and Arthur Boylan, the Lyons Sisters and a tenor, are presenting a song and dance revue that is mighty good entertainment. Saranoff is doing a Ballet, dressing in Russian costume throughout and announcing in dialect. He wears a series of trick hats that bring out his comic laughs. In addition to those which the gags in the announcements are pulled.

There are three full stage sets utilized in the act. The first is a campfire scene with a covered wagon, Saranoff playing the violin and the tenor doing low western trail songs. The Lyons Sisters follow this with a double waltz number of the "Blues" variety. The second set is of a Chinatown street with the tenor putting over "Poppy Rose" and the Boylans make their first appearance for a Chinese dance in a variety of ways, the man throwing the girl into the river. This finish with a splash of spray following the girl's disappearance would be a word of a laugh from the audience. Saranoff plays a violin solo in the next scene in one and then describes the set for the final scene, a bit that gets a lot of laughs. It is supposed to be the interior of a Russian palace and the tenor, breaking into an Irish ballad, although dressed in Russian costume, was another laugh.

It is in this act that can hit the best houses and hold its own in the fastest kind of company. The comedy is particularly strong and the act got a lot of laugh after laugh from Saranoff's work.

Fred.

BOBBY RANDALL and CO. (5)
"Highlights of 1925"
25 Mins.; One and Four (Special)
Fifth Avenue

Bobby Randall with four girls and a singer in a revue that has three scenes in full stage finishing with a plantation number in black face. Randall does his single "one" just ahead of the flash turn. A girl in the act makes an announcement, that owing to the illness of the singer, Bobby Randall has kindly consented to jump in.

The first scene is a doctor's office with four of the girls as nurses and the fourth as the mother, who is bringing her baby for treatment with the "baby" proving to be the mammoth singer, who weighs a couple of hundred pounds. In "one," two of the girls offer a double dance number and this is followed by the song shouter doing a number that ranks.

Back to full stage again for an Apache dance burlesque bit with Bobby getting thrown about generally by the big woman.

There makes his appearance before the drop and preeds to put on a blackface make-up in view of the audience going into a mammy song while the stage behind is being set for the next scene, with the vocalist doing the mammy from the cabin door, the four girls being later disclosed in black face for a dancing finish.

The opening scene could be worked up a little stronger for laughs.

Fred.

BILLIE DAUCHE
Songs
12 Mins.; One
American Roof

Miss Dauche is a pleasant-looking young woman of large stature, appearing first in a long evening cloak, which she doffs after her first number and spreads carefully over a chair facing the audience. She wears a handsome white gown for the next four numbers of the comic lines. As it stands, her routine is monotonous.

Second on the Roof, Miss Dauche took two bows after mild applause. She has possibilities, however.

THREE REDDINGTONS
Trampolines
9 Mins.; Two (Special)
State

Former Reddington and Grant comedians, augmented by a woman who contributes lightness, but does not picture. The same "Bounce Inn" drop employed. The features of the trampolines work are still retained by the men and identical in routine. As ever, a good opener.

Abel.

BLOSSOM SEELEY and CO. (4)
Singing and Dancing
30 Mins.; Full (Special)
Orpheum, Kansas City

Kansas City, March 26, Blossom Seeley and Benny Fielding with Charlie and Phil Hittling at the piano, after several months with a vaudeville vehicle which the regulars commenced to know almost as well as the performers, is back with a new crew. That is, everything is new except the name.

On the sixth spot Blossom and Benny start things in "One" before a drape, with a pop number which they give several new kinks. An argument as to the kind of instrument to be used follows with the verdict going to Miss Seeley, as the soft notes of two pianos are heard and the drape discloses the boys and the "baby grand." A song with a bunch of "southerners" and "mammas" introduced got the house in good humor and served as a sample of the course to follow. A "hot" selection was Miss Seeley's choice for her single and a "Rain" bit followed during which the golden haired one gave a brief exhibition of dramatics which was a surprise. It was Fields' turn next and he gave several verses which brought laughs. The pair next jumped to a Spanish bit. A Russian burlesque number followed. Then the boys at the piano were given a chance to shine, and shine.

Fields and Miss Seeley delivered some clever cross talk, and closed with a dance number.

The act is nicely arranged, handsomely costumed. The numbers, carefully chosen. Both Miss Seeley and Mr. Fields are on about all the time and when Benny is out of sight he can at most times be heard, as he sings from the entrance.

The offering was well received and looks good for the big time. The bigger the better. Hughes.

LOUISE GLAUM
Dramatic Dialog
10 Mins.; Full
81st Street

Louise Glaum has a telephone monolog, titled "The Web" for her act. The consultation with the Web advent into vaudeville. As it neither suits Miss Glaum nor vaudeville.

Billed in lights, the former screen actress is living up to the requirements although it is no less than fair to say that given suitable material she could not meet the responsibility, at least half way. Her present turn simply amounts to an uninteresting proposition. Miss Glaum would appear to better advantage were a skit provided where one or more of her own specialties could be shown. She also shared the responsibility. Her dramatic capabilities seemed somewhat limited.

This act is now a series of "phone" calls to which the celluloid luminary responds in a cold contraption of a consultation with "The Web" before definite defining. From the rear of the house it amounted to a splash of color while Miss Glaum's face was undiscernible. The first consultation with "The Web" reveal that Miss Glaum is a former show girl married to a wealthy but aged charge d'affaires with the conversations including the girl, first newspaper asking an interview, the grandpa hubby himself and the lover. The latter supposedly shoots himself at the other end of the "phone, concluding the act in a certain degree of emotion. The man, however, is too tired to vaudeville if her name means anything, but she does need assistance.

Skips.

ROTH and DRAKE
Comedy Acrobatics
Full Stage
Grand O. H.

A ring performer in book make-up, Roth is also a comedian, associated as straight by quite a nice and neat-looking brunet, who also helps in the aerial work, mostly on the rings. The man performs a series of good single stunts, one a rope perch with many twisters high up, and the other a very wide swing on one ring, also twisting.

If this is the only show in its proper name, "O. H." is an independent midway, it could make the opening spot on any bill. There are elements of comedy concealed beneath this, but the act has not yet had its little development and polishing. For such time as this the bookers are wasting one of their best independent comedy acrobatic turns by placing it to open. It would have been a centre spot for full value.

Skips.

PICKS BOTH N. V. TEAMS FOR SERIES

McGraw Needs New Pitcher—Yanks Have Learned Lesson

By JACK CONWAY

The teams in the National League will finish New York first, Brooklyn second, Pittsburgh third, and St. Louis fourth, in my opinion. In picking Brooklyn to be the runner up I am taking into consideration the loss of Bill Dook (red) and the trade which is supposed to have strengthened Pittsburgh.

McGraw's men are far and away the class of the league and should repeat. If the Giants develop one winning pitcher from the recruits the race in the older league will develop into a walkaway for the New Yorkers.

In the American League I hope them to finish as follows: New York first, Washington second, St. Louis third, and Detroit fourth. I figure the Yanks a better team mechanically than the Washington world's champions. Huggins' men should be sobered by their defeat last season and have a better concentration as a result. They were swelled up and cocky and learned a much-needed lesson.

George Sisler, from all reports, is due for a great season and has rounded out a powerful pitching staff. Hi: club has the punch to carry it. If he gets the pitching.

Boston Teams Dark Horse.
The dark horses in the leagues seem to be the two Boston clubs. In Lee Fohl the Red Sox have a leader who can work miracles. Fohl has cut loose most of his veterans and is building a young ball club.

The Philadelphia Nationals should better their standing over last season. The club can sock and score runs. If Fletcher gets some pitching he might land in the first division.

Cincinnati may horn into the first division, but get no sleeper thinks not. The accident to Rabbit Maraville and the absence of Hoelcher will hardly help the Cubs to an early start and figures to relegate the White City apple chasers to the second division from the barrier.

KANSAS SANCTIONS BOUTS

Commission Appointed and 10 Round Contests Legalized

Topeka, Kan., March 31.
Boxing bouts of 10 rounds have been legalized by the Kansas legislature which recently adjourned, the law creating a state boxing commission has gone into effect.

The new law puts the sport under a three-man commission, members of which are to be the athletic directors of the state university, the state agricultural college and the state teachers' college. Under this provision, the commission automatically is composed of M. F. Ahearn, Forrest C. Allen and Burt Hargis.

Boxing exhibitions which are not permitted by this commission are illegal and even newspaper reporters present will have heavy fines. Charitable and other similar organizations are eligible to receive permits from the commission. This includes the American Legion, which organization was instrumental in having the bill passed.

Five per cent of the total receipts from the boxing exhibitions are to be paid to the state commission and will constitute a fund out of which the expenses of the body is to be met.

A similar law was introduced in the Missouri legislature but promptly killed, hence it is the belief that Topeka bouts will draw from Kansas City.

DALLAS SPEEDWAY

Dallas, March 31.
Plans are under way for the construction of a mile and quarter board speedway 10 miles from here on North Worth pike to cost \$500,000, and which will have a combined arena and grandstand.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Jack Conway

BOU.T.	WINNER.	ODDS.
Abe Goldstein vs. Al Felder.....	Goldstein.....	5-8
Phil (K.O.) Kaplan vs. F. Vanehell.....	Kaplan.....	6-5
Chas. Rosen vs. Joey Baker.....	Rosen.....	9-5
FRIDAY, APRIL 3		
Pete Hartley vs. Gats Gargano.....	Hartley.....	5-5
Harry Martone vs. Vinco Coffay.....	Martone.....	7-5
SATURDAY, APRIL 4		
Stan Loyaza vs. Lou Paluso.....	Paluso.....	5-5
Bobby Ruttenberg vs. Black Bill.....	Ruttenberg.....	5-5
Johnny Filucci vs. Irving Shapiro.....	Filucci.....	7-5
Joe Stossel vs. Al Reed.....	Stossel.....	5-5
Joe Olson vs. George Smith.....	Olson.....	9-5
Wolf Larsen vs. Jack Sabo.....	Larsen.....	even
TUESDAY, APRIL 7		
Paul Berlenbach vs. Max Rosenblum.....	Berlenbach.....	9-5

SCORE TO DATE

Selections, 77. Winners, 55. Draws, 19. Losers, 11.

FUTURE PRICES \$800,000 TRACK ON KY. DERBY SOLD FOR \$97,500

Odds Quoted by Emil Herz' Reliable Book

The word is out for those who like to play the future books on some of the big races such as the Kentucky Derby, to be certain of whom they play with for a number of "wise boys" are said to be "operating" on the race in particular and only taking what they can lay their hands on with the advance intention of "weighing" after the race is run.

In the past a number of "winter books" have cleaned up on one or two of these big races and made a getaway with a lot of jack. Incidentally the Kentucky Derby to be run at Churchill Downs, May 16, will be the first running of the true classic. At present there are 132 possible starters named and the prices in the winter books range anywhere from 15 to 1,000 to 1.

Emil Herz whose future book is considered by some of the best horsemen as the most reliable of all of the winter books is offering prices from 4-1 on the favorite to 200-1 on some of the outsiders.

In Herz' book the 37 most probable starters are quoted in his book at Short Grass Farm, as follows:

Quatrain.....	6	Bill Strap.....	25
Stimulus.....	12	Sunard.....	25
Captain Hal.....	12	Reminder.....	25
Single Foot.....	12	Blue Ridge.....	25
Master Charlie.....	15	Kitkat II.....	30
Sunny Man.....	15	Silver Fox.....	30
Kty. Cardinal.....	15	Needle Gun.....	40
Geoffence.....	15	Swingling.....	40
Young Martin.....	15	Armadillo.....	40
Our General.....	20	Courageous.....	40
King Nadi.....	20	Mother Gooses.....	40
Sumpter.....	25	Annihilator.....	40
Swing Foot.....	25	Crow's'n's.....	40
Lee O. Colner.....	25	Clootland.....	40
American Flag.....	25	Flying Ebony.....	40
Candy Kid.....	25	Nicholas.....	40
Campfire Tales.....	25	Tikka.....	40
By Himself.....	25	Beatrice.....	40
Benedict.....	25		

The balance of the field of 102 horses are anywhere from 50 to 200-1 with the added information given to those receiving the "line" from Kentucky that the prices are subject to change without notice.

Mother of Garner Jockeys Dies
Centerville, Ia., March 31.
Mrs. Garner, mother of the famous Garner jockey family, died here recently. She was the mother of Mack Garner, rider of in Memoriam, and Guy Garner, premier rider of stables in France.

Other members of her family who are followers of the turf include Wayne Garner, of Toledo; Charles, racing stable owner of Evansville, Cuba; Harry, of Louisville, Ky., now riding for the Harned Jones brothers; Lambert, riding for the Van Dusen stables at Lexington, Ky.; and Bill Garner, an apprentice at the Coyne stables in Kentucky, where Mack is located.

Sale of K. C. Speedway Nullifies 400 Claims

Kansas City, March 31.
The Kansas City Speedway, built for the purpose of holding automobile races, was sold this week by the referee in bankruptcy, for \$97,500. The speedway sale included 192 acres of land and the \$50,000 capacity grandstand, together with the huge bowl race track.

The speedway was constructed in 1924 at a cost of some \$500,000, and the first races were held in September of that year. Bankruptcy proceedings were started in 1923, but the 1924 races were held under the receivership.

The speedway was built with money secured from the sale of stock and the failure leaves some 400 creditors with claims of over \$400,000 who will lose practically every cent of their investment.

LEAVES STAGE FOR RING

Guy Pendleton Quite Footlights to Become Professional Fighter

Guy Pendleton, 19, actor, and brother of Nat Pendleton, wrestler, has decided to leave the stage in favor of boxing. He has been fighting as an amateur for about two years, but will become a professional.

Pendleton was in "The Potter" last year.

INSIDE STUFF

ON SPORTS

Rumor has it that Eddie "Cannonball" Martin will split with his manager Mel Cook when their contract expires within a few months. According to friends of Martin the "Cannonball" thinks he was rushed into the Rosenberg fight too soon. In other words, Martin can't understand why he wasn't kept out in the sticks knocking off setups until the time limit allowed him by the New York Boxing Commission.

Martin asked his title three months after acquiring it from Abe Goldstein. He could have ducked Rosenberg for six months without losing his New York standing.

The thing that puzzles Martin is the fact Rosenberg fought for almost nothing, taking about \$2,000 for his bit of the \$50,000 gate. Rosenberg, to comply with the commission's law, took 12 1/2 per cent and turned back the difference to Cook by prior agreement. Cook and Martin's share was thus \$24,000, of which Martin received \$16,000.

Martin's version takes cognizance of Rosenberg's clean cut victory, but leaves him puzzled as to why Cook was so insistent that he (Martin) should fight Rosenberg such an early chance at the crown. At the end of the fight Martin returned to his corner wild with fighting rage and was told by Cook, "Go on over you blankety blank blank and congratulate Phil."

A report along Broadway has had Canada passing a law barring from the runners. The report is wrong. In January a bill was introduced in the Federal Parliament at Ottawa to abolish the publication of betting odds but nothing further has been heard of it. Nor is it expected the bill will be called up.

A similar measure was passed last year in the Province of Ontario (Incidentally Toronto and Hamilton) but was declared unconstitutional by the Canadian courts before it had been placed in force.

PLENTY OF ACTION AT MANHATTAN A. C.

Terris Won with Injured Hand—Ruby Goldstein Looks Like Prospect

Sid Terris received the decision over Lou Paluso, Harry Felix beat Al Clitty and Ruby Goldstein beat Augie Pisano at the Manhattan A. C. last Wednesday night.

Terris fought a one-handed fight due to an injured left duke. This drew it pretty fine and made the decision not as unanimous. Paluso, a recent graduate from the feather-weight ranks, boxed himself into plenty of work by his fine showing. He proved a fast two-handed puncher who can take a sock. As a feather he was running into difficulty making the weight. As a light-weight he will prove tough for any of the top-notchers.

Terris received about \$1,000 for his bit. The gate was about \$5,000, considered big money for this club. Goldstein, a junior light-weight, looks like a great prospect. He can box and hits hard with either hand. He upset Pisano with a well timed left hook and bothered him time and again with right crosses.

"Mirror's" Phoney

"Conway" Confesses

"The Mirror's" phoney "Jack Conway" has finally come out from behind his mask and mustache and stands revealed as Ray Helgeson, who ever he is.

Helgeson, alias "Conway," he said to have readily admitted his identity to about a dozen newspaper men to whom he was introduced as "Jack Conway."

"The Mirror," after its evasive statement in one edition following Variety's expose of the phoney "Conway," has maintained a rigid silence.

"The Mirror's" "Conway's" computation of his fight handicapping record is as phoney as his nom de sports. A score kept on "The Mirror's" selections shows a lapse of memory on several occasions where losers have been picked and then forgotten when the score was made up.

Kid McCoy May Have to

Serve but 2 Years in Jail

Los Angeles, March 31.

It is possible that Kid McCoy, with a total sentence against him of 48 years in prison, may have to serve but two years in all. He should be eligible for parole at the end of two years, says Deputy District Attorney Price, who prosecuted him.

Several sentences were passed on the Kid in his latest trial, but they run together and not after one another.

CON'S TOMATO UNDER ALIAS WINS FIRST

Rough House Riley Is Stopped by South Seas Terror

Pottsville, Pa., March 31.

Dear Chick:
I started Tomato up here as Kid Caramba. He boxed last night and goaled a local palooka named Rough House Riley knocking him eggie-eyed in three rounds before a couple of thousand miners with lamps in their hats.

This Riley had been cleanin' up all the imported pugs and was figured a 3 to 1 shot over the unknown Caramba, alias Tomato. No one suspected that my epic light-weight who was billed as the champ of Wowwa Wowwa, wherever that is, was no body else but Tomato, the kid who was knockin' them all horizontal, a couple of years ago.

We could have cleaned up a flock of sugar if I had known the lamp in the hat guys were so sweet on Riley, but at that I made a few modest wagers that will outpoint the panic for some time to come.

Tomato's new kisser is all broke in and he came through the trap without gettin' a dent in it. That "plastic surgeon sune" done a big league job on the kid for he turned him into a good lookin' guy from a walkin' cartoon. If he don't get stuck on his new pan now and fall for some dirty jame it'll be the pay off.

He and Riley weighed in up here before a gang of the local sports, scribes and other guys out of work and everything went off without a hitch. One hombre tried out his Spanish on Kid Caramba but before Tomato got a chance to get panicky I horned in and explained to the grease ball that Caramba only spoke Wowwa Wowwa. Tomato was gettin' ready to take a sock as the guy, which would have been nice and piano for the future.

Before the fight Riley's manager came over to me in our dressing room and not knowing Tomato could talk English opens up with, "I suppose this catcher is into you for plenty of dough for bait fare and food and if it's okay with you I'll tell Riley to hold him up for the ten."

"Tell Riley to hold himself up for ten for the ten," he said, a lot of lamps in back around to-morrow, I snaps.

This steams him up good and he barks, "All right, I was going to tell Riley wait a second, you're young but now if he don't stop him in a round I'll crown him with a water bottle."

"So is your old man," is my come back as he tears out of the room.

Tomato had got up off the rubbin' table and was all ready to follow the guy and smack him when I gently reminded him his moniker was Caramba and he no speak English.

He got his revenge in the ring however for what he done to Riley in the third round I was glad to see in some border states. He had his head rockin' like Grandma's chair, from left jabs and when he crossed with his right Riley did the first four steps of the Charleston.

At the end of the round I yelled over to Riley's manager, "Thanks for holdin' him up." He was too busy dozin' his gillygaw with a win to indulge in gey reparty, so I win that one.

To make a long story a two reeler Tomato ding donged this mackerel in the third round I was glad it come off in Pottsville for if a regular sport writer had seen the kid go he would have burned up the wires tellin' about him. I don't want Doc Bore, Eddie, or any of them big top to steerers to get a peek at what I've got, until they grab Caramba for a round here for one of their milt slingers. And when an awakin' they're goin' to get.

Keep this info sub rosa and get yourself even when he starts in New York. Your pal, Con.

MOVING LIQUOR HAZARDOUS JUST NOW

Bootleggers and Booze Handlers Hampered by Suspected Vigilance

Emory Buckner, the new District Attorney, has made himself felt in the liquor trade. Although bootlegging parties are being maintained on an even level with no advance as yet, it is known that the vigilance of federal men and police, in the belief that Buckner was checking up on them, has halted and delayed liquor movements in some quarters. Consequently, there is an actual shortage of booze in and around New York.

The staples, Scotch, gin and champagne, are at the same price level. Reliable Scotch is still to be had at \$85 per case while wine is at \$75 and good. Gin is being sold under two classifications, synthetic and real. For the former, \$20 per case continues to be the price, while \$45 is the price on genuine stuff. Beer and ale have not advanced.

Considerable fancy liquor is being offered around New York now, principally liqueurs and cordons, fetching case prices of \$85 as a minimum. Separately the bottles bring \$7.50, with the quality of the Benedictine, Creme de Cacao and other stuff of the finest.

Side street clubs are growing more careful, while even some of the supposedly wide open night clubs are doing their selling very much under cover. The side street clubs have maintained a locked door policy, but last week two began barring guests with newly acquired members. Only those who were admitted which looked like they were more interested in getting a drink than in telling.

A fashionable restaurant in 43rd street, which has always sold wines to their luncheon and dinner patrons, last week stopped the practice, while another drinking club, very elite and admittance by card only, shut down on new members. The last named club is in the 50th street and Fifth avenue region and draws its patrons from the upper Village set. It is a musicians' and writers' rendezvous with a sprinkling of stage folk and booking agents.

INTERPRETER IN THEA. BRINGS ABOUT STABBING

There was a near panic in the balcony of the Hippodrome shortly after 10 o'clock Sunday night because Alfonso Annunzio, of 15 West 100th street, drew a knife while the picture was on and stabbed Henry Fisher, of 205 West 33rd street, twice in the left breast. Several women fainted, including the wife of Fisher. Others screamed in fright while their male companions left the theater in a personal interest in the fight between the two. The story came out later in the West 47th street police station, where Annunzio was taken up on a charge of felonious assault.

Annunzio's mother-in-law arrived from Spain Saturday. In celebration of her coming he took her and his wife to the Hippodrome considering it would be some treat for her. The old lady, of course, does not understand the English language and could not read the subtitles. This resulted in a protest from some of those seated nearby and Fisher, four seats behind the Annunzios, finally left his seat and made his objections known. An argument resulted in Annunzio taking a penknife from his pocket and stabbing Fisher. The latter was treated and went home. He was held in the West Side Court Monday without bail for further examination today (Wednesday).

HELD ON CHARGE OF "GYPPING" BROKER

Grunewald Alleges He Bought
Concert Tickets from
Walsh

Edward Grunewald, who conducts a ticket agency with his brother, Harry, at 237 West 45th street, went to the West 47th street detective bureau and there related to Detectives Cammeyer and Coleman of how he was victimized out of \$338 by James Walsh, 27 years old, of 6312 Seventh avenue, Brooklyn. Walsh was arrested by the detectives, arraigned in West Side Court before Magistrate Levine, and held in \$1,000 bail for further examination.

Grunewald explained he bought tickets from Walsh for a concert to be given March 15 by Miss Estelle Bayne, violinist, at Carnegie Hall. A few days before the concert was scheduled, Edward Grunewald went to Carnegie Hall and learned that the concert was cancelled. He then sought his money from Walsh, but was unable to collect. Walsh told Detective Cammeyer that he bought the tickets from another person and sold them in good faith.

Village Too High Hat For Sioux's Cabaret

The Reservation, New York's first and only Indian cabaret, put up the shuttered Chief Little Cloud (a genuine Sioux), who sponsored it, has taken over the band and "dancing princesses" and is re-vamping the former floor show into a vaudeville act.

The Indian cabaret was located at Greenwich avenue and Christopher street, Greenwich Village. It was one of those cellophane affairs with desperadoes and effects bricked up to represent an Indian reservation on a moonlight night.

The place opened several months ago and got a big play because of its novelty for many weeks. Business then took a noticeable drop. Little Cloud volunteered that the Village was getting too high hat lately and that the habitués were no longer interested in "spooky places."

AUTHOR OF "MENTAL AGILITY" SURPRISES CHEESE CLUBBERS' LUNCHEON

"Memory tests" again became the order of the Cheese Club daily lunch in Billy Lahr's Tavern restaurant on West 48th street Monday.

Memory tests for members and guests were instituted by Ralph Albertson, author of the volume, "Mental Agility." Previously Harry Ehrenfeld, cartoonist and president of the Cheese club, had fallen by the wayside through being unable to answer within the brief time limit allowed a question as to why the Atlantic and Pacific oceans don't flow the same way.

Monday Mr. Anderson gave the Cheeseers an awful wallop when during the test he toppled upon failing to tell how many husbands had Edward Ford.

Another puzzler Monday was the question propounded to one member as to who chases dirt? The member was about to pass out when Maurice Riskind saved him by yelling, "Variety," with the answer declared in 100 percent.

Some of the questions in the "Memory Test" that bowled over the mid-day diners were:

Who makes the plays dirty? (Correct answer not declared).
How would Broadway have gone if it had gone straight? (Muffed, but answer declared to be Long Island Sound).
Where do girls go? (Fashed, but with correct answer declared to be Child's).

Is it possible for a cut rate ticket to be cut-rated? (More time allowance asked and refused. Correct answer declared to be, "Yes—In Chicago").

If Marty Herman and Al Woods, brothers, both had the same name, what would that name be? (Refused. Answer declared to have been Woodhead).

If the Hudson River had as many bridges as were needed, how many bridges would be necessary? (Time allowance also asked for this. Refused with answer declared to be back for another test).

Successful "Tests"

Among successful replies were the following:
If George M. Cohan is elected mayor of New York, who will be police commissioner.
Should Steve Rensdorn. (Declared 100 percent correct).

Should Broadway his go out with the original cast?
Answer: They never do. (Declared fair).

Is vaudeville an institution or a fad?
Answer: According to the scale. (Not declared).

Is West 46th street respectable?
Answer: Depends which place you are in. (Declared 100 percent correct).

How should a newspaper treat a press agent?
Answer: A newspaper never treats. (Declared 35 percent perfect).

Who is the best liked man in Times Square?
Answer: A bartender. (Undeclared).

How can you be protected from bad booze?
Answer: Trust your bootlegger. (Declared terrible).

"DICKS" NIFTY DOGS FOOLED VENDORS

Federal Agent, Posing as Actor, Bags Two Al- leged Drug Peddlers

Henry Starr, Federal agent, wearing spats, silk "topper," diamond scarf pin and large diamond studs, looking the part of a successful actor, locked up two men at Police Headquarters on the charge of taking \$3,000 in marked money for eight and a half pounds of heroin. The two prisoners described themselves as George Judell, 135 West 116th street, a clerk, and Bernard Scherzer, 15 West 116th street, a salesman. The agents declared that Judell is suspected of being the head of a drug peddling ring.

Working along what Starr called the "Broadway Dope Curb" for several days he made the acquaintance of Scherzer, who, he said, made arrangements to sell him the drugs. Starr met Judell and Scherzer at Broadway and 47th street and their arrest followed. Ralph D. Oyster and several other Federal narcotic agents participated in the arrests. They will be arraigned the latter part of this week in the Federal Court.

Downtown Places Tear Up Cover Charge Exemption

The cover charges are no longer being "lifted" in the cabarets or night clubs of Greenwich Village regardless of whether a check or whether a good spender is paying. Heretofore the covers were slapped on to tilt the revenue from transients who generally carried their own liquor and seldom purchased anything but water.

Proprietors are attempting to justify insistence upon cover charges from all in that they are under such terrific expense they must get the covers to "break."

FRIARS FROLIC

Any time the Friars go to bat with a public Frolic they deliver. At the Manhattan opera house Sunday night the standees were four deep downstairs and two deep upstairs. Then the firemen shut the box office. Pretty fair indication of the rep of those Friars shows.

There was more real coin, gleaned for the show than for any previous single frolic. The approximate gross was reported around \$4,000, including program. The actual box office statement totaled \$12,500 in round numbers, but the premiums paid for tickets provided the real gravy. Governor Al Smith's box cost \$4,000, and several boxes went at \$1,000 each. That isn't all; \$11 tickets, which were the front locations, carried with them a bonus of \$25 each. As much as \$5 premium applied to rear locations, regularly priced at \$5.50, and extra money was obtained for dress circle tickets, too. Only members of the orchestra were permitted to participate in bonus buying and the auction of tickets in the club last night. Julius Tannen nicely put it when he said the next time he'll hold the frolic at the New York Stock Exchange, where seats cost about \$93,000.

Following custom, the first section opened with a musical extravaganza of the finest styles. There were pairs of end men like Will Rogers and Irving Berlin, Jimmy Huxley and Joe E. Brown, Joe Laure and William, Willie and Eugene Howard W. C. Fields was ill and was out, but Raymond Hitchcock was one of the interlocutors. He permitted Rogers to lead into changing places on an end. Rogers said he wanted to ask questions for a change. Loney Haskell, Earl Carroll, Joe Smiley and Alan Brooks were other middle men.

Ben Bernie, the kidding fiddler, and his band opened the specialties, and he could have stuck indefinitely. But on top of that Clark and Cullough introduced a laughter riot with "Senseless Censors" out of the "Muscle Box Review." Jack Mason inserted something comic from "Sky High," a male chorus dancing classic stuff, with Al Gloria and little Charlie Williams from "The Student Prince" tickling the knee as the features. Deven and Nice, a high class dance duo, were part of the number.

The composers' number, one of the Friars' standard and best frolic was the ex-dancer Sunday. The finale was a beautiful tribute to the departed Victor Herbert. The composers after their individual playing, gathered around an Ampeg, and with soft light from above the electric instrument, played Herbert's melody, "Kiss Me Again." It was as though the spirit of Herbert were present.

The Frolic, George Gerahwin was introduced as one of the best American pianists, and Irving Berlin as the worst. Others were George Meyer, Harry Archer, Louis Silvers, Milton Arger, Henry Santley, Joseph Santley. Johnny Dooley and Bert Wheeler took up the comedy number, and then with the screaming roughhouse, "Pala," which they had in the road "Follies." A smash dance novelty came with "Totem Pole" followed by a dance number by Regay with the full chorus in the crack novelty action. The Duncan Sisters, the other girls in the going, ended with kid stuff, without relished with the dance stuff but got over with his singing voice—way over. Cohan started something when at the end of a song verse he said it was Equus's pet. Cohan noted him, was Hosen promptly pulled out a paid up Equity card.

The finale, written by Cohan and called "Leon the 14th," but referred to as the "spirit of the Friars," was one long howl. Nothing gentle about it. Leon Errol was to be the guest of the club on "a Saturday night." As Errol is a lamb, there was given the Lamb about that club. The mob at the tables fixed monacles in their eyes and "kerchiefs in their sleeves." But to show there was no hard feeling, a real cheer was given the Lamb. When Errol finally appeared he was "stewed" and strong-armed the whole crowd. Later he confided he hadn't taken a drop but had been

TIMES SQUARE SIMPSON MINUS HAIRCUT

Unknown Delilah Takes Hoboken's "Iron Man" for \$10

Charlie Seigar, known throughout the country as the "Iron Man of Hoboken," came to the West 47th street police station and asked the detectives to help him locate a young woman whom he thinks might be in want.

Charlie was at 47th street and Broadway on Thursday night with Abe Attell, fighter, and Joe Gould, fight manager, when the young woman in question, according to his story, came along and said "Hello" to him. Seigar has been all over the country on fight engagements, in the movies, and he thought he knew her.

Borrowing \$5 from Abe, which made him \$10 stronger, he excused himself to take her home. He is sure she isn't a "gold-digger" because he claims she said a taxi would be too expensive considering that she only lived on 57th street. They boarded a street car and she informed him she lived at the Great Atlantic and Pacific on Madison way. He also mentioned that Seigar could stay at the hotel for a couple of days and it wouldn't cost him any more than the \$10, including all he wanted to eat.

The girl asked him for the \$10 upon reaching the hotel, but the count-up only revealed \$9.00. However, the man would fix it and had the "Iron Man" take a taxi to the lobby. He waited a couple of hours, and then left. The fact that the girl was satisfied to go home in a street car led Seigar to believe that she might be in want, and that is why he asked the detectives to locate her if possible.

Seigar said at the station, that he was Abe Attell's sparring partner for years, and had been up against many of the boys in his time.

Charlie Seigar returned to the West 47th street police station Sunday night and asked that he be accommodated with a place to sleep.

Seigar explained he was "down and out" and had no place to sleep had not been able to locate the woman who took him for his last \$3.00 and he was permitted a nap in the back room.

He was still of the opinion that the woman didn't mean any harm and probably was in need of assistance.

"Yank" Sullivan Dead

Thomas ("Yank") Sullivan, familiar Broadway character who has graced the portals of William J. Gallagher's, 153 West 45th street, for 23 years, was found dead Monday evening at 6 p. m. in his furnished room at 153 West 45th street, New York, by Marie Toston, the landlady. The death was obviously accidental with no reason for suicide. The gas stove in his room in some fashion became disconnected and released the deadly fumes.

Sullivan is said to have been John L. Sullivan's sparring partner at one time. He was 60, unmarried and survived by two daughters in Philadelphia. The death of the 23-year-old Sullivan assumed charges of all funeral details.

In the club scene there was a comedy bout between Johnny Dundee and Jimmy Hussey. The finale was a dancing contest in which were Harry Miller, Donald Kerr, George Hale, Bert Shadow, Eddie Cox, Charlie Mosconi, Fred Nice, Charles Williams.

The Frolic was under the personal direction of Cohan, and it showed all the best of the Frolic through. The opening lyric sounded like him: "Oh, Mr. Erlanger, Able be good—to Jake and Lee." It was a parody on "Lady Be Good."

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 31.
Daisy L. Lucas, 28, famous 20 years ago as one of Ziegfeld's first dancers, committed suicide Sunday by jumping from the roof of the Hotel Glenview, where she lived. Miss Lucas, who had become an advertising writer, left letters explaining that she had grieved over since her fiancé, Duncan Wood, was killed in a Philadelphia explosion several years ago.

"The Slave Girl of Rhodes," the comedy scheduled to open in New York in September, is said to be financed by Mrs. L. B. Stoddard, Philadelphia society woman.

Sophie Braslau, concert singer and former Metropolitan opera, filed suit in Supreme Court last week to annul a contract with the Buffalo Musical Bureau, Inc., covering her services. The Buffalo Talking Machine Company for voice records.

The American Women's Association gave a dinner to its theatrical and musical members Monday night at the Plaza Hotel. The association is composed of business and professional women.

Dr. Leonid L. Leonidoff, business manager for the Moscow Art Theatre, arrived on the Olympic to start negotiations with the city for bringing to New York the Moscow Art Theatre. Musical Studio opened in February. The studio has never played outside of Russia.

"Rain!" will open at the Provincetown Playhouse, April 1.

April 8 has been set as the opening date for "Tape" at New Haven.

The Stage Women's War Relief has started a drive to raise money at New York theatres for an entertainment fund for local soldiers' hospitals. Blanche Bates has been named chairman with Crystal Hare, Dorothy Donnelly and Rachel Crothers also on the committee.

The Paris-American Theatrical Company, Inc., headed by Willette Kershaw, will produce a series of American plays in Paris this summer.

A university for chorus girls to supply talent for forthcoming shows at the Vanderbilt is to be established by Harlan Thompson.

Mrs. Frank Tinney applied to the Supreme Court in Long Island City, N. Y., for a writ of habeas corpus to continue her suit for separation filed against the comedian. Tinney's lawyer, George A. Hopkins, attacked the validity of Mrs. Tinney's separation act, and said that Tinney was anxious to have it voided.

After the closing of "Ariadne," Laura Hope Crews will go to San Francisco for 20 weeks of stock.

Lenore Cornwell, of "Rose-Marie," has been nominated as a stage representative in the movement to lift the debt from Monticello, the home of Thomas Jefferson.

Young ladies elected in the contest will leave on the Levianth to be guests of honor at the Fall of the Bastille ceremonies in Paris, July 14.

The play contest for New York for young men and women conducted by Marcus Loew was won by Herbert Thompson of the "Evening Journal" with a script called "The Leash." It will be produced by Loew's Seventh Avenue Stock Company. In 1911 Mr. Thompson wrote "The Ideal Court" and later collaborated on "The Siren."

"The Handy Man" moved Monday from the 39th Street to the Punch and Judy.

Plans have been changed on the opening of "The Backstage." It will try out at Stamford, Conn., and open at the Hudson April 13.

James Gleason, Ernest Truex and Earle Bothe have organized a production firm on the actor-manager basis.

"Rose-Marie" will be done in French at Paris next fall. Mary Hilla, prima donna of the New York company, is doing the translation.

A fight started in the balcony of the Hippodrome Saturday night when a man objected to a young woman's picture. The picture was taken to her mother, later arrived

from Spain. The objector was stabbed with a penknife wielded by the young woman's husband.

Fuller Mellich, veteran Shakespearean actor, is writing his memoirs, assisted by his son, Fuller, Jr.

The trial of Charles H. Duell, film producer, against Lillian Gish over a contract between the two is still on in Federal Court with women crowding the courtroom to glimpse the screen star.

Cables from London and Paris Saturday brought the statement that Lela Meredith, American motion picture actress, was about to file suit for breach of promise against Col. Ian Dennistoun, husband of the Dowager Countess Carnarvon, in the limelight in another English court action. Dudley Field Malone, formerly Collector of the Port of New York, now practicing law in Paris, is given as Miss Meredith's attorney.

"The Four Flushers" is scheduled to open at the Apollo April 13.

A new play by Vincent Lawford, titled "The Great Fever," has been bought by Al H. Woods.

Earl Carroll adds to the announcement of his plans that he will have three companies of "The Great Fever," one of which, Ivor Novello will appear; "White Cargo" companies and two musical productions, one a new "Vanities" and the other an intimate revue.

Henry Cohen, for 23 years an assistant comedian with Barrows & Bailey's circus, was admitted as the youngest member of the Jolly Young Men's Club at the Home of the Daughters of Jacob, the Bronx, Sunday. It was Cohen's 31st birthday.

George L. (Tex) Rickard, sports promoter; Fred C. Quimby, motion picture producer, and Jasper Muma, New York and Washington news paper man, were each fined \$7,000 Monday by Federal Judge Bodine in Newark, N. J., following their conviction, March 19, in Federal Court at Trenton, N. J., of violating the Interstate Commerce laws by transporting Dempsey-Carpenter fight films out of New Jersey.

Frank L. Flournoy, matchmaker of Madison Square Garden, and Teddy Hayes, secretary to Jack Kearns, manager of Jack Dempsey, were fined \$1,000 each for conspiracy, while William H. Rudolph, who had pleaded guilty of conspiracy, was sentenced to the Government to prepare the case against the other defendants, was fined \$500.

E. F. Albee announces that the Keith-Albee circuit will file plans at once for four new theatres. One will be located at Lexington Avenue and 86th Street; the others in Flushing, Jamaica and Brooklyn.

Miss Teddy Stevens, 13, candy department clerk at the John Wanamaker store, will join Proctor's 23d Street show, "The Girl Who Made Her Stage Debut," but has appeared in pictures.

Audrey Maple was named as correspondent Wednesday in a divorce action, the second time in four months. Her husband, Fred, makes allegations against the actress and Howard Irving Steiner, photographer and musical composer. The scene of the alleged parties is set at the same No. 48 West 46th street, where Miss Maple was named as "petting partner" in an entertaining her landlord, Alexander Pincus, when Mrs. Pincus asked for divorce.

Broadway shows are barred from Sing Sing, temporarily at least, by Warden Lewis. "Home" will appear on the prison stage erected as a gift from David Belasco.

"Tell Me More" is the title of A. E. Arnold's new musical comedy production, written by Fred Thompson and William K. Wells, with music by Bud De Sylva and Ira Gershwin.

Alice Brady is to return to the stage under the management of her father, William A. In a play to open April 20 in Detroit; title and style of picture undetermined.

"Broke!" is the name of Zeida Sears' new comedy with music.

Robert Lothian was held in \$1,500 bail last week by Magistrate Levine of Western District Court on a charge of grand larceny. Lothian said he

was an actor and had last appeared in "The Fall Guy" at Atlantic City. He is accused of taking \$900 from the dressing room of Rae Martin at the Cort theatre.

Eddie Dowling's musical play for next season will be called "East Side-West Side." Cyrus Wood and Dowling wrote it.

"On to 18," a play by Roy Tomlin Clifford, will be produced next season by the Shuberts.

A. L. Branger will produce "The Vortex" by Noel Coward. The author will come here to play the leading role, which he created in London. The piece is to open at the Henry Miller on Labor Day.

Following investigation of theatre district governing State controller Murphy ordered Edward and Harry Greenwald and Martin Wilton, ticket agents to appear before him in April to explain the charging in excess of the legal rate for certain tickets.

Mrs. Leopold Godowsky is in a serious condition at Mt. Sinai Hospital, Sunday afternoon and night. Tuesday. Her husband has cancelled several piano concerts in order to be near her.

Margaret Louise MacLeod, of "The Love Song," has received a divorce decree from Malcolm MacLeod in Superior Court at New Haven, Conn. Desertion one month before the trial. MacLeod was a walk, Conn. June 20, 1921, was alleged by the wife and the suit was not contested.

"Desire Under the Elms" will be given in German at the Earl Court Sunday afternoon and night. April 5, by the German Players' Association.

"The Broadcaster" has been chosen as the title of what was once "The Bear Car" by Thomas Wilkes, who took the piece over from the Selwyns. It was written by Edward Rose.

First honors and \$300 in the "What Price Glory" contest for ex-soldiers at the Curtis, 112 West 48th street; Meadowbrook Restaurant, 52 East 53rd street, and L'Alibi, 16 East 55th street.

Four more cabarets agreed last week to have their place padlocked for 30 days by representatives of U. S. District Attorney Buckner, the Club Borgo, 110 West 55th street; the Club Morris, 112 West 48th street; Meadowbrook Restaurant, 52 East 53rd street, and L'Alibi, 16 East 55th street.

Governor Smith's appointment of Mrs. Elizabeth C. Taylor, as a fiction picture commissioner, was approved by the State Senate last week.

Charles K. Gordon has decided upon "The Brown Derby" as the name of the musical comedy in which he will star Bert and Betty Wheeler, Frank S. Merin and Brian Marston. The actors will book; Paul Lannin and Ray Perkins the music, and Ira Gershwin the lyrics.

Before sailing for London, Basil Dean acquired the London rights to "The Girl Who Wanted," and "Mrs. Partridge Presents."

The steamship Levianth will broadcast a one-act play written by Lydia Westman and Wallace Ford.

Two Gilbert and Sullivan revivals will open close together. "The Mikado" at the 44th Street on April 11, and "Princess Ida" at the Casino on the following Monday.

CHICAGO

Chicago, March 31.
The Trilanon Ballroom will begin its search for Chicago's best-looking girl for a contest to build a new theatre to Walter E. Warren. The new structure, which is to be located at 79th Street and Western Avenue in Los Angeles, will be a structure containing storerooms, apartments and a theatre. It will be a Class A building and to cost approximately \$250,000.

Austin Temple, aspiring picture actor, was sentenced to 180 days in jail by Police Judge Richardson on charges of forcing his way into a luxurious suite of rooms in the hotel. Temple, seeking fame in the movies, wore the uniform of the Canadian forces. He was accompanied, Cecil Jake, also was given 180 days, but the sentence was suspended when it was shown that

gating their creed. The Methodist church has been a traditional, and until the last year or two, a stern of the dressing room, of Rae Martin at the Cort theatre.

Following the closing of the Club Royale on complaint of Albert Fick and Company, who had \$7,900 represented in the cabaret, another attachment was served on behalf of Lyon & Healy, apprehensive about their grand plan, which the Club Royale never paid for.

A recital of the works of Chicago's various composers was given at Kimball Hall, recently. The all-Chicago line-up included Louis Saar, John Aiden Carpenter, Adolf Weidner, Rosamie Cole, Jean Boyd, Arthur Dunham and Daniel Froehner.

The Marionettes, a dramatic club connected with Hull House theatre, presented two high-brow plays recently to obtain funds for theatrical equipment for the Hull House theatre.

Alice Brady is scheduled to follow William Hodge at the Studebaker in a piece from the French tentatively titled, "Jacqueline's Hunches." It will be tried out on Detroit.

"Ma Pettengill" will be followed by Owen Davis for another showing in the fall. As presented to Chicago at the Blackboards, it had too many characters, too many subplots and too few laughs.

Patrick Keefe, owner of the "R" road house in Teasdale, and two co-defendants were acquitted of the murder of a policeman, December 7.

The radio department of "The Fair" (department store) paid the cost of "The Show-Off" pranks of their salaries to broadcast a performance from Cohan's Grand through station WGN.

The 82 members of the Chicago opera orchestra are said to be the highest paid group of operatic musicians. By the terms of the new contract the minimum weekly is \$119 per week, with \$5 extra for rehearsal money. The Chicago orchestra is said to be \$20 higher than New York.

Marion Gering, Russian, who learned English in Milwaukee prior to migrating to this end of the lake, is producing amateur theatricals for the practice session. The rehearsal money will average close to \$50 additional weekly. The Chicago orchestra is said to be \$20 higher than New York.

Barry Conners, author of "Applesauce," is reported devising a new musical comedy, "Applesauce," to present co-featured with Alan Dinahart in "Applesauce."

A variation of Vice-President Dawes' Melody in A was given at the Chicago 3rd and grandiose Crawford rendered it on the twin organs.

PACIFIC COAST

Los Angeles, March 31.
Margaret Livingston, screen actress, has inherited an estate of \$50,000 from her father, who died recently in Salt Lake City.

The trial of Al G. Barnes, circus owner, indicted by the Federal Grand Jury on charges of defrauding the government, of falsifying income tax returns, has been set for April 6. Barnes is at liberty on \$30,000 bonds.

West Coast Theatres, Inc., have agreed to build a new picture theatre to Walter E. Warren. The new structure, which is to be located at 79th Street and Western Avenue in Los Angeles, will be a structure containing storerooms, apartments and a theatre. It will be a Class A building and to cost approximately \$250,000.

Austin Temple, aspiring picture actor, was sentenced to 180 days in jail by Police Judge Richardson on charges of forcing his way into a luxurious suite of rooms in the hotel. Temple, seeking fame in the movies, wore the uniform of the Canadian forces. He was accompanied, Cecil Jake, also was given 180 days, but the sentence was suspended when it was shown that

Daily Papers of NEW YORK CHICAGO COAST

Jake was merely a prop to bolster up Temple's "front."

After 13 months of separation Marie Mosquini, actress, and her husband, Roy A. Harlow, and bond man, have been reconciled. Harlow dropped a divorce action which was pending, and in which he claimed his mother-in-law, Mrs. Mary Mosquini, had alienated the affections of his wife. Harlow was suing Mrs. Mosquini for \$25,000 damages.

William Tilden, 52, national tennis champion, arrived in Los Angeles recently and is seen often in the company of a new movie screen actress. A report that they are engaged has crept into the papers, but Tilden denied it. Miss Tilden is reported to have decided to "just let the rumor ride."

Betty Worlson, who sued Carl Westcott, the "millionaire cowboy," for \$20,000 on the grounds that he had seduced her, was awarded \$5,000 damages by Judge Mahon. The judge in giving judgment to the girl, caustically criticized her for taking joy with chance acquaintances. Westcott was a former movie actor.

Frances Grey, concert and opera singer, has filed a suit against the Los Angeles Railway Corporation and its employees for \$25,000 damages. She sets forth that she was a passenger on a street car last December when it collided with an automobile and she suffered injuries to her which incapacitated her for a long period.

Ronald Charles Colman, picture actor, is to pay his wife \$500 a month, according to an arrangement made by the judge in the mermaid's court. Mrs. Colman entered suit for separate maintenance, but her husband deserted her in Italy.

Lucille Ricksen, WAMPAS "baby star," who died of tuberculosis, left an estate of \$50,000, insurance policy, and \$10,000 personal property, according to letters of administration for estate filed in Superior Court here by Samuel Erickson. The character actress, who was known as the youthful actress owned is not given. Besides the petitioner, the next of kin is a brother, Marshall Erickson.

Joe Delacius, picture actor, Universal City, Calif., visiting in the downtown section of the city, was held up by bandits and robbed of \$12. He was also beaten severely. Delacius was a true vixen with no p.p. aspect.

Wild McCoy was sentenced to 35 years in prison by Superior Court Judge Crall for shooting Mr. and Mrs. Schappe and for assault with deadly weapons upon a person following the death of Mrs. Teresa Mora. For the more crime McCoy was given 10 years, which added to his fresh sentence, makes 45 years McCoy must serve. The court was asked to suspend the sentence. In the several years McCoy was found guilty of the court imposed minimum sentences.

Harold Duncan, brother of the Duncan Sisters, and his wife, who were reported missing on the desert for more than a week, were located in an automobile cab at Fullerton, 10 miles from here. Duncan declared they were consumed with hunger, having a good time and forgot to write. The story smacks press agency.

Harry Thomas (Occupation not given) was sentenced to 150 days in the workhouse for the murder of Warner (Warner Bros.), who charged him with having sent threatening letters to Warner and the actors on the Warner lot.

Burglars got \$2,000 worth of loot in the home of William Fairbanks (brother of Douglas), at Hollywood.

Mrs. Cora Eliza Caldwell has been granted a divorce from John Fred Caldwell, picture director, naming Muriel Reed Smith, known on the screen as Muriel Reynolds.

Al G. Barnes, circus owner, indicted by the Federal Grand Jury for alleged falsification of income tax returns, appeared before United States Commissioner William H. H. and gave bond to the amount of \$30,000. Federal Judge James, before he heard the case, returned, reduced the circus owner's bond from \$50,000 to \$30,000 on request of U. S. Attorney McNair. Barnes is accused of falsifying income tax return for a 1921 income of \$4,406.62, whereas he is alleged to have had an income of \$47,911.37.

AL REEVES GETS PINCHED BY CHORINE

Also His Soubret Alleged to Have "Beaten Up" Mildred Hill

Washington, March 31. Al Reeves finished up his burlesque season in his "home town" by being pinched. Bebe Montclair, soubret of Al's "Big Beauty" show, was also arrested.

At the Thursday matinee, a chorine, who was suffering from a severe toothache, Mildred Hill, another chorine, went to Reeves and asked him why he didn't let the suffering girl go back to the hotel. Reeves countered with a question, asking Mildred why the girl, if sick, came to the theatre at all. Several interpretations can be put on this answer of Reeves but Miss Hill took it to mean that the girl had work in it was there—toothache or no toothache. She immediately left loose on Reeves, telling him just what she thought of "slave drivers," etc. Reeves turned to Miss Montclair, it is said, and asked her if she was going to stand for him being abused like that—Bebe said she wasn't—and the fight started.

To make it good, Reeves, according to the house manager, pushed the two fighting girls into a dressing room and locked the door. He stopped two other chorines who tried to get into the room and end the affair. When the "smoke cleared" and the fight resumed in the room, a check-up on the casualness found Miss Hill's face looking like a railroad map, with scratches and teeth marks stated to have been the result of Bebe Montclair biting her repeatedly when the Hill girl was down. Miss Hill alleged.

The house manager was able to get the injured girl quieted and talked her into waiting until Saturday night before making out warrants for the arrest of Reeves and the soubret. Saturday night the pinches were made and Reeves and the girl each deposited \$5 to guarantee their appearance in court.

Inquiry at the theatre brought forth the statement that both Reeves and the Montclair girl left Washington Saturday night, but that Miss Hill, the injured girl, whom it was stated, physicians fear, has been marked for life, is remaining here and will bring a civil suit against the burlesque manager and the soubret.

MUTUAL CLOSINGS

Mutual burlesque attractions and houses are beginning to close. Sam Howe's "Lovers' Lane," closed Saturday, March 21; Seranton; Al Reeves Show closed March 21; Washington; "Cuddle Up" closes April 1, Boston; "Step Long" closes April 11, Cincinnati; "Stepping Out" closes April 11, Cleveland.

Houses announcing closing date are: Empress, Cincinnati, April 11; Gayety, Louisville, April 11.

MUTUAL MEETING APRIL 14

Many important matters will come before the meeting of the Board of Directors of the Mutual Burlesque Association, April 14, in the general offices.

Houses and franchises will be rearranged with several Mutual houses eliminated and other substituted. Several present producing franchises will not be renewed with new producers to replace them.

Official reports will be made by President Herk and others.

BURLESQUE SHOW CONDENSED

The Joe K. Watson Revue, condensed version of Barney Gerard's "New Show," will play the Salsky & McGurk houses on a vaudeville act. The cast will number 22, headed by Watson.

The turn was booked through the Keith-Albee agency and will play one week in the split week stands and two weeks in the full week houses.

COLUMBIA'S CLOSING DATES

The official closing dates for the Columbia Burlesque circuit houses and shows have been set for April 6 to May 23. Some of the theatres will remain open after the official closing dates for summer runs. Among these are the Casino, Boston, reopening April 20 with "Jimmy Cooper's Revue"; Olympic, Chicago, which takes on "Bringing Up Father," April 27; Gayety, Rochester, starting again May 4 with "Able's Irish Rose"; Gayety, Boston, reopening April 27 with Barney Gerard's "Follies of the Day," and the Columbia, New York, reopening May 4 with Cain and Davenport's "O. K."

The list of closing dates follows:

City.	Theatre.	Closing.	Attraction.
New York.	Columbia.	April 25.	"Happy Go Lucky."
Brooklyn.	Casino.	May 2.	"Silk Stocking Revue."
Pateron.	Orpheum.	May 2.	"Let's Go."
Newark.	Miner's Empire.	May 23.	"Happy Moments."
New York.	Hurtig & Seamon.	May 23.	"Nitties."
Stamford.	Stamford.	April 6.	"Silk Stocking Revue."
Holyoke.	Holyoke.	April 11.	"Silk Stocking Revue."
Springfield.	State.	April 11.	"Silk Stocking Revue."
Providence.	Empire.	May 23.	"Let's Go."
Boston.	Casino.	April 18.	"Happy Go Lucky."
Worcester.	Grand.	April 25.	"Step and Go."
New London.	Lyceum.	April 13.	"Step and Go."
Middletown.	Grand.	April 14.	"Take a Look."
Beridport.	Pol's.	April 15.	"Take a Look."
Meriden.	Pol's.	April 18.	"Take a Look."
Bronx.	Miner's.	April 25.	"Take a Look."
Essex.	Miner's.	May 15.	"Happy Moments."
Philadelphia.	Casino.	May 9.	"Let's Go."
Baltimore.	Palace.	May 16.	"Let's Go."
Washington.	Gayety.	May 23.	"Let's Go."
Pittsburgh.	Gayety.	May 30.	"Let's Go."
Wheeling.	Court.	April 21.	"Wine, Woman & Song."
Steuensville.	Victoria.	April 22.	"Wine, Woman & Song."
Canton.	Grand Op. House.	April 25.	"Wine, Woman & Song."
Cleveland.	Columbia.	May 2.	"Wine, Woman & Song."
Toledo.	Empire.	April 25.	"Step This Way."
Cincinnati.	Lyceum.	April 25.	"Step This Way."
Dayton.	Lyceum.	April 11.	"Step on It."
Cincinnati.	Olympic.	April 25.	"Breezy Times."
St. Louis.	Gayety.	April 11.	"Jimmy Cooper Revue."
Kansas City.	Gayety.	March 28.	"Gerard's New Show."
Omaha.	Gayety.	May 28.	"Gerard's New Show."
Chicago.	Gayety.	April 25.	"Step on It."
Chicago.	Star & Garter.	May 2.	"Step on It."
Detroit.	Gayety.	May 9.	"Step on It."
Toronto.	Empire.	April 18.	"Harry Stepp."
Toronto.	Gayety.	May 16.	"Step on It."
Cochester.	Gayety.	April 18.	"Let's Go."
Watertown.	Avon.	April 22.	"Let's Go."
Utica.	Colonial.	April 25.	"Let's Go."
Montreal.	Gayety.	April 18.	"Happy Moments."
Portland.	Jefferson.	April 25.	"Happy Moments."
Boston.	Gayety.	April 25.	"Silk Stocking Revue."

BEST SHOW IN TOWN (COLUMBIA)

Prima Donna...Lore Verder
Ingenue...Lore Verder
Soubret...Rose Bernad
Principal...Max Percival
Principal...Max Percival
Straight...George C. Mack
Comic...Walter
Comic...Frank Hunter

"Brandell and Travers" "Best Show in Town" at the Columbia this week is the best of the straight shows on the wheel. The production is up to standard.

Frank Hunter is featured as the principal manipulator of the laughing gas, with Walter McManus as the clown, and Rose Bernad as the girl who keeps the tempo up and never fails to register in their comedy scenes, which are of high and low comedy.

A real dancing chorus, with girls evidently of ballet schooling, makes the musical accompaniment for the straight shows.

The girls are better than average looking lot and are prettily costumed throughout.

The principal, named, led by Ined Verder, prima donna, led by Ined Verder. There isn't a weak sister in the trio. Rose Bernad, in addition to soubretting, turns in a couple of specialty dances, one a classical, that she usually does in a low-cut, young woman. Rose can jazz and Charleston, and though her singing voice is very plain, nobody cares when she begins to move. Curley Belmont, ingenue, fits in nicely, is youthful and attractive, and leads numbers smoothly. Max Percival plays the role of the truculent wife in a revival of the old vaudeville bit, "The Girl in the Balloon." In this bit Frank Hunter, as the browbeaten husband who turns, and Miss de Verder, as the girl, are splendid. The scene goes for a series of asacento wows.

Yvette, principal scene that cooled them was the "balloon" business, in which Hunter stuffs the balloons down his pants. The bit was given in vaudeville by Hunter, where it was equally surefire. Hunter does his wop character in the first act, and blackface in the second, quite funny with grace. McManus shines most brilliantly in the second act, where he accounts for a good low comedy specialty in "one," and is very funny as the sick man in the "two" act.

The numbers, by Billy Basket and staged by Brandell, give evidence of careful staging. The numbers are prettily and the scenery always an attractive background for the numbers that really fit. One of the numbers, a "ballad," titled "My Lady's Purse," "Old-Fashioned Girl" was another, being the contrast in the number, in which six people made a change in view, was another.

The book, by Frank Hunter, Brandell and Travers, is entirely reminiscent, but well "selected." The expositions are the illustrated anecdotes, both of which lack finish. McManus put his across with rousing gusto, and the rendition of two of Verder, but "Nothing But Lies," the cuckoo clock bit, didn't quite measure up.

George C. Mack, in addition to excellent foiling all the way, made a fair job of a couple of character bits. Mack was at his best in the straight portions. Prince Rousset in a small-time piano accordion specialty was cleverly played and got by. The prince sells his specialty in a manner reminiscent of several of the big league accordionists, but lacks the fingered assistant.

Lydia Harris, making a solo appearance for three songs, stopped the show for a while with her rendition of two songs and a ballad. Frank Hunter did likewise with his eccentric dance to Rousset's saxophone accompaniment, and Ined Verder scored with a routine of songs.

"The Best Show in Town" is a good production in most of every angle. The producers have overlooked very few bits with the material at hand, and have assembled what should be the ideal burlesque combination—low comedy and production.

Com.

Burlesque's Annual

Vode Invasion Now On

The annual invasion of vaudeville by burlesque comedians and principals is well under way with the following burlesque people booked for "showings" and time by the Keith-Albee Circuit:

Joe Marks & Co.; Billy Foster; Billy Gilbert; Eddie Schubert; Frank X. Silk; Joe Wilton & Co., and the colored portion of the Jimmy Rousey troupe, which is tentatively booked to open at the New York Hippodrome.

Charleston Dance Contests

Replacing Amateur Nights

Charleston dance contests are fast displacing the regulation "amateur nights" in most of the local and out of town small times. The gradual abolition of amateur nights will come as a sad blow to a number of agents who have been booking the contests. Income from handling these events, especially for the out-of-town houses, where the agents received from \$25 to \$75 for this nightly feature.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

(April 6-13)
Bathing Beauties—4 New London; 7 Middleton; 8 Meriden; 9-11 Lyric, Bridgeport; 12 Hurtig & Seamon's, New York.
Best Show in Town—6 Casino, Brooklyn; 13 Orpheum, Pateron; 14 Broadway, New York; 15 Newark; 13 Miner's Bronx, New York.
Follies of Day—6 Empire, Toronto; 13 Gayety, Buffalo.
Fast Steppers—6 Columbia, Cleveland; 13 Empire, Toledo.
Follies of Day—6 Hurtig & Seamon's, New York; 13 Stamford; 14 Holyoke; 15-18 Springfield, Mass.; Golden Crooks—4 Gayety, Pittsburgh; 13-14 Court, Wheeling; 15 Steubenville; 16-18 Grand O. H., Canton.
Go To It—8 Miner's Bronx, New York; 13 Casino, Brooklyn.
Happy Go Lucky—4 Jefferson, Portland; 13 Gayety, Boston.
Happy Moments—6-8 Avon, Watertown; 13 Colonial, Utica; 13 Gayety, Montreal.
Hippity Hop—6 Casino, Philadelphia; 13 Palace, Baltimore.
Hollywood—6 Olympic, Cincinnati; 13 Olympic, Chicago; Let's Go—4 Gayety, Buffalo; 13 Grivity, Rochester.
Marion, Dave—6 Star & Garter, Chicago; 13 Gayety, Detroit.
Monkey Business—4 Gayety, Boston; 13 Grand, Worcester.
Nitties of 1924—6 Columbia, New York; 13 Empire, Brooklyn.
Peek a Boo—4 Gayety, Montreal; 13 Jefferson, Portland, Me.
Record—6 Empire, Toronto; 13 Record, 13 Casino, Philadelphia.
Red Pepper Revue—6 Palace, Baltimore; 13 Gayety, Washington; 13-14 Broadway, New York; 15 Holyoke; 8-11 Springfield, Mass.; 13 Empire, Providence.
Revue, Harry—4 Gayety, Detroit; 13 Empire, Toronto.
Step On It—6 L. O., 13 Olympic, Cleveland.
Step This Way—6-7 Court, Wheeling; 8 Steubenville; 9-11 Grand O. H., Canton; 13 Columbia, Cleveland.
Step and Go—6 Empire, Providence; 13 Casino, Baltimore; 13-14 Look—6 Grand, Worcester; 13 New London; 14 Middleton; 15 Meriden; 16-18 Lyric, Bridgeport.
Talk of Town—6 Orpheum, Pateron; 13 Empire, Newark.
Watson, Biding Billy—6 Olympic, Chicago; 13 Star & Garter, Chicago.
Williams, Mollie—6 Gayety, Rochester; 13-15 Avon, Watertown; 16-18 Colonial.
Wine, Woman and Song—6 Gayety, Washington; 13 Gayety, Pittsburgh.

MUTUAL CIRCUIT

Band Box Revue—4 Academy, Pittsburgh; 13 Miles-Royal, Akron.
Bathing Beauties—4 Gayety, Scranton; 13 Gayety, Wilkes-Barre.
Beauty Parade—6 Lyric, Newark; 13 Gayety, Buffalo.
Bob's Hot Bandits—4 Gayety, Philadelphia; 13 Gayety, Baltimore.
Cuddle Up—6 Howard, Boston.
Follies of Day—6 Gayety, Baltimore; 13 Mutual, Washington.
Girls From Follies—6 Gayety, Chicago; 13 Trocadero, Philadelphia.
Hello Jake Girls—6 National, Chicago; 13 Cadillac, Detroit.
Hurtig Up—6 Gayety, Minneapolis; 13 Empress, St. Paul.
Kendy Kids—6 Mutual Empress, Kansas City; 13 Garrick, Des Moines.
Kelly, Lew—6 Broadway, Indianapolis; 13 Garrick, St. Louis.
Stepping Out—6 Prospect, New York; 13 L. O.
Lefin Thru—6 Mutual, Washington; 13 Broadway, New York.
Maids From Maryland—6 Garden, Buffalo; 13 Corinthian, Rochester.
Make It Peppy—6 Trocadero, Philadelphia; 13 Olympic, New York.
Merry Makers—6 Gayety, Louisville; 13 Broadway, Indianapolis.
Miss New York, Jr.—4 Geneva; 7 Elmira; 9-11 Schenectady; 12 Howland, New York.
Moonlight Maids—6 Empress, St. Paul; 13 Empress, Milwaukee.
New York—6 Empress, Milwaukee; 13 National, Chicago.
Red Hot—6 Miles Royal, Akron; 13 Casino, Cleveland.
Round the Town—6 Star, Brooklyn; 13 Lyric, Newark.
Smiles and Kisses—6 Cadillac, Detroit; 13 Lyric, Newark.
Snap It Up—6 Olympic, New York; 13 Star, Brooklyn.
Stepping Out—6 L. O., 13 Gayety, Brooklyn.
Speedy Steppers—6 Corinthian, Rochester; 13 Geneva; 14 Elmira; 15-18 Broadway, New York.
Step Along—6 Empress, Cincinnati; 13 Gayety, Louisville.
Step This Way—6 Gayety, Wilkes-Barre; 13 Allentown; 14 Sunbury; 15 Williamsport; 16 Lancaster; 17-18 Reading, Pa.
Stepping Out—6 Olympic, Cleveland; 13 Broadway, Indianapolis.
Sweet Sweets—6 Garrick, St. Louis; 13-15 Gayety, Chicago.
Whiz—6 Bang Babies, Minneapolis; 13 Palace, Minneapolis.

FURTHER HEARING IN COLUMBIA-IRWIN SUIT

Appellate Division Rules Gush Hill on Stand in Upholding Plaintiff's Contentions

The Columbia Amusement Co. must stand further examination by the Gush Hill case of its directors, in the \$100,000 damage suit by Fred Irwin, according to the Appellate Division's ruling Friday. The Columbia Amusement Co. sought to eliminate such deposition on the theory that already J. Harbert Mack, its president, and Sam Scribner, its secretary and general manager, had been examined before trial already and at length.

It asks \$100,000 for loss of its franchise through failure to renew and has been examining the Columbia's officers as part of its prosecution.

It states that both Mack and Scribner couldn't remember certain things sufficiently and deems Hill's testimony essential.

Combined Shows for One Week as Experiment

A novel combination of burlesque shows will be made during the week of April 13 at Hurtig and Seamon's, where Rebe Bernstein's "Bathing Beauties" and the "Step Long" entire show only the first act of "Beauties" will be given. The second act will be that of the Jack Cooper Revue.

The route of the Cooper Revue calls for a lay-off Easter week, prior to the show opening in Boston for what is termed a summer run. It was decided to combine the show with the Bernstein outfit at a business builder. If the stunt proves practical it may be applied in other lay-off instances, where producers are willing to take a chance.

Burlesque Engagements

Helen Curtis, now with "Town Scandals," will reunite with her former partner, Arline Melvin, next season. Both have been booked by Will Schuster with Bert Smith's Show.

George Teeters and wife and Dick Richards and wife, "London Gayety Girls."

SUMMER SHOW ACTS

Cain & Davenport's "O. K." will be augmented for the summer run at the Columbia, with several features. The show will include: "Fast Steppers," ballet; acrobatic turn, "Three Golfers"; George McClellan, clarinetist, have been signed.

The Columbia will be thoroughly renovated, redecorated and opened when the house closes April 25 to be in readiness for the summer run.

THAYER SIGNS TEAM

Viola Spaeth and Jimmie Walters (Spaeth and Walters) have signed with Nestor Thayer for next season. Miss Spaeth to be the soubrette and Walters the straight man with Thayer's "Speedy Steppers."

The team is with the "Maids From Maryland" Company at present.

MILWAUKEE STOCK

Milwaukee, March 31. The Mutual circuit stock season at the Empress, April 13, and on the following day, Frank Cummings' Cleveland stock opens for the summer.

Sammy Star and Billie Baines head the Cummings show.

LEW ROSE'S STOCK

New Orleans, March 31. Lew Rose, famous burlesque stock promoter, is going to have a stock company at the Dauphine.

Rose is said to have sufficient backing to put the burlesque production at least give it a thorough trial.

Dane's Open All Summer

St. Louis, March 31. Oscar Dane's Liberty Music Hall is to keep open this summer with the "Liberty" musical comedy stock, with pictures an added feature.

One bill weekly is given, the change being made Sunday.

\$2,000 WEEKLY AND MAURICE TURNED DOWN BY MARIE SAXON

"Engaged to Be Married" Reason Enough, Said Miss Saxon—Maurice Horrified Over Rejection—But Danced with Him Out of Curiosity

One of those inside stories which the public may doubt and show people will find hard to swallow—a great press agent story, by the way, inexpressibly beyond the ones which the space-hungry publicity men invent or force—look place 30 yards from Broadway a few days ago. And nobody published it.

When, Maurice, most famous of living male exhibition dancers, lost Leonore Hughes the newspapers of the world carried the remarkable tale of his breakdown in tears. Then followed exciting speculation: Who would be the next?

Florence Walton, Joan Sawyer, Leonore Hughes! Maurice had made of each, when she was obscure and unknown, a star. A star not only in New York, but in Paris, London, Deauville—wherever there is champagne, wherever there is music, wherever there is wealth to patronize or discrimination to judge. Who, then, would be the next lucky girl to be as good as made by the

had or had dreamed of getting—his dancing ideal.

Her name was Marie Saxon, a youngster in her third New York production, daughter of Pauline Saxon, the vaudeville comedienne.

Maurice—flew backstage. He made known to the girl that he—Maurice—Maurice, the maker of stars—had selected her. Fortune, fame, probably a millionaire in time (the others were lucky in the limelight of his stardom)—all out of the sky to her.

Miss Saxon smiled—graciously enough—but she shook her head. She thanked him. But it was quite out of the question.

Maurice persisted. Her reason was nonsense, he said. Would she dance with him on a floor with an orchestra? He wanted to know if she could do the ballroom stuff as well as he believed from what he had seen of her dancing in the performance.

The Student Nuisance

Collegiate undergraduates, for long one of the trials and tribulations of the night clubs unto to the extent the sales can think of a thousand reservations when they see 'em coming are slowly but surely earning the ill-will of the theatre managements.

Invariably selecting "girl shows" as their source of entertainment, one group of 50 last week was the cause of refunds from neighboring and rear location patrons of a current musical. The trend of the box office plants was that the performance, was either inadmissible or utterly unequipped due to the constant tumult staged by the students as opposition to the show.

The three-score white and stiff shirt fronts failed to stand off the refunds so far as the management was concerned.

3 COMPOSERS FOR PICTURE HOUSES

**Friml, -Romberg and
Gershwin Submitted—
All or None**

Three light opera composers are being offered to the picture theatres. Rudolph Friml, Sigmund Romberg and Charles Gershwin. The trio are the foremost of the composers of the light opera stage in America, the only four members that might be included being Jerome Kern. They have to their credit possibly the greatest number of hits in musical comedy that have been turned out in the last three or four years.

The plan under which they are being offered to the picture houses is that a contract for all three must be signed, although they appear individually, one every other week, in connection with a program of their own compositions. This gives the house managements a chance to utilize as presentations the stage pictures of some of their biggest numbers.

The salary asked is not being openly quoted by the agents offering them.

College Boys' Show Missed Hen Fruit

Syracuse, N. Y., Mar. 31.
For the first time in years, there was a very big egg tossed at the annual musical comedy production, "Tambourine and Bones" (Syracuse University), at the Windsor, Friday and Saturday. The production this year had an all-male cast. During the Easter vacation period it will tour through Pennsylvania. Parts of the show were broadcast from WFBL here last week.

Bennett, daughter of Richard Bennett, and is with her now in Switzerland. But before he sailed, though he was condoled somewhat, he said:

A Perfect Dancer

"Out of the whole world I picked her," said Saxon, "that lovely, gorgeous young creature, that perfect dancer. With me she could have danced on top of the world. I offered her everything—a salary few stars can earn, and all the rest that goes with having her name and work linked with mine. But she was in love. Isn't it incredible? Isn't it preposterous?"

But—it is all true! So true that one of the largest syndicates is sending out a page on "The girl who turned down Maurice for love" for the Sunday magazines of the dailies. It will reach 15,000,000 readers.

"PERSONAL SERVICE CORPN" IS DISALLOWED BY TAX BOARD

Decision Against Clients of Jos. P. Bickerton—Same Decision Against Ames—Producers Believed They Would Receive Verdict

JOLSON'S \$10,000 WEEKLY REST

**Leaving for Coast by Boat
—Harry Wardell Along
for Laughs**

Al Jolson and party are due to leave tomorrow (Thursday) for the coast on the "Manchuria," a 16-day trip via the Panama Canal. He will be accompanied by Mrs. Jolson, Harry Wardell and a chauffeur, the car also being aboard.

Wardell's presence is for laughs, principally. Al understands Wardell's language, but is a linguist foreign to the uninitiated and Harry is hep to Jolson's. The pair have been cronies for years.

After a consultation of specialists the mammy star was ordered to retire for a time or resign himself to vocal collapse. His rest is costing Jolson personally \$10,000 weekly.

MORE CONTESTANTS FOR THE CRABTREE MILLIONS

**Long Court Battle in Sight—
One Claimant Alleges to Be
Actress' Daughter**

Boston, March 31.
Numerous additional claimants for a share in the millions left by Lotta Crabtree have put in an appearance, one, Ida Manning Blankenship, of Tulsa, Okla., even claiming to be a daughter of the deceased woman.

Another claimant, Charlotta Cockburn, Arizona, alleges she is a niece of Miss Crabtree. Two others, Charlotta M. Crabtree, 1748 Topping avenue, New York city, and George Crabtree, Civil War veteran and inmate of the Chelsea, Mass., Soldiers' Home, claim to be first cousins of the famous actress. Four Arkansas residents also claim to be cousins.

The battle for the \$5,000,000 estate promises to become bitter and drag along in a long court fight. Previously the were only 49 contestants of the Crabtree will.

Mrs. Blankenship bases her claims upon the following: Lotta Crabtree was married to George Manning in Lancashire, England, Dec. 15, 1877, she alleges, and the following November gave birth to a daughter, herself. Her counsel, W. R. Norvell, of Tulsa, claims that she has obtained sufficient evidence to prove that Mrs. Blankenship is really next of kin to the deceased actress.

MINIMUM BOX OFFICE SALE

Some Performances of "Complex" Had No Window Sale

It is reported that not one seat was sold at the boxoffice of the Princess for some performances of "The Complex" last week. The actress sold as high as 30 tickets for a few performances, through the connections of the producer and the author, an expert on psychoanalysis, while the balance of the sale was entirely through rates.

"The Complex" is guaranteeing the Princess \$1,000 weekly, with gross estimated slightly more than that figure. The booking was for two weeks, extended for a similar period which expires April 11.

Neil Andrews, producer and backer, has reaped a fortune in the last five years manufacturing a well known hair dye. His wife, professionally known as Dorothy Hall, plays the lead in "The Complex."

Variety Bureau,
Washington, March 31.

The Board of Tax appeals has ruled against Joseph P. Bickerton, Jr., in his contention that the corporation operating the New Amsterdam theatre came under the classification of a "personal service corporation" as defined in the Revenue Act of 1918. The testimony presented about six months ago was considered by producers as being of such a nature as to have won their case. The decision, handed down Friday, had it been favorable, would have been a big money saver not only for the clients of Bickerton, but would have opened the way for other like corporations to appeal for a refund in taxes paid.

Mr. Bickerton had three cases of a like nature before the Board. One was the Newman Theatre Corporation, consisting of A. L. Erlanger, Charles B. Dillingham and Florens Ziegfeld, each owning 33 1/3 per cent of the stock of the company which operated the New Amsterdam in New York City. Another was the Atlanta Theatre Company, a Delaware corporation, with A. L. Erlanger owning 33 shares; Marie Klaw, 33 shares, and Charles Frohman, 33 shares of the capital stock.

The third was of the Metropolitan Theatre Company and had to do with whether or not the company was affiliated with the Atlanta Theatre Company, mentioned above. The Commissioner of Internal Revenue's contention that the two companies were affiliated was upheld by the Board of Tax Appeals.

This makes the fourth adverse decision against theatrical corporations who have claimed exemption. (Continued on page 31)

ZIEGGY'S \$65,000 FOR FILMING "KID BOOTS"

**Guaranteed and "In" On
Profits—Cantor's Bit
\$30,000**

Authoritative details regarding the Christie-Ziegfeld deal for picturizing "Kid Boots" are as follows:

Zieggy gets a guarantee of \$65,000 and a piece of any profits beyond that, which is \$5,000 more to begin with than he got for "Bally" all told. He (Ziegfeld) agrees to close "Bally" in 1925 so that Cantor may go to Hollywood to do the film.

Cantor will not do blackface in the picture and is to receive a flat sum for his work, said to be about \$20,000. Scott Sidney will direct.

Ben Holzman, now on the New York "Journal," started these negotiations when employed by Ziegfeld and closed three last week, drawing down a hefty commission from all three parties interested.

\$36 Gross at Niagara Falls And That's Not All of That

Unless another, maybe two, bats up with the prize small gross of the season, "Meet the Wife" will hold it by reason of its \$36 gate at Niagara Falls, N. Y.

A show playing the south and middle west into a one-night stand and got \$42.

Of the bigger traveling troupes the DeWolf Hopper company, in "The Mikado" and Gilbert & Sullivan revivals, is said to have taken in \$336 in Davenport, Ia.



MARIE SAXON

"MY IDEAL, PERFECT DANCER."—Maurice

wizard hand of Maurice laid on her slender shoulders?

Thousands of telephone calls, personal visits, telegrams, letters, smothered Maurice. In a week he looked over 2,000 would-be partners. From all walks of life they came—society, the stage, the cafes, the tenement houses.

Wearied, worried, harried, Maurice ran away from it all. In one week he had to sail to take up contracts abroad. None of the 2,000 had shown anything. Maurice's partner must be inspired. So, discouraged, sick at heart, he bought a ticket for a show—at random.

His Dancing Ideal

The show chanced to be "My Girl" at the Vanderbilt. Maurice raised his tired eyes. What was that—that was he seeing? He leaned forward; he gasped. There, dancing before him was a willowy, beautiful young girl. To her he saw not only a successor to the three he had lost, the solution of his present desperate problem, but something beyond anything he had ever

Miss Saxon was curious, too, as to Maurice's opinion, whatever it might be, of her dancing on stage and floor. She assented.

The next afternoon the tentative ballroom dancing team of Maurice and Saxon danced to the ballroom orchestra music on the floor of the Lido-Venice.

Offered to Split Salary

Then Maurice really raved. He offered to split his salary of \$4,000 weekly with Miss Saxon and to furnish all of her clothes for dancing—to make any other concessions she might request.

She told him again, and simply, that she was in love; engaged; to be married this summer.

Maurice roared. Marriage—bah! What had this to do with international fame in the art of dancing—with art itself? And \$2,000 weekly—or more—besides the glory and the prestige? She still shook her head.

Maurice almost fainted. What? How? Why?

Maurice later selected Barbara

'LITTLE MINISTER,' AFTER 2 WEEKS CLOSING—"PETER PAN" STOPS

"The Little Minister" will be taken off at the Globe Saturday, with the house dark next week. A picture is reported as the next attraction.

The failure of the Barrie revival was indicated by poor business during the first week, but that its Broadway engagement would only be two weeks was unexpected. Takings at the Globe last week were estimated at \$38,000. As that gross included a naturally good premiere, business thereafter was plainly disastrous.

It is understood the Dillingham office, which produced the revival, was required to do "The Little Minister." In order to stage the revival of "Peter Pan," which was presented in the fall, only by agreeing to do both shows was "Pan" released.

"Peter Pan" closed in Philadelphia last Saturday, there for two weeks. "Pan" had netted around \$10,000 over there with the second week estimated about half that figure. The New York engagement of "Pan" was fairly good, but after the first week was not nearly as strong at matinees, when capacity was registered. That revival played four weeks in Boston to fairly good money.

THE LITTLE MINISTER

Rejected by practically all papers other than the "Graphic" and "News" (Miami), which thought it "stands up well," "Sun-Globe" (Woolf) stated "entirely distressing." Opened March 23. Variety (Lait) said, "should run into the hot weather."

"The Dark Angel," produced by Robert Milson, Inc., closes Saturday at the Longacre after eight weeks. It is a drama of English authorship which drew rather favorable notices, but could not elicit from a groove of \$7,000 to \$8,000, which meant no more than an even break on operating expense.

THE DARK ANGEL

Liked by most and termed "a genuine drama" by Brooklyn "Eagle" (Pollock). Opened Feb. 10. Variety (Con) said, "should enjoy a prosperous run."

"Eve's Leaves," presented by Ray Collins at Wallack's, disappears Saturday, when it will have played a week and a half. The attraction is wholly co-operative and was weakly cast. Takings Monday night were reported \$40 gross.

EVE'S LEAVES

Played by all dailies. "Mail-Telegram" (Garbail) quoted "Eve's Leaves" almost immediately "we predict." Opened March 26.

"Aradinge," produced by the Theatre Guild, will stop at the Garrick at the end of the week. It was just about able to run the six week subscription period. The piece is a "play and rated strictly for a floor trade."

ADRIANNE

Conflicting comment that stabilized on good notices for Laura Hope Crews. Opened Feb. 23. Variety (Black) said, "unlikely as a strong show."

ELECTRA OUTDOORS

St. Louis, March 31. Margaret Anglin in "Electra" has been announced as the opening attraction for the new open air theatre being built in University City. The amphitheatre will have its formal opening early in July. "Electra" is booked for two weeks.

MARJOLAINE REVISAL

Russell Janney will revive "Marjolaine" this summer for New York. This is the Hugo Felix opera which was adapted musically from Louis N. Parker's famous play, "Pomander Walk." The cast has not yet been selected.

MISS BINNEY BLAMED FOR SODA WATER JOBS

"Sweet Little Devil" Closed in A. C.—Star Returning to Pictures

Atlantic City, March 31. A tepid tempest was stirred up here when last week Constance Binney left "Sweet Little Devil" at the Apollo and caused the show to close at the end of the week. Miss Binney said she was going back to the movies.

Laurence Schwab, the producer, stated the show was losing money and he had given two weeks' notice of closing.

"It's a tough break for the company, with the exception of Miss Binney," said O. J. Vanasse, a member of the "Sweet Little Devil" company. "It can see the troupe now stepping from one office to another in an almost hopeless effort to land a job. Nothing but sickness or death will give any of our cast a chance to get a job now until late in the summer."

"What will we do? I don't know. Back to Times square and maybe get a job tapping soda for the Times square drug store cowboys. In a case of this kind we aren't particular what we do so long as we eat."

JANNEY POSTPONES

Opera Version of "If I Were King" for Next Season

Russell Janney will not launch his opera version of "If I Were King" after Easter as had been announced, but will hold the piece in abeyance until next season. Plans call for rehearsals in July. Janney has commissioned James Reynolds, designer, to make a trip abroad to gather ideas and effects for the new production. Janney, also to have made the trip abroad, has abandoned sailing to remain here in charge of preparations.

Emma Dunn's Maid Stole Mistress' Salary of \$400

Washington, March 31. Emma Dunn was in Washington yesterday to appear in court against her colored maid who was being tried for the theft of Miss Dunn's salary while the actress was appearing at the National some time ago with Henry Miller in "The Changelings."

Miss Dunn testified that the maid was employed in New York City. During the week at the National the maid moved her trunk from the dressing room occupied by Miss Dunn to another portion of the theatre, according to the testimony of the actress, who continued by stating that on Saturday she placed the sum of \$400, of which \$400 was her salary and \$30 that of the maid in her trunk. When going to secure the money it was gone, as was the maid, with the arrest following.

After deliberating for something like three hours the jury found the colored girl guilty, she being held for sentence later.

Another Actors' Group

An actors' theatre group functioning along the lines of the Actors' Theatre and the Theatre Guild has filed incorporation papers under the name of the American Actors' Theatre, Inc.

The purpose of the new organization will be to produce plays as actors believe they should be produced. The new enterprise is capitalized at \$50,000, with Jefferson De Angellis and Ray B. Collins listed among its principal stockholders. The American Actors' Theatre will not function until next season.

"PRIVATEER" REHEARSING

"The Privateer," a comic opera, is now in rehearsal at the Selwyn. Back under the management of A. H. Canby. Jefferson De Angellis is directing, while Herbert Waterous, best known of the Gilbert and Sullivan basins, has an important role.

"Barnum Was Right"

Chicago, March 31. Whether Barnum was right or wrong still remains unanswered, according to the new drift taken for the producer of the musicalized version of "Barnum Was Right."

Lester Bryant was to have been in on the show, aimed for Chicago this summer, but the tentative backers thought too much about the old title.

Now it is said Con Conrad, also in and as the composer for the new version, has concluded to take on the production for himself, make it pretentious and open in New York instead.

ARCHER'S LOVE WORTH \$100,000

Hattie C. Fox Thinks So—Sues Composer for Breach of Promise

Hattie C. Fox, musical production comedienne and formerly well known on the stage, is suing Harry Archer, better known as "Harry Archer," the musical comedy composer, for \$100,000 damages for breach of promise. Miss Fox's complaint avers that the composer of the sensationally popular "I Love You" song from "Little Jesse James" promised to marry her at divers times between May 28, 1920 and May 1, 1922, and on these representations she abandoned her professional career.

Her brother, Alvin, Miss Fox's counsel, who has been substituted for K. Karl Klein, states the ardor of Archer's "I Love You" serenade cooled off to a noticeable extent with the passing of time. The attorney states he has in his possession several letters which will probably recall to the songwriter to what extent he at one time expressed his ardor.

Miss Fox was formerly Mrs. Will Von Tilzer, the wife of the music publisher. She was in "Love For Sale" when her business partner, Archer, contributed the music to that production. Miss Fox's engagements in productions have been many and varied.

In February, 1924, Mrs. Dorothy Dryden-Archur, classical dancer, divorced Archer in Chicago on the grounds of desertion. He made an alimony settlement out of court.

In the present action, O'Brien, Malevinsky and Driscoll for Archer have interposed the defense that in order to avoid unpleasant publicity a \$500 settlement was effected. Abies, for Miss Fox, states that K. K. Klein, her former attorney, was never authorized by his client to make such settlement.

Archer suffered another setback this week at the hands of Abies, who this time, in representing Paul M. Frothingham, associated with Charles Mulligan in the producing business, who entered judgment for \$2,082.32 against the songwriter. Trebitch claims a half interest in all of Archer's royalty income from "Little Jesse James" and previously was awarded a \$4,815.25 judgment representing royalties up to the time of instituting action. The new judgment is for his share of the royalties since accrued. Archer is appealing and has posted a bond on appeal.

Archer is also the composer of "My Girl," current at the Vanderbilt, and leader of the jazz orchestra in the pit.

GUILD'S 'C. & C.' COMPLETE

For the first time in America the complete text of "Cesar and Cleopatra" will be read when The Theatre Guild opens its 52nd street playhouse probably April 13.

The complete text holds an unpublished prolog which was used but once, was the property of Sir Johnstone Forbes-Robertson at the Drury Lane, when he was making his farewell appearance in 1913. The piece is by Shaw and is being directed here by Philip Moeller.

AUTHORS LEAGUE'S "LITERARY BLACKMAIL" COMMITTEE IN FORCE

To Shield Members from Irresponsible Law Suits Regarding Material—Result of Plaintiffs Who Have Nothing to Lose; Willing to Gamble

UNKNOWN'S WAVING FIRST ROYALTY CLAIMS

Authors Figure to Place Scripts, Collecting on Stock and Film Rights

Authors, especially unknowns, are waving advance royalties in order to get their plays accepted with the hope of recouping on the stock and picture rights.

This situation may account for the number of newcomers who have had their works produced on Broadway within the past few months and with many an author of a Broadway " flop" satisfied with his returns from stock and the picture.

The non-royalty arrangement has not met with approval from the play brokers who figure it unfair competition. The authors, however, figure that the customary \$1,000 advance royalty fee has been reduced to the point where accepted and most of them are now attempting to deal direct with producers instead of being represented by brokers as before.

The brokers are still insisting upon the customary advance royalty fee because they generally receive half of the money and only 10 per cent of additional earnings of the works placed with producers through their office.

RAZING COHAN'S GRAND

Reconstruction in May—Theatre and Office Building

Chicago, March 31. The closing of the "Show Off" at Cohan's Grand last Saturday, will also mark the closing of the theatre. Work on tearing down the latter is scheduled to commence about the first of May. It is intimated that an office building and theatre will be reconstructed on the present site.

The property is controlled by the Hammond estate, with George M. Cohan holding a lease which has 15 years to go. Harry Riddings, manager of the theatre, could not be reached to verify the report, having been confined to his home for the past week through illness.

"Dixie" Repeating in Chi. at \$150 Scale

Chicago, March 31. "Dixie to Broadway" will add to the spring crop of repeat attractions when it arrives here at the Auditorium Easter Sunday for a popular piece engagement. The scale will be the \$150 top.

The colorists who played here nine weeks early in the season, opening at the Garrick, where it averaged around \$20,000 weekly, and then moving to the Great Northern, in the latter home the piece eased off to \$10,000. At the time of the last admission price, \$2.50 was the top admission price.

Mildred Lague Wed to John Patrick, Film Actor

Los Angeles, March 31. John Patrick, film actor, was secretly married here to Mildred Lague, March 24. The latter, formerly with several Arthur Hammerstein shows, has retired from the stage.

LOSES CHORUS GIRL WIFE

Chicago, March 31. Ralph Bonacker, butcher-husband of Bertha Bonacker, former chorus girl, has been ordered to pay \$15 weekly alimony for the support of his wife and two children. The wife also obtained custody of the children.

Mrs. Bonacker was married for 10 years.

The Authors' League of America has formed a committee on what is termed "literary blackmail" with the object of protecting its members against law suits which have no real basis.

The move is the outcome of playwrights scoring successes being frequently made defendants by irresponsible persons who claim damages on the grounds of alleged lifting of original ideas or material. In considering the matter the league pointed out such claims often drag through the courts, embarrassing authors and producers and in the end are generally disallowed. Persons bringing such actions have nothing to lose and therefore are willing to gamble.

The committee aims to make it expensive for the person who sues without justification.

Correction and Salaam

Prince Antoine Bibesco, Roumanian Minister to the United States, on swell looking stationery, writes this wood pulp journal to say that it's all wrong. He has been back in Brock Pemberton's "Puppets," as Variety intimated a few weeks back.

Prince Bibesco says he admires dramatic activities of Mr. Pemberton but he isn't backing the show current at the Selwyn. As he's a real live prince, not a phony nobleman, the correction goes through with a bent knee but no high hat.

The Prince's letter was signed personally, so all that sort of thing. But what paralyzes us is that a Prince, other than the Prince of Wales, reads this sheet.

Chorus Girl Wins Over Foster Father

Auburn, N. Y., March 31. Doris Bachman McAvoy will retain the two parcels of land that brought the former "Follies" girl into court as defendant in an action brought by her foster father, Marvin J. Bachman. Supreme Court Justice Nelson Sawyer dismissed the complaint of Bachman after the close of the action.

Miss Bachman's adopted father brought a reformation of deed action against her foster father, claiming the two parcels of land, which he claimed should have been included in a deed by which property formerly held by his wife went to him.

Tenders and Withdraws "Cape Smoke" Notices

James Rennie and Ruth Shepley, feature players with "Cape Smoke" at the Beck, were given notice by Frank V. Storrs last week. It was reported the notices were withdrawn by Storrs. The wealthy program publisher is reported interested in several Jersey companies controlled by Walter Rosenberg.

"Cape Smoke" was produced by Charles Gordon. Storrs, however, was the financial backer and is in actual control of the attraction.

CLOSING LONG ROAD TOUR

Despite all reported road slumps, poor takings and losses of many companies, Harry Weitzel's "Long Road Show" "The Cat and the Canary," in Anderson, S. C., April 2, after one of the longest consecutive trips taken by any of the "travellers" in the season.

The "Weitzel" cat is going July 29, 1924, opening in Nova Scotia and working his way along Canadian trails into the States.

"TURKEY" SHOW ON BROADWAY STARTS STREET LAUGHING

Other "Turkeys" Now In Out of Season—Shoestring Bankrolls Behind Poor Dramas—Little Theatres and Art Groups Responsible

Turkey season along Broadway with no connection to Thanksgiving. Heretofore, slack periods in the spring have brought forth revivals and a varied assortment of co-operative attractions of which there are a flock at present. But only dim memory can recall such a flock of abortive productions that can only be classed as "turkeys."

The inconsequential dramas attempted on shoe-string bankrolls are partly blamed on little theatres and art group tries, some of which are brought out Broadway. That, doubtless, encourages independent groups of actors to try similarly in regular theatres, when the latter are threatened with darkness.

Yet a turkey of the musical variety is something of a novelty for Broadway. This curiosity arrived Monday, identified as "Bringing Up Father in Ireland." It opened at the Lyric to \$1,300, which figure will probably never be reached again. The house has been playing pictures, but is controlled by burlesque people. The cartoon piece is the laugh of the street. One ticket speculator sold two tickets at \$5 for the opening and expected to be shot the next day. "Father" is making \$2.75 top.

Broadway's good things, which are in fair quantity, continue to get the money. Some of the loose run shows are under normal and have but a chance to climb, since but one attraction of recent entrance has gotten over ("The Fall Guy"). An index of business generally on the eve of Holy Week is taken from the number of attractions in out rates as against the agency buys. The bargain offices are offering 16 shows, as great a number as ever before listed, while only 18 are buy outs in the premium agencies.

(Continued on page 22)

Nicholai, Welch and De Milt Fix Closing Dates

Nicholai, Welch and De Milt, who had four road attractions out, have fixed closing dates for all. One show, the eastern "Little Jesse James" company stopped at Pittsfield, Mass., last Saturday after a 21-week season.

The Southern "Jesse" finished at Easton, Pa., April 11, completing its 35th week. After 31 weeks "The Gingham Girl" stops this Saturday at the Bronx Opera House. "Sally" will close April 11 at the Walnut Street, Phila., in its 25th week.

Nicholai and Welch have one attraction still out, it being Raymond Hitchcock in "The Sap."

CAST OF "SCHOOL MAID"

"School-Maid," a musicalized version of "The Charm School" which the Shuberts are producing has Irene Fenwick, Jack McDermott, Gladys Walton, Eleanor Griffith, Herbert Hoey and Winifred Harris in the cast. Frank Smithson is staging.

Cyrus Wood and Harry Wagstaff Gribble did the adaptation; J. Fred Coots, the music.

GANTVOORT'S "JANE"

Herman Gantvoort, a new producer, who debuted with "Hell's Bells," has secured the rights to "Jane, Our Stranger," a book which created much talk in London about two years ago.

The story is quite highbrow. It concerns an American girl, who marries a title.

Mary Borden, the author of "Jane," is the wife of a prominent British governmental official.

JEANNE EAGELS RESUMES

St. Louis, March 31. Jeanne Eagels, forced from the cast of "Rain" in Cleveland some weeks ago because of illness, resumed her role at the American theatre here last night.

The opening was held until Monday so that Miss Eagels could make the premiere.

Dressmaker Has Young Hammerstein In Court

Theodore Hammerstein, 24, theatrical producer, grandson of the late Oscar, and nephew of Arthur Hammerstein, and Alma Saunders, 38, music composer, were arraigned before Magistrate Max S. Levine in West Side Court on charges of grand larceny preferred by Katharine Reed, dressmaker. Magistrate Levine, after reading the affidavit, adjourned the case until April 2 for a hearing in Jefferson Market Court.

The Reed woman charges that on Feb. 14 young Hammerstein and the Saunders woman tendered her a check drawn on the Greenwich National Bank, 46th street and Madison avenue, for \$300 which was in payment for merchandise she had delivered. The merchandise is said to have been gowns and other wardrobe properties used in the show "When Summer Comes."

According to her affidavit, when she presented the check at the bank an investigation of the account disclosed the fact that there was insufficient funds to meet the check. Miss Reed said she made several attempts to recover the money but was unsuccessful. Finally, she came to court and obtained summonses for both Hammerstein and the Saunders woman. An attorney representing Miss Reed said that the check referred to in the complaint was one of two checks tendered by Hammerstein and the Saunders woman.

A general denial was entered by Hammerstein and the Saunders woman.

Menken Girls' Parents Can't Agree on Home

Chicago, March 31. Frederick W. Menken (father of Helen Menken) is suing Mrs. Menken for divorce. Business reasons compelled Mr. Menken to migrate to this town not long ago. His wife remained in New York. She is still there and has repeatedly refused to leave, he claims. Mr. Menken feels that since necessity demands that he live in Chicago, it is his wife's duty to come here and help him bear the yoke.

Judge Sabath has indicated that he will grant the decree and vindicate Chicago.

The Menkens are the parents of Helen and Grace Menken.

NEW CO. FOR "SOUTH SEAS"

Carl Reed is recasting "In The South Seas" for a second showing at the Montauk, Brooklyn, April 12. The piece closed after a week's showing at the same theatre three weeks ago.

George Gaul and Vivian Osborne have been signed to head the new cast.

ADAPTING "SCHOOL MISTRESS"

Gladys Unger has been commissioned to make the American adaptation of "The School Mistress," by Nicodemus, for Henry W. Savage.

JOLSON'S JUBILEE SINGERS

Al Jolson's Jubilee Singers are now a picture house attraction under Arthur Spitz's direction. The colored 13 are from Jolson's "Big Boy" show, which closed recently.

Spizli is also routing Charles Donberger's Victor record band and the Piano Trio in the film theatres.

Elbert Severance as Editor Elbert Severance has resigned from the John Golden press forces to accept the editorship of "The World Traveller" magazine.

Severance will take over the editorship April 15.

Myrtle Schaff's Resumes

Chicago, March 31. Myrtle Schaff, out of the cast of "Rose-Marie" for the past week, returned to her role Monday.

NEW TRIAL SET FOR "BIRD" PLAGIARISM SUIT

Tully-Moroso Have More Evidence—Mrs. Fendler Victor First Time

Justice Erlanger must now set a date when a new trial in Mrs. Grace A. Fendler's plagiarism suit against Richard Walton Tully and Oliver Moroso over "Bird of Paradise" can take place. Mrs. Fendler won her original action, which entitles her to over \$1,000,000 in royalties and profits, but the defendants claim they have discovered new evidence which they are anxious to introduce.

House, Grossman & Vorhaus for the Tully-Moroso defense, will contend that Mrs. Fendler saw the "Bird" produced in Los Angeles before writing "In Hawaii," her play, upon which the alleged plagiarism is based. Mrs. Frederick Moore, the former Eleanor Gates and also Tully's former wife, will also be called on as a witness. She was a strong point in Mrs. Fendler's link of evidence at the first trial.

Defaults Tax Fine And Serves Sentence

Rutland, Vt., March 31. William LaPoint, former manager of the Barre Opera House and prominent lawyer, was fined \$5,000 March 27 at a special session of the United States District Court held in Montpelier, Vt.

LaPoint was charged with failing to pay revenue tax on theatre tickets sold at the Barre Opera House, pleaded guilty and was sent to jail in default of money to pay the fine.

At the present time LaPoint is the plaintiff in a suit for \$20,000 against the City of Barre for rescinding the lease on the Barre Opera House.

A British "Crack"

A. J. Herbert, acting in "Eve's Leaves" at Wallack's, met a friend, an English actor, on the street last week.

Said the friend: "I say, old top, and what are you doing?" "I'm in 'Eve's Leaves' at Wallack's," was Herbert's reply.

"And what kind of a show might that be?" queried the English friend.

"A co-operative show," answered Herbert.

"Oh, you mean an 'it-it' replied the other gentleman.

The cop blew his whistle and traffic resumed.

SUBBED FOR FIELDS

Road "Follies" Comics Pinchhitted For Ill Man

Illness of W. C. Fields, who was unable to appear in the "Follies" early this week, brought a flock of substitutions from the road "Follies," which closed Saturday in Washington. The hastily gathered recruits who rehearsed late Monday afternoon were Johnny Dooley, Bert and Betty Wheeler, William Roselle, Lon Haskell and Jim Kelo.

They also appeared Tuesday evening but Fields is expected back in the "Follies" today. He contracted a slight attack of pneumonia. The special comedy acts inserted in the spring edition were not attempted during Fields' absence.

Elmira's Prize Flop Season; Lyceum \$10,000 in Hole

Elmira, N. Y., March 31. What is regarded as Elmira's prize flop season at the Lyceum comes to a close April 4. The house, playing burlesque and legits since last Labor Day, has lost \$10,000, according to a statement by M. Berinstein.

Burlesque winds up its schedule today, with "Able's Irish Rose," the last of the present season's legits.

NEGRO TROUPE IN BAD JAM IN ARIZ.

"Kentucky" Gets Out of Tucson Through Kindness of Local Manager

Tucson, Ariz., March 31. "Kentucky," the colored musical, with Chappelle and Stintette featured, got out of here today, feeling pretty good, after giving a performance last night at the Rialto that started at 10:40.

The company made this stand by truck from Phoenix, Ariz., through insufficient funds to make the jump by rail. A breakdown on the way in caused the late performance, through the kindness of Local Manager Emanuel Druchman of the Rialto. He decided the troupe had had trouble enough and wanted them to get what they could.

The "Kentucky" bunch will make several one-nighters before anchoring at the Orange Grove, Los Angeles, for a stock engagement.

'SHIPWRECK' AT STUDEBAKER

Chicago, March 31. Digging "Shipwreck," the Leasdon McCormack thriller from its New York storehouse, Frank A. G. Gazo will reproduce the piece for his Studebaker, opening it after William Hodge, current, leaves Holy Week.

HAST'S FLAY STOPS

"The Toss of a Coin" stopped after a two-week road tour in Hartford, Conn.

Walter Hast, producer, may send it out again.

LONDON GETS DANCERS

After three attempts to get MARION and MARTINEZ RANDALL during their engagement in Arthur Hammerstein's "WILD FLOWER" to dance in London, it has at last been accomplished. They are to open April 13th at the Piccadilly Hotel, London, England.

MARION RANDALL, as reported in a theatrical trade journal to be MAURICE'S new dance partner, wishes it to be known that she will remain with her present dancing partner, MARTINEZ RANDALL.

They have signed an eight-week contract for the Piccadilly Hotel, and will probably DOUBLE in some of the better class variety houses during this contract.

Upon completion of their London engagement MARION and RANDALL have signed to dance in a new Italian motion picture to be filmed in Rome. Out of the many Broadway beauties and dancers MARION RANDALL has been selected by Jack Lait to pose for physical exercises. They are to be run by the King Features throughout the country in all of the Hearst syndicate papers.

MARION and RANDALL sail on the Homeric April 4th.

Address Piccadilly Hotel, London, England.



CHICAGO OPERA CO. LOSES CHALIAPIN

Russian Basso Will Restrict Himself to Metropolitan and Concert Tour

Chicago, March 31.—Feodor Chaliapin will not appear with the Chicago Civic Opera Co. next season, although word of his re-engagement has been sent out in the official news bulletins of the organization. This was learned here yesterday when S. Hurok, the great basso's manager, stated by wire that Chaliapin's appearance for next season will be limited to an engagement with the Metropolitan Opera Co. and a concert tour.

The loss of Chaliapin to the Chicago Civic Opera Co. is great. He was rated as one of the company's best box office attractions.

It will also necessitate a partial realignment of next year's operatic schedules.

VIOLINIST GETS VERDICT

Ethelwyn Pease Awarded \$4,175 for Telephone Shock

Cambridge, Mass., March 31.—Ethelwyn Pease, nationally known violinist, was given a verdict of \$4,175 in her suit against the New England Telephone and Telegraph Company. The jury was out one hour.

Miss Pease alleged that while using a telephone on Dec. 20, 1923, she received an electric shock which flung her across the room. This, she said, so affected her nerves and health that she lost both finances and prestige because of not being able to continue with her work.

Jacques Hoffman, first violinist of the Boston Symphony, was on the stand for Miss Pease and stated she had given a demonstration before him revealing that her work was beneath her former standard.

Miss Pease asked \$25,000 in damages.

New Mecca Temple, N. Y., In Field for Concerts

The new Mecca Temple, on West 54th street, is now out in open opposition to Aeolian and Carnegie Halls for concerts in New York. The feeling is that with the destruction of Carnegie Hall in the next five years, Mecca Temple will supersede it as the home of New York's big concerts.

Mecca Temple and its 4,000-seat auditorium had not been considered in that light.

The stage at Mecca will hold 100 musicians. It is a large and elaborate building, with a particularly imposing front, all of which is done in Moorish architecture and brightly colored after the manner of the originals.

Walter Damrosch, conductor of the New York Symphony, has observed the hall acoustically. Following his approval, Harry Harkness Fliegler, secretary of the organization, made his announcement.

All-Star Opera Cast For Washington Co.

Washington, March 31.—Edouard Aibon has announced the cast which will support Chaliapin with the Washington Opera Co. when the organization presents "The Barber of Seville," April 13.

It includes Jose Mojica, tenor, Chicago Opera Co.; Paolo Ananias, basso, Metropolitan, and Ivan Ivantsoff, Paris Opera.

ARREST IENNI AGAIN

Newark, N. J., March 31.—Emma Borachneck, Rutherford, N. J., suing Philip Ienni, manager, Pucini Opera Co., for \$1,000, alleged due on a note, had Ienni arrested again on her complaint that he conducted his company without first filing with the county clerk of Essex a certificate with the name and address of the company's head in accordance with the law.

Miss Borachneck and sister, Madeline, deny that either is trying to persecute Ienni because as was stated, Ienni had refused to permit Madeline to sing with Alessandro Bonci.

SIX SUMMER OPERAS

At least six cities will have summer opera companies this year, with four of them to take on the aspect of municipal support.

Memphis will present light opera in a park there under the local management of J. L. McIlvray, while it is understood that Fortune Gallo, owner of the San Carlo Grand Opera Company, will make an excursion into the light opera field by supplying the talent. In St. Louis the usual free Municipal Opera will be staged with the most interesting event of the season being the revival of DeKoven's seldom heard "Rob Roy."

In Chicago the regular Ravinia Park open, air season will begin in June, with Rosa Raisa and Giacomo Rimini already engaged to head the casts. In San Francisco another company will sing, with their repertoire to include "Princess Ida," which is also getting a New York revival this season for the first time in years. In Washington, "Duke" Fosse is making an effort to put a summer company in the huge auditorium recently opened there. It is understood that Fosse wants a guest star system with standard operatic stars to be used as the vehicles.

One of the most ambitious of all the summer projects, however, is in Atlanta. There a contract has been made with Mr. Bidwell, paymaster of the Metropolitan Opera Company, for a company which will inaugurate its season with "Sweethearts" and "The Mikado." Already Lew Morton has been engaged as general stage director and Anne Jago, contralto, and Robert Pitkin, comedian, engaged as the nucleus of a cast. Bidwell secured the contract because of his annual visit to Atlanta with the Metropolitan Company, which each spring plays a week in the southern city. Scenery for the engagement is now being especially constructed in the Metropolitan Opera House studios in New York, which will make it more elaborate than that commonly used for summer revivals.

Albertina Rasch at Carnegie
Albertina Rasch and her company of 25 will appear under the management of Sol Hurok at Carnegie Hall, New York, April 7.

More Germans at Met.

It is generally accepted that next season at the Metropolitan will see German opera on a pre-war basis in America.

This season has been the reintroduction of the Nibelungen ring series, "Die Walkure," and "Tannhauser" into that company's repertoire, with casts which have been declared singularly capable. The German works of Wagner brought tremendous box-office response, something which some of the Italian operas haven't done this season.

The nucleus of the German singers includes Maria Muther, Maria Jeritza, Curt Taucher, Michael Bohnen, Elizabeth Reiberg, Florence Easton and others. Others will be probably imported for the new season. The need at present is for a tremendous German singing name in the casts.

Paris Opera Venture

Chicago, March 31.—Mary Garden and a company of singers who have appeared with the Metropolitan and Chicago opera companies during the past season will open for five weeks in Paris, May 18, it was announced here this week by Paul Longone, managing director of an organization incorporated as the American-Italian-French Grand Opera Company.

Wealthy patrons have underwritten the enterprise, Mr. Longone said. Mary Garden, Rosa Raisa, Giuseppe de Luca, Quenna Mario, Adamo Didur, Anseau and a number of others have enlisted for the Paris opera.

The company's repertoire will include "L'Amour Del Tre Re," "Falstaff," "Oracolo," "Marta," "Lucia" and others.

MME. D'ALVAREZ ABROAD

Mme. Marguerite D'Alvarez, the Peruvian contralto, will go abroad for the summer and sing in both Paris and London.

Her London dates will be in Queen's Hall, June 18, with the London Symphony.

With Chi. Opera Again; Rep Expected Next Season

Chicago, March 31.—According to the expected conventional and usual announcement made by the management of the Chicago Opera, many new singers will be engaged the coming summer. All contracts with old members of the company have been signed. Mary Garden, Edith Mason, Rosa Raisa and Claudia Muzio will be back. Toli Dal Monte has been re-engaged, also Giustella Pareto and Florence Macbeth.

Others who will be back include Louise Homer, Cyrena Van Gordon. August Lenska, Ferdinand Anseau, Charles Marshall, Forrest Lamont, Charles Hackett, Antonio Cortis, Tito Schipa, George Baklanoff, Cesare Formichi, Joseph Swarts, Giacomo Rimini, Feodor Chaliapin.

The repertoire next season, opening November 3, will include six revivals, four in Italian and two in French. The Italian works to be presented after a long absence from the Auditorium stage are Verdi's "Falstaff" and "The Masked Ball"; Donizetti's "L'Elisir d'Amore" and Puccini's "Manon Lescaut."

German opera with limitations will be continued by the opera company next season. Wagner's "Tannhauser" and "Die Walkure" are scheduled for presentation. The works of the standard French and Italian repertoires will be given as usual.

FRANCES ALDA'S S. A. TOUR

Mme. Frances Alda will make an intensive concert tour of South America this summer, sailing from New York July 12 and appearing in the capitals of the nations there. Mme. Alda is, in private life, the wife of Giulio Gatti-Casazza, impresario of the Metropolitan.

Ruth St. Denis' Final Concert

Ruth St. Denis, Ted Shawa and the Denishawn Dancers gave their final concert of the season yesterday (Tuesday) afternoon and evening in Carnegie Hall.

They will not be seen with their all-American ballet for over a year because of their forthcoming tour of the Orient.

LIBRETTO BY MRS. FISKE FOR ONE ACT OPERA

"Light of St. Agnes" Written 25 Years Ago—Chicago Opera May Do It

Chicago, March 31.—Minnie Madden Fiske has written the libretto of a one-act grand opera called "The Light of St. Agnes." It may be produced next season by the Chicago Civic Opera company. W. Franke Harling is the composer of the score.

This work was first presented by Mrs. Fiske 25 years ago as a one-act dramatic tragedy and was used as a curtain raiser at the old Garden theatre, New York.

The cast contains only three characters, Father Bertrand, the tutor; Michel, a French, basso and Tolnetta, soprano. It has not been determined what members of the Chicago Opera will be chosen to create these roles.

It is said the work also offers excellent possibilities for ensemble effects as there is a chorus of villagers, another of nuns, and a choir of spirit voices.

City's Amphitheatre

St. Louis, March 31.—University City's new open air amphitheatre opened July 1 or 2, inaugurating a five-week season to include two weeks of musical revues, two of light opera and one of dramatics, according to F. L. Garrison, head of the group of business men sponsoring the enterprise.

Garrison, general manager of the annual Fashion Pageant, added it has not been decided whether the style show shall be held this year at the new theatre or at the Municipal theatre in Forest Park. This exhibition has a season of three weeks, and has heretofore followed the municipal opera season in the St. Louis amphitheatre.

Work on the new University City theatre is now on. Most of the fundamental construction is expected to be completed in time for the opening date, though all details of the theatre will not be finished until next year, and the landscaping may require several years. The Garden Theatre is the tentative name for the amphitheatre.

N. Y.-Rome Co. Playing

The New York-Rome Grand Opera Company, organized early this year, already has played some intermediate city time, such as the San Carlo Opera takes up, and drew fair business. Umberto Sorenline is the director of the company, which carries about 75 people, plus an orchestra, on tour.

The repertoires of the two companies are about the same.

GATTI'S STAFF UNCHANGED

There will be no change in personnel of the men who will conduct the Met. Opera performances next year. The present season, nearing an end, with the Met's conductors each having considerable work outlined.

The men returning under Gatti-Casazza's direction will be Tullio Serafin, Gennaro Papi, Louis Hasselmann and Arthur Bodanzky.

CANTON'S CONCERT DATES

Canton, Conn., March 31.—F. D. Smith, local concert manager, is lining up a formidable array of talent for next season.

He announces signed contracts with John McCormack, Paul Whiteman, Fritz Kreisler, John Philip Sousa, Rachmaninoff and Geraldine Farrar's new opera.

CONCERT NOTES

Edna Thomas, who bills herself as "the Lady from Louisiana," is appearing in special concerts in her home section.

The Peerless Jubilee Concert Co., four men and four women, is working its concert way north. It's an all-colored organization.

The Methodist Choir of Colfax, Wash., Mrs. L. A. Kirkland, director, is making a concert tour of Western Washington and Idaho. The choir was organized in February, 1921.

Cortex, soprano, is touring in costume song recitals, making joint appearances with Luigi Von Junita, stringed quartet.



Glorious
Gilda Gray
The Golden Girl

WHENEVER GILDA GRAY PLAYS A FAMOUS PLAYERS THEATRE "THE GOOSE HANGS HIGH"

Alhambra, Milwaukee (first week)	.....\$21,473	Low's Aldine, Pittsburgh	.....\$17,997
Alhambra, Milwaukee (second week)	.....\$14,647	Famous Players, Howard, Atlanta	.....18,160
Low's State, St. Louis	.....31,766	Famous Players, Palace, Memphis	.....11,266

Figures are facts. They don't lie.

Opening at Famous Players' Metropolitan, Los Angeles, for a two weeks' engagement this Saturday (April 4).

Watch the Records Go Smaash!

Tour under management WILLIAM MORRIS ENTERPRISES, New York City.

CHICAGO'S PATENTS BY CASH; 66,500 \$22,660; LEADERS \$9,500; AVERAGE GROSS DROPS TO \$12,660

Average Gross Drops to \$12,660 and Exclusive of Leaders is \$9,500—Apollo, Selwyn, Cohan's Grand and Blackstone Dark Holy Week—"Prince" Pushing "Rose-Marie" \$27,000 and \$29,000 Respectively—"Is Zat So?" Non-Musical Pace Setter at \$12,500

Chicago, March 31. Heavy losses have the local legit managers running around in circles and bumping into each other. It's a spell of hitherto unequalled bad trade.

An appropriate total gross of \$202,500 was drawn by 16 attractions last week, \$18,000 of which was actually drawn by three attractions. The average gross for the whole town was no higher than \$11,250. The top office minus the three high-scaled leading attractions, was no better than \$9,500.

Figures close, only four houses were credited with profits last week. There was no halt to conditions at the start of the new week (Sunday) for receipts were generally lower than they were the previous week. One or two houses not placed in the lucky four class have kept out of the red ink, but did so wholly because of low operating expenses, the reason for which they cannot be placed in the gambling class.

This week and next week have yet to be covered before the theatres pass the mark where they hope relief will be found. Four theatres will be dark Holy Week—the Apollo, Selwyn, Cohan's Grand and Blackstone. Considering the drawing power of any one of these four theatres the situation is unique, unquestionably because of the suddenness of drops and inability of new plays to get ready. No attractions are yet in sight for their place. The Apollo protects itself by pulling back to town "It's Say So." The Selwyn could have remained open last week by sticking to the original contract with "The Green Hat," but decision was made to give the book play an Easter Sunday opening. If there were plays to be had, there would be a wholesale array of Easter openings. As conditions exist many of the houses will hold their present occupants rather than become dark, despite grosses being below the stop clause. The newspaper critics are viewing the situation with alarm too.

Recreating Blamed

Recreating, more than anything else, has destroyed much of the Chicago theatregoer's confidence.

"Chats with New York producers predict that they are going to be acquainted with local conditions. This is the fact this particular recreating has been playing away at for the past two years. They are to liken it too much with their own New York in the way of campaigning plays. The Chicago theatregoer, experienced advance men and press agents, who know both cities, will predict that they are going to find there is such a thing as recreating Chicago hit because of a reputation play may have made on Broadway. Chicago is a small town; a town; an unappreciated town; a town that some plays are claimed to go over the heads of the theatregoers. But nothing is the theatre with Chicago when properly handled theatrically. They ask if Broadway would make a success for "Charlot Revue" if Broadway waited as long as Chicago did to open and then gave a company that Chicago was asked to put on. Space prevents further parallels.

85 Per Cent "Cheating"

Return to the list of the losses that have been suffered of late here and the chances are calculated at 85 per cent of the reason for the losses have been a marked tendency on the part of somebodies trying to "cheat" on the Chicago public.

When trade falls so sharply as it has here for the past three weeks, there's one consolation, say theatre managers, and that is that everybody comes forward with comment inclined to make a better theatre center out of Chicago. The faults, always hidden when a rush body, come to the surface. The thing worthy enough to draw comment with a view of bettering conditions in the theatre. Wise managers chime in, however, to say the whole situation depends upon the way the producers crawl out of the present predicament of shortage of plays.

Exactly what happened last week can be gleaned from the estimates.

Last Week's Estimates

"Ma Pettin'gill" (Blackstone, only two weeks in Chicago). Closed

without much warning, but never given a chance after premier. Not type of place that catches on in Chicago. Doubtful if fortnight's gross surpassed \$12,500.

"For All of Us" (Studebaker, 3d week). Somewhat clinching belief that return engagements don't pay here regardless of strength of previous visit. Repeaters holding gross around \$8,000 average. Alice Brady mentioned to draw him for a couple of weeks, not so much for the first review but because Hingshamer all week. These things have left after effects and the cash patrons laid off last week and made the final week of the season for this particular Polite rather a disappointment.

"Hell Bent for Heaven" (Playhouse, 3d week). If clientele who wait out rate tickets can understand places "this" week, it's precarious, and that's why an established cut rate system as smothered at this point. Hurts in the long run. Didn't figure better than \$4,500.

"Cobra" (Princess, 3d week). Showing hopeful existence and may catch on with a pick-up in general trade. May settle as a \$10,000 gross getting for four or five weeks and then go along as a \$18,000 clip.

"The Bat" (Central, 3d week). Reported around this box office that there is a new "Incorporated" "Bat" general manager. It's a joke. Just what it means nobody seems to know, but money is money here and the word came when the gross touches \$4,300.

"The Student Prince" (Great Northern, 4th week). Has placed this house in a winning column. Threatens to take lead away from "Rose-Marie" because of bigger selling capacity. Special parties holding up the night. It's a tip for the special book tickets makes checking of house difficult, but gross estimated around \$27,000.

"Rose-Marie" (Woods, 8th week). In another week, with exit of "Nanetta," can lay claim to the longest stay for musicals in town. It's a tip with clear field on its ninth week. Counted upon as a sure summer attraction. Advance cash tremendously around \$27,000. Gross slightly, yet hit \$29,000.

"No, No, Nanette" (Harris, 4th week). Another week and then off. "Nanette" trade stopped, moment other companies organized, noticeable in hotel call. Went around "Nanette" and "Nanette" comes in, opening April 13.

"Vanities" (Selwyn, 4th and final week). "Scandal" into this house. Would have been type revue for midyear holidays, but now a casualty. Grossed \$14,000. "The Green Hat" opens Easter Sunday, leaving house dark next week.

"Not a Night in the Moon" (Apollo, 3d and final week). Not a Night in the Moon for any time and quite Sunday. Did about \$13,000 last week. House dark next week.

"Betty Lee" (Cort, 25th week). Has played its string out, slipping down as low as \$5,800 with no prospects of returning. Bids goodbye to the "White Cargo" Collier announced to follow in "Re: Ward."

"Badges" (Garrick, 6th week). Premier brought in a gross of \$36,000, total gross. Isn't called a local hit, but moves along moderately, weak to weak, making small profits. When house gets off is hard to figure.

"Is Zat So?" (Adelphi, 6th week). Is on again into the one month of the saddest and promises to hold it for the spring season unless challenged by "The Green Hat" later on. Gallipoli along in the average figure class of about \$12,500.

"Show-Off" (Cohan's Grand, 13th week). One of the best of the saddest of several seasons. Everybody who sees it likes it and plenty of "urging" from the press, but they tell "why it is" and "you'll probably get a share of the Chicago profits. Grossed around \$7,500.

"Applesauce" (LaSalle, 27th week). Rivalry that existed with "White Cargo" row ended. "Applesauce" has served as a gold mine for house. Should maintain present rate and around \$10,000.

FOLLIES' \$22,000 AT \$4; RUSSIANS \$19,500 AT \$3

Wash. Marks Final Week of Ziegley's Road Unit—"Seduction" Under \$5,000

Washington, March 31. It was not so good for Mr. Ziegfeld's "Follies" at the National last week. Had it not been for the \$4.00 male javs gross would have been a "weak sister." Previous Follies in other years have caused much strife here. Last year Leonard Hall, of the "News," panned the show so severely that the National barred him for a couple of weeks, not so much for the first review but because Hingshamer all week. These things have left after effects and the cash patrons laid off last week and made the final week of the season for this particular Polite rather a disappointment.

Comstock and Geis's "Chauve-sour" did a \$5 top early in the week. The better business of the two but possibly did not reach the mark. The "Russian" and "Follies" Russians went over exceptionally well here.

The two local contenders for "runs," "Rain" at the President and "Seduction" at the Belasco, found the latter folding up and the former taking its place. Up with the house, is making business that otherwise would not be. Bargain matinees at 50 cents are attracting capacity and the local business is up. The first two weeks, really reflected an increase at the box office.

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"Seduction" (Belasco, 3rd week). Third week in the week. The week has sufficed. Less than \$5,000.

"Polis" (Chauve-sour, 3rd week). At \$3 "Polis" has not done as well as "Seduction" has. The week has sufficed. Less than \$5,000.

"President" (Rain, 4th week). Fourth week with bargain prices seems to appeal. Between \$6,000 and \$7,000.

"National" (Holy City, 5th week). "Holy City" Polite, "Mercenary Mary," reviewed elsewhere in the "National" and "National" also new and reviewed elsewhere. President, "Rain," fifth week.

TOP GROSS ON 4TH VISIT

Baltimore, March 31. Back for its fourth annual visit "Black and Blue" played to its biggest local gross at the Auditorium last week. This hardy perennial has been playing to capacity and closed to about capacity. Manager McLaughlin counted up a gross of near \$18,000.

"Follies" (Garrick, 6th week). Premier brought in a gross of \$36,000, total gross. Isn't called a local hit, but moves along moderately, weak to weak, making small profits. When house gets off is hard to figure.

"Is Zat So?" (Adelphi, 6th week). Is on again into the one month of the saddest and promises to hold it for the spring season unless challenged by "The Green Hat" later on. Gallipoli along in the average figure class of about \$12,500.

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"Applesauce" (LaSalle, 27th week). Rivalry that existed with "White Cargo" row ended. "Applesauce" has served as a gold mine for house. Should maintain present rate and around \$10,000.

"Stepping Stones" (Binions, 7th week). The \$4.00 male javs down the usual Sunday night big gross. The \$4.00 male javs down the usual Sunday night big gross. The \$4.00 male javs down the usual Sunday night big gross.

POST OFFICES; EIGHT SHOWS TOTAL \$122,000

"Boots" Holds Pace at \$34,000 and Will Give Extra Matinee Holy Week—Majestic and Park Both Dark—All Current Shows Out Before Easter

Boston, March 31. The lean weeks are at hand. Any attraction which can do a paying business the next couple of weeks in this town is entitled to all the credit it can get. Musicals and dramatic alike suffered and the grosses were the lowest of the season at many of the houses.

Two of the local houses, at least, will be dark for the next couple of weeks, with the booking arrangements in more than these two theatres calling for a shutdown during Holy Week if things look too tough. The Park is closed, and has been for a week past. The Majestic is closed this week and will not reopen until April 11, when "Betty Lee" is due.

This is advertised as the final week of "Next Door" at the Hollis and nothing is scheduled to open in next week. The same is true of "The Passing Show" at the Shubert.

Before Easter there will be a general rearrangement of attractions in the city and not one of the shows now playing will be on hand. "Kid Boots" holds its own for business of the town for several weeks, has a couple of more weeks to run and then the change will come. The "Music Box" Cantor's show is breaking all precedent by advertising an extra matinee for Holy Week.

After staying here for several weeks, the last of which were below normal, "White Cargo" pulled out of the Selwyn with "Four for the Show" coming into the house. The new attraction is a comedy and has two weeks at the house, if it can use the amount of time with Jane Cowi in "Juliet" booked to follow on a repeat.

Ed Wynne's "Grab Bag" is also on its last two weeks at the Tremont. The Filene people have taken over this house for a week starting April 13 for the presentation of their annual show. This year the name of the show is "Barbara Lee," and with the Majestic due to open again the same night with "Betty Lee," one of those mix-ups which ticket sellers fear seems bound to occur.

"Next Door" (Hollis, final week). Last week the show did \$7,000.

"The Four Flushes" (Selwyn, 1st week). Nibbles in here from a road tryout. In final week "White Cargo" did not show any pick-up and closed to around \$4,000.

"The Goose" (Tremont, 3d week). Has a couple of more weeks to run. Did \$11,000 last week.

"Plymouth" (4th week). Indicated surprising strength and did the same gross of the week before, \$11,000.

"The Passing Show" (Shubert, 2d week). In first week did \$18,000. Final week here this week with a week of darkness scheduled for the house before the arrival of "Rose-Marie."

"Little Jessie James" (Wilbur, 3d week). In first week of return engagement this musical did \$11,000. Business in the house, and there is the possibility that this week will wind up local engagement.

"It's Say So" (Adelphi, 6th week). In final week did \$12,000. The week before, \$12,000 from week before. House is dark for the next couple of weeks.

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INSIDE STAFF ON LEGIT

Michael Arlen whose "Green Hat" opened in Detroit this week and arrives at the Selwyn, Chicago, for Easter, is one of the most popular authors ever visiting these shores. Ever since he arrived from London there has been a continuous round of luncheons and dinners in his honor. Both the theatrical and literary crowds are keen about Arlen who says he certainly thinks New York is a good deal more interesting and there is the possibility that this week will wind up local engagement.

The popularity of Arlen's books has attracted interest in him more than the chances of his play "landing." "The Green Hat," from which the play was taken, is reported having reached the 125,000 mark in copies sold, while "These Charming People" is also among the best sellers.

Americans will produce the latest "Joan D'Arc" in Paris, probably at the Rejans starting May 14. Richard Herndon and Norman-Bel Geddes have incorporated for the venture. They believe Mercedes De Acosta exploited the kind of Joan D'Arc. The authors is a Spanish girl, married to Ernest Poole, the well known portrait painter who resides in New York.

In the new version Joan is a buxom, wide awake, spit-fire peasant girl and not the ascetic of Shaw's version. "Joan D'Arc" is the spelling given Joan by Miss De Acosta, maintaining that is correct. Firms Genter assembling the cast which will be directed by Herndon and Geddes who leave for Paris this week. The attraction will be under the auspices of the Ministry of Fine Arts.

An explanation of M. Lawrence Craner's abrupt dismissal from the dramatic staff of the "American" is offered in the fact that he organized an advertising and publicity bureau with Louis P. Kramer while still the dramatic man on the "American" and began circulating the producers. According to his letterhead his agency took care of advertising, publicity, (stars and society) fan magazines, trade papers, booking, casting, art work, lobby display, window display, interior decorating, press books, finance, research, investigations, personal representation and the publication of house organs.

The letter sent out was headed with a Biblical quotation, "Let Another Man Possess Thee and Not Thine Own Mouth; a Stranger and Not Thine Own Lip." Following this was a quotation by Michelangelo, "Trifles Make Perfection and Perfection is No Trifle." The letter then berated present day theatrical advertising with the promise that the new firm could improve it.

Ben Blumenthal is named as one of the backers for "The Brown Derby," a new musical show which will feature Bert and Betty Wheeler. Charles K. Gordon is producing the piece, due May 11 in Boston. The Wheelers were supposed to have an arrangement with Flo Ziegfeld whereby they would be featured in a musical comedy next summer, but for some reason the team slipped away from Ziegfeld.

Paul Lavin and Ray Perkins will do the score for "Brown Derby," (ira Gershwin the lyrics and Frank Merwin and Brian Marlow the book. Jack Haskell will stage the numbers.

The revival of "The Little Minister" aroused mixed comment and the first week's business was discouraging. Only the matinee trade showed any signs of life. The Barrie play did not do exceptional business when revived with Maude Adams at the Empire about 1910. The play was originally was produced at the Knickerbocker and a hit, though its success was credited chiefly to the charm of Miss Adams.

SUES NEWARK THEATRE CO.

The Acme Theatre Company, which manages the Shubert and Broad theatres here, was sued last week by Clementine Heller, a Newark actress, for \$5,000 damages for injuries. The suit was filed in the Newark court last week. Heller claims that she was injured while performing at the Newark Theatre Company. The suit was filed in the Newark court last week.

RE-ENGINEERING "PHANTOM OPERA" HEART INTEREST COST \$100,000 MORE

Sordidness Replaced by Lighter Vein—Taking "Hunchback" as Example—Original Cast Recalled for New Scenes and Chester Conklin Added—Original Cost of Picture, \$700,000—2,500 Feet Replaced

Los Angeles, March 31. Universal will retake a number of scenes of "The Phantom Opera" for the purpose of injecting additional heart interest and comedy relief calculated to lighten the sordidness of the story and provide a better box office wallop. It will cost \$100,000 on top of the original investment of \$700,000.

The retakes will enlist the entire cast of principals and will be made under the direction of Edward Sedgwick, who has done comedy direction for Universal, although the original production was directed by Rupert Julian.

Universal is said to have taken the cue from experience with "The Hunchback of Notre Dame," generally conceded an artistic picture but too heavy with gruesome scenes and tragedy. Since the release date of the new, Lon Chaney feature is not set until late September, Universal is drawing value can be enhanced through the injection of comedy and to this end have added Chester Conklin in an especially written comedy part that of a military valet.

Among those used for the retakes are Lon Chaney, Norman Kerry, John Sainpaul, Arthur Edmund Carewe and Mary Philbin.

The original production as directed by Rupert Julian consumed \$50,000 feet, subsequently cut to 12,000 feet when pre-viewed here two months ago. Of this 2,500 feet will be eliminated to be replaced by the comedy shots and other new stuff. Julian's contract ended with the completion of the picture. Universal officials state the substitution is no reflection on its former director and add Julian turned out a perfectly satisfactory job but felt that in changing to Sedgwick, whom they have under contract, would prove the proper person for the new comedy assignment.

In the east there has been some anticipation that U would release this picture shortly. In view of the above the special may not be seen before the fall.

Mae Murray's Beautifying Bill Must Be Answered

Los Angeles, March 31. Mae Murray must file an answer to the suit for \$154 brought by a local beauty doctor, H. H. Harris, through a ruling of Justice Blake, over-ruled a demurrer filed by the actress.

The suit is said to involve cost of facial and body massages ministered by Eleanor Bergman, assistant to Harris, and for which Miss Murray is said to have disputed payment.

WILLIAM QUIRK COLLAPSES

Los Angeles, March 31. William Quirk, former president New York Screen Club, became seriously ill with tuberculosis on eve of getting a big role in Frank Krays' new picture, "The Sign of the Cross." He was rushed to a local hospital, where little hope is held for his recovery.

It was the first time in a year that Quirk appeared able to work and when the chance came he collapsed.

U'S BIG MELO SPECIAL

Universal has placed Maurice Tourneur under contract to turn out a big melodramatic special. The first, "Drury Lane Melodrama," "Spartan Life" have been selected as the vehicle on which the screen thriller is to be based.

Work is to start on the west coast within the next few weeks.

"Phantom's" Premier April 26

Universal's "Phantom of the Opera" will have its world premiere at the Curran, San Francisco, April 26.

Within a fortnight it is expected to open at the Astor, New York.

USING RENAULT AFTER ELTINGE

Novel Idea to Promote Interest by Comparison

Chicago, March 31.

What strikes local showmen as a novel plan to attract business is the idea conceived by a picture exhibitor in this section to book Francis Renault, the female impersonator, to follow Julian Eltinge in the same houses.

The scheme appears to be that the booking of Renault will result in curiously over the respective merits of the impersonators, since Eltinge has attracted attention wherever playing and Renault has become a picture house draw on his own account.

It's probably the first time a similar plan was ever hatched for picture house showing.

Vaudevilleans who know the work and turns of Messrs Eltinge and Renault say the experiment may be made with safety and will not detract from either artist. Both are distinctive as impersonators but with a different style of work, and each has an extensive wardrobe, so much so that though they followed each other a week apart, their women's clothes would still attract the women, as they amount to a parade of fashions.

NEILAN MAY SHIFT

Los Angeles, March 31.

Reports are current that upon the completion of his "Sally O'Neill" picture for Metro-Goldwyn-Mayer, Marshall Neilan will sever his connections. Neilan has been working on a picture to picture contract with M-G-M and was to have quit before starting the present picture so as to enable him to make it with Harry Pickford, but when the latter turned down the story Neilan decided to make it for the M-G-M. Neilan may join the Cecil B. De Mille group for Producers Distributing Corporation and given his own independent unit. Should this be the case Blanche Sweet (Mrs. Neilan) may also join the De Mille forces.

"JANICE," 1ST RUN, 25c TOP

Topeka, Kan., March 31. "Janice Meredith" will be played first run in Topeka at 25c top. This was the announcement made from the management of the Cozy theater. The picture, which has not so far been played at less than 50c top, will start a week's engagement here April 19.

ANGLING FOR LEGIT GIRLS

Flora Sheffield, of "Silence," and Genevieve Tobin, of "The Youngest," are the two latest legit stars, who have been asked to undergo film tests by producing concerns around New York.

It is probable that Miss Sheffield's affiliation will be with Famous Players-Lasky.

FARJUNS' EXPECTATION

Los Angeles, March 31. An important event is anticipated in the home of the Dustin Farjuns within a month.

"SALVATION HUNTERS" OUT AFTER 3 DAYS

St. Louis, March 31.

What is regarded as the biggest local film flop was made by "Salvation Hunters," the same picture that Doug Fairbanks, et al, were said to have saved over.

Billed for eight days, beginning last Friday at the Kings and Rivoli, the management made haste after three days to withdraw it and book in a substitute.

LAIT'S "SKY RAIDER"

New Film Gets Plenty of Publicity at Capitol

Washington, March 31. Gilbert Gabel hit Washington last week to tell the town all about Jack Lait's story, "The Sky Raider," which, as a film, is current at the Rivoli. Gabel has Capt. Nungesser in tow for this, the first showing of the film, and craved the dailies from many unexpected angles.

A sham battle in the air, a wreath on the tomb of the unknown soldier, addresses before numerous clubs, assembling the National Press Club in burning up their mortgage, at the White House with the big bugs of the air service and many other legitimate tie-ups were all reflected in the news columns.

"Tonight" (Wednesday) Capt. Nungesser will be the guest of Meyer Davis at Davis' Le Paradis. Davis has arranged a special night in his honor.

The film is off exceedingly well at the Rivoli.

\$5 TOP FOR SWANSON

What is regarded as the highest admission price for a picture show on Broadway is to prevail at the Rivoli for one night only—Friday, April 17, when \$5 top will be charged for the premiere of "Madame Sans Gene," which has Gloria Swanson starred.

There was much discussion on the proposed plan of showing "Survive to Go to New York." The \$5 premiere flat price was considered the best way out when Miss Swanson and her titled husband consented to appear in person and add personal pictures to the presentation of the Swanson film in public for the first time.

Two Operators Die

Two sudden deaths within a few hours each other have caused no end of depression around the local headquarters of Motion Picture Operators' Union No. 306.

Jack Shilling, 47, operator, Fox's "Jamaica Theatre," Jamaica, L. I., was found dead in the projection booth March 28 by the house manager. Apoplexy was given as the cause of his demise. A family survives.

Sam Citron, 33, former well-known heavyweight fighter, who had acquired considerable renown during his ring days, died suddenly in a local hospital where he had gone for treatment last Friday.

Citron was regarded as a physical giant. He had learned picture projecting and at the time of his death was operator for the Beverly theatre, Brooklyn. A family survives.

3 COMPANIES IN SAN DIEGO

San Diego, March 31.

San Diego's film colony was increased recently by the arrival of the entire cast of the first three companies which Clifford S. Elftel, independent producer, brought here from Hollywood. They will make three feature pictures this spring and summer at the Grossmont studios, operated by the San Diego Cinema corporation. Twenty actors and actresses form the party.

Shooting on the first scenes of "Tonia, Son of the Sierras," has started.

The final scenes of the Ben Stearns production, "Drifting On," in course of filming for the last few weeks at the Grossmont studios, have been completed.

Gives Up Films For the Pulpit

Syracuse, March 31. No longer will Arthur B. Merriman spend his time watching films flicker across the sheets. He said his interest in a local motion picture string and hereafter will devote his life to the ministry. May 15, Merriman becomes rector of Christ Church, Clayton, N. Y., and will also have charge of the mission at LaFayetteville, N. Y.

WARFIELD, FRISCO, TIES UP WITH LOCAL RADIO

"Mikes" Over Theatre and Sound Proof Studio in Basement

San Francisco, March 31.

Loew's Warfield is the latest picture palace to align itself on the side of those houses endeavoring radio to be a good medium of publicizing their wares.

KPO, the best known broadcasting station in the Bay Cities, located atop of Hale Bros. department store, is the one with which the Warfield is hooked up.

Six microphones have been installed in various parts of the theatre, permitting the broadcasting of everything audible in the house. A studio has been built in the lower part of the theatre. It is sound proof and regular symphony concerts and other entertainments can be sent over the air without interfering with the regular performances. By this arrangement the radio station can cut-in and catch the Warfield stage programs and incidental music with the films.

KPO is the broadcasting station for the "Chronicle." To date oodles of space have been allotted to Schultz, the Warfield conductor, and the other artists engaged in the Fanchon and Marco presentations.

COLVIN BROWN WITH F.B.O.

Former Ince Representative Joins Distributing Organization

Colvin Brown, former Eastern representative for the late Thos. H. Ince has returned from the coast and resigned for the Ince organization, becoming affiliated with the F.B.O. as an independent capacity. Brown will be a member of the advisory board of the organization and have a deciding voice in all of its matters pertaining to policy.

While with the Ince organization Brown had secured all the contracts for distribution of the Ince product with the Associated First National, Producers Distributing Corp. and F.B.O. for the late producer. Just prior to Ince's death it was understood that the position next in importance to the producer himself was to be given to Brown as soon as the details of the affiliation with Hearst was completed. Ince's death prevented the affiliation being consummated.

HOLYWOODERS BOOKED

Chicago, March 31.

After reading Variety's review last week of the Bryant Washburn and His Hollywooders, T. D. Moyle, of the Kunsky organization in Detroit, booked the troupe for the Capitol there, beginning next week.

Variety's notice was run following much news of their tough luck through the west, and the review said that despite the tough luck, the troupe was good stuff for picture theatres.

UNDERSEA PICTURE

Metro-Goldwyn is to make an undersea picture with the title of "The Mysterious Island." William, of undersea film fame, is to handle the making of all of the under water stuff and a director of note is to handle the dramatic story that is to be the background for the water photography.

Another important aspect of the picture is Kunsky. It is to be wholly shot by the Technicolor process.

OLD WORLD FILM ASSETS WORTH \$400,000

Combination Forming to Take Over Negatives and Stories

A combination of interests has been formed to purchase the assets of the defunct World Film as to negatives and unproduced stories and plays which were the property of that film producing corporation when it ceased to function, with the purpose of speculating in the material in the resale market. The deal will involve something like \$400,000 to put through.

At the time that the World was functioning actively it had William A. Brady at its head and Lewis J. Selznick was also one of the important factors in the organization. Ladenburg Thalmann and Co., one of the biggest banking houses in the country, was financially interested.

When the decision to discontinue came, E. J. Rosenthal was placed in command to look after the interests of both the bankers and the World Film. The assets of the company as an active producing and releasing organization came in September, 1919. Since that time some of the properties which it held have been resold, but there are still on hand some 250 negatives with the rights to the subjects from which they were made and about 50 unproduced plays and stories.

Of the properties resold in the past are "Trilby," "The Deep Purple," "The Cub," "Alas Jimmie Valentine" and "The Little Church Around the Corner." "Jimmie Valentine," in the resale market is reported to have brought \$35,000.

Amongst the material still in hand are a number of plays by Owen Davis as well as a novel by that author entitled "Lola." Others include "The Pit," "La Boheme," "The Boas," "Hearts in Exile," "After Dark," "The Catkin King" and "Sins of Society."

Providence Ballyhooing No More for Organists

Providence, March 31. This town will have no more organists ballyhooed as name draws, the last musician featured in that manner, Edward Benedict at the Melodic, who achieved local fame with his "Benedictine" having left.

Managers have found that the organist invariably seeks more money and is a nuisance. Arthur Geis, the first man to be played up, at the Victory movie house, was involved in a divorce scandal more than a year ago, and business at the house was lost even after he had been dismissed.

WARNERS' ADVERTISING

Los Angeles, March 31.

Warner Brothers are going to begin a national advertising campaign to cost around \$500,000 on July 1. They are going to concentrate in the national advertising magazines and a selected group of newspapers on their special products for 1925-1926, as well as the establishment of their chair of theatres in the key cities.

In conjunction with this campaign they will also do considerable advertising over their new radio station, KFWB, recently erected at Hollywood. The advertising campaign is in charge of this station and will lay out the broadcasting campaign.

Hearst-Urban Parting

Los Angeles, March 31.

Joseph Urban is here to confer with W. K. Hearst regarding his future.

Urban has a two-year contract with Hearst. It is understood a settlement will be made.

Ingram Directing Kelland's Story

Lloyd Ingram has to direct the screen version of Clarence Buddington Kelland's "American Magazine" story, "Hearts and Minds."

F. P. STARTING PLAYERS SCHOOL; SCOURING COUNTRY FOR TYPES

Each Term to Be Six Months—Ten Boys and Ten Girls in Each Class—Tuition Fee \$500—Must Also Pay Expenses

Establishment of the Paramount Pictures School, Inc., designed to train young men and women for screen acting, was announced yesterday by Jesse L. Lasky. To solve one of the most acute problems of the picture business, that of finding new faces for the screen, the entire country will be combed. The school will be housed in the Paramount Long Island Studio at Astoria, Long Island. An entire section of the building has been set apart for it which, while it will have its own quarters, will also be among the practical surroundings of the finest motion picture studio in the world. The school term will be six months, and twenty students, ten young men and ten young women, will compose the class for each term. These students will be drawn from all sections of the United States.

The actual operation of the school will be in the hands of an executive committee of which Mr. Lasky is chairman. The other members are Walter Wanger, Claude H. Mitchell, John W. Butler, Edwin C. King, Tom Terriss, Bijou Fernandez and Charles E. McCarthy.

The general plan of admission has been carefully prepared. Thirty representatives have been appointed in different parts of the United States.

They are:

Fernandez, Bijou, Famous Players-Lasky Studio, Sixth and Pierce Aves., Astoria, La.

McConville, John F., 8 Shawmut St., Boston, Mass.

Callahan, John A., 134 Meadow St., New Haven, Conn.

Williams, George B., 254 Franklin St., Buffalo, N. Y.

Whelan, Leslie F., 1212 Vine St., Philadelphia, Pa.

Selma, John, 42 N. State St., Milwaukee, Wis.

Wall, Edward J., 1101 N. Capitol Ave., Chicago, Ill.

Geyer, Ernest, 51 Lucile St., Atlanta, Ga.

Edenfelder, George, 110 N. Lee St., Jacksonville, Fla.

Denham, William, Pioneer and Broadway, Cincinnati, O.

Williams, H., 251 N. 5th St., Columbus, O.

Reagan, William N., 1016 Forbes St., Pittsburgh, Pa.

Merediths, William, 1608 E. 21st St., Cleveland, O.

Renard, Kenneth O., 2949 Cass Ave., Indianapolis, Ind.

Waterstreet, Irvin A., 38 S. Capitol Ave., Indianapolis, Ind.

Thomson, Susan K., 118 S. Monroe St., Peoria, Ill.

MacLuskey B., 1227 S. Wabash Ave., Chicago, Ill.

Green, Edward F., 119 7th St., Milwaukee, Wis.

Johnson, Jack, 1100 1st Ave., N. Minneapolis, Minn.

Wiet, James M., 1610 Davenport St., Omaha, Neb.

Cunningham, Earl, 110 W. 18th St., Kansas City, Mo.

Diambrili, George, 3721 Washington Blvd., St. Louis, Mo.

Wilkes, H. P., 944 Perdue St., New Orleans, La.

Dunham, William A., 514 W. Grand Ave., Oklahoma City, Okla.

Thompson, Curtis, 300 S. Jefferson St., Dallas, Tex.

Stinch, A. G., 1225 Court Place, Denver, Colo.

Cooking, Harold W., 133 E. 2nd St., Salt Lake City, Utah.

Smith, Harry C., 207 3rd Ave., Seattle, Wash.

Hagg, Jay A., 444 Gilliam St., Portland, Ore.

Kelmar, Oscar, 201 Golden Gate Ave., San Francisco, Cal.

Caning Director, Paramount Studio, Vine St., Hollywood, Cal.

Any young man from 18 to 30 years old or any girl from 16 to 25 may send an application to the representative nearest his or her home, sending also three photographs—front view, side view and full length figure. These applications will be waded out until five from each district, or 150 in all, are left. The 150 applications and the accompanying photographs will be sent to the Paramount School where the weeding out process will continue until 75 remain.

Each of these 75 will be notified by telephone to report at one of the branch offices of Famous Players-Lasky Corporation. These central reporting points will be located in New York, Kansas City, Orleans, Chicago, Kansas City, Denver, Salt Lake City, Portland, Or., and Los Angeles. At these offices will be stationed cameramen who will take film tests of the candidates. The cost of making these tests will be borne by the Paramount Pictures School, but the candidates will be expected to defray their own expenses from and to their homes.

These film tests will be submitted to the school authorities who will select 50 as being worthy of personal interviews. Fifteen candidates from the east will report at the Paramount Long Island studio, 15 from the west will go to the Famous Players-Lasky Hollywood studio and 20 from the middle section of the country will report in Chicago.

The result of the interviews with the 50 will be that 20, 10 young men and 10 young women, will be selected to enter the school. They

(Continued on page 29)

PICTURES

AMUSEMENT STOCKS STRONG DESPITE DROP

Bear Movement Has Practically No Effect—U. S. Annual Statement

Amusement stocks have remained remarkably strong during the past week despite the terrific bombardment that the bear element has been giving the whole market. For some reason or another the picture producing and theatre operation stocks have remained practically dropping ever so little in face of the general downward trend of the market.

During the past week Universal has issued its annual statement for 1924, showing a profit of 41 per cent. over 1923. This covers the fiscal year ending last November. The net profits for 1924 were \$1,785,011, which gives the 250,000 shares earnings to the extent of \$5.66 a share.

The close of the market yesterday showed the following quotations:

Stock	High	Low	Close	Chg.
Blackman Kod.	1200	944	972	+ 1/2
Paramount	1200	944	972	+ 1/2
Loew's	1200	944	972	+ 1/2
Metro-Gold	400	19	19 1/4	- 1/4
Orpheum	400	19	19 1/4	- 1/4

Brown's U. A. Films

Los Angeles, March 31. Clarence Brown, who attracted considerable attention after making "Smouldering Fires" has been placed under contract by Joseph M. Schenck to make four pictures, to be released through United Artists. Two are to be made with Norma Talmadge, and it is likely that she may be made with William S. Hart.

It is said Brown will get \$15,000 for each of the pictures.

MAX GRAF'S CLAIMS

San Francisco, March 31. Max Graf is claiming that Roussea & House, local realty agents, will build 20 twin theatres similar to the Egyptian-Aztec, in the larger coast cities.

Graf states he is also negotiating with Warner Brothers for a new downtown theatre here to house the Warner pictures.

JANNINGS DOING "TOKAY"

Emil Jannings' next picture for UFA will be made in Germany and will be "Tokay" after one year. "Tokay" and it is likely that his production and will be released in the United States by the local branch of UFA.

OIL MILLIONS IN FILMS

(Continued from page 1)

pany, the concern financing the Producers Distributors Corporation. Young Pratt has been elected a director of the Capital Corporation. It is asserted from the inside that the Capital Corporation is advancing \$150,000 weekly to producers here who contemplate 24 picture production this year for distribution through P. D. C.

According to the understanding, Pratt, Jr., will come to Hollywood to study the picture business. If it is to his liking, the Pratt family will make other investments in the film industry.

Frank Munroe, John C. Flinn and Frank Wilson are active here in behalf of both of the corporations. They have signed a contract with Al Christie to produce six feature yearly, under the brand of Metropolitan Pictures, with two made by Frances Marion and the other four super melodramatic productions.

Entrance of the Pratts into picture business is said to be the result of a combination by Producers Distributors with Cecil DeMille.

Previously it had been understood the P. D. C. had secured the financial backing of the Millbanks of Exeter, N. H.

DeMille, upon taking a lone road for his picture making after an association of many years with Famous Players, purchased the late Tom Ince's studios on the coast, immediately outlining plans for their enlargement.

The P. D. C. is actually a youthful organization in the picture trade but energetic and aggressive, having erected a reputation and a rapid paying business within 14 months. The present P. D. C. took over the W. W. Hodgkinson distributing corporation, retaining that name for about three months before merging it into the present P. D. C. Frank Munroe and John C. Flinn, mentioned above, were respectively president and vice-president of the original P. D. C. Company, offices they retain. Mr. Munroe was previously vice-president of Hodgkinson, representing the Millbank money interest in that organization. Mr. Flinn had been with Famous Players for some time, joining the Zukor organization in charge of the publicity department when he left the New York "Herald."

KEATON'S NEXT

Los Angeles, March 31. Buster Keaton's next feature will be adapted from an original story by Robert Sherwood which the screen comic acquired during his recent trip east. Keaton, accompanied by his father, Joe, and Lex Neal, his director, returned to the Coast Monday.

BALABAN-KATZ STRONG REPORT

Issues Financial Statement for 1924

Chicago, March 31.

The financial report of Balaban & Katz for 1924, just issued, shows that company in an extremely healthy financial condition, having earned \$1,600,786.77 last year on stock valued at \$5,456,450. This was 21 per cent. increase over the combined earnings of the company for 1923, and after deduction was made for the preferred stock, \$5.30 was paid on each share of common. The paid up common stock has a value of \$25. The total income for the year was \$2,120,802.49, which figures a \$240,016.77 earned surplus carried from 1923. After the payment of dividends, there was \$1,128,548.45.

In the statement the cost of the new Roosevelt theatre was set down at \$1,258,438, while theatres in the course of construction have so far cost \$1,140,516.24, exclusive of unfinished contracts amounting to \$1,235,000. The total value of land, buildings, leases and equipment as of December 31, 1923, is \$9,085,033.88.

Negotiations have been made for a house in Detroit, which will be run by B. & K., and the new Uptown theatre on the Riviera, Randolph Street, Mass. Temple (under construction) and the New Detroit in Detroit, Michigan (under construction). The film interests listed are existing stock certificates representing 8,856 2/3 shares of capital stock in Associated First National of Illinois; 1,072 shares of second 7 per cent. cumulative stock of Associated First National Pictures (Delaware Corporation); 735 shares or 48 per cent. of capital stock of Educational Film Exchange of Illinois, distributor, and all the outstanding capital stock of Second National Pictures of Illinois, also a distributing organization.

B. & K. Properties

The properties now held by Balaban & Katz include the Chicago, Tivoli, Roosevelt, Central Park, Uptown (under construction) and the new Uptown, Randolph Street, Mass. Temple (under construction) and the New Detroit in Detroit, Michigan (under construction). The film interests listed are existing stock certificates representing 8,856 2/3 shares of capital stock in Associated First National of Illinois; 1,072 shares of second 7 per cent. cumulative stock of Associated First National Pictures (Delaware Corporation); 735 shares or 48 per cent. of capital stock of Educational Film Exchange of Illinois, distributor, and all the outstanding capital stock of Second National Pictures of Illinois, also a distributing organization.

The officers of the firm are Herbert L. Stern, president; Sam Katz and J. J. Balaban, vice-presidents; Barney Balaban, secretary and treasurer; John Balaban, assistant secretary and treasurer; Morris Katz, assistant secretary, and Elmer C. Upton, comptroller. The board of directors holds William H. Mitchell, Barney Balaban, Edward M. Bertha, Hugo Bernchenin, John Hertz, Samuel Katz, John Borden and Herbert L. Stern.

DANCE TEAM'S 4TH RETURN

Fowler and Tamara Repeating at Stanley, Philadelphia

Fowler and Tamara, in their second week at the Hippodrome, New York this week, are at the Stanley (pictures), Philadelphia, next week. This marks the team's fourth return to the latter house and the second this season. They will be on tour at Second National Pictures-Albee houses thereafter.

The dance team opens at the Edgewater Beach hotel, Chicago, in June for a summer run.

East with "Rah! Rah!"

Los Angeles, March 31.

Accompanied by Elmer Pearson, vice-president and general manager of Pathe Exchange, Inc., William R. Fraser, general manager of the Harold Lloyd Corporation, left for New York with the negative of "Rah! Rah! Rah!" the final Lloyd picture to be released through Pathe.

Fraser while East will take up the matter of Lloyd's first release through Famous Players-Lasky, to be made here upon the return of Lloyd, who is going East with his wife for a six-week vacation shortly.

BALABAN & KATZ CORPORATION

AND SUBSIDIARY COMPANIES

CONSOLIDATED BALANCE SHEET, DECEMBER 28, 1924

ASSETS		LIABILITIES	
Theatre Properties:		Preferred Capital Stock, 7 per cent:	
Land, buildings, leasehold, furnishings and equipment, at December 30, 1923..	\$9,085,233.08	Authorized—28,700 shares, par value \$100 each	
Additions thereto during the year.....	1,575,777.88	Authorized—28,710 shares	\$2,871,000.00
Cost of Roosevelt theatre.....	1,925,869.00	Common Capital Stock:	
Theatre in course of construction (exclusive of unfinished contracts approximating \$1,235,000).....	1,140,516.26	Authorized—270,000 shares, par value \$25 each	
Total (land and buildings, \$11,078,121.72; leasehold, furnishings and equipment, \$1,212,383.20).....	\$12,290,195.92	Outstanding—264,204 shares, par value \$25 each	\$6,605,100.00
Less, reserve for depreciation.....	452,474.95	Mortgages and Purchase Money Indebtedness:	
Net property account.....	\$11,837,720.97	Secured by Roosevelt theatre property, maturing serially after one year.....	\$1,377,841.60
Deposits on leases.....	200,000.00	Secured by theatre under construction, maturing May 18, 1926.....	225,000.00
Investments:		Current Liabilities:	
Stocks of film producing and distributing companies.....	69,230.62	Dividends payable January 1, 1925.....	\$115,949.25
Current Assets:		Accounts payable.....	156,912.62
Cash in bank.....	\$352,974.18	Mortgage payments maturing within one year.....	170,833.33
Cash working funds.....	7,913.67	Deposit for purchase of equipment.....	108,000.00
Notes receivable.....	18,000.00	Admission, property and other.....	\$27,443.37
Miscellaneous accounts receivable.....	11,895.90	Accrued interest.....	25,405.66
Employees' accounts.....	4,579.95	Reserve for contingencies.....	75,266.52
Cash Value of Life Insurance Policies.....	425,165.70	Surplus:	
Deferred Charges:	13,601.37	Surplus paid in at organization.....	\$777,563.36
Prepaid film rental.....	\$37,520.21	Earned Surplus:	
Unexpired insurance.....	16,030.60	Balance Dec. 30, 1923.....	\$520,015.77
Miscellaneous.....	15,992.65	Net income for the year 1,600,786.72	
	89,833.48	Dividends for the year.....	\$82,299.00
Goodwill.....	759,711.98		\$1,128,593.49
	\$14,000,264.10		\$1,906,161.85

NOTE: Dividends of 25c per share on the common stock for the months of January, February and March and the regular quarterly dividend on the preferred stock payable April 1, were authorized in December, 1924. The corporation was contingently liable in the amount of \$327,600 on a letter of credit expiring September 1, 1926.

\$1,128,593.49

\$1,906,161.85

\$14,000,264.10

"52 COMPLETE PROGRAMS" ANNUALLY OBJECTIVE OF PATHE-GERMAN COMBINE

Ten "International Films" and Two "Super-Pictures"
Also Reported—Confirmation of Variety's Story of Weeks Ago of French-German Tieup to Control Foreign Market and Subordinate America's Present Dominance Over There—American Commissioner at Paris Forwards Bare Facts—Internal Intention Not Disclosed

Washington, March 31.
The tie-up between Westl, the German film company, and Pathe of France, reported in Variety several weeks ago, has now reached the surface in Europe. Reports on it are reaching the dailies from their correspondents scattered throughout Europe.

The latest to touch upon the situation is the American commissioner to the International Chamber of Commerce at Paris. Mr. Miles, however, has apparently overlooked the real purpose of this European combination, which is to form a strong tie-up of producers and distributors that American films, which now predominate the European market, could be kept out of the countries wherein the tie-up existed.

The following statement by Mr. Miles forwarded to Washington, the headquarters of the Chamber of Commerce of the United States, says in part:

"It is reported that after long negotiations an agreement has been concluded between the French Consortium and the Westl Co. of Berlin. A combine has been organized, with Charles Pathe as chairman, which includes the Pathe Consortium, a distributing company controlling over 300 houses in France alone, as well as others in Belgium, Switzerland, Holland, Spain and Egypt—the Cine-Romans Co. of French producing firm which collaborates with the French press for the production of popular articles running in the daily papers, the Cine-France Co., and the Westl Film Company. The combined German studio will produce 'International films' and will furnish their chain of houses with 52 complete programs per annum."

Officials here are much interested in the significant statement—"52 complete programs per annum."

Federal Trade Decision Out on Titles and Reissues

Washington, March 31.
The Federal Trade Commission has ordered that all advertising matter in conjunction with the release of motion pictures must, unmistakably, indicate the former name of the picture (if the title is changed) upon the release of the film.

The order is the result of a case involving several exchanges who were commanded to cease such practices and principally involved the release of "D'Artagnan" under the title of "The Three Musketeers" which infringed upon the Douglas Fairbanks film of the same name.

The exchanges cited to halt the practice are Mr. Brown, of Philadelphia, trading as the Capitol Film Exchange; William Alexander, New York; Herman Rifkin, Boston, and the Film Distributors League of New York City.

Charges against the following firms were dropped because of lack of competent evidence as to the released picture being handled by them in commerce: Eastern Picture Film Co., Boston; Favorite Players Film Corp., Chicago; Lande Film Distributing Corp., Cincinnati and Cleveland; Supreme Photoplay Corp., Los Angeles; Favorite Film Co., Detroit; Friedman Film Corp., Minneapolis; Alexander Film Corp., New York; Supreme Film Co., Los Angeles; Quality Film Corp., Pittsburgh; Leo G. Garner, trading as Reliance Film Exchange, Washington, D. C., and Maurice Fleckles, of Chicago.

BLANK RETAINS OFFICES

Des Moines, March 31.
Executive officers of A. H. Blank film enterprises probably will be continuing here despite the merger of the Blank theatres with Balaban & Katz. Mr. Blank announced here.

MIX GETS IN

Tom Mix, the Fox star, arrived in New York, at the Grand Central this morning (Wednesday). The party including his wife, daughter and mother-in-law, left Los Angeles Saturday, arriving in Chicago yesterday morning where the star presented a "two-gallon Steamer" to the hotel, after which they jumped the Century for New York. Today, the Tom Mix house, arrived two days ahead of his master, getting in on the Pennsylvania Monday afternoon. The house is being entertained at Durand's until Mix has him meet all the kiddie fans of New York at a department store one afternoon during the week. He will also accompany the star on visits to several local orphanages and stage impromptu entertainments for the inmates.

Mix from today on, until he sails for London on board the "Aquitanian" next Wednesday at 1 p. m., will be a night busy personage between special children performances, a ride through Central Park so that all the kids can see the star and the horse, a radio talk or two and on Monday night a guest at the press dinner his mount is given at the Hotel Astor.

Joe Lee is going to try to cook up as many things as possible for the Fox star, although Joe has been having a pretty busy time getting the bids in on his European wardrobe. Thus far Guttenberg and Fuller Construction have sent in their estimates, but Joe says that he isn't in the field for either cast-offs or concrete, although he figures that the latter would be the best as it might act as a shock absorber when he meets up with the bunch in London.

GRIFFITH SIGNS LUNT

Alfred Lunt was signed yesterday by D. W. Griffith to play opposite Carol Dempster in "Poppy." Lunt has been appearing this year in "The Granddaddy." In securing Alfred Lunt, D. W. Griffith ends a three weeks' search for a juvenile lead and completes the casting for this production which he is making at the Paramount Long Island studio.

Beidler Miss Dempster and Lunt, the cast includes W. C. Fields, who is duplicating his stage role for the screen; Glenn Anders, Florence Fair, Marie Shotwell, Edna Shannon, Erville Anderson, Dorothy Dickson and Allan Simpson.

F. P.-L. IN SCHENECTADY

Believe Paramount Taking Over State and Proctor's Up-State

David Stoneham and Joseph Laurent (Theatre Realty Co.), who recently acquired the complete leasehold on the State and Proctor's theatres, Schenectady, N. Y., have sold it to William W. Farley, of Albany. It is now believed that the Famous Players-Lasky interests, through Attorney Laurent, will obtain a long-term lease on the Schenectady houses from Farley. Negotiations are now on that indicate Paramount's getting the houses.

These houses were formerly controlled by Max Spiegel, who went into bankruptcy, and were placed on the auction block.

Arbuckle's Agreement

With Former Wife

Los Angeles, March 31.
An agreement between Roscoe Arbuckle and his former wife, Minta Durfee, filed in the County Recorder's office, discloses that the former screen comedian will pay Miss Durfee \$200 weekly until she remarries or death terminates the contract.

This agreement also specifies that Arbuckle pays her 15 per cent. of his gross income for a year ending in September, 1925, and 20 per cent. yearly thereafter during the life of the contract.

The agreement was made Aug. 23 last. It also has a clause whereby the former wife is to receive one-half of his estate in case of Arbuckle's death.

The marriage of Arbuckle to Doris Deane is now scheduled to take place April 8.

MICH. MISSES CENSOR BILL

Lansing, Mich., March 31.
The date for formal adjournment of the Michigan legislature has been set for April 10. The nearness of the date and that no picture censorship move has been thus far started in the legislative chambers has theatre men of Michigan confident that for the first time in three sessions legislation of this kind will not be attempted.

LEADS FOR BENNETT'S FILM

In the making of the screen version of Leroy Scott's book, "Children of the Whirlwind," Whitman Bennett has Lionel Barrymore, Johnnie Walker and Marguerite De La Motte as principal players.

Ray L. Hall and Fox Single Reelers

Ray L. Hall is now production manager, Fox Varieties, single reelers, made by Fox. He's attached to the home office in New York.

JETTA GOUDAL LET OUT FROM F. P. CONTRACT

\$750 Weekly Salary—Suing
Concern for \$23,500
Damages

Los Angeles, March 31.
Jetta Goudal, picture actress, has brought suit in Superior Court here for \$23,500 damages for breach of contract against Famous Players-Lasky.

Miss Goudal alleges discharge without justification. She alleges a contract last October that provided she give exclusive services for one year at \$750 weekly and that defendants had option for renewal of first six months at \$1,000 weekly and the next six months, \$1,250 weekly.

Feb. 21 Miss Goudal asserts F. P. notified her the contract was terminated with the picture interests giving her no compensation whatsoever after Feb. 28.

At the studios here, it was said, Miss Goudal was too temperamental and entirely unmanageable and that she delayed production for trivial reasons.

Picture Owner Marrying Girl; Legs Worth \$100,000

Los Angeles, March 31.
Cecile Evans, who leaped into the limelight when Mack Bennett insured her comely legs for \$100,000, will marry Kenneth Fitzpatrick (at the studios here), who operates a chain of picture theatres in the Northern and Mid-western States.

Fitzpatrick has been in Hollywood about a month and during that time met Miss Evans.

The bride-to-be spent two days in the city jail recently when she was held into court charged with driving her automobile 35 miles an hour in the downtown district.

Valentino Contract Ready

Los Angeles, March 31.
Valentino's contract with United Artists through Joseph M. Schenck is ready, only awaiting the release for Valentino from J. D. Williams. That is a day or so past due here. It is understood the contract here will be signed and on April 25 Valentino will start work on a picture of the early days of California. It will be directed either by Clarence Brown or Buchowtzi.

Cohns Move Studios

Los Angeles, March 31.
Cohn, Brandt & Cohn have abandoned the Waldorf Studios on Sunset and Gour and taken a one-year lease on the Clune Studios on Melrose avenue. They will have two indoor stages, 100 ft. by 100 ft., and one outdoor stage. Their first picture on the new lot will be "The Danger Signal" which Earl Kenton is to direct.

They have placed under contract for Columbia Pictures, Elaine Hammerstein, to be starred in three pictures.

Seitz Resigns from Pathe

Miami, Fla., March 31.
George B. Seitz, Pathe serial director, here completing camera work on a Pathe feature, has announced his resignation from Pathe. Seitz will return to New York after the completion of his present picture.

HARRISON FORD "LEASED"

Los Angeles, March 31.
Harrison Ford has been "leased" to William Fox by William R. Hearst.

Ford will play the lead in Fox's "The Wheel," to be directed by Victor Sjöström. Fox takes over the Hearst contract for the remainder of Ford's term.

"SHIP OF SOULS" AND CAST

"The Ship of Souls," Emerson Hough's story, will reach the screen via Stereoscopic Productions (Max Miller, producer), with Charles Miller to direct its making.

In the cast will be Bert Lytell, Lillian Rich, Earl Metcalf, Tom Santschi, Cyril Chadwick, Gertrude Astor, Charles Seabury and Lillian Leighton. Associated Exhibitors will release.

F. P. PLAYERS' SCHOOL

(Continued from page 23)

will reach New York July 16 and the school term will open July 20. The term will close on Dec. 9 and graduating exercises will take place on Dec. 23. The curriculum of the school will include complete and thorough instruction in all arts, parts and points of practical motion picture acting in the course of which the students will learn to conform to the daily routine of a busy studio. All subjects will be compulsory and will fall into three main groups, technical instruction, Physical training and lectures.

Every student in the class will have a chance to "Hear Husband," with Fern Andra and a Famous Players-Lasky Corporation contract, if in the opinion of the executive council sufficient merit is shown. These contracts will be for one year at a reasonable salary and will give options on the players' services for four additional years with adequate advance in salary for each of the four years that the options may be exercised.

The fee for tuition will be \$500 for the term. In addition, however, students must be prepared to pay their living expenses at the rate of \$25 a week. Since the school term will be approximately 23 weeks, \$575 will be necessary for living expenses, making a total requirement for each student of \$1,075. Limited financial circumstances need not be considered as prohibiting admission. This information should be frankly given in filling out the questionnaire which will be forwarded to the applicants, because the Paramount School might find ways and means to overcome temporary difficulties.



GERMAN-MADE PICTURE WITH "VARIETY" IN IT

An oddity of the above reproduction of a still is that of "Variety," an American theatrical paper, was employed in a German-made picture. The scene represents a theatrical office in Berlin, with an actor seated to the right reading "Variety."

The picture is "Herrn und Damen," a comedy of Max von Hogenrother featured. The American rights are held by Henry Guttman. Harold M. Goldblatt, attorney in New York for Mr. Guttman, forwarded the photo above to "Variety."

Count Salm is the name who recently won much notoriety for everyone concerned when marrying Mildred Rogers, daughter of the oil man.

Germany has several theatrical publications.

CHICAGO DROPS TO \$35,000

McVICKERS RUNS UP TO \$26,500

Last Week Poor All Around in Loop—"Thundering Herd" Didn't Get Good Start at Roosevelt—Did \$14,600 First Week

Chicago, March 31. With comparatively good features supplied by well-balanced surrounding programs, the houses collectively experienced one of the worst weeks of the season. Weather conditions and every other break essential in bolstering business were in favor of the drive managers, yet the business for some reason was off all around town. It also includes the legit and vaudeville theaters.

Cantor Josef Rosenblatt, appearing as an added attraction at McVickers, provided a drawing card. The business at this house was way above the average, and, in comparison with the receipts established in the balance of the houses from a percentage standpoint, led the town. With the advertisement reading that the picture would appear Friday night or Saturday matinee, business for those two periods took a slump, with the result that the Chicago houses had a total of \$26,500 in comparison with the Chicago's \$35,000.

"Thundering Herd" weathered the slump in business nicely, but did not come up to the expectations for a premier showing. It is very seldom that the Chicago houses drop below \$40,000, but last week was forced to take its medicine along with the rest. With receipts of \$14,600, a corking stage presentation, the house grossed one of the lowest weeks in many a month.

"Charlie's Aunt" terminated a seven weeks' engagement at the Orpheum Friday. The picture during its run never fell below \$40,000, until the final week, \$38,000. Jackie Cogan in "The Rag Man" opened Saturday to fair business.

Estimates for Last Week
Chicago—"Frivolous Sal" (First National) (4,000; 50-75). Feature surrounded by excellent program failed to draw. Business steadily off all over town. One of the lowest weeks of the season, \$35,000.

"Goose Hangs High" (F. P.) (2,400; 50-75). No telling what this feature might have grossed were it not backed up by the appearance of Cantor Josef Rosenblatt, solely responsible for good showing. Gross would have reached close to \$40,000 had the cantor appeared Friday night and Saturday matinee; \$35,000.

"The Dancers" (Fox) (975; 50). Fair gross for last week from the estimates gathered by the larger houses; \$4,400.

Orpheum—"Charlie's Aunt" (Prod. Dist., 7th, last week) (775; 50). Averaged, close to \$3,000. Gross longer than at first contemplated. First week lowest gross, around \$5,000.

Randolph—"Fifth Avenue Models" (U. S.) (250; 45). Good publicity responsible for a fair gross. Figures not alarming, good considering last week and mediocre picture; \$2,500.

Roosevelt—"Thundering Herd" (F. P.) (1,400; 50-65-75). Started strong but with a catch on. Feature heavily exploited, and from present indications looks like money-maker. One of the few wild west features to go over in loop; \$14,600.

BUFFALO NORMAL

HIP LEADS, \$23,000

Fashion Show Helps—"The Monster" and Low Vaude, \$18,000

Buffalo, March 31. Takings at local box offices assumed a normal aspect after previous week's high grosses. The Hip topped other houses by reason of the "Monster" feature, always a money getter.

Last Week's Estimates
Hip (3,400; 35-45). "A Day in Paradise" (Paramount) and Spring Fashion Review. The Fashion Review run semi-annual in conjunction with the William Hengeler local department store. \$23,000.

Low's (3,400; 35-50). "The Monster" (Metro-Goldwyn) and "Parade" (Paramount). \$18,000.

Lafayette Square (3,400; 35-50). "Miss Bluebeard" (Paramount) and vaudeville. The play was popular here and the show caught on and drew good reports. Nothing startling on the vaudeville end. Estimated \$22,000.

PECULIAR BOOKING WITH 'CHARLEY'S AUNT'

Lead All Frisco Last Week with \$18,700 After Interrupted Run

San Francisco, March 31. "Charley's Aunt" upset the dope on the street during the week, closing last Friday night. With a record-breaking business at the Granada to its credit, "Charley's Aunt" laid off for seven days and came back at the California as strong on opening day as though the engagement had never been interrupted. The wire one had this bit of showmanship pegged as being all wrong, but actual business proved them all wrong.

The rest of the street, in fact the whole town, was off. The Granada and the Wardland ran neck-and-neck for second, put with the smaller houses doing nothing to speak of. Many of the managers are complaining of business, most of them using the favorite alibi of "Lent" as the excuse.

Estimates for Last Week
California—"Charley's Aunt" drew the same cosmopolitan gathering as at first engagement. While booking might be considered a second picture, it was not. Its clientele, \$13,700. Granada—"Goose Hangs High" (F. P.). Pleading comedy well backed up with Paul Ash stage entertainment. \$17,000.

Wardland—"The Re-Creation of Brian Kent" (Principal Pictures). Sol Lesser did this one from Harold Bell Wright story, getting same business given to other screen versions of this writer's pictures.

Fanchon and Marco act, "Ideas of a Music Hall," played by Jocko, the Crow, Gene Morgan, and White Schults back in orchestra pit, \$17,900. Imperial—Second run down town of "Brief of Bagdad." Didn't open to anything and no pick-up succeeding days. Ray Faugé orchestra still holding its own. Hoot Gibson in "Let'er Buck" (U. S.). This star sure-fire here, and with this Western made at Pandemonium Round-up audience turned out. \$21,000.

Egyptian and Aztec—Second week of "The Last Man on Earth" (Fox). In their two 400-seat houses, leading up very nicely. Just opened and without policy set gross of 15,000. Great crowd for the first three days of date and date showing, \$5,900 on both houses.

Los Angeles, March 31. "Rugged Warriors," adapted from Joseph C. Lincoln's story of the life-saving services of the New England Coast Guard, was the feature mounted by Irvin Willat. These features are Wallace Beery, Lois Wilson and Warner Baxter.

Benjamin Christy, latest of Metro-Goldwyn-Mayer directors, is preparing an original story for his first American production.

"Satan in Sables," original story by Edmund Goulding, with Bradley King supplying the screen adaptation, is the first picture with Lowell Sherman as star for Warner Brothers. The first of three Shermans starts about June 20.

Clifford S. Einfeld is to make 22 features at the Grosvenor Studios, San Diego, operated by the San Diego Cinema Corporation. They include six James Oliver Curwood stories, eight Westerns, a drama by Frank Howard Clark, eight features starring Ken Maynard, and "Tarzan, King of Horses," and one special picture for United Artists. This he will do so he will be sufficiently ahead of release schedule for him and Mary Pickford to take a trip

"SACKCLOTH" CUT BY CENSORS; DOES \$12,000

Just Fair for Big Balto. House —"Chorus Lady" \$9,000 at Hipp

Baltimore, March 31. (Drawing Population, 350,000) With the exception of the New and the Century all the first run houses bettered the business of the previous week. Outstanding were the Rivoli with "I Want My Man" and the uptown Metropolitan with "The Wine of Youth." "Sackcloth and Scarlet" failed to show anything sensational at the big Century but "The Chorus Lady" proved a good card at the Hippodrome.

"Good" put on as a stop gap at the legit Lycium, went out after six days of fair business, the house reverting to the spoken drama Monday, Ford's taking its place, opening Monday with the Freiberg "Pasion Play."

Estimates for Last Week
Rivoli—(3,800; 35-75). "I Want My Man." Milton Sills and Doris Kenyon favorites here. Business returned to pre-Lent level which means capacity night and heavier matinees.

Century—(3,800; 30-75). "Sackcloth and Scarlet" was severely handled by the State censors and public failed to warm up to this one. Best house could do was maintain a fair average of about \$12,000.

New—(1,900; 35-50). "Married First" Pauline Frederick was highly received by press but business dropped \$1,000 under the Denny chain. Total of \$10,000.

Lycium—(500-1,000). "Good." Put on as a stop gap to fill the void left by "White Cargo."

Metropolitan—(1,600; 35-20). "The Wine of Youth." Picture well liked and business excellent.

Hippodrome—(3,800; 35-75). "The Chorus Lady," and vaudeville. Rose Stahl picture, proved a good film and business up from previous week for a total of \$9,000.

Parkway—(1,400; 35-50). "Along Came a Lady." Unusual in that it retained its stage title. Viola Dana, a house favorite so box-office results satisfactory with a gross of \$6,000.

Garden—(1,800; 35-50). "The Man Who Played God" and vaudeville. Buck Jones' a fan favorite but shared honors with Robbins' "Omara." The draw. Receipts up \$1,000 for a total of \$11,000.

This Week
Century—"Goose Hangs High." New—"Chu Chin Chua." Rivoli—"Sackcloth and Scarlet." Metropolitan—"The Man Without a Conscience." Parkway—"Along Came a Lady." Garden—"The Hurricane Kid." Hippodrome—"Those Who Judge."

WEST COAST STUDIOS

asked when she has finished her last in "Little Annie Rooney."

Samuel Bischoff, operating the Odessa studios, will make three features of two-reel comedies in pictures by each series. One will be produced by H. C. Witwer, based on R. C. "Chick" in "Slam." William Curran is to direct. The cast includes Eddie Gribbon, Mildred June, and "The Girl in the Red Dress." Sheldon Lewis. The second is to be known as the Gold Medal comedies, directed by Joseph L. Mankiewicz. The following players: Chester Conklin, William Franey and Milburn Stone. The third, known as the Bluff comedies, will be made by Ernest Van Pelt. In this series will be Frank Rice, Bessie True and Ernest Woods.

Florence Vidor, instead of Leatrice Joy is to be featured in "Divorce for Divorce." Paul Bern is making for Paramount. Others in the cast Louie Fanchon, Harry Myers and Bernard McConville has been chosen by Jesse Lasky to supervise the forthcoming Raymond Griffith productions (Paramount). Griffith has been playing in the series of his own unit, being starred here after.

Henry King is completing the second of two productions for Robert Kane to be released through Paramount. The picture is "Gods," featuring Alice Terry, supported by Arthur Hoyt, Malcolm Penny, Lucille Hutton, Ernest Gillen, Mar-

garita Fischer, Lawson Butt, Aggie Herring, James Neil, De Sica Moore, Henry Miller, Thelma Morgan and George Periolat.

"Granstar" starring Norma Tallmadge, began at Metro-Goldwyn-Mayer studios Monday under the direction of Dmitri Buschovetter. The supporting cast includes Eugene O'Brien, Marc McDermott, Roy Darcy, Albert Gran, Mame Daumery and Michael Vavich.

Following a request by Jack Barrymore, Harry Beaumont has been assigned by the Warner Brothers to direct the picture in which he is to be starred. No story has been selected, but shooting is set for May 15.

C. Gardner Sullivan has given up the making of pictures to return to his job of writing and shaping up stories. He is now making the screen adaptation of "Why Girls Go Back Home" (Warner Brothers).

Robert C. Leonard is making "The Comedian" (Metro-Goldwyn-Mayer), with a cast that includes "The Godfather," Gene Gerrard, Olan Sorenson, Roy Stewart, Robert, Nellie Parker Spalding, Shandelle (Continued on page 34)

"BAD CO." AT CALIF., L. A., \$4,900; "IRON HORSE," 5TH WEEK, \$23,500

Fashion Show at Met Sent Gross to \$29,500 Last Week—Business on Coast in Big Houses Still Away Off

"COMMANDMENTS" AT \$150 TOP BIG IN TOPEKA

Lent Means Little in 70,000 Town Against Good Attractions

Topeka, Kan., March 31. Drawing Population 70,000. Lent means nothing to Topekan as the attractions offered are the right kind. "The Commandments," at the New Grand, did stand out business for three days last week, two performances per day at \$150 top.

Estimates for Last Week
New Grand (400; 35-50). "The Ten Commandments" (road show); six performances packed the house, showing to almost as many people as did "Able's Irish Rose," the same three days of the week previous. Total (for week) \$3,500.

Orpheum (300-350). Baby Peggy in "The Family Secret." Good draw. Did business first half, followed by "Butterfly," not holding up so well. About \$1,700.

Albia (700-400). "Frivolous Sal" did not draw so well, people getting wrong idea from title. Not until latter part of week, good business started. \$1,600.

Cozy (400-25). "Cheap Kisees," better than last picture, especially as to first half of it and did not do so well first three days. "The Greatest Game of Life," about one of the best of Emory Johnson series and last half brought box up to \$1,500.

A. E. S. NEW OFFICERS
With the withdrawal of Arthur J. Kane as president and Roy Crawford as secretary, treasurer from the Associated Exhibitors' executive staff, a re-election was necessary.

At a week-end meeting, John C. Kane was elected president and Walter N. Jay C. Gore, secretary. Walter N. Zelleberg was chosen assistant secretary.

OSCAR PRICE'S TRIO
Oscar Price is to continue picture making as president of the Jack Dempsey-Estelle Taylor revival of "Manhattan Madness" by Charles T. and Frank Dasey.

His second film will be "A Gamble in Love," this "Love Island" from a magazine story by T. Howard Kelly.

Estimate for Last Week
California—"Bad Company" (A. E.) (2,000; 27-35). Title or stars of no value. Week unprofitable. \$4,900.

Million Dollar—"The Thundering Herd" (3,200; 25-35). Second week tumbled far below calculation. \$12,500.

Metropolitan—"The Dreammaker of Paris." (2,700; 35-65). Aided by fashion show did considerably more than previous attraction. \$22,500.

Grauman's Egyptian—"The Iron Horse." (Fox). (3,100; 50-100). Still grossing at great rate. Price \$23,500.

Low's State—"The Lady." (1st Nat.). (2,400; 25-35). Norma Tallmadge's best house has had in month, \$20,900.

Criterion—"Quo Vadis" (1st Nat.). (1,600; 35-45). Heavy effort made by house to put this over, but type meant very little at box office. First week, \$5,600.

Forum—"The Sign of the Cross" (Warner Bros.). (1,800; 35-45). People in this neighborhood not excited over this picture. Week's gross poor. \$4,200.

Miller's—"Int'l Life Wonderful" (Griffith) (900; 35-75). Second run of no value. "The Sign of the Cross" as folks did not have same visualization as producer. \$1,000.

Metropolitan—"The Sign of the Cross" (Warner Bros.). (1,800; 35-45). People in this neighborhood not excited over this picture. Week's gross poor. \$4,200.

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Los Angeles, March 31. (Drawing Population 1,300,000) Business in the first-run houses is still at low ebb, with figures just about approaching the level of the last period. The down-town houses have had many light audiences during the past week. Then again the Al G. Barnes Circus took a bit of trade away, too.

Metropolitan picked up a bit over previous week, playing "The Dreammaker of Paris," a Parisian minkin parade, with the girls in the picture appearing as a dress parade, helping greatly in bringing in box office returns.

This house nosed out Grauman's Egyptian, which had "The Iron Horse" in its fifth week. "The Iron Horse" picture is still keeping ahead of "The Covered Wagon" grossed with Ed Grauman having pulled several big stunts to help stimulate business.

Norma Tallmadge as usual is one of the best bet the local houses get. Her picture, "The Lady," at Low's State, ran considerably ahead of the "Reign of the Sea Lion" Kent there the previous week.

At the Criterion "Quo Vadis" did fairly well, but created no sensation. A prodigal that preceded served greatly toward drawing trade. Though the picture is in for an extended run, it seems doubtful whether it can go beyond the third week.

Week
"Thundering Herd," at the Million Dollar, in its second week did not fare as well as expected. The drop was considerably more than the house anticipated. It looks as if this crackerjack western will have to come off at the end of the third week.

At the California playing "Bad Company" seemed to be no place for folks seeking good entertainment. Norma Tallmadge and Madge Kennedy are starred in this offering, they did not seem to bear any weight at the box office.

Rialto was another nose-diver. This picture just could not get started. "The Sign of the Cross" was another disappointment. It could not step out from the start in the past few weeks.

At the Cameo "Let'er Buck" with Hoot Gibson, did far better than the house has been doing of late. It showed that Gibson is as good as the previous Gibson picture here. The use of two acts possibly helped against a bit.

Griffith's "Int'l Life Wonderful" did not seem to spur attendance at Miller's. This house has been doing very well for the past few months. Unless an especially big picture or freak production is there folks will not respond.

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B'WAY FILM PACES SOMERS UTD LAST WEEK BOX OFFICE GASSES

Strand Looked Best, Comparatively, with \$30,000—Cameo Again Came Through with "Charley's Aunt" for \$9,500, Relatively Ranking with Any—Everything Blamed for Light Trade Excepting Pictures—"Quo Vadis" and "Miracle of Wolves" Depart; Also "Iron Horse," Latter After 35 Weeks at Lyric

Broadway was a complete turn-over last week, with two of the theatres opened during the last year showing the lowest receipts registered since then. The houses are the Colony and the Piccadilly. The former topped with the Charles Ray feature, "Percy," and the latter had the Warner Bros. release, "The Bridge of Sighs."

The best comparative business on the street for the bigger houses went to the Strand, where Columbia's Griffith in "The Sign of the Cross," "Charley's Aunt" at the Cameo again led the procession with over \$9,500. Of the picture in legit houses, "The Lost World" stood out as the leader.

Business generally was off. Everything conceivable was blamed except the pictures. The Rialto with "Contraband" got \$16,420, while the Rivoli, with "Sackcloth and Scarlet," pulled \$18,834.

The big Capitol with "The Confessions of a Queen" went along at a pace that did not suggest the picture had particular pulling power. Three of the specials departed Saturday. "Quo Vadis" current this week at the Strand opening there on Sunday, left the Apollo. Moves of this sort hurt the chances of the exploitation runs of pictures in the legitimate houses. The public won't give up the higher tariff and take a week later at the cheaper scale.

The Iron Horse was forced out of the Lyric to make way for legitimate attraction, although the Fox people tried to extend the lease and continue the picture. It left on Broadway for 35 weeks and did business right along. The third to leave was "The Miracle of the Wolves," which did about a 10 per cent. business at the Criterion in the five weeks there.

Estimates for Last Week
 Apollo—"Quo Vadis" (First National) (1,400; \$1,950). Last week sixth and final of spectacle film. Did not hit as expected at any time during run. Film reported \$7,228.
 Astor—"The Lost World" (First National) (1,131; \$1,650-\$2,200). Lone one of special the series to be holding up. Last week reported \$14,103.
 Cameo—"Charley's Aunt" (Producers Dist. Corp.) (149; \$6-85). Real marvel of street for pictures. Best business of any of bigger picture houses.

Capitol—"The Confessions of a Queen" (Metro-Goldwyn) (5,300; \$1,650). Opened strong with Sunday crowd and did business during week, although Roxy had mighty strong show, liked around it. Showed \$9,289.

Central—"Aa No Man Has Loved"

NOTHING MUCH IN WASH; \$10,000 HIGH

"Sackcloth and Scarlet" Got \$9,000—"Man Desires" Did \$9,500

Washington, March 31. (Estimated population, 450,000; 150,000 colored)

The biggest "event" of the local picture houses was a rain storm Friday night. Prior none of the films had raised any particular wild scramble of either verbal or cash approval. The figures run up finally, though, speak well.

Estimate for the Past Week
 Columbia—"Sackcloth and Scarlet" (F. P.) (1,332; 35-50). Nothing sensational in advertising. Looks to have drawn around \$9,000.
 Metropolitan—"A Man Desires" (1st Nat.) (1,547; 35-50). No one got much enthusiasm over this one, which dropped \$3,000 to \$4,000 under conservative estimate on "Charley's Aunt" the house previous. About \$3,500.
 Palace—"The Denial" (M.-G.) (2,432; 35-50). Better located, this Low theatre always gets "drop-in" trade. Around \$10,000.
 Rialto—"The Price of Pleasure" (U.) (1,987; 35-50). Would have about equalled previous week's figure but for a rain Friday night. Just about \$5,500.

This Week
 Columbia—"The Goose Hangs High" (F. P.); Metropolitan, revival Chaplin and Coogan in "The Kid" (1st Nat.); Palace, "Lady of the Night" (M.-G.); Rialto, Capt. Nungesser in "Victory" with "The Sky Raider" (A. E.).

"MERCENARY MARY" SET

"Mercenary Mary," the new L. Lawrence Weber show, opens at the Longacre, New York, April 12. It's at Poll's, Washington, breaking in this week.

May State Conventions

Two state conventions are scheduled to take place in May. The Society for Motion Picture Engineers will convene in Schenectady, N. Y., May 1-2, and the M. P. T. Q. of Wisconsin, meet in Milwaukee, May 15-14.

FOX CASE TO STAY IN RULLY; POOR PICTURE IN LEAGUE LAST WEEK

Stanley, \$24,000, Below Average, with "Sackcloth and Scarlet"—Fox, \$21,000, with "New Lives for Old" and U. of P. Jazz Band Added

Philadelphia, March 31.

Again the Fox crowd closed to the Stanley for the moneyed leadership last week. The latter house was more of the normal, although a big Saturday trade held the gross up to about \$24,000. The Fox, with the U. of P. band, was a sylvan band (50 members) as its big wallop, broke close to \$21,000. The same was very bad at the Arcadia. The week as a whole must be classed as the poorest in some time. Least of Robert LeRoy's hitting the films, but not the legit.

With Easter there will be increased film activity. The picture being brought "The Lady" into the Stanton after "The Thundering Herd," and are going to plug it for a run. The same firm will put their "Quo Vadis" into the Arcadia for an extended stay. Just where "The Last Laugh" will be booked is a matter of much interest to the street, with some betting it will go in the Palace even in the Victoria-drop-in houses on East Market street. The Stanley company members vividly what happened when the tried to book "The Golem," halted in New York as an artistic masterpiece.

PROVIDENCE CRASHES; GRIFFITH FILM \$3,200

Strand's \$7,800 and Victory's \$7,400 Only Money Makers—Rialto Drops \$1,300

Providence, March 31.

The Lenten slump hit local houses harder last week than at any time since the beginning of the season, causing two flops, with a third film barely breaking even.

The only two theatres to turn in money-making grosses were the Strand and the Victory, the latter a K-A movie house, both of which have downtown locations. The Strand clicked "Constantine" and "The Sign of the Cross," while the Victory held the wolf from the door with Universal's "Price of Pleasure." First National's "Trilby" was not good at the Majestic, biggest house here, while the D. W. Griffith produced "Isn't Life Wonderful?" at the baby Rialto, was a terrible clash, slicing \$1,400 from the consistent gross of this little house.

Last Week's Estimates

Majestic (2,800; 10-15-25-40)—"Trilby" (First National) (1,400; 10-15-25-40). "The Hunted Woman" (Fox). Film had draw and slump season made flop worse. Way off at \$6,000.
 Strand (2,800; 35-50-40)—"Her Night of Romance" (First National) and "Three Keys" (state rights). Mightily lost but created new high of \$7,800 estimated.
 Victory (1,950; 15-25-40)—"The Price of Pleasure" (Universal) and "The White Sheep" (state rights). Sexy story in U's picture appealed to a lot of shoppers. Held up well at \$7,400.
 Modern (1,500; 10-15-25-40)—"The Hunted Woman" (Fox) and "The Adventurous Sex" (both state rights). Bad week, but about an even break; \$4,500 claimed.
 Rialto (1,400; 10-15-25-40)—"Isn't Life Wonderful?" (United Artists) and "On Thin Ice" (Warner Brothers). Griffith's "Drop-in" picture; worst luck in years, with second feature saving it from worse dive. Terrible at \$1,300.

This Week

Opera House, "Passion Play"; "A Kiss in the Dark" and "It's a Wonderful Life"; "The Student and the Tomboy"; Victory, "The Hurricane Kid" and "The Way of a Girl"; Modern, "Introducing Men and Women"; Rialto, "The Man Without a Conscience" and "The Air Mail."

Harry Greenman at State, St. Louis

St. Louis, March 31.

Harry Greenman has been appointed managing director of Loew's State theatre here.

NO "SQUAWK" FOR KANSASCITY

Enough "Show" All Over Town—Newman, \$15,000

Kansas City, March 31.

(Drawing Population 600,000)
 If those looking for amusement did not find it last week there is no excuse, for it was here. With the Newman offering an elaborate spring style revue in addition to "The Dressmaker from Paris," the Mainstreet throwing in a minaret show and a show over 10 cents for the best locations, there was absolutely no excuse for a "squawk" from the public.

The National Flower Show, which drew heavily all week, out into the box office showings but two leaders—Newman and Mainstreet—held up nicely.

Estimates for Last Week

Newman—"The Dressmaker from Paris" (Paramount) (1,400-35-50). Spring fashion revue added stage offering. Critics not so strong for picture, but interesting. Grossed close to \$15,000.
 Royal—"Salome of the Tenements" (First National) (1,400-35-50). A Season comedy. "Kid Sister" completed the bill. Nothing exceptional to cause talk. Hit around \$5,500.
 Liberty—"So This is Marriage" (RKO-Goldwyn) (1,000-35-50). With "The Girl in the Limousine" should have gone over better than it did. Drew around \$4,000.
 Metro-Goldwyn—"The Sign of the Cross" (1st Nat.) (3,200-25-50). D. W. Griffith's "White Minstrels" took the place of regular vaudeville bill and proved a big draw. Picture was the favored name in the public. Clicked at \$11,000.
 Offering—First-run houses: "Troubles of a Bride," "The Girl in the Limousine," "The Girl in the Limousine," "The Girl in the Limousine."

\$21,000 FOR "AUNT" IN 3 BOSTON HOUSES

\$10,000 at Fenway, \$5,500 at Modern and Beacon—State Near \$18,000

Boston, March 31.

(Drawing Population, 900,000)
 "Charley's Aunt," which showed the Fenway, Paramount's uptown house, and the Modern and Beacon, downtown last week, developed good money for all three and showed gross of the Fenway up about \$21,000. That is considered normal at this time year here.

With "Sackcloth and Scarlet" (Paramount) and "A Raspberry Romance," the State, at the downtown house, did about \$18,000 last week.

Business at the other houses was normal, with none showing any indication of a severe drop. However, a bad rain storm on Sunday didn't help.

This week the Fenway is using "The Dressmaker from Paris," the State is featuring "Too Many Kisses" (Paramount) and "The Denial" (Metro-Goldwyn). The Beacon, Loew's downtown house, is using "Circe the Enchantress" (Metro-Goldwyn) with their popular vaudeville policy. The Gordon houses are using strong pictures this week, with the Washington Street house using "Bally" and "The Girl in the Limousine" (Paramount). The Mansion of Ashling Hearts is the feature picture at the Boston, the local Keith popular vaudeville and picture house.

Last Week's Estimates

Fenway (1,500; 50-75)—Did about \$10,000 with "Charley's Aunt."
 State (4,000; 50-75)—Grossed about \$18,000 with "Sackcloth and Scarlet" (Paramount) and "A Raspberry Romance."
 Beacon—Capacity, same attraction and gross same as Modern.
 The "Lost World" is on its final week at Tremont Temple.

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PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"DANCING THROUGH THE AGES"

Rivoli Ensemble
10½ Minutes
Rivoli, New York

One of the most pretentious the Rivoli has had in a considerable time, and as it came along in a program particularly strong, it showed all the better for it. It is a combination of film introduction in verse, the dance diversions of the various ages through civilization, song and scenic investiture. John Wenger in particular has done several sets that stand out well. There are seven scenes to the offering.

The first is the Prehistoric Period, the set being a wooded one with the lights dimmed, the man of the stone-age age appears with the woman that he fancies and does the cave-man stuff all over the stage. The second is the Egyptian Period, Caesar and Cleopatra. The set is an arch showing sky and sea, running from a light down to a starfish Pariah blue with three figures disclosed at the opening. Two remain stationary, one sitting and one standing, while the third goes through the figures of the Egyptian Dance.

There was little appreciation from the audience for either of these numbers. The third, however, Arabian Nights, won applause. Presumably it was the "couch stuff" that got to those in front. In this again three figures were disclosed. The background was black, a couch in the center of the stage on which a soprano soloist was stretched, two incense-burners at either end of the couch with a man standing beside the one at the foot, the dancer posed cross-legged at the head of the couch, remains thus until the song finished. Then into her dance, and boy! at the finish she pined on a combination "couch" with a slow bit of shoulder shaking that made those in front unconcern their hands.

For the fourth number the 14th Century was drawn on, two girls, dressed in long flowing robes and high conical-shaped hats, dance the steps of the period. Then for the 17th Century the partners to the minuet with their powdered wigs and brocaded dress were the performers.

Last century's period of the waltz came was next introduced with a garden scene as the setting. Here

was seated a girl with a man leaning over the gate singing an old waltz ballad and three girls filling the picture. The trio later went into the dance steps. All were dressed in the period of about 1870. Finally came the age of Jazz. Six musicians from the pit were on the stage for this. The setting was modernistic. After the band had played an introduction, on came a couple of dancers who went into a fast routine, but they were not jazz dancers. Dancers, yes, but of the ballet school, and lacking that indefinable touch that makes a jazz stepper, and it was the advent of the four girls following the pair of dancers that managed to wear out the finish of the number. Especially one girl, the second from the stage right, who danced as though she were the very incarnation of jazz itself, was largely responsible for the finish registering as it did.

The audience hardly the presentation more applause than anything else on the bill. Usually at the Rivoli the orchestra is the applause hit.

"THINGS WE HEAR ON THE RADIO"

Nativity Overture
9 Minutes
Loew's State, St. Louis

St. Louis, March 29.

Don Albert has arranged a k. o. of an orchestral feature in this interpretation of an evening at the super-hot or what have you.

Opening, slides explain that most of us who have radios invite some friends over to hear the set, over which we have been raving and then—the blamed thing howls and whistles and fades. Imagine yourself seated at your set, we are asked, manipulating the dials, tuning in.

First, static and wave whistles, until we catch the strains of "Blue Danube" waltz. It fades and we pick up "Red Hot Mama" by the Kansas City Night Squawks. Tune in on BVD and hear David Scaulding playing the Meditation from Thal's, Station OPERA interfaces, with Miss High Seas sopranoing the Bubble Song from Lux. Move the dials until we get the market reports from some place or other. (A radio loudspeaker on the stage is used for the vocal parts.) Searching for something better,

pick up "Annie Rooney," murdered by the Tooneyville Students orchestra. Terrible and proceed to switch to the station at Elgin, Ill., from whence comes a talk on watches being the mainspring of life, etc. Stumble back on KBD (St. Louis). Symphony orchestra is rendering "Till See You in My Dreams." Of course, as usual, WCK (also St. Louis) interferes.

A bedtime story. Not being in the mood for the hay, tune in on Waring's Pennsylvanians playing "Tea for Two." The "evening" closes with WCK signing off. "Good night."

Radio fans got a big kick out of this offering.

Ruebel.

Coast Studios

(Continued from page 30)

non Day, Rae Ethelyn, Frank Elliott, George Periolat, Lillian Langford, Jacques Abbott, Gertrude Bennett and Mildred Vincent.

Having finished cutting "The Charm of the Late," Louis Negri producer for Paramount, Sidney Olsky decided to take a two-week vacation in New York. He is due back April 10 on the Famous-Players-Lasky lot.

Maurice Tourner has been signed by Carl Laemmle to direct for Universal. The first in "Spring Life." Tourner recently completed "Never Shall the Twain Meet" (Cosmopolitan).

John M. Stahl's next production, "Fine Clothes," formerly "Fashions for Men," will be released by First National. It was inadvertently reported "Fine Clothes" was to be a Metro-Goldwyn release.

Ernest Torrence, Betty Compson and Ricardo Cortez have been chosen to play the lead in "The Pony Express," which James Cruze will direct for Famous Players-Lasky.

Donald Ogden Stewart, humorist, who wrote "Perfect Behavior" and "The Haddock Abroad," has been engaged by Metro-Goldwyn to write sub-titles.

Ben Lyon upon his return from New York immediately went to work playing the lead in Frank Lloyd's production of "Winds of Change," adapted from the Rex Beach story. Upon completion of work in this picture, Lyon returns to First National, New York.

F. P. WEST COAST DEAL

West Coast Theatres has arranged with the Paramount Theatre Corp. and George Palster, Sacramento capitalist, for the new theatre in Marysville, Calif., capacity 2,000.

INSIDE STUFF

ON PICTURES

A battle royal was waged for the services of Jimmie Grainger, the sales executive, before the contract that sold him down the river to the Fox plantation was finally closed Friday. The Fox force and the Metro-Goldwyn organization were lined up in a warring Grainger to head their sales division.

Before entering negotiations with Fox, Grainger made certain demands on the Metro-Goldwyn executives. These demands among other things consisted of a greater monetary consideration and that he be made the head of the sales department without division of authority. They were denied. Metro-Goldwyn evidently figuring they took Grainger over when they absorbed Goldwyn, he having been with the latter organization, and that the chances were that there was nothing else open for him in the field.

Grainger walked out and entered into a contract with Fox. Then things began to happen. Metro-Goldwyn didn't want him to leave. Nick Schenck phoned Winnie Sheehan at Fox's and asked him to call the contract off, stating they had talked things over with Grainger and were willing to meet the demands he had made and that Grainger was willing to remain under the conditions that he originally wanted, promising of course that Metro-Goldwyn could arrange to get him out of the Fox contract. But it was too late, and Sheehan informed Schenck to that effect.

Finding Sheehan from the Metro-Goldwyn executives are said to have sent a round robin telegram to William Fox on the west coast. It was really sent to Joseph M. Schenck, who was in Los Angeles. Nick Schenck and Edward Bowles. They asked Joe to see Fox and get him to wire Sheehan backing the latter off on the matter of the Grainger contract. Back came a wire from Schenck to the effect that Fox had done as requested of them and then they gave Sheehan another call, expecting he would have to listen to them.

But Sheehan's reply word was "This is business, not a tea party, so why do you fellows expect all the cream?"

Grainger is going with Fox. He will be succeeded at the Metro-Goldwyn offices by Felix Fiest who heretofore has been acting as general sales executive for Joe Schenck. According to the statement from the Metro-Goldwyn executives, he is to become a general sales manager of the organization, but there is a paragraph regarding:

"E. M. Saunders who has been joint sales manager with J. R. Grainger who has this week resigned, will continue in his present capacity, with Mr. Fiest now in complete charge of the Metro-Goldwyn sales force."

As the same time Jack Meador pulled up stakes from Metro-Goldwyn and Howard Dietz, who has been advertising manager of Metro-Goldwyn, now becomes director of publicity and advertising. Meador is to enter the producing field.

A complete reorganization of both departments is reported about to take place, although Eddie Bonns is to remain in charge of all exploitation as heretofore.

Harry Reichenbach, press impresario for the Famous Players-Lasky organization, is just recovering from a severe case of almost-nervous shock. In the latest Tom Meighan picture there occurs a terrific fight in which Mr. Meighan, as the hero, chases Wallace Beery, as the villain, all up and down and around and into and out of coal mines. Reichenbach, who has been engaged upon it as a good text for his publicity and inserted an ad in all the papers, offering \$1,000 to anyone who prove someone had doubled for the star. The day following the ad there was a considerable commotion outside the Reichenbach office, and finally a beetle-browed pugilistic-looking man burst through the cordon to confront the press agent.

"Who says there wasn't a double used in that picture?" he demanded of Reichenbach. "I doubled in that scene, and I want me thousand."

"Alright, alright," soothed the publicity executive. "If I find that's so according to the payroll, you'll get it."

After a few more humorous assertions of his identity as the double, the "tough customer" left, declaring his intentions of coming back the next day for his "grand." Meantime, Reichenbach began rushing around trying to discover whether it was true or not that a double had been used.

While worrying and looking up records, J. J. McCarthy came in and listened to the tale of woe.

"I wouldn't worry about it, Harry," consoled McCarthy.

"You wouldn't? Why not? De thousand dollar bills grow on your trees?"

"The man is probably a fake, though," said Mac.

"What makes you think so?" asked Reichenbach, grasping at the straw of hope.

"What makes me think so?" replied Mr. McCarthy, with a fugitive grin. "What makes me think so? Why, I sent him around myself."

There are, contrary to some opinions, smart young fellows stuck away in the sticks who think they can take a chance and have a natural showman's instinct that pops out when the chance comes. The chance came to a certain young manager of the West Coast Theatres chain in northern California.

The town has a good proportion of Chinese—the ranch laborer and the small merchants who serve them. The picture booked at this house was Pola Negri in "East of Suez." A boy of fifteen or sixteen, the better class of young Chinamen called on the manager to protest the showing of the picture, claiming it was unfair to their race and held them up to ridicule and scorn.

The manager met them, reasoned with them and sent them away fairly well satisfied.

Then he wrote himself a letter—protesting, vigorously, the exhibition of the film and threatening dire punishment, even death, if the exhibition was allowed to go on.

Then he took the letter to the newspapers—and did they fall? Right on the front pages—with plenty of follow-up and the result—double the business on the second and final day of the run.

(This story received by Variety from San Francisco, omitted the names of the manager and theatre. The manager is believed to be Clarence Laws of the California theatre, Watsonville, Cal.—Ed.)

Having shown a profit of around \$10,000.00 to First National in a little over two years and with her contract expiring in 10 months, Colleen Moore seems to be having a hard task in dodging the proffer of other producers for her services in the future. Miss Moore is said to have given up \$1,350 a week working for independents to join the First National group for \$300 a week. The contract she made provided that the salary be graduated up to \$2,500 a week. That is the amount she is receiving now.

With the release of "So Big" and "Sally," both starring vehicles, producers cognizant of the fact that Miss Moore is toward the end of her contract have been making all sorts of offers. They have been from \$5,000 to \$10,000 a week, with one of the larger releasing organizations said to have offered \$7,500 for the start with an increase each year of \$1,000 a week for five years.

Under her present contract Miss Moore has four pictures to make and is working on one now, "The Desert Flower." As John McCormick, her husband, a western representative for First National, it is said Miss Moore has been reluctant to discuss any propositions that have been

(Continued on page 31)

NICHOLAS ORLANDO

Presents

MARE MacQUARRIE'S "A FANTASY"

SEVEN CHARMING HARPISTS

From "VARIETY," Jan. 23, 1925 (Capitol Theatre, New York): "The MacQUARRIE HARP ENSEMBLE was a novelty on Broadway. Seven girls at harps. A quiet and subdued offering, it made an instant appeal to the house. The applause was cut off by the flashing of the main film."

April 12—Capitol Theatre, Detroit

April 19—Regent Theatre, Grand Rapids

April 27—Columbia Theatre, Erie, Pa.

May 4—Virginia Theatre, Wheeling, W. Va.

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FILM REVIEWS

THE WAY OF A GIRL

Metro-Goldwyn-Mayer picture and a Robt. G. Virginia production, presented by M. G. M., starring Richard Dix, Claire Adams, Neil Hamilton, Robert Edeson, Arnold Kiffe, Henry Stephenson, and Leo Willis. Released by M. G. M. at the Capitol, New York week of March 29. Running time, 23 minutes.

Away from the ordinary and a well-made picture, but the question concerning its entertainment value must remain open because of the yarn it spins.

The script, it makes the personal angle of the scenario writer and the players figuring out the continuity. That provides ample leeway for what seems to be perfect double photography of Eleanor Boardman, in miniature, climbing all over a typewriter and taking the author to task for getting her in various "jams." These insertions are equal, if not better, to anything of the which has been seen on a Broadway sheet.

But the picture's strength may be its weakness, for it is problematical as to the manner in which a film-going public will receive the excellently pictured crossfire between Miss Boardman and the author, breaking in as it does into the "light" situations so as to disrupt any illusions the tale may have built up. Photographically and technically the film is a balm to those interested in trick camera work and leaves a mark which many a crank spinner will find it difficult to hit.

The opening is the scenario writer's order to release his script by command of M. G. M. Looking over "utills," he picks Miss Boardman, who walks out of the "stills" to discuss who will be her leading man. Following this the tale goes into a headstrong girl determined to obtain her independence despite her engagement.

The players are actually subordinated to the camera work and the speed with which the action moves, making this release not so much a question of playing as of story with a rapid continuity. The "frames" mean little other than as outside billing, although there is nothing resembling a poor performance.

"The Way of a Girl" should prove a barometer as to how familiar a film may become with an audience. *Slip.*

MEN AND WOMEN

William deMille production, presented by Adelphi Zukor and Jesse L. Lasky, featuring Richard Dix at the head of an all-star cast including Neil Hamilton, Claire Adams and Robert Edeson. From the play by David Belasco and Henry C. De Mille, adapted by Chas. Herzog. Shown at the Rivoli, N. Y., week March 29, 1925. Running time, 64 minutes.

Will Prescott.....Richard Dix
Agnes Prescott.....Claire Adams
Neil Hamilton.....Neil Hamilton
Robert Edeson.....Robert Edeson
Arnold Kiffe.....Henry Stephenson
Cousin Kate.....Piers Finch

Looks to be one of the best box office bets William deMille has turned out in some time. It does prove that Richard Dix, featured over the rest of the all-star cast, is one of the most versatile of the men of the screen. With his performance in "Too Many Kisses" fresh in mind, those who see him in this will come to the realization that here is an actor and not just a type.

There are, however, a couple of mistakes in "Men and Women," but easily rectified, nothing more or less than titles. The first one is the one to the effect that here is a story without a "hero or heroine." Picture house audiences want heroes and heroines. The others are two spoken titles in the latter part, spoken between the banker and the assistant cashier and overheard by the cashier. The first is the one in which the banker refuses to believe his cashier had sunk so low that he would have planned the theft to have the assistant sent to prison. That should be taken out, as well as the next spoken title.

Through it greater sympathy will be gained for the real thief where the public really want it, and incidentally make the effect of his receiving inspiration at the stained glass church window the more effective.

Of course, the fact that here is the Jewish banker's home with a glass window of the period of the New Testament is never brought out anywhere, although an attempt is made to do so. It doesn't register, simply because that the banker is a Jew, was never planted.

But the picture is a sob melodrama that will get to audiences 100 per cent. It has a universal appeal and will hit the society set as well as the masses, men and women alike. It isn't a picture that they are going to applaud, but it is one that is going to hold them by sustained action and trying to figure its outcome. The finish may come a little abruptly, but it is one of those things that the audience wants to

happen, and whether it happens sooner or later doesn't seem to make material difference to them.

The story concerns four people—a banker (Robert Edeson), his cashier (Richard Dix), his wife (Claire Adams) and the assistant cashier (Neil Hamilton).

The cashier and his wife are happily married and living within their means; the assistant cashier loves his superior's wife. Unmarried and without responsibilities, he is in position to take a chance on the stock market, in which he makes a couple of winnings, the greater part of which he devotes to making gifts to the wife. Finally he frankly confesses to the cashier that he loves the latter's wife and intends winning her. The husband forbids him his home, but on the advice of his employer, who walks in on the scene between the two, says nothing to his wife about the matter.

The banker is aware that his young assistant cashier is dabbling in the stock market, so later, when \$30,000 worth of bonds are missing, he naturally has his suspicions as to who committed the theft. He does not suspect the cashier, who has really committed the crime in order to vie with his rival for his own wife's affections. The cashier would have let the rival pay the penalty, as all the circumstantial evi-

dence was against him, but instead he confesses and is taken to jail.

On the wife's plea that she is really in love with her husband and has come to see the error of her way the banker pockets the loss, refuses to prosecute and gives the couple another chance with the husband managing a coffee plantation that he has in South America.

The story is screened in such a manner that the audience at all times is in sympathy with the man who committed the theft, and their own solutions worked out as the story proceeds aids materially to the suspense element in the picture.

It will get money and entertain, and Dix himself is going to be the greatest surprise to all of them who have seen "Too Many Kisses." *Fred.*

Wonders of the Wilds

Travel picture made by Burr Nickle, depicting his travels in many strange lands. Shown at the Broadway, New York, week March 30, 1925. Running time, 16 minutes.

The box office strength does not lie in the fact that it is a real picture for picture theatres. It is, rather, a novelty that can be built up in picture houses, but appears to be a better attraction for the popular vaudeville which plays pictures and

where it can be ballyhooed to a fare thee well. The average picture house man would look at the picture and say that it was just another travelogue and let it go at that, but a smart showman might see the possibilities for unusual publicity and build up on the East Indian fire dance feature of the picture with a fire dance presentation that should send it over.

At the Broadway, New York, this week, Burr Nickle, the traveler who made the picture, is appearing in person in a nine-minute talk in advance of the film offering. He relates some of the hardships of the trip and gives the audience a general idea of what they are going to see. He is not the typical type of lecturer, but is more of a showman and makes a corking appearance on the stage, with a good address.

Then the picture itself runs 16 minutes. It starts with Mexico. From Mexico City a map shows the trip by burro up into the lands of the Yaqui Indians and back down the west coast over the snow-covered mountains to a sea coast town, where he met up with three friends from Los Angeles and started for several of the islands off the coast of Southern California. This sequence takes 22 minutes. The next 13 minutes are devoted to the islands, fishing, and a herd of sea elephants that make their home on one

of the most inaccessible islands off the coast.

From this point returns to the coast of Mexico and starts for Yokohama, thence to Borneo.

The Borneo sequence runs 24 minutes and is by far the most interesting. It is full of thrills and interesting material, especially showing the tribes that are the lowest form of human life, living in the trees exactly as do the monkeys. Going on again by elephant-back to the interior of the jungle across a great stretch of the island until another stream is reached, which carries one out on the other side of the island. Finally an escape down the river.

The final sequence is the spectacular. An annual Hindoo worship fete in the great Mammam Temple at Singapore. Here Nickle has another achievement to his credit. He was the first white man permitted to enter the temple, and accomplished the unusual in photographing the religious rites, to which the native fanatics travel for days from all parts of India. It shows some 12,000 natives in the temple at the time of the rite. A huge blazing pyre of sacred wood is burned for a day, and at nightfall the red-hot coals are smoothed out and the religious fanatics walk across them, under the belief that if the gods have heard their prayers they will come through



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HEADACHES FROM INTERFERENCE AROUND METROPOLITAN DISTRICT

Difficult to "Solo" One Station in New York—Repeated Requests for Correspondence to Radio Artists—Hints at Lack of Acknowledgements

The wave-lengths were playing tag with each other Thursday night. The noises that emanate from the ether, all of which come under "radio entertainment," were overlapping each other in a manner guaranteed to wish a headache on anybody. To add to WHN's complications, WJZ was broadcasting at high pitch and gumming up the WEAF program. No wonder Secretary Hoover is against licensing many new stations and limiting those in certain congested areas. He should start his elimination work in the metropolitan area.

Judging by the heated requests for letters, etc., from fans to broadcasting artists, the stations must be experiencing a dearth of such acknowledgements. These letters of appreciation (and often as not, carrying criticism) are one of the material recompense the radio talent receives and the broadcasters, at least, try to keep the donors supplied with correspondence if nothing else.

WHN has a crude method for plugging for the Western Union which has caused a number of people to wonder as to the why of this unusual interest. Some have ventured the theory there is some hook-up because of the announcer's insistent urging the fans to "pick up the telephone receiver and dictate a wire." Since the telephone company co-operates only with Western Union in this manner, the propaganda has created suspicion.

Victor Concert Features
The evening itself was the usual assortment of regular advertising features sprinkled with divers extra starters of no particular importance.

The feature of the evening was the seventh and final concert by the Victor Talking Machine Co. Reinald Werrenrath, the Victor Concert orchestra, under Josef Pasternack's direction, and the Shannon Four rounded out the Victor artists' hour. Werrenrath is the best exponent of "Road to Mandalay" heard thus far on the radio, although the numbers have been mis-handled by number three or four.

The concert orchestra, under the veteran Pasternack's direction, clicked as did the quartet with their close harmony. This final concert was the last of a series of experimental tie-ups between the Victor and the American Telegraph and Telephone Co.'s 13 stations. The results of this co-operative stunt will now be summed up.

From WEAF, the Waldorf-Astoria orchestra's dinner music came through splendidly. Later, this same combination officiated as the Silvertown Cord orchestra from the paid "advertising" account. The Cushman Entertainers still are mild vocalists. The Packard company's auto plug, via a travesty by George Elliott Cooley, remains the same jarring word-picture and while it may not inspire the purchase of Packard cars it certainly is educational and therefore productive of favorable good-will reaction.

Elio Spivak was a glutton for punishment with his quite pleasurable violin recital. He did his stuff at dinner from WNYC and then came back for another hour from WJZ (Radio Corp. of America) as he was assisted by Godfrey Ludlow with Keith McLeod at the piano.

Questionable Routining
Gene Rodick's dance orchestra was a sharp change from the violin concert and is another proof that the broadcasters have much to learn about the proper routining of radio programs. The Rodick aggregation, regularly at the Club Mirador, is a capable jazz outfit and despite their limitations as the types of numbers because MJZ (Radio Corp. of America) is not licensed from the American Society of Composers, Authors and Publishers, they managed rather neatly. Hanna Van Vollenhoven's piano recital was another WJZ highlight, doing a brilliant half hour.

WJY had an unusual feature in Paul Specht and his original orchestra broadcasting from the Cafe Pandora, Philadelphia, by direct wire to the New York station. Specht came through exceptionally well. He featured symphonic synopses of which the Arthur Lange arrangements were outstanding. Specht was the punch of the WJY program, closing the evening for them.

A couple of hours preceding, from the same station, another Philly aggregation, broadcasting concert music direct from the Benjamin Franklin hotel, was satisfactory but nothing extraordinary. The usual Thursday night organ recital pleased as did the Aeolian Trio. The Auditorium Little Symphony Orchestra, making its radio debut via WJY, WRC and WGY, also clicked.

The usual numbers on WHN came through per schedule. The Alamo hotel entertainment; the Silver Slipper club and Will Oakland plugging his Chateau Shanley flanked Romeo Colondi, a tenor. The Shanley orchestra, under the Conway Brothers' direction, is a smart dance aggregation.

WJZ's Low Acts
WHN plugged the Friars Frolic and, for a change, the Low theatres. A number of Low acts recruited from current bills did their stuff, of which the Marconi Brothers, accordionists, were the best. Cantor L. Doppel sang several numbers in as many languages from the same station.

N. T. G. inevitable reciting held forth on two occasions. Perry Bradford's Entertainers offered some torrid entertainment in the way of "blues." The usual assortment of song pluggers rounded out the evening.

The remote control broadcasting from the Piccadilly Theatre, via WGBS, is technically deficient and should be improved. Of the bands, Dave Harman, Armand Vecey and Mal Hallett's orchestras from that station clicked. Abel.

571 Radio Stations in U.S. Many New Applications

Variety Bureau, Washington, March 31.

There are 571 broadcasting stations now in operation in the United States and still "pending" applications for licenses continue to reach the Department of Commerce. The department issues weekly lists setting forth the new stations licensed and once monthly reports on the number of stations who have "signed off." To those scribers whose track it is to "cover radio," keeping track of these stations, it is becoming a real "indoor sport."

Reference to the latest official list of the complete number of stations in operation, dated March 2, 1925, changes and additions are noted from the report preceding. This was dated June 30, 1924. During the lapse from June to March, a period of nine months, new stations were opened in 23 different cities, with two stations in one of these, namely, Hollywood, Calif.

On March 2, there was an increase of 24 stations broadcasting "market or weather reports, music concerts, lectures, etc." These were located in 12 different states.

WGBS'S "COLTUM"
Madeline Thayer and Teresa Rose Nagel will inaugurate a new idea in radio broadcasting from WGBS as a regular Wednesday afternoon feature. It will be a radio "coltium" which will be patterned after the published columns, but read via the microphone instead. Contributions from the public will be accepted for the "coltium."

This Telegram Plugging

The "raw" manner in which radio announcers request the public to shoot in wires, leads to the suspicion there may be an "arrangement" for this propaganda. Strangely enough, the American Telephone and Telegraph Co., a direct ally of the Western Union, does not offend as much as some of the other stations.

The announcers repeatedly stress that wires receive a phone or letter communication. Several of the studios have direct telegraph wires into the broadcasting rooms for speedy reception.

For a time, some radio stations had difficulty in securing land wire privileges for direct broadcasting from cafes or hotels through remote control. This "difficulty," explained as a matter of business principle because the A. T. & T. allies controlled the land wire privilege, was eventually eliminated.

The telegraphing idea was soon heard from, and possibly this is the broadcaster's idea of reciprocity.

PAPERS FIGHT DETROIT HOUSES

Detroit, March 31.

The controversy between the theatres and radio is finding eloquent expression in Detroit, one of the big centers of radio broadcasting and the home of the newspaper. The first established the idea of the wholesale broadcasting of entertainment. The Detroit "News" (Station WJY) was the first newspaper to establish a big station and consequently the first periodical to test the entertainment possibilities of radio.

Until a year ago, professional entertainers were easy to obtain for radio purposes, and the Detroit "Free Press," seeing the advertising features of the radio, also got into the field, with the result radio rivalry developed between the two newspapers.

Then the Detroit Theatre Managers' Association decided it was time to take a hand. They figured the radio was getting the "colts" out of the theatre and passed a resolution forbidding members of the association to allow any of the talent appearing at their houses to go over to the radio. The first to break the rule was Earl Carroll, when he brought his "Vanities" into the New Detroit last season. The theatre was promptly fined and the fine was paid by Mr. Carroll, who said it was worth it.

This season the Duncan Sisters worked over one of the radio stations, when they were engaged at the New Detroit. The theatre was fined \$250, and the fine was paid, this time by Vivian and Rosetta, who agreed that it was worth it.

Since then there has been more or less friction. Professional entertainers at theatres not affiliated with the managers' association come over to the radio, and the other of the two big stations. The bitterest opponents of radio entertainment in this section are the Kunske interests, controlling a string of the largest picture houses in the city.

Meanwhile the newspapers are not a bit slow in their defense of radio entertainment and their condemnation of the so-called "colts" of the theatre. The Detroit "News" recently stated editorially that in the three leading houses of the city were three very good reasons for the decadence of the drama. The three reasons referred to were "Simon Called Peter," "Rain," and "The Ritz Revue."

WABI SUSPENDS

Rangor, Me., March 31.

WABI, radio broadcasting station of the Bangor-Hyattville Electric Co. has suspended operations, taking its action in the face of the decision of the courts that the copyright of 1909 applies to broadcasting station, and that the Association of Authors, Publishers and Composers has a right to impose a license fee on the radio stations.

The officials here decided to quit because of heavy expense and no revenue.

ETHER "SMOKE SCREEN" HINDERS RECEPTION UNTIL 9 P. M.

Thursday Night's "Acoustics" Off During Early Hours—Three Stations' Bands Playing Same Number Simultaneously—Kentucky's Many Ballads

By O. M. SAMUEL

New Orleans, March 31.

"Ringing up" on America's air show at an early hour Thursday evening was a precarious procedure, not that the "stage" had not been properly set, or that the interpreters were not fully applied and ready, but simply because the "acoustics" were at sizes and sevens.

A "smoke screen" in the shape of silencing and stifling static completely hid the art spaces from a tie-up, or rather, tie-in. It sounded as if the machinery of the air had lost its bearings.

Dr. Love explained there were dark clouds afoot and about, but added, optimistically, they might hold a silver radio lining. The "Doc" is a prophet even in his own home.

A few minutes before nine o'clock the staccato thumpings and rumblings had ceased their pounding and there came mere turn of the dial to plumb the heights as desire dictated.

All Is Not Gold

In radio-land, however, just as in other spaces and places, all that glitters is not gold, and while the almost sudden clearing attuned, it did not atone for the paucity of real, worth-while entertainment. Tuned into five stations successively only to tune right out again. Three of them reported bands playing the same one-to-death "pop" number at the same time, while the other two droned along incessantly.

Stumped at Hot Springs, KTTH, to find Charlie Fletcher and his Eastman Hotel Orchestra broadcasting the broadcaster with harmony that leaped from the horn in such manner as to erase the bad impress left by the others. Zion City, Ill., was the next port of entry. From WGBD a cornetist was blowing strains of "So la Mio" in direst from a station, after one of the Zionists sang "Where Is My Wandering Boy Tonight?" bringing memories of Denham Thompson, The Old Homestead and its featured band leader, New York was re-broadcasting through many stations. Caught the Silvertown Cord orchestra relayed from WEAF into WSAI, Cincinnati, and WOC, Davenport.

Kentucky's Ballads

Kentucky was receiving its due from the balladists. Listened to a quartet harmonizing "She 'Vas Bred in Old Kentucky," got "splashed" by a quartet from a station in small place, only to be regaled later at 9:40 by a soprano at WHB, Kansas City, rendering "My Old Kentucky Home" in a voice rounded with the softness of a flower.

The real surprise of the evening proved to be Jimmie Joy's Hotel St. Anthony orchestra in San Antonio, WQAL. Here is a crack orchestra, surpassing all competitors in the southwest. In the west, at Hastings, Neb., the Peerless Six, of Grand Island, in the same state, fairly catapulted into the limelight with playing that is certain to bring them fame. They ran through with a fine show of artistry, appealing as "the" attraction of the hour between 9 and 10. The Hastings station is KFKX.

WEAF was up to its old tricks, starting off at 11, New York time, with the familiar chimes that are now ringing around the country. About the time WEAF "pulled down the covers," KDKA in the city Hans Wagner made famous was just beginning to "go." In Pittsburgh they were featuring a midnight revue. The place sounded lively, that is, in Pittsburgh. The announcer, appearing before a girl rendered a piano solo, it was dedicated to Youngstown. The KDKA Quintet wasn't half bad. Their "Laugh It Off" came through "on the bit."

the Sierras of California. At KGO, in Oakland, a couple of the station's players were including in a comedy-dramatic reading, one of the boys adopting an Irish dialect that was as thick as the listeners might desire. A little to the south, in Los Angeles, at KFI, a chap who styles himself the Harry Lauder of the Pacific Coast was singing "It's Nice to Get Up in the Morning," to which premise this humble reporter does not give assent.

Veering some, over into Nebraska, Art Watterson was stepping on the keys of his organ with peppy selections of the kind that must bring wonderment to the oldsters, used only to hearing ecclesiastical strains peal forth from the instrument. Nowadays the radio organ brings the "blues" right into the home. Watterson wields wicked digits.

Fort Worth's Announcer

There's a great announcer down in Fort Worth. The station, WRAP, held many guests who had gathered for the aerial festivities, and he "kidded" them for the express benefit of the hearers. At 10:30, "The Troubadors" whipped over "openings," bearing down in the pinches.

WQJ, in Chi., was a very live entity. Ralph Williams and his Rainbo Gardens gang, a great dance orchestra, did their stuff to thunderous applause, but that could be heard very distinctly. Running Williams, a close second for honors was Marie Wright, with a voice that registered remarkably well. Jerry Sullivan followed. Marie Wright with a ballad later burlesqued by Clyde Hager, giving his impression of how an Englishman would sing the song. Hager next rendered "Sunny Italy," with a "twinkle" in his eye.

Those "Music Masters" in Des Moines, were having a re-occurrent evening. They gave "Big Bad Bill" so strongly the instrument seemed to be swaying to the "bad" melody. This was a red hot, but the Moines answers to WIO.

In Elgin, Ill., WTAS, at 11:20, Frank Morris displayed a pearly-tenor of soothing sweetness in a rendition of that Celtic classic, "When Irish Eyes Are Smiling," stamping him in the front van of radio entertainers.

Davenport's Real Amusement

Davenport ran long past midnight, furnishing the hinterlanders with a real show. The place was Malle and Stept. They were the headliners of the evening, providing more real amusement than any of their etherized compatriots from the Atlantic to the Pacific.

Reached for the trusty Stetson at a few minutes before one o'clock, when the insomnia club, that small tribe of musicians and interlopers, loomed in. They kept their stuff in the way of red hot in order to keep the bad sleepers and "no-sleepers" serene and happy.

Underground Radio

Washington, March 31.

Underground radio signals transmitted by Dr. J. H. Rogers, Hyattville inventor, have been clearly heard in California. A telegram from W. J. Nutt, of Station WCLZ, Los Angeles, reached the inventor Sunday, in which it was stated that the "signals were coming through strong."

Previous demonstrations by Dr. Rogers of his underground radio have demanded much attention as have other inventions coming from this Hyattville man. His next attempt is said to be transoceanic broadcasting.

Dr. Rogers claims that this test convinces him that radio waves travel better through the earth than they do through the air.

Jane Green Will Broadcast

Jane Green of the Rue de la Paix is slated for a cycle of popular numbers to be broadcast April 1 from WOL.

SURVEY OF WORLD'S RADIO ACTIVITY BY DEPT. OF COMMERCE

America Practically Controls the Market—Europe and Canada Best Customers—Seventeen Countries Listed

Variety Bureau,
Washington, March 31.
The Department of Commerce has issued the first results of its survey of world's radio activities and markets.

The American manufacturer practically controls the market and in a very few years has brought the new industry into a place of prominence in the commercial world. Europe and Canada, although having developed a considerable domestic industry, are this nation's best customers. It being reasonably expected that exports to these markets will increase.

The following survey, based on numerous reports submitted by foreign representatives of the department of State and the Department of Commerce, discusses the radio situation in Europe and Canada.

Austria
No local broadcasting station. Nearest one is Lisbon, Portugal, approximately 1,000 miles distant. But few receiving sets at present. Government recently lifted ban and now this market is expected to develop.

Belgium
Interest naturally great as they can "pick up" France, Germany, the Netherlands, and England, as well as the stations of Belgium without difficulty. Cheap sets mostly in use. Higher priced ones are not needed, at least to satisfy the average listener-in. High price of American sets working against their sale.

Bulgaria
The government prohibits the importation, sale, or use of radio receiving or broadcasting apparatus.

Czechoslovakia
Popular here but restricted to wealthy class. Local manufacturers endeavoring to meet demand of local market. Some importation of American sets, however. Government requires import license of five per cent of invoice value.

France
Use of radio not uniform throughout the Republic. In neighborhood of Calais, American low priced sets especially popular while in vicinity of Nancy radio sets practically not known. In-Nice reception is poor and only two sets are in use. These are used for publicity purposes solely. In the case of La Rochelle, however, considerable interest is manifested with about 400 receiving sets in operation. Mostly made by French manufacturers.

Germany
Although the German made sets are faulty in construction and lack many of the refinements of those made in the United States, they still control the home market. Complete sets can be imported by payment of import license, that is difficult to obtain.

Great Britain
Estimated that 1,200,000 receiving sets in operation in England. Interest in radio widespread and continually increasing.

Prior to January 1, 1935, when the ban was lifted applicants for licenses to operate receiving sets, could obtain them only on the condition that they would not knowingly use a set manufactured outside of Great Britain, Northern Ireland, the Channel Islands, or the Isle of Man. American exports to Great Britain totalled \$319,648 in 1934, dropped to \$139,541 in 1933, and according to preliminary figures, to \$140,479 in 1934. Understood tube sets cannot be imported into England because of patents held by the Marconi Company prohibiting same.

Greece
Government does not permit broadcasting and the public has shown but little interest.

Ireland
Ban lifted about a year ago. In fair market for three and four tube sets. American sets suffer because of price being 20 per cent higher than other markets.

Netherlands
Regulations against sets in force in Great Britain have been adopted.

Not much need for long range sets because of closeness of broadcasting stations. Germany chief competitor of American made sets, though the product is inferior.

Norway
First broadcasting station opened in Oslo on December 15, 1934. Interest is fast increasing.

Poland
Radio law passed by Polish Government last summer opened up market for foreign sets, which is now predominated by the French, English and German manufacturers.

Rumania
Broadcasting prohibited here.

Sweden
Western portion particularly active. Local manufacturers supplying demand. Some importation, however, with American firms among the principal suppliers.

Receiving sets can only be used by subjects and members of the diplomatic and consular corps. In general, there is but very little interest.

Canada
Widespread interest and steadily increasing. This is evidenced by the fact that the Radio Branch of the Department of Marine and Fisheries at Ottawa issued 78,957 receiving licenses from April 1 to December 31, 1934, as against 2,649 for the same period in 1933. American manufacturers active in market, exports from this country into Canada for 1934 having tripled the amount sent to that country in 1933.

Roxy Denounced

Antagonism by the Catholic Church toward Roxy is reflected in an article, believed to be the first editorial denouncement of the radio entertainer ever printed, which appeared Saturday in the Providence "Visitor," official Catholic newspaper of Rhode Island, with a circulation of 35,000.

The article, which appeared on the editorial page of the sheet, follows:

"May we hope to be pardoned for expressing a very personal opinion of America's wispy-washy, goody-goody man, one Roxy? In things that are blatant and banal he is the supreme offender. How can a man be expected to sleep nights having listened to his foolish sentimentalities? How on earth is it possible for anyone to stomach Roxy's idiotic blessings and benedictions. We always see Roxy the alert business man behind his words. We have tried our best to throw the mantle of charity over him, but he is inclined entertainer, but we never turn from the radio without a picture of Roxy's leer."

Rev. Ray William A. Hickey, D.D., Bishop of the Diocese of Providence, officially o. k.'s all matter, particularly that of an editorial nature, appearing in the "Visitor."

ROXY AS AUTHOR

Samuel L. Rothafel (Roxy) has bust out as an author. The Century Co. will release a new volume, "Broadcasting: Its New Day," by Roxy in collaboration with Raymond F. Yates, a radio editor, and writer on popular science.

This book will discuss radio as a social, artistic, educational, political and commercial factor.

RADIO TO ARGENTINA

Washington, March 31.
The new radio program service to Argentina has now been opened after a year's experimentation. Messages by radio may now be sent from any Postal Telegraph office marked "via Radio Corporation of America."

Invents Device To Check Hand Claps

Ocean Park, Cal., March 31.
To obviate unfavorable criticism where dancing contests are decided by hand clapping, Charles Lick, proprietor Lick Pier Co. and part owner Bon Ton Ballroom, has invented a device which will accurately register the amount of hand clapping and which is styled an "Applauseograph."

It operates much like the seismograph used to record earth tremblings and will not register whistling, yelling or stamping of feet.

NEWS AGENCIES OPPOSE RADIO

Report of Berne Conference Made Public

Variety Bureau.
Washington, March 31.

The news gathering agencies of the world intend to protect themselves against radio broadcasting, according to the results which have just been made public of the international conference at Berne last June. The protective proposals as outlined are going to be submitted to the respective governments of the several agencies participating in the conference with the request that they be made official.

Practically all of the national agencies were represented with radio termed a menace to their existences. One resolution adopted provides that before licenses are issued to broadcasters that it be stipulated no "political, commercial, financial or other news" will be sent out except when furnished by a "recognized" news agency. Other technical arrangements are among the proposals adopted to control the situation.

New Licensed Stations

Washington, March 31.
Another theatre has been added to those operating broadcasting stations while two churches now rank as class B, making a total of three churches with high powered stations.

The new list of licensed stations, all within the past week, including those referred to, is as follows:

Call and station.	Frequency	Power
WIBU-B. L. Blug's Box 102 Meriden, Conn.	1270	218 10
WIDR-Al. Anderson, Inc. Times, Studio, 237 Madison, Wis.	1270	366 100
WTHS-Pittsboro High School, Crapo, Minn.	1270	218 250
WHEW-D. R. Klenzie, 6918 Chestnut st., Philadelphia, Pa.	1360	218 100
WADO-Alan T. Simons, 1014 E. Market St., Toledo, Ohio.	1100	358 100
WBRP-Thomas W. Fisher, 2001 E. 12th Ave., Denver, Colo.	1450	306 5 10
KFVH-W. A. R. Radio Shop, Herbert Wash, 221 Points St., Ma-ha-tien, Cal.	1270	218 10
Transfers From Class "A" to Class "B"		
KSL-The Radio Corp. of Utah, N. Temple, Salt Lake City, Utah.	1000	298 5 1000
KJS-Sible Institute of Music, 1015 S. 13th St., South Sioux City, Neb.	1620	298 5 100
Transfers From Class "C" to Class "B"		
KTW-First Presbyterian Church, 7th Ave. & Spring st., Seattle, Wash.	690	454 5 750

Leaderless Band Moves

The leaderless, co-operative band, formerly at the Rendezvous, New York, opened last week at the Parody Club, succeeding Benjie Krueger and his Brunswick Recording orchestra. The Rendezvous Ten now become the Parody Ten. The band also opens with the "Radio" musical show, "Crackerbox," shortly.

GRAHAM'S WIFE ASKS DIVORCE; CRUEL HUSBY

Music Publisher Tore Up
Scripts of Mary Hill Graham,
Singer, Songwriter

Chicago, March 31.
Mrs. Mary Hill Graham, wife of Roger Graham, music publisher, has filed suit for divorce, charging cruelty. On one occasion, Mrs. Graham states, he tore a bundle of her manuscripts into shreds.

Mrs. Graham is the composer of "Mother of Mine," "Until I Say Good Bye" and has contributed the lyrics to the majority of the numbers in her husband's catalog.

ROXY AND HIS GANG

Reviewed March 30 at Manhattan Opera House, New York, a benefit concert for crippled children, auspices of the Rotary Club of New York.

S. L. Rothafel and his radio entertainers, from the Capitol theatre, New York, working for a charity on a non-profit arrangement, are too altruistic an organization to suffer adverse or carping criticism. At the same time, as a concert attraction at 10 o'clock in a trade paper it doesn't matter much either way.

Roxy has a company of 60 with him, including the popular theatre studio orchestra, and soloists like Dr. William Art (Dr. Billy), ("Wee Willie" Williams, Robert, Caroline Andrews, "Daddy" Brown, Yash, Bunchuk, Julia Glan, Mlle. Gambrell, Betty Ayes, Marjorie Harcourt, Frank Brown, Margaret Grady, Gladys Rice (daughter of Sally Cohen-Rice and John C. Rice), Douglas, Frank, McKee and Rudy Wiedoff, the premier saxophone player of the world, was an added star.

Roxy and His Gang enjoy wide radio popularity. They broadcast through WEAZ, New York, in relay with WCAP, Washington; WJAB, Providence; WDBH, Worcester; WEEB, Boston; WJW, Detroit, and WCAE, Pittsburgh.

Roxy had the advantage Wednesday night of playing to a friendly audience. He was "hot" before he started, because the majority were probably motivated to attend chiefly for the purpose of viewing their other favorites in person. They looked like a "honey" bunch, typical of the heat and the desire of the theatre-going public to see an event in person. At the same time the audience, collected from the theatre, "nice people," which is another tipoff to what extent radio has encouraged stay-at-home as a favorite indoor sport.

Roxy introduced each individual to a solo applause greeting for each. The proper start slowly and gathered momentum as the program but hardly shapes up as a thrilling evening's entertainment.

Rothafel conducted the orchestra numbers and sat aside when a soloist held forth. The entire company is in the act on the stage in accepted platform fashion.

Alvin's Auto Jam

Los Angeles, March 31.
Don Alvin, who was arrested upon complaint of Sid Grauman, who charged him with giving a bad check for \$150. The check is said to have been part payment by Alvin on a claim of \$3,000 held by Grauman through the sale of an automobile.

Alvin is the leader of the orchestra at the Green Mill in Culver City. It is reported that upon making good the check, the charge was withdrawn.

Wins on Infringement

The Edward B. Marks Music Co. won its copyright infringement suit against Ethel Balkum, who operates the Perry Bradford Music Publishing Co. (colored), involving the song, "Oh Didn't He Ramble." The latter is the Marks number written by Ben Cole and copyrighted in 1922.

The Bradford number is "He Ramble, Yes He Ramble" (subsequently changed "traveled"). The injunction granted Marks provides that Bradford render full accounting.

LOWEN'S HEAT OVER RADIO LICENSES

**B. B. C. Claim \$1,750,000
Still Due—Postmaster
General Centre**

London, March 31.
The broadcasting monopolists here are not having it all their own way. Last year the Postmaster-General instituted a system of fines or unpleasant for "broadcasters" who had not paid for their licenses. This year he has conceived the idea of house to house searches for apparatus with a view to hauling a few thousand wireless "deadheads" before the magistrates.

This scheme has roused a howl of indignation, principally from the "pirates" who have been written denouncing the autocratic idea, meetings of indignation have been held and questions are to be asked in Parliament.

Meanwhile the Postmaster-General, himself, is having a bad time as the British Broadcasting Company are desirous of separating him from some \$1,750,000 which the company says is due to it in respect of licenses for wireless receiving sets. Other people are as eager the B. B. C. should not get it. The bail has actually been set rolling by a private individual, who brought the matter up "as a taxpayer" in the Chancery Division. The judge, for licenses and having collected the total revenue collected was \$5,400,000 of which \$4,350,000 was payable to the B. B. C. Payments were made monthly and the company up to now has paid 1,945,000. The total revenue collected was \$5,400,000 of which \$4,350,000 was payable to the B. B. C. Payments were made monthly and the company up to now has paid 1,945,000. The total revenue collected was \$5,400,000 of which \$4,350,000 was payable to the B. B. C.

It is contained in the adjudged Chancery Court case that the P. M. G. has no right to collect money for licenses and having collected the moneys illegally he should be restrained from paying over to the B. B. C.

Circus on the Radio

Saturday night between 6 and 7 o'clock the radio audience covered by WJOL, Schenectady and WJZ, New York, may be startled by the bedtime stories broadcast by the beasts of the jungle. When they will remember that this sure sound like a lion's roar.

The menagerie of the Barnum & Bailey-Ringling Bros. circus will strut its stuff before the microphone that evening direct from Madison Square Garden.

The elephants' trumpets and King Leo's lusty blasts will be preceded by some musical numbers on the steam calliope.

LEGION MUST DECIDE

Mitchell, S. D., March 31.
Whether Mitchell is to have a band this year or not has been placed up to the Council Post of the American Legion. Last fall the council trimmed the band appropriation to such an extent that it was impossible to continue to operate under a paid director. Dr. H. L. McDonald has been seeking to interest the council in providing financial support to another musical organization, but at a special council meeting that body voted to turn the matter over to the American Legion.

ROTSCHILD'S OWN BAND

Chicago, March 31.
Irving Rotschchild, formerly a member of the "Five Kings of Syncopation," has recruited his own organization consisting of seven men and will open Saturday at the Bloom's "Deauville."

Band Touring N. E.

The Brightside Boys Band, with Mary Sheeriklan, Armenian violinist, special soloist, is touring New England.

PROFESSIONAL MUSICIANS SCORED WHEN OBJECTING TO AMATEURS

National Flower Show Placed on "Unfair List"—
Show Is "Educational" and Musicians' Union Is
Muchly Criticized

Kansas City, March 31.
An objection by the local musicians' union over high school and college orchestras and glee clubs appearing at the National Flower show, and which looked "like a threatened strike of the professionals engaged, was met with an emphatic "No" from the Flower show committee and the union musicians dropped the matter.

Professional organizations on the show program were the Kansas City Municipal band, the Little Symphony orchestra, Riley's concert orchestra, and the Trianon Ensemble. Early in the week A. C. Miller, secretary of the Musicians' union, offered a formal protest to the show music committee regarding the school organizations playing.

The committee considered the matter and sent a reply to the union as follows: "Please be advised that the National Flower show committee has arranged a complete program for every afternoon and evening, and that this program as far as it affects anyone outside of the organization representing union musicians will be carried out as printed in the program. If any change is made it will be in that part of the program in which members of your union participate. We will substitute other entertainment if you decide to withdraw from participation in the National Flower show. Because of our close association with the educational, and the fact that our show is strictly educational, we find it necessary to take this stand."

The union musicians were withdrawn from the show the latter part of the week because the show management refused to stop the local school orchestras and glee clubs from appearing. It was thought when the show committee explained to the union officials that the show was educational and not a money-making affair the union would withdraw its objection to the amateur players, but, according to one of the committeemen, C. A. Miller, secretary of the Musicians' Union, advised them the show had been placed on the "unfair list," and the professionals called out.

The local press have criticized the local for its action quite severely, and it is predicted there will be "back" to the show. One business man stated an attempt would be made to get the School Board to withdraw its support of the Little Symphony orchestra, that would cause the organization to wait out. It hit out, being strongly supported by the students of the city; tickets have been sold in the schools, etc., but the organization is not in such good standing at this moment.

The Kansas City "Journal" of the affair says, editorially: "The action of the Musicians' Union in placing the flower show on 'unfair list' is pleased to call the organization 'educational.' It indicates childish petulance which promises far more irreparable harm to the union than to the flower show."

Musician, in Suit, Denies Stealing Wife's Affection

Syracuse, N. Y., March 31.
He did not turn love thief to seduce Mrs. Ethel M. Kimmer to flee from her husband's home in Fayetteville, so Arthur Campbell, New York musician, also of Fayetteville, avers in his answer denying charges of alienating Mrs. Kimmer's affections.

Campbell, a member of Roger Wolfe Kahn's Hotel Biltmore Orchestra, sent his answer by Attorney William M. Peckham, replying the husband in the \$10,000 heart-balm suit.

MILLER'S FILM TOUR

Ray Miller's picture house tour start this week. It will take him to New York where the Brunswick will effect tie-ups for the exploitation of the Miller band's records.

Miller returns to the Beaux Arts, Atlantic City, in the summer.

Hymns by Dance Band

The California Ramblers will broadcast a program of hymns from WOBS during Easter week.

It is probably the first time that a jazz orchestra has so officiated over radio or otherwise.

FLORIDA'S OWN PLUGGING SCHEMES

Real Estate Operators En-
listing Band and Singers
to Exploit State

The Florida real estate people are carrying their exploitation into show business. They have signed Jan Garber and his Victor recording orchestra to tour during the spring and summer as a road attraction in the interests of Coral Gables, Fla., realty. Garber is at present down there where he is receiving an unusual figure of \$3,000 weekly. Tour starts April 5.

The Florida people have been reported approaching "name" singing stars to lend their services in utilizing song numbers plugging a Florida state song. The publishers of the song have refused to tie up with any real estate project because it would necessarily limit its commercial appeal, their own idea being for national exploitation like any other Dixie song.

It was previously proved that by similar tie-ups with California bands of trade, etc., on "California" numbers that it had a bad commercial reaction, although Ed Marks issued a special "Walla Walla" edition of his number, in conjunction with the Walla Walla, Wash., chamber of commerce, after the song had clicked on its own merits as a Whitman-Victor recording, etc.

Big Increase in Export Of Musical Instruments

Washington, March 31.
It is expected that a big increase will now be noted in the number of musical instruments imported into England since the abolition of the McKenna duties.

According to consular advice received by the Department of Commerce the number imported in 1924 was lower than 1923, but every indication now points to increased imports.

The 1924 decrease is attributed to the fact that the government announced its intention of allowing duties to lapse early in the year until such time when the McKenna rates came out.

LAMIN GOES "COMMERCIAL"

Sam Lamin and his orchestra, now at the Roseland ballroom, New York, go on WJZB soon as a "commercial" account on behalf of the Ipana tooth paste people.

Lamin is leaving the Roseland March 1, to be succeeded by Phil Romano, for the past three years at the New Kemore hotel, Albany.

Kornheiser's Double Start
Phil Kornheiser was recalled from a trip to the Coast last week when he received word at Omaha that his child was ill. He returned to New York immediately and started west again last Sunday.

HERE AND THERE

Dave Harman and his orchestra have opened at the State, Uniontown, Pa., as the first lap of a picture house and vaudeville tour. Harman closed at the Cinderella, New York. The Cotton Pickers succeeded them.

Harry Rollband, formerly with Waterson, Berlin and Snyder, is handling publicity and advertising for Jack Mills, Inc.

A Vincent Lopes dance orchestra will regale the patrons of Stauch's, Coney Island, this summer. The band opens there April 28.

Bennie Foyer is booking bands on his own, having severed partnership with Dick Jess.

The Congo Ropes, atop the Alhambra hotel, New York, reopened March 20 with Wheeler Wadsworth's orchestra, and Gay Young and Abner Barnhart as the attractions.

Leon Rosebrooke and his orchestra closed at the new Fleetwood hotel, Miami Beach, Fla., March 24. The band will locate around New York for the summer.

Arthur Blyth, formerly in charge of band bookings on steamship lines, etc., with the Consolidated Orchestra, Inc., is now booking on his own.

Leroy Montecarlo has been appointed New York representative for the Villa More, Charles N. Daniels (Nell Moret) was in New York for a few days, but went westward the end of last week.

Brown-Agile's Orchestra has succeeded Ray Miller at the Arcadia ballroom, New York. Joseph W. Kay is the business manager of the organization.

Paul Whiteman's Collegians open April 4 at the Congress hotel, Chicago.

The new 25-piece band of Quincy, Mass., Lodge of Elks, No. 945, is under the leadership of Timothy J. Stack. It is one of the few Elks bands in the east.

Victor Grandy is now playing trombone for Bennie Krueger's Brunswick orchestra.

Mrs. Earl Fuller, formerly connected with the Consolidated and Vincent Lopes orchestra bureaus, has branched out as an independent orchestra agent with an office at the Paul Specht headquarters in the Hilton building.

Jim Brennan has returned to the professional department of the Edward B. Marks Music Co. Brennan is the melody writer of the song-writing team of Wilson and Brennan, remembered chiefly for its successful "kid" numbers.

Joseph M. Evans, head organist of the Capitol Theatre, Dallas, Tex., has resigned to become featured organist at the Strand, Waco, Tex. He is well known as a radio-caster.

H. Seibel of Larry Dehler's booking staff goes to Central America next week to close some band contract negotiations in that territory.

The S. & M. Music Publishers is a new firm in Seattle, Wash. Al Stafford is the head of it.

Phil Kornheiser, the Felst executive, and Mrs. Kornheiser have resumed their coast-to-coast business-vacation trip after being called back by the illness of one of their sons. The boy had the usual child ailments, but the complications caused the Felst officials to locate Mr. Kornheiser somewhere in Omaha. With their return, the crisis soon passed and the trip was resumed.

Phil Sablin and his band sail for Havana, April 4, for an indefinite stay.

Anthony Natoli and Hollywood Hawks are the music feature at the Green Mill, Toledo, O.

Winegar's Pennsylvanians (college boys) are filling dance and concert dates throughout New England.

HENRY SANTREY, INC.

Henry Santrey, vaudeville bandman, has incorporated himself. Santrey, Inc., will engage in the booking of bands.

Sonnet and Sandwich Created for Leo Feist

Unbeknown to Mr. Leo Feist, the music publisher, a Broadway restaurant (Gertner's), which is patronized by the Felst professional department, concocted a "special sandwich Leo Feist."

The music man knew nothing of this until last week when he received the following prose poem addressed to his home at Corcoran Manor, Mt. Vernon, N. Y., signed by "A Well-Wisher."

The letter reads:
"They say you've been pursued by dames for many a day, but now you will be sued by one without delay."

"Great men's names must live, and it's too great to give them to a building, park or street, it's different when it's dished out as a treat for something that a guy will pay to eat."

"A Special Sandwich Leo Feist"—Oh boy! The layers, inches thick, but then—Oh Ship Ahoy! It goes so quick—for by impregnation of your liberal "rep"—all to the mustard of your "apicy" pep—add then the "hams" that think you are the "cheese," lettuce for better besides that all of these, well top the "concrete," that always speaks the truth, and then some "chicken" of your gilded youth!

"So Leo Feist you've got to pay—for the stinging greatness of today, for all King Pluto's horses and all King Pluto's men could never put your correspondent together again."

A WELL WISHER.

FISHER'S 10% OFFER

Fred Fisher, Inc., has offered a composition settlement of five per cent cash on all claims and five per cent in notes. The liabilities total \$40,000.

Fisher is placing some songs around as a freelance popular composer, but will also maintain a small publishing office.

Night Hawks Sign

Probably the longest-term exclusive management by a band with a manager was signed last week between the Coon-Sanders Original Kansas City Nighthawks Orchestra, Victor recording artists, and J. C. Stein, head of Ernie Young Music. The term of years is 21 and gives Stein complete control of the Coon-Sanders' business matters.

The band plays the Minneapolis-St. Paul Radio Exposition, April 7 to May 2, considered one of the biggest engagements west of the Alleghenies. Stein also booked Paul Blum as co-attraction.

Coon-Sanders open at Young's Million Dollar Pier, Atlantic City, for the summer season, starting June 29.

Tom Waring, Solo Star

The unusual of a vocal chorus singer being made a solo star on the records is the case of Tom Waring. Tom is the pianist of Waring's Pennsylvanians and has contributed vocal choruses to many of the band's Victor recordings.

Tom Waring makes his debut as a tenor soloist April 17, with two numbers, back to back. His interludes in the dance recordings have demonstrated that his voice "takes" remarkably well on the wax which prompted the move. Fred Waring is the director of the orchestra and Tom's brother.

Salesman's "Best Bet"

Rochester, N. Y., March 31.
George Jensen, 27, of Cleveland, who sells phonographs and phonograph records, couldn't see his best bet failing for an offer to join the "Greenwich" record company, so he came here and married her.

Rosemary Rockcastle, known in local amateur circles, was the "best bet."

They were married by Justice of the Peace Leon C. Hatch in the justice's music store in East Rochester. They will live in Cleveland.

MURDER-SUICIDE IN FIRST ROW OF THEATRE

Homer Walters, Orchestra
Leader, Kills Lillian
Tyler, Organist

Cleveland, March 31.
A thousand patrons of Loew's Park theatre witnessed a murder and suicide without knowing the tragedy was being enacted before them. Homer Walters, orchestra leader, shot and killed Lillian Tyler, organist at the Park, and then killed himself. It occurred in the first row of the theatre during the supper show Saturday. Jealousy is given as the cause.

The shooting took place during the screening of the comedy "The Burglar." A number of shots are fired back stage for effect and patrons thought nothing of the five shots that snuffed out the lives of the two lovers.

Walters had been Miss Tyler's sweetheart for several years. Of late she had switched her affections to another musician.

During a recent period Miss Tyler came in the first row. Walters came in and sat next to her. After talking about five minutes he shot her four times and then turned the gun on himself. She died instantly. About ten minutes later an usher saw what she was doing and called sleeping in her seat. She walked over to awaken her. Further examination found Walters lying dead on the floor.

Walters had just resigned from the theatre to purchase an interest in a coal company. He was playing violin on odd jobs, and had an appointment for Saturday night to play a club. Miss Tyler was a widow. She leaves a daughter, 14. The principals were each 31.

Miss Tyler has been in the employ of the local Loew interests over nine years.

PART-TIME EVIL

The part-time band agents and song pluggers have gotten to be such an evil that the Entertainment Managers' Association found it necessary to write E. E. Mills, executive secretary of the Music Publishers' Protective Association, enlisting his aid in the matter. The licensed booking agents found the band and orchestra boosters of the various publishing houses have been engaging in band booking on the side to such an extent that they were seriously cutting in on their business. The E. E. A. was told that they did not object to these men opening offices for themselves and engaging in orchestra booking legitimately and on a licensed basis, but the idea of using music men's time to promote extra commissions for themselves was unethical.

It has reached a stage off and on where some utilize more time promoting their own job or another than in the pursuit of their regular employment in the interests of the music publishers. Some of them also do it for "friendship" purposes to cement the band leaders' friendliness to the music firm which is a misguided expression of zeal.

Mills has agreed not to wait for further complaints, and he put it out to the music men at their regular meeting last week.

VOGEL SCORES

Jerry Vogel, head of the music department of the Plaza Music Co., New York, jobbing concern, scored, at an important point in his suit against the Denton & Haskins Music Co., when Justice Levy in the New York Supreme Court refused to dismiss Vogel's complaint.

The plaintiff claims a royalty interest in "Somebody Stole My Gal," which Vogel exploited and helped develop into a hit for the D-H firm.

DAILEY'S NEWARK REPEAT

Frank Dailey and his Meadowbrook orchestra again open the season at the Dreamland Park ballroom, Newark, May 19. This is his second season there.

INSIDE STUFF

On Music

A small night club, in capacity, has been doing around \$7,000 weekly business at an overhead of inside \$2,500. That would sound improbable were it not known that a day and night place, open but six days a week, is now making at the rate of \$350,000 a year, doing weekly gross of \$9,000 to \$10,000.

The explanation will be simple to restaurants.

A new musical gag is in effect and effective at the Club Durant, 237 West 58th street. It's a homey place, not large and much patronized by professionals. Lou Clayton, Jimmy Durant, Eddie Jackson and Frank Nolan are understood to be interested.

The gag is with the band. One of the musicians during a number now and then goes to a window in the front, seating himself there, above the crowd. He has a megaphone, small. Another musician while the band is playing, also with a small megaphone, talks (kiddingly) to the companion on the window sill and is answered in kind. It's very amusing and a big stunt.

A supper club, among those who have agreed to compromise with U. S. Attorney Emory R. Buckner by accepting a month's voluntary padlocking, pulled a nifty Saturday night. The speaker was the cafe's master of ceremonies who said, "Mr. So-and-So, the owner of this place has decided to take somebody into partnership and so he and Mr. Buckner have agreed to close down for a month and make repairs and fix over the room so as to welcome you back again with a new front after the month's absence." It went big with the customers.

Those cafes who have compromised aver that business is dropping off through misunderstanding as to the date of business cessation. Hence, special announcements are being made so as to clarify the situation for

LEADING ORCHESTRAS

ROY FOX

and his Orchestra
Now Featured at the
Cafe Lafayette
LOS ANGELES

TED HENKEL

and his Orchestra
LEIGHTON'S CAFETERIA
107 S. Broadway, Los Angeles and
VIRGINIA HOTEL
LONG BEACH

PRYOR MOORE

ORCHESTRAS
Playing Daily at the
5 Boos Bros. Cafeterias
The Playhouse Orchestra and
Contracting Special Dance
Orchestras
LOS ANGELES

SAM LANIN

AND ORCHESTRA
ROSELAND
Seventh Year on Broadway
A "NURMI" RUN

ART KAHN

and his
Columbia Recording
Orchestra
Third Consecutive Season
SENATE, CHICAGO

Original Indiana 5

Record and Radio Artists
Now Playing Cinderella Ballroom
44th Street and Broadway, New York
TOMMY MORTON, Manager
Phone Richmond Hill 8479, Morling 8226

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
90th Street, near Broadway, New York

BROWN-AGLE'S

ORCHESTRA

Now Playing ARCADIA BALLROOM
Broadway at 43d Street, New York
"BOB" W. KATZ, Manager

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

MEL PEDESKY AND HIS

MONTEARTE ORCHESTRA
MOVIELAND FAVORITES
BROADCASTING NIGHTLY, KFWB
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 HAUS
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 53d St., New York
"FOURTH YEAR ON BROADWAY"

DAN TED

RUSSO AND FIORITO
ORIOLE ORCHESTRA
Edgewater Beach Hotel
Office Room 312
Nelson Bros. Bldg.
Broadway & Devon, Chicago
Exclusive Brunswick Artists

HUSTON RAY IN FILM HOUSES

Chicago, March 31.
Hust. Ray has accepted a route in the leading picture theatres in the mid-west. Ray will open at the Pantheon April 12 to be followed by the Senate, and other first-class cinema theatres.

DISPLAY OF NAME IN ROUTES

Display of names of Orchestras or Bands in these Routes with permanent or temporary address 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 rate, 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 promoters and dance hall managers, 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 Chicago, New York, for particulars. Or any Variety branch office at Chicago, Los Angeles or London.

the patrons' benefit. It is anticipated that the night before the closing-down, incidentally, will be a "big" night in celebration of the enforced vacation.

The Club Mirador will fight Buckner's padlocking suit to the limit. The Churchill management has a \$25,000 bond posted with the landlord of the premises insuring against liquor complications which is one reason why the cafe will not entertain a complete padlocking for a limited period like one month as some of the others have done.

Other cafes are taking the easiest way out on the theory their legal expenses would make it a better proposition to suspend business for a month. The Piping Rock made a statement to that effect, at the same time denying its guilt. The compromise idea was started by Moquin's.

An executive with a prominent phonograph recording laboratory is also a songwriter of no mean ability.

Because of his "inside" track with the disk firm, he desisted pursuing his songwriting career until recently. Even now he has been forced to write under a nom de plume entirely foreign to his own name and he is letting his suit reach the "mechanicals" on its own merits. Strangely enough, one song was recorded by every other company first before his own concern. On the other hand, the recording client of his own company was the first to "own" another number, the client following suit.

Despite the fact the numbers got over on their own merits, the songwriter is not divulging his identity to his own firm.

Variety's general survey of the radio advertising situation created some comment and stirred much interest. Several radio leaders remarked that if their conferees would have the courage of their convictions and unite in a common stand against donating their services for radio, something worth while might materialize in the matter of being reimbursed for their future services when desired.

One band leader decried the paradox of some artists complaining when forced to do something extra on occasions and always insisting on extra concessions, but in the matter of radio taking the opposite stand and giving their all for nothing.

The slump in the music business of which some publishers complain and which others aver they are not aware of, has created considerable comment.

One music man, a veteran in the industry, blames it on the old bug-aboo, the high price of music and opines that "everything else has come down but the cost of sheet music." He points out that records returned to 75 cents retail from their inflated 85-cent war-days figure; that music is only recently out of its slump and that the sheet music business is on the Q. R. S. brand, but that the sheet copies alone have remained stationary in price.

The reports about strained relations between Isha-Jones and his partner in the music publishing business, Milton Weil, are groundless, according to both. Jones and his writing partner, Gus Kahn, had given Well a flock of songs until Kahn suggested they seek outside channels as a further market for their other wares. Jones placed his suit around with Felix and Benick's and so it happened both the "outside" contribution and the "inside" one from the start.

This was what inspired the talk that Weil was peeved at Jones' giving his hit material to others when it was merely accepted that they got over so quickly, although Weil has no kick coming on his Jones' material which is also selling nicely.

A cafe owner who faces suit for breach of contract by a band leader has a reputation as a "bruiser" and the bandman frankly told his lawyers he was afraid to institute litigation because of that fact. Legal proceedings, said to be on a very good cause, are thus temporarily in abeyance, pending the musician's decision, one way or another.

One of the best known editors in America is said to own 50 per cent of one of the highest scaled cabarets in New York. It's reported the editor owns the building where the cabaret is located and backed the place for its opening. It's a money maker.

A new angle in getting acts to use certain songs has been revealed in Chicago. A music publisher upon hearing that a singing turn had been booked into the Balaban and Katz houses, phoned the hotel where the act was stopping, leaving a message instructing the act to see this certain publisher and get up in a couple of numbers.

The act took the message over to the B. and K. offices and demanded an explanation, as they used exclusive material. Upon investigation it was found that no one connected with the B. and K. offices had issued any such orders. When the local representative of the numbers was approached he admitted his guilt, claiming he was only clowning.

Irving S. Finn, of the "China Rose" company at the Knickerbocker, New York, composed the "First Lady Waltz," which has been dedicated to master of Boston, who died while Coolidge was governor of Massachusetts, knew the President intimately.

New York cabaret proprietors rank with outdoor showmen on the "fixing" idee thing. Both appear to believe anything that can't be fixed can't be helped.

TAYLOR'S OWN ORCHESTRA

Chicago, March 31.
Jackie Taylor has severed his connection with the Vincent Rose organization that is presently appearing at the College Inn, Chicago. Taylor anticipates recruiting an orchestra of his own with several local and out-of-town cafes bidding for his services.

MAL HALLETT'S TOUR

Mal Hallett leaves the Arcadia ballroom, New York, April 15 to resume his annual spring and summer dance tour through the New England territory. Hallett's organization is a favorite in that district. The band returns to the Arcadia in the fall for its fifth season on Broadway.

Whiteman's Chi. Return to Much Larger Auditorium

Chicago, March 31.

Paul Whiteman and his orchestra will return April 6 for a concert at the Auditorium. On Whiteman's last appearance here at the Studebaker seats were at a premium. The present house has seating space three times the size of the Studebaker, with capacity being practically assured of.

Miller as Music Publisher

Ray Miller has embarked in the music publishing business as a la laham Jones, Gene Rodemich and one or two others. The T. E. Solire Corp. is the new enterprise which has Mr. Solire financially behind it. Miller and Julius T. Abalos, his lawyer, are also financially interested.

Murray Rosen is professional manager and Mike Speciale, the Comopolitan Orchestra Booking Office's manager, in the "mechanical" man.

The new concern is featuring two songs, words and music by Miller himself.

SUES PIANIST FOR DIVORCE

Washington, March 31.

Cruelty, desertion and inadequate support is alleged by Mrs. Kate Hargrave in a suit for a limited divorce filed last week against her husband, Edward W. Hargrave, pianist of the New York Columbia (picture house) here. Mrs. Hargrave claims her husband earns about \$65 a week and states that they were married in 1917 in Berns, Sweden.

Mrs. Hargrave charges her husband with telling her that he was tired of her, that he wanted to get a divorce and she also alleges that he stayed away from her and their child at night.

The custody of the child is asked by Mrs. Hargrave.

ROBBINS AND SAVINO SAILING

Jack Robbins, president of Robbins-Engel, Inc., sails for Europe May 2, accompanied by Domenico Savino, vice-president of the music publishing firm. Savino (Onlvas) is also technical director for Vincent Lopez and will accompany the Lopez orchestra on its "French" engagement.

Robbins will stop off first in London, then visit Berlin and Paris for the purpose of effecting new continental representations abroad.

SPECTR IN FILM HOUSES

Paul Spect opened a two weeks' stand at the Colony (pictures), New York, Sunday. His Carolina Club orchestra are filling in at the Pandora cafe, Philadelphia, where Spect regularly holds forth.

The Columbia record star will essay intermittent picture house bookings in conjunction with his cafe engagement.

ON SALARY PERCENTAGE

Los Angeles, March 31.

Max Fisher and orchestra will open April 25 at Criscoe, Santa Monica, in the old Nat Goodwin ballroom, which will be converted into a public dance hall.

Fisher, in addition to salary, will receive a percentage.

Victor's 'Local Releases'

A practice by the Victor Talking Machine Co. of issuing "local releases" is meeting with disfavor by that company's recording artists and music publishers alike. From several sources has come dissatisfaction by bands, objecting that their efforts are only released in their particular territory.

Victor's idea is to cash in on the local bands' popularity, thus draw the attention of numbers with that intention primary in mind. Seemingly, Victor restricts distribution to a locality where the artist is best known.

The publishers of such songs which, fortunately, are principally not very important, complain of this territorial restriction. They contend that if the songs are worth recording they should be for national distribution.

DISK REVIEWS

By ABEL

THE ONLY ONE FOR ME—Gene Austin (Vocal)

I NEVER KNEW HOW MUCH I LOVED YOU—Same—Victor No. 19599
Gene Austin is a new Victor artist. A couple of weeks ago he appeared modestly, assisting Aladdin Stanley in another recording. Impressing highly, and now Austin is a soloist on his own. He takes particularly well on the waxy, sympathetic tenor, handling these fox-trot ballads in great style. Mr. Austin further augments it with some telling yodeling, crooning and other interludes. The orchestra accompaniment is corking, particularly the reeds and strings.

ILL SEE YOU IN MY DREAMS—Ford and Glenn

I MADE A HIT WITH KIT-KIT-KITTY—Same—Columbia No. 403-D
Bonar-Roebuck getting a great plug on this record. Ford and Glenn are soloists with the latter's reputation via WIS, the S-R Chicago broadcasting station. The "Solenn Old Midge" is a new recording, similar to his radio spiel, which features his oddly inflected pronunciation of "solenn" with the accent on the final syllable.

The team delivers smartly in both numbers and should elicit with their radio audience particularly.

WILL YOU REMEMBER ME—(Fox Trot)—Polla's Clover Garden Orchestra

OLD BABY—(Fox)—Harry Sparkler
Both are "two-in-one" recordings. George Wilton Bullard does a vocal rendition of "Will You Remember Me" by singing the clever W. C. Polla Clover Garden band's recording. Similarly, Ernest Harb's effective baritone handles "Old Baby" after the Merry Sparklers have run off three minutes of it as a dance number.

MY DREAM GIRL—John Charles Thomas (Vocal)

DREAM MARIE—Same—Brunswick No. 10157
John Charles Thomas' baritone notes much of this popular operetta couplet. Victor Herbert's "Dream Girl" is from the show of that name and a made-to-order Thomas ballad, as is "Rose-Marie." His rich voice reaches the heights in both.

The usually distinctive orchestral accompaniment, which is a feature of all Brunswick vocal efforts, is exceptionally fine here, and like the other arrangements, to Walter Haenschel's particular credit.

NOBODY KNOWS WHAT A RED HEAD I AM—(Fox Trot)—Okah Synchronizers

MY GAL DON'T LOVE ME ANY MORE—Same—Okah No. 40232
Novelty fox-trot with a rhythmic, Harry Reeser's Okah Synchronizers sell them in a rollicking spirit. Billy Jones is also present in the latter, with some vocal choruses.

SOB SISTER SADIE—(Fox Trot)—Original Memphis Five

THROW DOWN BLUES—Same—Victor No. 19594
The quintet delivers plenty "hot" and unadulterated jazz when it does its stuff. They can't miss, particularly with adjectives and disciples of other modulations, such as the sizzling paprika. The second number is the work of Frank Signorelli and Phil Napoleon of the Five.

WEEPIN' THE BLUES—Harry Frankel

OLD BLACK CROW—Same—Columbia No. 288-D
Whoever Harry Frankel may be, he shows nothing by comparison with the best ukulele soloists. In some respects he is better. His voice takes well on the waxy, and the ukulele accompaniment is corking.

Both numbers are of his own composition and satisfactory. Mr. Frankel should be heard from further.

HOW DO YOU DO—Billy Jones and Ernest Hare (The Happiness Boys)

CROSS-WORDS—Billy Jones—Edison No. 5192
"How Do You Do" (Harrison-Fleming-DeVoll) is a radio favorite to the Happiness Boys. They have built up its many choruses in great style. They use their own names to address each other inter-

mately in the double version. The choruses are funny and record great. In twining the dialect and farmyard imitations.

WHY COULDN'T IT BE POOR LITTLE ME—(Fox Trot)—George Olsen and His Rainbow Orchestra

WAIT TILL YOU SEE ME WITH MY BABY (Fox)—Ralph Williams and His Rainbow Orchestra—Victor No. 19573
George Olsen has made a smooth, clean-cut recording of "Why Couldn't It Be" (Kahn-Jones), the sax soloing and the brass being generally good.

OLD PAL (Fox Trot)—Oriole Orchestra

SUN-KIST COTTAGE IN CALIFORNIA—Same—Brunswick No. 2815
The crack Oriole delivers smartly once again with this couplet. The "Old Pal" ballad (Kahn-Jones) is a Marketa orchestra, society favorites in and around New York. Their rhythm is also above par.

WHERE'S MY SWEETIE HIDING (Fox Trot)—Isham Jones
FEEDIN' THE KITTY—Same—Brunswick No. 2776
The crack Isham Jones band sends its stuff plenty in this dance couplet. "Sweetie" (Malle-Finch-Britt-Little) is an intrinsically meretricious fox-trot and smartly delivered by the Rizzo combination, the Marketa orchestra, society favorites in and around New York. Their rhythm is also above par.

THE ONLY ONE (Fox Trot)—Vincent Rizzo and Hotal Sylvestre

SHOW ME THE WAY (Fox)—Marketa Orch.—Okah No. 40233
"Only One" (Monaco-Warren) is a rhythmic fox-trot and smartly delivered by the Rizzo combination, the Marketa orchestra, society favorites in and around New York. Their rhythm is also above par.

ONE STOLEN KISS (Fox Trot)—International Novelty Orchestra

HEART BROKEN STRAIN (Fox)—Same—Victory No. 19585
"Stolen Kiss" (Gene Rodemich-Larry Conley) is a musically effort by Nat Shilkret and his orchestra, being melodious and featuring a splendid orchestral arrangement. The melody is the counter-melody work is particularly outstanding.

WHAT A SMILE CAN DO (Fox Trot)—Victory No. 19594

ALABAMMY BOUND—Same—Edison No. 51507
Billy Wynne handles both in simple straightforward fox-trot manner. His brass and banjo work stand out in the rhythm being featured. Charles Hart does "Smile" vocally and Ernest Hare ditto with the companion piece.

ALABAMMY BOUND—(Fox Trot)—Gus Fife

DEEP BLUE SEA BLUES—Same—Okah No. 40232
The Gootus Fife is the "hot" sub-alternate of the famous California Ramblers. It specializes in "blues" and fast numbers. The brass work is the high light of their work and proof of this is demonstrated beautifully in "Deep Blue Sea Blues" (Clara Smith), with its wild and extremely "nasty" modulations.

DANCING ON THE HOUSE TOP ON THE VILLAGE GREEN—Same—Edison No. 51480

Fred Van Eps, the crack banjo soloist, delivers a novelty with these two selections. The instrumentation, as ever, is fine. There is a lot of soloing, and the soloist standing or falling by his individual efforts. He manages to keep erect throughout.

EVERYBODY LOVES MY BABY—Blossom Seeley

ALABAMA SOUND—Same—Columbia No. 304-D
Both numbers are excellently suited for Blossom Seeley. She handles the bright "Baby" rag number.

'Less Jazz' in Contracts

Dallas, Tex., March 31.
Less jazz and more of the old-time stuff. That's the edict given by the park board as its summer policy.

In twining contracts to band leaders this summer the mentioned clause will be inserted.

great style. The companion number, a dance variety, is also done full justice by Miss Seeley. What distinguishes this record, incidentally, along with the vast new Columbia releases, is their technical mastery of the recording of smoother reproduction, an heretofore detrimental defect.

FAMILIAR ITALIAN FOLK SONGS (Waltz)—Ohman and Arden (Piano Duo)

OLD FAMILIAR MELODIES—Same—Brunswick No. 2784
This Brunswick novelty release should be heard in the Ohman and Victor Arden, crack piano solo and phonograph recorders, also now in "Lady Be Good," should be utilized for more of due to this nature. They "can" beautifully. Joseph Green is also present with his vibrant background.

The medleys are arranged for waltz and fetchingly scored.

KEEP SMILING AT TROUBLE—Shannon Quartet

WHEN YOU AND I WERE SEVENTEEN—Helen Clark Lewis James—Victor No. 19588
Al Johnson's "Keep Smiling" is a dance number and a lively harmony by the uptop Shannon male four. Helen Clark, soprano, and Lewis James, tenor, duet the charming Kahn-Rooseff waltz "Seventeen," in their usual finished style.

LAZY WATERS (Waltz)—Castelwood Marimba Band

WHEN THE SHADOWS FALL—Same—Brunswick No. 2777
The colorful Castelwood band, waltz specialists on the Brunswick label, has a new waltz, "Lazy Waters" (Kahn-Sanders), and "Shadows" (Dolins). The green baritone marimba and vibraphone work is fine, as are with the sequencing reeds contributing to the general orchestral effects.

K. K. Raids Dance Hall

Zenda, Ill., March 31.
Thirty robed members of the Harvard, Ill. K. K. Zenda raided the dance hall here during a St. Patrick's day entertainment, tore down decorations, broke lighting connections and instigated a riot in which two dancers were injured.

The kluzers made two trips to the hall, the first one to plant a fiery cross expressing their disapproval of the celebration of the Erin patron saint's day. The cross was quickly extinguished by bucketfuls of kades of 65 couples and then the klansmen returned and raided the hall. The kluzers spurred on by this touch of gore planted crosses in three nearby communities. The sheriff was called but nothing was done.

ASKS COMMISSION FROM BOND

M. Lawrence Craner has started suit for \$15 per cent of Irving Aaronson and Ila Commanders' \$2,000 weekly salary from the Hof-Brau Haus, 53d street and New York City. Craner, who is on the staff of the New York "American" at first handled publicity for the new Hof-Brau and also claims to have been instrumental in booking the Commanders band into the restaurant.

Aaronson, the leader, avers he did business with George Buck, Gene Buck's brother. Kender, a Goldstein in this behalf, have demanded a bill of particulars from Craner. Craner has since been superannuated as publicity man at the Hof-Brau by George B. Lottman.

Kalmar and Ruby in Pictures

Los Angeles, March 31.
Columbia Pictures (Hart and Jack Coburn) have signed Kalmar and Ruby for picture work. Harry Ruby to head the scenario department and Bert Kalmar to direct.

Kalmar and Ruby left yesterday for the east, to settle up their affairs and return here.

DAMON'S 90 DAYS OR 420

Rochester, N. Y., March 31.
Fred S. Damon, late leader of the late Damon's dance orchestra, in jail here, for arrears in alimony, faces a \$100 fine and a three-month financial aid to the extent of \$420 is forthcoming.

BAND AND ORCHESTRA REVIEWS

BROWNAGLE'S ORCHESTRA (13)

Acadia Ballroom, New York
Brownagle's Orchestra succeeded Ralph Miller at the Acadia. Observing a tough proposition, this aggregation delivers amazingly for straight ballroom music. The boys are young and naturally full of pep, most of the members being 17 to 19 years old. The drummer is not yet 17 and Chester Brownagle, the leader, is 19.

The boys hail from Harrisburg, Pa., and their professional career is an aftermath of a prep school combination. It's a co-operative aggregation, each of the personnel sharing equally in the proceeds. For their dance hall touring, through which they built up their reputation, they utilize a specially constructed \$5,000 Studebaker omnibus which has special compartments for their instruments in addition to berths, etc.

The orchestra plays good dance music. Their conception of a waltz with oboe, violin and accordion variations is an applause-getter. They play a couple of real "hot" blues, particularly a "Charleston Rag" that's the bear of a dance number.

Harry Nadell, violinist, conducts the orchestra. Chief Brownagle was the originator of the band, doubles trumpet and banjo. His brother Ted (17) handles the sax along with Bob Hayes, Ed Schini and Sam Trast, trumpet; Jack Hulse, trombone; Frank Huber, banjo; Charles Bellera, bass. Joseph W. Kay is business manager.

It's a versatile organization and okay for all-round ballroom work, anywhere.

SOUTH AMERICAN TROUBADOURS (8)

Hippodrome, New York
This quintet is a novel Argentine string combination, in support of Addison. The personnel as programmed consists of Alcides Briceño, violin; Jorge Anes, guitarra; Manuel Valdespino, bandoneon; Carlos Molina, piano; and Carlos Molina, mandolin. The tinkling strings make for an engagingly tuneful musical setting for the dance team's taru work. Three of the five also contribute vocally in ensemble.

EDDIE ELKINS and Orchestra (10)

Hippodrome, New York
Eddie Elkins is an integral unit of Harry Richman's "Night at Club Richman" in vaudeville, also apartment at the cafe. The band numbers 10 and their manner of grouping on a special platform should be studied by all band acts participating in a radio with Hippodrome. Looking as a solution to proper instrumental balancing on the large stage. The platform takes care of that and at the same time dresses the set effectively.

There are three saxes, piano, bass, banjo, trumpet, trombone, drums and Elkins violin-conducting. This is a forward dance combination, contributing three numbers in the act, being naturally limited, of which a banjo and trombone solo stand out individually as well Elkins' violin contributions.

KENTUCKY RAMBLERS (8)

Music and Singing
14 Mins.: Full (Special)
Majestic, Chicago
As a contender for consecutive variety bookings, the aggregation will not suffice. It is a typical small town combination that would be perfect for a small road house.

The pianist evidently the leader, bursts out with a couple of "pop" numbers that are delivered amateurishly. It is obvious that at some time or other he saw Johnson or some of his imitators perform. But he pumps his knee cap more than the others. This must be tough in a 4-a-day house.

Kentucky Ramblers evidently have rambled through the mountain country and accidentally into Chicago. It is a tame rate combination at its best. The instru-

mentations employed are three saxes, piano, banjo and drums.

GEORGE EDMANN and His Royal Palm Orchestra (12)

Music and Singing
16 Mins.: Full (Special)
Missouri, St. Louis
George Erdmann, formerly pianist with Paul Whiteman's Collegians, has a nifty aggregation for his Royal Palm orchestra. This week's engagement at the Missouri is their first appearance in "big time." And it getaway means anything—how these lads are going to travel!

"Jazz-hot" numbers—in their repertoire. But soft, rhythmic numbers show they are fully as good at the opposite. Specialties in vocal, violin and guitar solo are well as he plays. A banjo-like chorus features several of the numbers.

Lots and lots of syncope in the instrumentation: piano, three saxes, two trumpets, trombone, banjo, violin, tuba and drums.

HALE BYERS and Orchestra (8)

Club Barney, New York
Hale "Fee Wee" Byers is heading a smart swell at this Greenwich Village cafe. Byers, formerly of the original Paul Whiteman aggregation before returning west for a back-home sojourn, has assembled a nice-looking, big-boy personnel. Each of the other five tops "Fee Wee" by many inches which makes the contrasting height a topic of discussion.

The boys are of the college boy type. They play good dance music and a bit above par too. The Mayhew brothers, Nye and Jack, handle the reeds. With Byers and each of the other five tops "Fee Wee" by many inches which makes the contrasting height a topic of discussion.

There is no brass nor does it absence make itself noticeable in any manner. For a safe aggregation, they add to the general picture, in addition to delivering handily as a dance combination.

LARGEST DANCE FLOOR

Newark's New Ballroom Makes Claim—Space is 200 x 200

Newark, March 31.
Newark will boast the largest dance floor space according to Jones Ferber, of the new ballroom. Local capital has been enlisted exclusively. The floor space will be 200 by 200 feet. Ferber is at present managing director of the Paradise ballroom here.

'JOY KILLERS' ON THE RUN

Granite Falls, Minn., March 31.
Public dance halls at Wood Lake, which have been closed for the last six months, will be opened again as a result of the recent court decision. Advice received here state that dancers of the village organized and at the polls on election day placed on the village council men who were all in favor of removing the ban on dancing.

Six months ago the dance halls were closed because it was claimed that the dance were beyond the jurisdiction of the police officers of the village.

The dancers say they have the "joy killers" on the run.

Biltmore Hotel at Coral Gables

Miami, Fla., March 31.
As part of the Coral Gables realty promotion project, the new Miami-Biltmore hotel is to be built at Coral Gables.

PAUL SPECHT

Excludes Columbia Recording Art in Ticking the Dancers' Philadel-phia at his Cafe Pandoro, Philadelphia. The brains of that difference. Fox-Trot, "FLORIDA," Specht is a specialty at the Pandoro in New York. For Two Weeks, where he is in "FLORIDA" you'll play, Nice Things They Will Say.

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CABARET REVIEWS

LINDY'S IN CHICAGO

N. Y.'s "Magic Circle"

GIRL SHOW'S BILLING

Parody Club's New Show

At the opening of "Broad Ways of 1925" at the Parody Club (cabaret) last Thursday night, the show was in response to much applause, including cries for "author" at the finale, announced that the show was a parody of the words and music of the Revue, and Maurice Diamond, the stager, was curiously, neither thought the regulations of Keith's booking office against its acts appearing publicly elsewhere should be violated.

It's unlikely, however, that the booking office will take any cognizance of a simple word of acknowledgment from those two young fellows who had done a thoroughly workmanlike job in turning out this new show.

There is a snap to this show that intermingling with its speed, it tells the whole makes it about the fastest cabaret performance in New York at present.

In principals besides Mr. Hixon featured with Frankie James, are Layman and Kline, Warner Gault, Eugene Marsh and the "Blue" Trio. The chorus girls (as programmed) are Janet Davies, Frances Ney, Helen Blake, Jewel Peltz, and De Serres, Peggy Ellis, Helen Walling, Dorothy Allen, Frances Wilson, and Rena Gray.

It was young Osterman's first try at turning out a cabaret revue, but the easiest production of staggers them (throughout limit of floor limitations in performance), but Osterman did so well he may find himself in demand to produce entertainment, while Mr. Diamond's handling of the dances is going to gain him attention.

The Parody Club can depend upon this one for business. "Broadway" is a business getter.

CLUB MORITZ

New York, March 31. George Olsen and his band are the prime attractions at this supper club, which makes no pretext at all, but which has a few smart clientele on its merits. The Ziegfeld band, with its extraordinary synopses, the feature of which is the dancing, and the delivery, is repeating its rendezvous of making "em come back for more." As a result, the change of the revue of the show, the same crowd is drawn back, making for regular trade, augmented from time to time by the drop-ins and the new additions.

Peggy De Albrow (formerly with Princess White) Delia Hunt, Ambassador, Atlantic City, and Loyce Lee are the new dancers, opening at the Moritz last week. They are also new as a team and quality as a satisfactory cafe exhibition team, although sans the "name" for drawing powers, which is so essential in a cafe nowadays.

Of the rest of the entertainment, the delightful and wholly winning, and her bit of winging stuff excellent. She also handles "cute" songs in cute fashion.

Marion Morgan is a powerful soprano and a favorite. She handles the difficult "Indian Love Call" in fine voice.

The Olenites do specialties between dance sessions, the "Going-Home Blues" (railroad number) being a standard item. The brass section has an opportunity for a quartet number, doing "Home-land" from "Louie the 14th" in dissonant fashion.

George Olsen has developed into a great little master of ceremonies. He introduces each act with a few words, and reels off many a fly fifty extempore with surprising ease.

CLUB KENTUCKY

New York, March 28. Probably the most "bait" on this side of the equator is the dance feature at this basement cabaret, formerly the Hollywood. It is the Elmer's "Wagon Wheel," a colored combo, that plays "blues" as nobody can. The jazz boys who drop in at the new show will well into the morning and past dawn, take much delight in sitting around tables and drinking in the mellowed atmosphere. Similarly, the patrons are just as apt to sit it out for quite a spell in addition as to be out.

The show here is headed by Best Lewis, who sings rag numbers in telling style and clowns all over the place to his and the mellowed atmosphere. With him are the Crane Sisters, harmony songsters; Jessie Alford, rag vocalist; Myrtle "Boulevard" and Doris Jackson, "charleston" specialist; Doris is the sister

and image of Bee Jackson at the Club Richmond, and it's a toss up between the two as to their "Charleston" proficiency. The informality of the place and the free-for-all funning is the feature of the works. Lewis carries the idea through with a vengeance.

Abt.

Thirsty May Expect Much Liquor This Summer

Washington, March 31. Here is news for the thirsty. There will be much liquor this summer and cheap, too.

This is the opinion of the National Association Against the Prohibition Amendment, with headquarters here. The judgment is based on the growing thirst of summer with the resultant increased activities along the Canadian border.

Word comes from the Divisional Headquarters of the association in New York to this effect:

"Most of the liquor that is being smuggled in at this time finds its way into New York, where the demand is exceptionally large.

Additional men are being assigned to the New York division of the Prohibition Unit in anticipation of the spring and summer rush.

HUGGINS AND CONTEMPT

Johnny Huggins, colored comedian at the Club Alabama, has been cited for contempt of court for failure to appear March 25 before Judge Meyers in the City Court for examination in supplementary proceedings. Julius Kendler and Monroe Goldstein, the theatrical lawyers, are suing Huggins on a judgment for \$12,435 awarded them for professional services rendered.

GOT \$1,200 FROM CAFE

Los Angeles, March 31. A couple of bandits early yesterday morning broke into the Rendezvous (cabaret), and forced the steward to open the safe, decamping with \$1,200. The safe is supposed to have been the gross Saturday and Sunday business at the cafe.

Mike Rossini is the steward. He was confronted with pistols by the bandits.

GUS EDWARDS AT SHELBERNE

It is possible that Gus Edwards will install a show in the Hotel Shelburne, a high-class place, this summer, although definite arrangements have not yet been made.

Should Edwards do this, it is understood that he will also supervise the restaurant of the hotel.

ERNIE YOUNG BACK ON JOB

Chicago, March 31. Ernie Young's first production follows his recent illness will be for the Pershing Palace Cafe on the south side. Twenty-four chorines will be engaged.

CABARETS

Wells and Winthrop opened last week at the Rainbo Garden, Chicago.

Marty Lane, who recently took over the Piccadilly and Rendezvous restaurants on West 45th street, will redecorate the latter room and install a new floor show, which will be staged by Joseph C. Smith.

The Lido-Venice is building up its Tuesday night business with a series of special attractions for the supper dances at that night. Fowler and Tamara, doubling from the Hipp, officiated one night.

B. B. B. (Bobby Burns Berman) is now master of ceremonies at the Club Fronton in Greenwich Village. Al Siegel's orchestra is also there.

Bert Lewis is now in charge of the floor show and entertainment at the Club Kentucky, New York, officiating as master of ceremonies.

Oklahoma Bob Albright and Leonard Stevens share billing honors at Seminole Lodge (formerly Moulin Rouge), Miami, Fla.

Billie Young is now hostess at Harry Phelan's Ritz Club on 45th street.

The opening of Lindy's in Chicago was one of the most successful events ever staged here. Within one hour after the doors opened the spacious seating place was capacity. The floor places were so numerous that it was necessary to remove them, in order to give the customers ample room to move around. A flock of show people attended the affair.

The restaurant is in three sections. The lower floor consists of several booths capable of accommodating about 50 people. The balcony can take care of a like number with the second floor probably seating over 100. Lindy's will be open 24 hours a day.

CLEANING UP JUAREZ

Reducing Number of "Cantinas" from 70 to 35

El Paso, Tex., March 31. Juarez, just across the border from here, is in the throes of a clean-up movement.

For years the Mexican town has been the headquarters, at one time or another, for nearly every kind of confidence man and "snow" peddler in the country. It's different now with real Chamber of Commerce functioning and all American visitors being guaranteed safe return.

The latest movement is to cut the number of saloon or "cantinas." There are 70 now, all reduced, and it is proposed to reduce the number to 35. To accomplish this the Mayor will refuse to renew the licenses to a number of keepers when they expire.

ROSELAND'S OFFICERS

Louis J. Brecker, managing director of Roseland, New York, drew a report that David Loew, Marcus Loew's son, is financially interested in the ballroom.

Mr. Brecker states that the sole officers, directors and stockholders of the Roseland Amusement Co., Inc., are Frank D. Yuengling, president of the Pennsylvania National Bank, Pottsville, Pa.; Clinton D. Rishel, president of Rishel & Co., Chicago, and Pennsylvania grocers, and himself.

Want Official Hostesses

New York, March 31. A committee of the City Federation of Women's Clubs has asked for official hostesses in all local dance halls.

It was recommended that the same women be paid by the dance men themselves.

10-YEAR-OLD FILM

(Continued from page 1)

Under the provisions of the N. Y. State Censorship law the picture carries a certificate of the board passing the production as it was made, and is shown in the law. Thus the picture will not have to be submitted to the board prior to any showings in this state.

The plan for the "Hypodrome" stage side show is mentioned that instead of sitting at home to hear the singer any person could see two first run feature pictures, hear an organ recital, and the McCormack concert—all for 40 cents at the Majestic.

When this stunt was put over the Majestic was the only house in town where a person was not hurt by the radio concert. It is believed by the Emery men, however, that the novelty once worn from the stunt, would not draw at all, and its use first completely in all of the Emery houses, was abandoned.

Questionnaire Information

Before the final decision to abandon the radio plus was made, questionnaires were distributed to patrons of the Emery houses. The returns tabulated. The result showed that practically every person answered the questionnaire would rather stay at home to listen to good radio concert than come downtown to a movie—no matter what the weather, price or film.

Some radio fans—the show people here claim they are the hardest boiled people in the world—went so far as to suggest that the radio concert should be abandoned. WEAN has been given earlier in the evening—which would improve the theatre business immensely—not!

With this decision of the Emery people, it is evident that no film is a dead issue in the town, no other houses being hooked up with any of the broadcasters.

The "magic circle" at one or two of the exclusive cafes patronized by the smart set, has a meaning all its own. For one to be seen sitting at a ring-side table carries with it an invaluable social distinction and importance. Persons who are permitted to occupy these choice tables are of the social register classification of everybody.

Any new face that makes its appearance takes on a fuller significance and is studied and remembered by all so that, as has happened elsewhere, the immediate deduction is that he or she is "somebody" because of the location at the aforementioned cafe.

LAMBS' UPSET

(Continued from page 1)

A protest committee was formed and the club is abuzz in criticism of part of the Meighan idea.

The stunt calls for making a moving picture on the stage at the start of the show, and exhibiting the film at the end of the performance. It had been arranged to have Harold Lloyd, Charles Chaplin, Bill Hart, Richard Barthelmess and Tom Mix in the picture, and it would work, while, feminine players were necessary. Meighan asked and received favorable responses from Gloria Swanson and Norma Desmond.

Then the tradition thing bobbed up. Meighan called the council together and it was decided the Meighan plan should go through as arranged, the ladies squawking started. Whether the picture stunt will have to be changed or thrown out altogether is bothering the old timers. They don't like to offend Meighan, yet cannot resign themselves to women in the show.

Chaplin and Lloyd were elected to membership last week. That was necessary, since the Emerys had to perform in a Gambol. Mix is leaving for Europe next week but the others will be on hand if the picture stunt is used.

The nearest to feminine playing in a Lamb's Gambol was Elsie Janis' singing from a box. The late Lillian Russell somewhat similarly performed, but neither actually sang to the stage.

RADIO EXPLOITATION

(Continued from page 1)

During a musical program, plus "readers" were broadcast, praising current and coming attractions at the Emery, Rialto and Modern theatres.

WJAB, operated by another big department store, was also hooked up for a similar stunt. Another stunt was planned by Manager Matt Reilly of the Majestic was the installation of loud speakers in the house during the John McCormack-Victor radio concert some time ago.

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BIG NICK

(Continued from page 1)

Cops who saw the show reported to Chief O'Neil that the champ didn't eat as much as he was supposed to. The chief served notice on Sam that unless the sign was changed he would prosecute charge of fraudulent advertising.

"Another thing—that gallon of wine which is advertised," Chief O'Neil said in instructions to precinct superiors, "if any man, at any time, starts in any theatre to drink a gallon of alleged wine, you get a sample of it, have it analyzed, and, if possible, prosecute the man using the prohibition law."

Due to the chief's objection, the "wine," which, Sam said, was a gallon of ice water with a 10-cent bottle of grape juice poured into it, was scratched off the bill of fare.

The next day one daily refused to accept any further advertising on "Big Nick," and Sam, to avert trouble, dropped all mention of the enter from his ads.

WDBH NOW WCTS

The C. T. Shere Co. broadcasting station, WDBH, Worcester, Mass., has been changed in call letters to WCTS. The wave length will be operated on.

(Continued from page 1)

Local theatre owners will request several rulings by the municipal council. They want to know just how much of the human form must be draped before its picture can appear in the newspapers. The new ordinance prohibits any display of bare knees and some of the theatre managers call this too drastic.

"Flashes of the Great White Way" has been criticised throughout its route the entire season, for vulgar paper and misleading advertising. It's a vaudeville tableau built into a two-hour performance. Through the sensuous billing display, the show has been going business.

At the Tuilane, New Orleans, it got \$16,000 on the week, the best gross in that house up to the time this show came in. Tom Campbell, the house manager, had to "square" the show and the paper with the women and civic societies of the town.

The producer of the show is Anton in New York.

SOCIETY AMATEURS

(Continued from page 1)

crulls from society. The Art Theatre got its start in playing during the summer at Frank Vanderlip's private theatre at Scarborough on the Hudson. Henry Stillman was and is now the general manager.

The Art theatre announced it had taken over the Punch and Judy for the season and made its debut with "The Small Times" which lasted a few weeks. "Nocturne," a matinee attraction by the same group, was then unsuccessfully presented regularly. "The Dance Boy" is the third production.

Plans of the Art theatre call for the establishment of a reserve fund with which to buy plays, make productions, etc. That is the given reason for the production of similar projects in other cities.

The new players who bought stock were required to join Equity but do not have the protection of the Equity union, because having invested they are partners in the production. Professionals engaged are appearing under the usual regulations provided for independent producers.

BIG NICK

(Continued from page 1)

and a gallon of wine at each afternoon and evening show.

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JACK LINTON

AND HIS CADET ORCHESTRA

New, Novel and Entertaining Unanimous Praise by Press and Public

CARE VINCENT LOPEZ 1020 Broadway, New York

THE NEW YORK TIMES "A most interesting and entertaining performance."

THE NEW YORK HERALD "A most interesting and entertaining performance."

THE NEW YORK JOURNAL "A most interesting and entertaining performance."

THE NEW YORK TRIBUNE "A most interesting and entertaining performance."

THE NEW YORK POST "A most interesting and entertaining performance."

THE NEW YORK SUN "A most interesting and entertaining performance."

THE NEW YORK WORLD "A most interesting and entertaining performance."

"GRIFT FIX'NG" STILL GOING

Los Angeles, March 31.
Bert Chipman, secretary, Pacific Coast Showmen's Association, with a four months' leave of absence, goes to Denver to handle the publicity for the Union Labor Centennial Celebration, June 14-21. Jimmy Dunn will look after Chipman's office while he's away.
The Denver celebration will be held under two circus tents. E. P. Wyley, United Productions Amusement Co., is promoting.

RESERVATION HEADS FIGHT TO KEEP INDIANS OUT OF SHOWS

Rodeos, Roundups and Fairs Hard Hit if Protest Goes Through—Indians Neglect Farms—Show Life Attractive to Red Men

Pierre, S. D., March 31.
A protest, signed by superintendents of eight Indian reservations in South and North Dakota, demanding the practice of engaging Indians for shows and more especially rodeos, roundups and fairs, be stopped, if allowed will affect the "wild west" and parade features that many summer shows offer.

The protest says that many Indians are farming and that the incentive to accept show offers and travel around the country naturally causes them to neglect their agriculture work.

The reservation heads also deprecate their protest that rodeos offer, with the Indians getting chances to follow roundup after roundup and to go from fair to fair have worked a handicap upon the Indian work upon the reservation. It is claimed the show management also encourages them to their offers by having the Indians parade in their costumes and give exhibitions of dancing.

It is known that an Indian has left a field of 35 acres of good oats, ready to be cut, to travel a long distance to join a show and parade in feathers and paint.

The superintendents are also on record against the parade and dances because the better element among the Indians object to them and that such spectacles give the public the wrong idea of the Indian. They also maintain that these spectacles are absolutely inimical to the religious welfare of the Indian.

South Dakota reservations heads signing the protest are: R. S. Orsiga, Chassany agency; R. W. Jernard, Pine Ridge agency; C. W. Elsbach, Fort Thompson; J. H. McGregor, Rosebud.

"Welfare Chautauqua"

Chicago, March 31.
A new angle in the chautauqua business developed at Pierce City, Mo., when a former chautauqua manager, F. M. Price, organized a company and called it "The Western Chautauqua." As the name designates, the system is supposed to assist the welfare of the community within whose ranks it exhibits.

The entertainment program of the new organization has not been announced.

Ohio Redpath's Field Rops

Chicago, March 31.
The field representatives who last year represented the Ohio Redpath Chautauqua have been re-appointed. They are: F. M. Whitney, R. L. Winegarner, D. L. Cornett, George G. Whitehead, John J. Joseph and Miss Pearl Heilrich.

This service has been instituted for the sole purpose of the stationery reader.

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GET "VARIETY" FIRST

VARIETY
164 West 46th St., New York City

Send me "Variety" for _____ year _____ mos

Name.....

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BARNES OPENS

Chicago, March 31.
In spite of the difficulties Al G. Barnes experienced with the income tax collectors, the circus bearing his name opened March 21, to large business. The opening was hailed with a full page of rosy, attractive photographs in the Los Angeles "Times," all taken at the Al G. Barnes zoo.

The show will play for the next 20 days through California.

CHAMP TAMBOURINE

Chicago, March 31.
Among other "wonders," the Hagenbeck-Wallace circus this season will use the world's largest tambourine. The instrument, manufactured especially for the show by the Leedy drum company, measures three feet across. It is to be used in an elaborate horse act, one of the horses playing the tambourine in an orchestra.

SIDE SHOW WITH HAWAIIANS

Chicago, March 31.
John "Doc" Ogden, for several years manager of the side show of the Sells-Floto circus, will handle the side show on the Walter L. Main circus this season.

Ray Daly, former manager of the John Robinson Circus side show, will have an added attraction—a smaller side show featuring Hawaiians.

MILITARY SHOW IN CHICAGO

Chicago, March 31.
A big military show, to be presented by cavalry, infantry, aircraft and the tank corps branches of the army will be staged in Grant Park stadium May 23-24. The affair will be in charge of the 65th Cavalry Division Association.

The exposition is to be used to arouse civilian interest in national defense.

There will be battles in the air at night between dirigibles and airplanes.

PILOTING DE KREKOS

Chicago, March 31.
George H. Coleman, with the Nat Reiss show as general agent, has signed with De Kreko Brothers Shows and will pilot that organization this season.

Coleman is recognized as one of the best G. A.'s in the carnival business, and De Kreko has one of the oldest and best liked shows on the road. The organization will open about April 15 in or near Chicago.

CIRCUS JAPS STOPPED ON WAY TO JOIN SHOW

Eight Contracted Artists for Robbins Show Await Immigration Release

Des Moines, March 31.
Eight Japanese circus performers, under contract to appear this summer with Robbins Bros. Circus, have been stopped by immigration authorities at the Mexican border. They are scheduled to open here with the Robbins outfit under auspices American Legion, April 26-27.

Col. Fred Buchanan, Robbins show head, says the group has never been in the United States, hence the difficulty in getting them into the country.

The Japs left Tokio for a winter engagement in Cuba, later going to Mexico City.

CIRCUSES

Gentry Bros.-Patterson
April 11, Paola, Kansas; 13, Pittsburg; 14, Quapaw, Okla.; 24, Panna, Ill.; 25, Matamoras, Ind.; 26, Terre Haute, Ind.

Hagenbeck-Wallace
April 24, Muncie, Ind.; 25, Indianapolis, Ind.; 29, Dayton, Ohio; 30, Columbus, Ohio.

Walter L. Main
April 15, Frankfort, Ky.; 14, Winchester; 17, Beattyville; 18, Hazard; 20, Whiteburg; 22, Irvine; 23, Richmond.

John Robinson
April 20, Danville, Ky.; 21, Lexington, Ky.

Ringling-Barnum-Bailey
West Coast, Motion Picture Square Garden, New York City.

Miller Bros. Shows
(5 coaches, 5 box, 13 flat cars)
April 6, Union, S. C.

Hagenbeck-Wallace
(7 stock, 14 flat, 8 passenger, 1 adv. cars)
May 25-26, Boston.

Ziedman & Polle
(11 flat, 5 box, 8 coaches)
May 10, opens South.

Gentry Bros.-Patterson
(6 flat, 4 stock, 4 sleepers, 1 adv. cars)
April 18, Joplin, Mo.; 17, Nevada; 18, Independence; 24, Sedalia, Mo.

John T. Wortham Shows
(7 coaches, 1 stock, 15 flat, 1 baggage, 1 box cars)
March 10, Ft. Smith, Ark.

\$5,000,000 AMUSEMENT PIER NEW AT VENICE; VOEGTLIN IN CHARGE

Construction Shortly Starting—Financial Arrangements Completed in New York—May Be Called Electric Pier

FEEDING A PYTHON

San Diego, Cal., March 31.
"Diablo," 23-foot Indian python, had his first meal in five months at the San Diego zoo last Sunday and attracted a record crowd of spectators. The big reptile didn't show any eagerness for food.

Thirty-five pounds of goat ground into sausage found its way into "Diablo's" interior via six feet of two-inch fire hose, one end of which was placed in his throat and the other attached to a sausage-stuffing machine. This repeat is expected to provide the python with sufficient nourishment for three months.

Weighing almost 200 pounds, "Diablo" protested against being forcibly fed by endeavoring to kink up his sinuous body. It required eight men to straighten him out.

Two of the eight men got a dunking in the Seal Lagoon, where the feeding took place, when "Diablo" became suddenly quite wriggly.

101 Skipping Chicago

Chicago, March 31.
The 101 Ranch Circus will get no closer to Chicago than Terre Haute, where it will exhibit May 4. From there the wild west show will go to Indianapolis (May 6), passing on to Dayton, Columbus and eastward.

It was originally planned to have the show exhibit at Grant park, Chicago. This was called off, however, as the expense of securing the park was found to be too great.

ROUTE FOR HALF SEASON

Chicago, March 31.
The Walter L. Main circus, wintering at Louisville, will open near that city. The route for the first half of the season has been closed and contracted for on the railroads. For the first two months the show will play through the Virginias, Kentucky and a bit of Pennsylvania.

INSIDE STUFF

ON THE OUTSIDE

"Efficiency" and Bookings
The fair department of the Western Vaudeville Managers' Association in Chicago has been a losing proposition for nearly eight years, but 1924 proved profitable. It appeared for a while as though things had taken a definite turn for the better until the first of the present year when there entered into the situation that ogre of show business, an efficiency expert.

The efficiency expert's knowledge of fairs was slightly less than his knowledge of vaudeville. He has been with the association about six months. He speedily demonstrated his function was to teach.

It may be taken for granted that his intimate relations with the fair department has not conducted to any notable esprit de corps, nor has his vaunted efficiency proved any more practical than efficiency fetiches usually prove when arbitrarily thrust into show business.

One of his innovations was to forbid liberty of contract to the road men employed by the fair department. Under the "efficiency" system the road men cannot enter into contracts with fair secretaries. Contractors must first be submitted to Chicago, and presumably to "Mr. Efficiency." All this red tape and beat-it-around-the-bush rigmarole is losing and will lose the association plenty of contracts and plenty of money with fairs.

100 More Performers

There are about 100 more performers with the Ringling-Barnum and Bailey Circus this season than for the past four seasons. Of the added number are 40 high school riders who appear only in the "Fete of the Garlands," concluding the opening pageant. The remainder of the added performers are in the various displays which have been strengthened, that act as a replacement to the discarded wild animal acts.

Circus Men Escape Death

Dan Odum, manager of the Hagenbeck-Wallace Circus, Zack Terrell, manager of the Sells Floto Circus, and Frank Gavin, concession man with the latter organization all escaped death last week when an enclosed car they were driving turned completely over. The men were on their way to a horse sale in Indiana, going some 60 miles an hour along a country pike, when without warning the car turned turtle.

Beyond scratches and bruises none was seriously injured.

Asial performers touring the southwest have a new gag to make money, in Dallas, Tex.; for instance, a really boom is on and many realtors are offering lots in various additions. To get out the crowds, they advertise asial performances. They're usually held on Sunday.

While the townsmen watch the flyers, slick mulesmen get in their arguments as many a lot is sold.

The Rosalie Gordon Flying Circus has been diling many of these dates recently.

The new \$5,000,000 amusement pier is being planned for Venice, Cal., by a group of Los Angeles and New York bankers. The project has passed all the preliminary stages and work on the construction of the amusement resort is to begin within a short time. Bankers from the Coast were in New York during the last two weeks and arranged for their Eastern associates to finance a portion of the investment. At the same time it is reported that they signed a contract for a period of three years with Arthur Voegtlin to become director-general of the new venture. Voegtlin, it is reported, will be the commander-in-chief of the project during the construction period as well as after the resort is in actual operation.

According to the plans that have been discussed, the location of the pier is to be at the edge of the Pacific line at Venice, adjoining Playa del Rey and will extend into the Pacific Ocean, having 32 acres of space and some 80,000 square feet, exclusive of a huge parking place which is also to be built into the ocean.

The present site selected for the resort is Electric Pier. It will have a tower that will extend 300 feet above the pier and be visible in Los Angeles. Another title suggested is "The Rose Garden of the World."

Arthur Voegtlin, could not be reached early this week to confirm the report that he had been engaged for the project, but it is known that the banker was in conference with him on several occasions during their visit to New York. Voegtlin is undoubtedly the best veteran in the amusement park and pier field in the country.

It was he who worked out the original drawings for Frederic Thompson's "Trip to the Moon" and later was associated with Luna Park during that resort's most successful years. He was virtually the father of the New York Hippodrome, being associated in the building of that structure from the time that the first plans were drawn and the first ground broken, and he remained at the theatre for more than 13 years, conceiving and executing all of the big spectacles that were presented there during the entire regime of the Shuberts.

He was again at the Hippodrome for the first weeks of the house as a vaudeville theatre and had much to do with the remodeling of the giant playgrounds.

"The Miracle City"
As the plans for the new West Coast playground of "The Miracle City," Los Angeles, also provide for a gigantic open air theatre with a stage at the water's edge, it is conceivable that Voegtlin on the job would mean that a great many of the tremendous water spectacles that he did at the Hippodrome would be revived as waterside shows on the Coast.

Among other features that the pier is to have is a dog race track, and a big show around the whippers, the latter having taken a great hold with the Pasadena society set within the last two years, with their races meeting becoming a part of the biggest social feature of the colony.

Voegtlin, it is understood, is to start to the Coast within the next few weeks to undertake supervision of the first of the construction work.

Lion Attacks Trainer; Jas. Lynch Loses Finger

Los Angeles, March 31.
James Lynch, animal trainer, was knocked down and frightfully clawed by a lion during a performance of the Al G. Barnes circus at the Coliseum. He was taken to the California hospital where a finger from his right hand was amputated to prevent blood poisoning.

Lynch will be in the hospital for about 10 days.

"--HONOR WHERE HONOR IS DUE"

*With the world's attractions from which to choose,
New York, the Biggest City on Earth, has selected
the Greatest Show on Earth,*

RINGLING BROTHERS and BARNUM & BAILEY (COMBINED)

*as the one eminently suited by reason of bigness and
tradition to make brilliant the final weeks of the*

WORLD FAMOUS MADISON SQUARE GARDEN

*For immediately following the present Ringling Bros.
and Barnum & Bailey season in New York City, the
historic Garden is to be razed to the ground and a
new and still greater New York home built for the
Greatest Show on Earth.*

DEEPLY APPRECIATIVE OF THIS HONOR

*the Ringling Brothers, managing directors of the
World's Greatest Amusement Institution, have pre-
pared and are now presenting to New York's millions*

THE BIGGEST CIRCUS IN ALL HISTORY

*A circus that includes 350 performing horses, one act
alone bringing into superb action 150 dancing, march-
ing thoroughbreds in a magnificent "Equine Ballet."
A circus that, because of the ingenuity of its builders,
now and for the first time gives the American public*

A CIRCUS WITH FIVE MASSIVE WOODEN RINGS!

*A circus that presents such amazing numbers as
eleven of the world's greatest high-wire performers
in a single display! A circus that has for this memor-
able occasion*

ORIGINATED AND IS NOW STUPENDOUSLY PRESENTING ACTS AND FEATURES OF UNPRECEDENTED SCOPE AND NEWNESS

*Following the New York season the present colossal
program is to be*

TAKEN ON TOUR ABSOLUTELY INTACT IN EVERY PARTICULAR

*thus insuring the circus-goers of the East, West, North
and South the opportunity to see this*

GREATER RINGLING BROTHERS and BARNUM & BAILEY CIRCUS of 1925

Stars of Ringling Bros.

FRED. BRADNA

MAY WIRTH

PHIL and WIRTH FAMILY

Direction FRANK WIRTH

WIRTH & HAMID, Inc.

THE GREAT NELSON FAMILY

FEATURING

THEO NELSON, Who Accomplishes the Wonderful Feat of Turning 50 Flip-Flops Along the Side of the Garden

The COLLEANO FAMILY

"AUSTRALIAN GYMNASTS"

Featuring MAURICE COLLEANO, the Tumbling Sensation
Accomplishing a Double Somersault from Floor to Floor

Direction WIRTH & HAMID, Inc.

Season
1925

MADISON SQUARE GARDEN

Barnum & Bailey Circus

Equestrian Director

LILLIAN LEITZEL

"THE CIRCUS GIRL"

MAXIMO

"THE CUBAN WONDER"

— ONE OF THE FEATURES ON THE SLACK WIRE

Direction WIRTH & HAMID, Inc.

MAIDA MILLER

"THE PERSONALITY FASHION PLATE GIRL OF THE WIRE"

NELSON and NELSON

"NOVELTY ACROBATS ON STILTS"

Direction WIRTH & HAMID, Inc.

George Hanneford

"THE RIDING FOOL"

With MISS ELIZABETH
and THE CLARK BROS.

The SARATTOS

"HUMAN PYRAMIDS"

Direction PAUL DURAND

BELLCLAIR BROS.

Featuring the Loop-the-Loop to a Hand-to-Hand Stand

Engaged as Special Feature for the New York Season at Madison Square Garden Only

For Vaudeville: Direction CHAS. BIERBAUER

For Circus: WIRTH & HAMID, Inc.

NEW YORK CITY, NOW

Season
1926

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OBITUARY

SCHUYLER COLFAX, JR.

Schuyler Colfax, Jr., son of the late Schuyler Colfax who was vice-president of the United States under President Grant and former head of the Cinematographic Sales Department of the Eastman Kodak Company, died in New York city March 28.

He deceased had been one of the principal owners of the Artura Paper Company of Columbus, O. When the Eastman Company took over control of the paper company Colfax went over to Eastman. From 1910 to 1918 he was in charge of the cinematographic sales department, acting as the connecting link between the film manufacturers and picture producers.

About six years ago he left his position with Eastman to take over a chemical manufacturing plant in New Jersey and maintained offices

MONUMENTS

MAUSOLEUMS—HEADSTONES—EPITAPHS—ANTISEPTIC—THE OLD AND RELIABLE—CHAS. G. BLAKE CO., 106 So. La Salle Street, CHICAGO—Send for Free Book, "MONUMENTS"

in New York. He was connected with that enterprise at the time of death.

He is survived by his wife, Catherine, Nelson Colfax and a daughter, Betty Colfax.

J. FRED ZIMMERMAN

J. Fred Zimmerman, 34, retired theatrical manager, died Tuesday, March 24, in Philadelphia, at the home of his son, Frank G. Zimmerman. He leaves another son, J. Fred Zimmerman, Jr., Mr. Zimmerman was one of the original members of the "Theatrical Syndicate" which organized a chain of houses from coast to coast about 40 years ago. The syndicate consisted of Klaw and Charles Frohman, Al Hayman, Samuel P. Nixon and Mr. Zimmerman.

Deceased began his career as treasurer of the National Theatre, Washington, in 1885. In 1886 he controlled in Philadelphia the Broad Street, the Forrest, the Garrick, the old Chesnut, and the Chesnut Street Opera House; houses in Pittsburgh and smaller cities in Pennsylvania, all in partnership

IN MEMORIAM

JULES SOULSBY WOLFPORT

Age 1 years 6 months
Beloved Son of
Jules Play and Queenie Demolin
Died on March 27, 1925, at the
Fulton Hospital, N. Y. City, of
Bright's disease

LITTLE HANDS

Perhaps there are tenderer, sweeter things, things, sweeter than this. But I think the Lord for His blessing. The clasp of a little hand: A little hand that when pressed my own that day. When I needed such much meant so much to strengthen me on my way. It seemed to say in a strange sweet tone, "I love you." And I felt over me and I calmed my fears as my hot hand fell over this little hand. But now that little hand is gone, my darling has gone from me. My beautiful, my dear, my pretty hands smoothed out my misery; I thought I'd think they were the best, but my heart is filled with pain. I think that the touch of those little hands I shall never feel again.

with S. P. Nixon. This partnership was dissolved several years ago and Mr. Zimmerman had been running motion picture houses until he retired last November.

RICHARD BUHLER

Once styled "America's handsomest leading man," Richard Buhler died in Washington, D. C., on March 27 after a lingering illness. He was 48 years old and long before the end came was but a mere shadow of his old self.

Buhler was a native Washingtonian and started his stage career at the age of 19, reaching his greatest fame in "Ben-Hur" and "The Holy City." He had filled numerous stock engagements, including both the Columbia and Polka companies here, and was not unknown to Broadway, his last work being done in "Daddies" about six years ago.

He is survived by two sisters and two brothers. Interment took place March 30 in Mount Olivet Cemetery.

DRURY UNDERWOOD

Drury Underwood, reporter, columnist, press agent and theatrical manager, died on March 30 in a Chicago hospital where he had

gone for treatment. Underwood was one of the best known press agents in the theatrical world about 20 years ago at which time he was connected with the Henry W. Savage organization, when he handled what was probably the "Colossal" biggest non-musical success, "The Village Widow." Underwood was born on the day that Lincoln was assassinated in 1865. He entered the newspaper field in 1889, but for many years he was identified with theatricals. During the past ten years, however, he has largely confined his activity to Chicago, coming to New York early in the current season to align himself with the Frohman, Inc., organization for whom he managed the Margaret Lawrence company.

HENRY FULLMAN

Henry Fullman, a veteran showman, died in Buffalo, N. Y., March 27 at the age of 56 years. He was ticket taker for many years at the Strand in that city.

Fullman was a pioneer circus man, having joined the Levi J. North circus in 1867 and later the Robinson circus, playing all through the Civil War and during the Pan-American Exposition. He later organized his own show and made a considerable amount of money, which he lost in the south right after the Civil War.

FRANK R. PATCHIN

Frank G. Patchin, formerly a member of the press department of the Ringling-Barnum-Bailey Circus, editor and author of note, died March 25 at Jacksonville, Fla., where he went from Rochester, N. Y., last fall. Mr. Patchin was at

In Fond Remembrance of My Mother and Dear Father
EDDIE (Thanks) KELLY
who passed away April 13, 1925.
MRS. EDDIE (Thanks) KELLY
WALTER KELLY

different periods of his career on the old New York "Press," New York "Journal," old New York "Free Press," New York "World," Washington "Post" and lastly night editor of the Rochester "Democrat and Chronicle." He gained much material for some of his 200 juvenile book which he sold in the Barnum-Bailey. Funeral was at Warland, N. Y., March 25.

LOUIS F. MASSEN

Louis F. Massen, 31 years stage director for David Belasco until a year ago when he suffered a stroke of paralysis, died March 26 at his home in Morristown, N. J. Mr. Massen was born in Paris 47 years ago. At 11 he was call boy in Barnum's Museum, then with Booth's theatre and during his life had been associated with distinguished players. He leaves a wife, Grace Flynn, an actress. He had been married twice, his first wife being Marie Rose, an English actress, he met when she came to New York with E. S. Willard's company.

ARTHUR A. FONDA

Arthur A. Fonda, 49, former theatrical advance agent and nationally known for his interest in baseball, died at St. Anthony's hospital, Rockford, Ill. March 22.

He was in charge of the advance for the Rockford for a long time. In 1892 he became advance agent for the Gullick and Blaisdell Guaranteed attractions of Chicago, which included John Dillon, Gullick and Blaisdell's Minstrels.

EDWARD J. LIMOGES

Edward J. Limoges, 33, circus clown, died March 26, at the home of relatives in Montpelier, Vt. He had been in failing health for over a year.

For a number of years he was the producing clown with the Haggenbeck-Wallace Circus. However, London shows and the Gentry Brothers-James Patterson Circus. He had been with the last named outfit for the last three seasons.

VINCENT McDERMOTT

Vincent McDermott, 38, picture director, died at his home, 4411 Price street, Los Angeles, March 24, after an illness which lasted nearly a month since January.

Mr. McDermott was at one time assistant to Victor Schertzinger and then directed for Vitaphone, Elmore Glyn and Jackie Coogan. He was a world war veteran, having served

in the British Tank Corps. Widow and mother survive.

JOHN HOLLINS

John Hollins, 62, manager and owner of minstrel shows, died in Tulsa, Okla., March 22 at the home of his nephew whom he was visiting. The deceased was formerly part owner of the Roebuck and Hollins minstrel, best known in southern territory. He was active up until a year or two ago.

DAN RUSSELL

Dan Russell, 85, tabloid comedian and former manager, died in a Dallas hospital about a week ago following an operation for ulcers of the stomach. Mr. Russell was active until shortly after New Year's when he left the stock musical company at the Gem, Little Rock. A widow survives.

ARTHUR AUGUSTUS FONDA

Arthur Augustus Fonda (Colonel Gue), 66, advance man and baseball promoter, died March 21, in Rockford, Ill., at the age of 62. He was of different shows, including Frohman attractions. Interment in Rockford.

FRED CHAVEY

Fred Chavey, Dallas film man, died last week at his home in Cleburne, Tex.

The father, 69, of Bud Schaffer (Schaffer and Havens), died suddenly at his home in Chicago March 25.

FILM NEWS

(Continued from page 33)
Meanwhile last week's trussed up in a shanty by two of Marston's henchmen. Marston also has the father captured, intending to dynamite the house. The son is released at the same time. The son liberates himself and pounces on Marston. One of the movie week on the edge of a cliff follow, with the girl deciding the issue by appearing in time to knock Marston unconscious with a club. The direction is faulty here for the first time. In order to get the principals to the cliff the director has them start their battle in the cabin and roll a considerable distance in an unnatural manner that spoils the realism of the bit.

Edward Davis as John Carlson leads a trial to organizing the unscrupulous business man. The best performance was turned in by Bruce Gordon in the heavy role of the scheming lumber foreman. Miss Novak's blonde beauty lends itself admirably to photography and her acting is at all times convincing. Fairbanks is an all around athlete and given the proper stories should continually add to his admirers, particularly of the male sex.

Barriers of the Law

J. P. Macdonald production, presented by Famous Players-Lasker, Independent Film Sales Corporation. The picture is called "Helen Holmes." Directed by J. P. Macdonald. With William in a leading role. At Loew's, New York, March 27, as half of a double bill. Running time, 62 minutes.

It's been a long time since Bill Desmond bedroiled the district and had congenial roles such as the Triangle and Kalem companies, respectively. He really wants to go old days, when Triangle films were the class of the market. Desmond was a big star, while Miss Holmes has probably ridden enough falls in her old Kalem aerials to double track the line from Hewhaskian to the top of the world. It is nice to see them together in a good program picture. Neither seems to have slipped and both are good screen personalities.

The story in this instance is of the first order. It is the first held for the latter part of the running time. Briefly, a gang of bootleggers has Rita Redding in their control. She really wants to go straight and when she tells the chief, he has her taken to a dive where she runs and there has her stripped and put in a kimono.

But the girl escapes and falls into the arms of a detective. The attorney who has been hounding the bootleggers. Eventually they are met at the top of the world. She tries to get at the d.a. by putting the routine to his wife. Together they fight it out, and the finale is a real run and there has her a blazing freight car.

Aside from Desmond and Miss Holmes the cast includes Mark Pennington and Marguerite Clayton, each a favorite a decade ago, or less. J. P. Macdonald's production is a director acts a heavy role nicely and the cast, throughout, is capable. The story is a run and the photography above par. As an independent program release it ranks above the average but its business possibilities are somewhat upon the pull of its featured players.

"Barriers of the Law" is good entertainment. 8-10.

INSIDE STUFF—PICTURES

(Continued from page 34)

offered, as she feels she is duty bound to wait for another six months at least and see what First National cares to do.

A young leasing man who appeared in a stage play at a Los Angeles stock house which flopped after two weeks, was offered a picture contract by a producer who recently quit the directorial ranks to operate his own studio. This producer-director is considered a good master in the film world as well as actor.

The producer after seeing the actor work sent for him and told him that he would be a great type for pictures and that he would like to take him under his wing. The actor inquired as to the terms. He was told that for the first six months or approximately period he would get \$100 a week and at the end of a five-year contract he would be drawing \$2,500 a week. That did not faze the actor who is drawing \$450 a week on the stage. He said, "start me off with \$750 a week and work me to \$2,500." The answer did not please the producer-director, so the actor is again rehearsing in another stock offering at the same playhouse.

The extensive booking arrangements through the middle west now being made by Balaban and Katz will include a system for the playing of presentation acts in all the larger houses booked by them—a system hereafter will mean that unit houses will go through their Chicago houses and then, probably rearranged in deference to monetary limitations, will strike out for the others of the string. What develops is that acts, exclusively playing the picture houses and now getting about 20 weeks of time all over, will be given additional time and a definite number of playing dates.

What will have to be worked out, however, is the difference in the opening dates of shows through the west as various towns now use Saturday, Sunday and Monday to start the week. This conflicts in the jumps.

Property owning stars of Hollywood, also other picture people, merely plain players or others, are not so enthusiastic over having their homes in their names and families as formerly. They have discovered that the carrying charges of the elaborate Hollywood homes are terrific, especially made more so through mortgages in that state bearing interest at the rate of 7 per cent.

A woman star of international fame who purchased a Hollywood home for \$250,000, paying down \$50,000 in cash, is said to have submitted to losing the property under foreclosure proceedings in preference to longer holding it at the big overhead entail.

The Marguerite E. Harrison named in the making of "Grass," the Persian epic which opened Monday at the Criterion, is one of the best known newspaperwomen in America and it was she, who, during the war, was long imprisoned in a Russian camp.

At the time she was in Europe as a war correspondent of the Baltimore "Sun," and that paper tried for months to secure her release. Finally, she was released through the efforts of Joseph P. Kamp, at the time one of Maryland's representatives in the upper house, went to Russia and brought Mrs. Harrison back. She has since returned to Europe.

The house Famous Players is planning to replace the Putnam building at 48th street with a more modern section of reserved seats, the first of this kind in the history of Broadway. The new theatre, it is understood, will be \$1,450, a same price as prevails at the Capitol, New York, Sunday night for divans, both on the floor and in the boxes.

A model of the new theatre, a cross section with every detail complete, is now in Harold B. Franklin's office. Another feature will be two elevator platforms, which will operate noiseless and replace one orchestra with another—thereby eliminating the treading in and out of the musicians.

Comment in this department about "The Handy Man," the Sam Conly production at the 9th Street, and the naming of characters in it to suggest the picture business was reflected upon, appears to have been a mere coincident of writing. The author of the piece had no knowledge of the films and his inclusion of a character's name resembling that of a well known picture man was unthought of. Also the line that Variety made to read "Bring 'em Young" in the play is simply "Brightman Young" without inference, it is claimed.

A young producer is releasing his product through an independent exchange and believes in giving the unrecognized and unknown an opportunity to direct pictures for him. As long as an aspirant can come to him with an original story and continuity this producer will give the latter a chance to make the picture under his supervision. Already enough of the men who have turned in photographs and alleged stunts in the directorial jobs. This producer pays the director for continuity, story and direction the flat sum of \$1,000.

The deal by which the Ascher Brothers bought back their interest in the theatres, which they had operated jointly with Metro-Goldwyn (original deal was with Goldwyn and continued after the absorption) was one of the most successful deals in the history of the theatre. It was they had sold in their 14 neighborhood theatres, 12 of which are in Chicago. One in Milwaukee and another in Waukegan, Wis.

During the period of the dual management, all the houses made money.

Since the success of such screen canine stars as Rin-Tin-Tin, Strongheart and Thunder prospective dog stars have cropped up by the dozens, according to the men who have turned in photographs and alleged stunts in the dog act. One casting office has enough trained dogs on its list to start a dog circus were they all put together under one tent. The principal dogs before the public now bring their owners in comfortable weekly stipends.

It is possible that Robert Milton will direct several pictures for Famous Players this summer. The stage director has recently been off in the F.P. Long Island studio studying picture methods and postponed his trip to Europe, scheduled for last week.

The quirk to the story is that Milton's producing company is backed by Mesmore Kendall, one of the owners of the Capitol, New York, a house directed by the Metro-Goldwyn corporation.

With the shift of the Rialto, Newark, to vaudeville last week, film salesmen now declare that only two houses are left in that city that are still adhering to the "straight picture" policy, namely the Fox and Grandford.

There are now five houses in downtown Newark playing the combination policy. Not many months ago Newark was dotted with "straight," the list now down to two.

That the Christie Brothers allowed Bill Chaplin to slip away after "Charley's Aunt" has caused talk. It is declared they negotiated with Chaplin and were on the verge of signing a contract when a second offer from a Moscow producer came in. The offer was so good that they would get things to grow cold. Then the Warners got him. R. D. C. is handling the film for Christie Brothers.

Maurice Tournier on the coast wishes a correction of Variety's report "Never the Twain Shall Meet" will be scrapped, stating that Peter B. Kyne will recut some sequences to his own satisfaction. He says that that isn't much less than Variety stated, for the report did not say the picture would be scrapped—merely some of it with perhaps rejacks.

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NEW ORLEANS

By O. M. SAMUEL

Tulane—Fritz Leibler.
St. Charles—"The Girl From
Child" (Saenger Players).
Strand—"Sackcloth and Scarlet."
Liberty—"The Top of the World."
Tudor—"The Man Who Came
Back."

Sterling entertainment at the
Orpheum last week, the bill ranking
as ideal and one of the best vaude-
ville programs shown south in a
decade. The theatre broke all house
records, playing to capacity at all
night performances. The "mats"
were tremendously popular, too.

The bill when on the Interstate
time had been widely heralded, and
when coming into the big stand
here, the Orpheum Chicago office
sent down Van and Schenck to top
it. Added to that contingency, Dooley
and Sales "came through"
with a particularly enticing after-
piece. The natives were really
spell-bound, so much so the show
became "town talk."

Amac was the star. His three-
card illusion entertained, getting
the show away nicely. Parish and

Peru built as they progressed, doing
any and everything. They earned
and received salvos. Grace Hayes,
a newcomer, soon ingratiated her-
self with a fine sense of comedy
values. Miss Hayes is of the more
modern type and looks a "comer."
In a flirtation "bit," she brought
home an amorous cross-action that
fairly glistened in its brightness.
Harry Wainman and "Debutantes,"
with Irene Berry featured, earned
a rousing reception.

Billy Glason has developed into
a three-star single. His matter was
the brightest heard this season.
His score was of large proportions.
The "standing room" opening show
assemblage capitulated to Van and
Schenck, who had not appeared lo-
cally in nine years, yet received a
huge reception on entrance. Each
number was the signal for a riotous
outburst. They are retained a sec-
ond week. Dooley and Sales sailed
across easily. Much of their ma-
terial is new, which helped
mightily.

A week show at the Palace the
first half last week, with his below
par. No special headliner and very
little to attract the public. The
picture, too, lacked drawing poten-
tialities. It was styled, "East of
Broadway" (Owen Moore). Francis
and Lloyd started proceedings cap-
ably. The woman of the duo
proved especially gracious, project-
ing her several feints with a fine
show of acrobatic technique.

Marchetta, an lecorate, did not do
much in the second position. She
played her violin acceptably, but
the crowd refused to enthuse. It
is a light offering. Hunting and

Frances did not go as well as upon
former visits, but managed to
please. Their method and material
remain much the same. Miss Fran-
ces is running ahead of Hunting
now in the matter of ability. Jane
and Whalen were the hit, doing
much better than any of their con-
temporaries. There is a familiar turn
of familiar stuff, but their energy and
evident desire to please brought it
reward. Tom, Dick and Harry pre-
sented a mixed burdy-gurdy that
held as its most appealing factor
a girl, who rose superior to the fea-
tured male members. The main
detracting element was an utter
lack of tempo.

A long show and not a merry
one. Several artists evidenced an
inclination to overstay and over-
bowl, which retarded the composite
impression.

The bill at Loew's Crescen: last
week was below standard, business
suffering as a consequence. The
picture, "Lady of the Night,"
(Norma Shearer) did not attract
attention. Lewis and Dody occu-
pied the stellar position. Booth
and Nina were not esteemed, at the
very beginning. The man works
happily, and the entire outline is
rather leaden. They missed com-
pletely. Myrtle Boland did splen-
dently, selling her numbers to a
maximum of result. Lloyd and Ro-
seale ran along interminably. Miss
Roseale was the high light, bring-
ing the turn whatever acclaim it
received.

Lewis and Dody were very sure,
awaying the crowd at will. Para-
mount Quintet suffered some be-
cause of a similarity to many acts

of the sort that have played the
theatre recently.

Jane Salisbury, formerly with the
Saenger Players here, has been
signed to play "Leads" with the
Little theatre, Ithaca, N. Y.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Father in Ireland."
Eastman—"Quo Vadis" (film).
Keith-Albee Temple—Vaude.
Fay's—Vaude and "Wine" (film).
Victoria—Pop vaude.

Regent—"Wife of the Centaur."
(film).

Piccadilly—"Thief of Bagdad"
(film, popular prices).
Gayety—"Happy Moments" (Co-
lumbia).

Corinthian—"Miss New York, Jr."
(Mutual).

"Charley's Aunt" for Easter Week
at Fay's.

Mid-Lenten season ends vaude
business more slumping badly. And
Easter is still some distance in the
offing.

Max Fleischer, creator of "Out of
the Inkwell," film comedies, spoke
before the Rochester Ad Club
Thursday.

Johnny Walker, of picture note,
played Fay's Providence, last week
with his new sketch, "The Lash,"
which he opened at Fay's, Roches-
ter, two weeks ago. The act was

written by Hal Crane, a former
Rochester boy.

J. H. "Micky" Finn, former man-
ager of the Temple, is going strong
at St. Petersburg, Fla., where he is
wintering, according to local prints.
"Micky" is president of the New
York Society of St. Petersburg, a
social organization for entertaining
tourists. Evelyn Barton, or profes-
sionally Evelyn Archer, is secretary.

A theatre is not responsible if a
patron slips and falls in the theatre
as the result of melted snow on the
floor. It was ruled in Appellate Di-
vision, in reversing the verdict of
\$2,000 damages for personal in-
juries awarded Elizabeth M. Hedger,
against the Lynwood Amusement
Company as against the weight of
evidence. The plaintiff claimed she
slipped on the floor of the Strand
theatre.

Luigi Sciorato, strong man, is an
added attraction for the Corinthian
(Mutual) the current week.

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THIS WEEK (MARCH 30)

B. F. KEITH'S PALACE, NEW YORK

Direction GEORGE WEEDEN

HOOVER CHECKING UP

(Continued from page 1)

radio inspector himself. He has had installed in his home a set that, to take the Secretary's word for it, is about the average tube receiver, costing at the prevailing retail price, fully equipped with tubes and batteries, from \$75 to \$100.

Mr. Hoover, on every night pos-

sible, listens-in on this new set, which replaced the elaborate one formerly in the Hoover home, and is checking up on what is causing the department to receive the flood of complaints due to interference which the fans claim is caused by the broadcasters getting on their allotted wave lengths.

Mr. Hoover anticipates this self-inspection proposition is going to solve many a problem for him.

building proper being owned by the Klaw and Erlanger Construction Co.

August 19, 1919, the K. & E. Construction Co. leased the theatre to Erlanger, Dillingham and Ziegfeld, who assigned this lease to the 214 West 42nd Street Company, Inc. This last named corporation leased the entire theatre portion of the building to the Newman Theatre Corporation on September 9, 1919, for a term of years commencing September 15, 1919, and terminating June 30, 1924, at an annual rental of \$136,000 payable in equal monthly installments of \$10,583.33 on the 15th of each month.

It is further pointed out that the function of this corporation was solely to operate the theatre, that it produced no plays, but in operating the theatre their function was also the selection of the plays. Plays when selected by Messrs. Erlanger, Dillingham and Ziegfeld were then contracted for by the producers of the same who presented them in the theatre provided by the three named.

It was further pointed out that no salaries were paid to actors, no royalties or other remuneration made to authors. That no costumes, scenery or any equipment of any kind was purchased by the theatre operating corporation, their expenses being solely confined to the rental of the New Amsterdam under the terms of the lease, with their only employees being manager, treasurer, ushers, stage hands and cleaners, as well as an orchestra, when required.

Quotations From Findings

The following is quoted direct from the "Findings of Fact," and is sub-headed "4":

"4. The sole stockholders of the taxpayer were Erlanger, Dillingham and Ziegfeld. These men have been employed in the theatrical business for forty, thirty and thirty-five years, respectively. All are expert in the art of acting, stage directing and construction of plays. By reason of their talent and years of experience in their line, they possess a high degree of acumen and judgment as to the public taste for theatricals. They possess in a high degree a discernment of the qualities of a play which will make a successful appeal to the public. They are expert in selecting popular theatrical successes. They exercised this skill and talent as stockholders of the taxpayer in selecting plays for

presentation by the taxpayer. Each of them was active in viewing and appraising plays with a view to selection for presentation by the taxpayer. In order that a play might be presented by the taxpayer it was necessary to have the unanimous approval of these three men. When a play had been so selected by them, they gave their time and effort to improving it by suggestions to the producer of each play, with a view to making it suitable for presentation at the New Amsterdam Theatre. Such services were performed without pay from the producer and were for the benefit of the taxpayer. Each of the taxpayer's stockholders was regularly engaged in the active conduct of the corporation's affairs."

Capitalistic Corporation

It was further claimed that the corporation had no other source of revenue than from the patrons, meaning the public, except for a "comparatively small revenue from concessions inside the theatre."

In view of this Messrs. Erlanger, Dillingham and Ziegfeld filed a return for September 15, 1919, to June 30, 1920, as a personal service corporation, which the Commissioner of Internal Revenue disallowed and thereupon computed the tax as on a capitalistic corporation. An appeal was filed November 24, 1924, with the final decision of the board now forthcoming to the effect that "the determination of the Commissioner is approved."

In handing down this decision the Board supports it with a lengthy

opinion, which in substance states that it was true that the three stockholders gave their personal attention to the conducting of the theatre, the remaining elements for consideration then was whether the income of the corporation must be ascribed primarily to such activities of these stockholders and whether capital was an income-producing factor.

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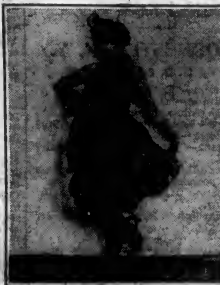
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The Original APACHE TRIO

At the Broadway, New York, This Week (March 30)

Direction ARTHUR KLEIN

TAX DISALLOWED

(Continued from page 19)

helves to be personal service corporations, the other decision having been rendered against Winthrop Ames and was reported in Variety several weeks ago.

Sole Owners of Stock

In going into the case of the Messrs. Erlanger, Dillingham and Ziegfeld as sole owners of the stock of the corporation operating the New Amsterdam, in the Findings of Fact, it is stated that the Newman Theatre Company, the official name of the corporation, owned no property other than the lease of the New Amsterdam, the

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Leonard & Barnett
Pearce Frank A
Poster Girl
Pym F & P
Paul Earl
Stuart's Revue
Uyena Mrs F
Walli Arthur

BOSTON

BY LEN LISBEE

On a rainy Monday afternoon, the
week before Holy Week in Boston
—where Lent still means something
—and they were turning them away
at the local Keith house 15 minutes

before curtain time. On top of that
the girls in the box office said the
house was sold out for the night
show with the biggest advance sales
of months for the balance of the
week.

The Braggiotti Sisters, Berthe
and Frances, local society girls
(wealthy), who for some time have
been conducting a dancing school
here, appearing in amateur perfor-
mances, were responsible for this
most unusual draw. Nothing else
but them. They are the headliners
with an act that runs about 30 min-
utes, is confined entirely to dancing
with one exception, a violin solo by
the orchestra leader, filling a wait
for a scenery change.

With the two sisters and the bal-
ance of the dancers, recruited from
the school the sisters run here, the
company numbers about 14. The
act is along purely athletic lines,
so strong on the athletic that bare
legs and naked abdomens were well
within local censorship rules.

The act is booked for one week.
It is splendidly costumed, with an
extravagant scenic display. It will
not play any place but this city and
actually runs too high in the way
of cost, the salary proposition not
being considered, to go out on the
road. Playing to an audience that
was frankly friendly, it went over
big. When it is considered that it
opened at the house cold with noth-
ing but rehearsals before the open-
ing, it ran very smoothly and in
worth watching. At any rate it is a
big money-maker for the house on a
lean week.

Splitting headline position with
the sisters is Harry Fox. He is us-
ing his same idea of a single with
an accompanying pianist, but did
not seem to have any real song hits
such as characterized other appear-
ances here. He goes in strong for
his monolog and while he was so
engaged, he had the official house
chorus, Bert Grady, watching and
listening closely for anything blue.
Nothing of the sort developed, how-
ever.

Mr. Flanagan and Neely Edwards
were in right from the start after
the house which did not have many
true followers of vaudeville in it,
got the hang of their offering. Their

intimate bedroom opening is a bit
slow compared with the previous
opening for their act. But when
they swing into their finale they
had the house with them all the
way and closed stronger than any
act on the bill.

The show opened with Valdes Ar-
mand and Ernest Peres, holding the
house by their fast strong arm and
tumbling acrobatic work. They were
followed by Laura Ormsby, who did
a very good job with her song act,
but who somehow did not seem to
be getting full value out of her ac-
companied. Hal Findlay, Billy
Chase and Charlotte Latour, as-
sisted by Alma Wall and Russell
Clark, in one of Paul Gerard Smith's
comedies, "Around the Corner,"
were in third position. Carl Mc-
Cullough is an act in which he does
travesties of stage folks was next,
scoring with his song numbers after
some stories that meant nothing,
because of age.

Harry Krans and Al B. White,
with their foolishness, were on be-
tween the Braggiotti Sisters and
Flanagan and Edwards. Just say-
ing they appeared in this spot is
sufficient.

Jean Bedini, with Bluch Landolt
and Rex Storey closed the show.
Eddie Cantor and his family occu-
pied a box. He sat up and took real
notice when this act came on. He
was more enthusiastic for it than
for any other on the bill and led
the applause. In his playlet bar-
leagues which followed his regular
juggling routine, Bedini had the as-
sistance of Harry Fox and one of
the Braggiotti Sisters. These play-
lets were led up to well and al-
though coming late and to a house
that was a bit highbrow for the stuff
rot over big.

M. L. Fernandes is leaving "My
Son" April 8, after having been
with the show since its opening.
The company is in the Bayes (44th
St. Roof).

Low Morton is staging "Princess
Ida" for Lawrence J. Anhalt, and
following his work with that show
will go to Atlanta and will stage
the operas for the Municipal Opera
this summer.

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Direction **TOM KENNEDY**

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NEW YORK THEATRES

ZIEGFELD COSMOPOLITAN
Theatre, Col. Circle, 59th St. and W'way
Matinee Tuesday and Saturday
LEON ERROL in
LOUIE THE 14TH

LYCEUM WEST 43d St. B'way at 52d
Mat. Thurs. & Sat. 2:15

LADIES OF THE EVENING
By Milton
Kroff
Music
By Milton
Kroff
Organ

"A MASTERPIECE"—A. Woodford.
SAM H. HARRIS presents
ERVING BEELIN'S FOURTH ANNUAL
MUSIC BOX REVUE
Staged by JOHN MURRAY ANDERSON
MUSIC BOX Thurs., W. 48 St. B'way 2:30
Mat. Wed. & Sat. 2:30

BELASCO W. 41st St. B'way at 130
Mat. Thurs. & Sat. 2:30
"A GLORIOUS EVENING FOR LENORE ULRIC"—Alma Dale, N. Y. American.
MID WEST THEATRE
LENORE ULRIC IN
"THE HAREM" Supported by
WILLIAM FOSTER
By Ernest Vada. Directed by Avery Hopwood

REPUBLIC Thurs., W. 42d St. B'way 2:30
Mat. Wed. & Sat. 2:30
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE" 1ST THIRD
WEAR
THE PLAY THAT PUTS "U" IN HUMOR

EMPIRE B'way & 45th St. B'way 2:30
Matinee Wednesday Saturday
DAVID BELASCO presents
MOOREBROOK BLINN JUDITH
ANDERSON
in **"THE DOVE"**
A Melodrama by Willard Mack

MARTIN BECK Theatre, W. 45 St.
Evenings 8:30
CHARLES H. GOVON presents
THE SWEETEST SUPER-STAR
CAPE SMOKE
with
JAMES KENNETH—BETH SHEPLEY
New B'way Prices: B'way Seats \$1.50
Best Seats Wed. Mat. \$1.50; Sat. Mat. \$1.75

ROBERT MILTON Presents
The DARK ANGEL
A new play by H. B. Trevelyan.
Cast of Exceptional Distinction
LONGACRE Thurs., W. 45th St. B'way 2:30
Mat. Wed. & Sat. 2:30

MARK STRAND BROADWAY
47th St. at 57
"A NATIONAL INSTITUTION"
Directed by Joseph Frankfort

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LITTLE THEATRE
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VANDERBILT 42nd St. & W. B'way 2:30
Sat. 2:15
SIXTH MONTH
LYLE D. ANDREWS presents
"MY GIRL"
A SMASHING HIT
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CARNEGIE HALL, TUESDAY EVENING, APRIL 7, 8:30
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FULTON Thurs., W. 41st St. B'way 2:30
Mat. Wed. and Sat. 2:30
ELSIE JANIS
her Bird's-Eye Review
"PUZZLES OF 1925"
With JIMMY RUSSET
Danny Small (colored), one of the
principals with "From Dixie to
Broadway," has quit the company
and has signed with the Cotton
Club Revue.

Arthur Hopkins presents
"What Price Glory"
"A True and Stunning War Play" by
Maxwell Anderson and Laurence Stallings
PLYMOUTH Theatre, 41st Street
West of Broadway
Even. 8:30. Mat. Thurs. & Sat. 2:30

TIMES SQ. Thurs., W. 42d St. W. of W'way
Even. 8:30. Mat. Thurs. & Sat. 2:30
GRACE GEORGE
in
"She Had to Know"
A comedy by Paul Gessally with GRACE GEORGE
"Grace George at her best."
—New York Evening World.

PLAYHOUSE 45th St. W. of W'way
Bryant 52d
Even. 8:30. Mat. Wed. & Sat. 2:30
STEWART & FRERES present
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"THE SHOW-OFF"
By GEORGE KELLY

ELTINGE Thurs., W. 42d St. W. of W'way
Even. 8:30. Mat. Wed. & Sat. 2:30
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with ERNEST TRUICK

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ments of the season."—Osborn.
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Mat. Wed. and Sat.

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CHARLES KING; LEAVITT & LOCK-
WOOD and others.

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B'way & 36th St. Riverside 36th
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ALMA NELSON & CO.; EVA PUCK &
SAM WHITE; JACK OSTERMAN;
Others.

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81st & W'way, Teatiger 81st
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BES; LEO BAKER; KANE & HERMAN;
Others and "LEARNING TO LOVE,"
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ALFRED
FOOTMAN
BOOTH West 41st St. B'way 2:30
Mat. Thurs. & Sat. 2:30

ARIADNE
and "THE FLATTERING WORD"
GARRICK 45 W. St. B'way 2:30
Mat. Thurs. & Sat. 2:30
PROFESSIONAL
with GEORGE and JUNE
ABBOTT WALKER
49th St. Thurs., W. of W'way 2:30
Mat. Thurs. & Sat. 2:30

PITTSBURGH
By JACK A. SIMONS
Nixon—"The Chocolate Dandies"
(Stella and Blake).
Alvin—"Rings of Chance."
Pitt—"Easy Street."
Gayety—"Step This Way."
Grand—"Belly."
Lewie's Adeline—"Cheaper to
Marry."
Olympic—"Sackcloth and Scar-
let."
Attractions next week: Nixon,
George White's "Scandals" (re-



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turns): Pitt, "Dixie to Broadway"; Gayety, "Golden Creek"; Grand, "Que Vadis" (film).

The Department of Music of the Pittsburgh Public Schools is planning to hold a gigantic music festival April 4 and 5.

Pittsburgh Elks will be hosts to all the actors in Pittsburgh on Wednesday night, April 15, when the Temple will be taken over by visiting players for a dance and vaudeville show.

DETROIT
By GEORGE WINTER
Garrick—"The Green Hat."
Shubert-Detroit—"The Dream Girl" (Ray Bainter); next "Moonlight" (Gaila Sanderson).
New Detroit—George White's "Scandals"; next Thurston. Majestic—Stock (Woodward Players).

The outstanding event in Detroit theaters for the season was the opening of "The Green Hat" at the Garrick last Sunday. The presence of Katherine Cornell and Ann Harding, two former stock favorites here, helped business greatly. After a run of four weeks with "The Goose Hangs High," Jessie Bonstelle changed her bill this week, presenting "Expressing Willie." Mrs. Richard Mansfield left the company at the conclusion of the run of "The Goose Hangs High" and a party was given in her honor in the theater last Saturday night.

The Woodward Players are doing "The Hat" again this week at the Majestic. Pierre Watkin has left the Woodward Players to play leads for the Orpheum Players, Sioux Falls, S. D. Harry Stubbs, formerly managing director of the Equity Players, has joined the Woodward Players here.

Jeanne Engels returned to the cast of "Rats" (New Detroit) last week after a lay-off of two weeks enforced by illness.

SAN DIEGO, CAL.
By LON J. SMITH

Spreckels—Ruth Draper, sketches. Colonial—"My Boddies" (musical stock). Savoy—"Before and After" (stock). Balboa—"The Lady" (film). Cabrillo—"Miss Bluebeard." Plaza—"Daddy's Gone a-Hunting." Mission—"Sundown." Broadway—"The Arab."

A new dramatic stock company will open at the Savoy April 5, replacing Murphy's Comedians, who will return to Glendale. Marguerite Marriott of San Francisco and Ian Lawrence of Los Angeles reported leads of new company.

Bob Hicks, whose Balboa and Cabrillo theatres recently went into the hands of a receiver, was given a banquet last week by his friends "as a testimonial of their moral support in their theatre ventures in San Diego."

Granada, La Jolla, recently completed for Louis Stutz and Dr. L. N. Innes, has opened. The new house will operate with straight pictures.

The personnel of the Colonial company soon will be changed. Joe Carr and Charles McLaughlin will enter vaudeville, Beth Van Halten will go to Oakland in dramatic stock and Madge Taylor says April 5 will

be her last appearance in San Diego.

George D. Gould has been named publicity and advertising director of the San Diego Cinema Corp. with offices at the Grossmont studios here, where more than 30 pictures will be made before the end of next summer.

Chandos St. John Brennan died recently after a lingering illness. He was of the well known Brennan family, all of some profession, with Herbert Brennan perhaps the best known through his fame as a picture director. Chandos was a writer of sets until stricken and obliged to reside at Baranac Lake. While in Baranac one of his newly made friends became his firm admirer, impressed by the brilliancy of Chandos' mind.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Chapman Bldg., Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Ted Lewis carried the brunt of last week's Orpheum bill. It seemed too much of a task, figuring on the attendance which Monday night was, being considerably lighter than the week before. The entertainment was poorly balanced and poorly arranged, due to the first three acts being "dumb," with Birdie Reave coming next and then two comedy talking acts preceding Lewis in the next to shut spot. There was too much music on the program, with Lewis and eight men taking up 40 minutes, Friscoe and gang of six consuming 35, and Kharum (pianist) doing about 15 minutes. Also three acts used audience plants; therefore this was no novelty.

Lewis and musical clowns had their routine considerably changed. The outstanding feature wherein the audience was concerned was Debbie Arnet, a cute bimbo, who shakes a chassis in a manner that is bound to keep those habits on the top of their minds to want more and more. Her costumes for her first dance was one of the most daring seen here. She was a real coverer. If the Orpheum did business last week, Miss Arnet was responsible. She made them sit up and take notice each time she stepped out.

Perez and Marguerite, balancing and juggling, have a corking good routine. Kharum (Persian pianist) is next almost tied up the show with his playing. Signor Friscoe, Guatemalan Miramba, Band followed and brought the show to the stopping point also. His audience plants helped greatly.

Birdie Reave, who types faster than some persons can talk, was well received. Though this offering is a fresh, it is arranged in such a way that comedy creeps into it sufficiently to give the mob a chance to laugh now and then. Jack Princeton and Lillian Watson in a comedy skit, "Too Late," came next. Their crosstime gags had the laughing picture mob going, as it recognized many "Joe Millers" among them. This couple is still getting away with gags taboored last, such as the chorus girl who has a small income and saves double that amount, and the one about "having studied abroad," with the answer from Princeton

being "Lots of them, but they have different names." Just why stuff like this is permitted in a house catering to women and children is incomprehensible.

Leon Kimberly and Helen Page were next with "The Heart Broker." Here again there is a bit of risqué dialog, one gag being about broadcasting, with the answer by Kimberly being that "the broods are all receiving." There were several other quips used that might be eliminated. The turn is a neat and nifty one and does not need to venture beyond the lines of propriety. Closing the show were the Griffin Twins, novelty dancing. This turn should have been spotted differently for the value it has, as a good portion of the house started leaving as the girls came on.

Kimberly and Page sail from New York July 8 on the George Washington for London. They begin a California tour of England Aug. 8, opening at the Empire, Finaburg Park, London.

Rampart, combination house, under triple management, with Mel Johnson & Dunn, has discontinued vaudeville on account of poor business.

Bert Levy, Circuit will provide acts for the Washah, combination house, which opens May 1 in the Boyle Heights district. The house will seat 1,000 and will cost \$30,000.

Los Angeles Examiner, the Hearst morning paper here, is red hot after studio news and film gossip. In addition to the regular dramatic and picture department news bounds who cover the studios for news, two regular men from the city staff have to dig around for news. One of them covers the Greater City Studios, with the other being responsible for Hollywood and Universal City.

Ivan Bankoff and Co., offering "The Trick Master," was the headliner on Pantages bill last week and failed to qualify for the position. Bankoff has both Cannon as a dancing partner and Santiago Vallarito at the piano. The act opens rather tamely with Bankoff ostensibly putting his pupil through her paces. Then they launch into a series of numbers, more or less of the routine variety. Bankoff does not stand up as a finished artist in this line. His movements are lacking in snap and not at all clean cut. The offering closed to very mild applause. Miss Cannon does very creditably, however.

The brightest spot on the bill was Raymond Wilbert, styled "The Unusual Fellow." His offering is very suggestive of one formerly presented by Morrison and Flanagan. He begins with some hooping stunts, working the crowd into a good humor with his droll patter and clever facts. Then he offers some trick and fancy golf shots. He works for comedy by preparing for some unusual stunt and then interrupting three or four times to tell the audience a story he has just remembered. Two of his feats which won big hands were the driving of a golf ball from the face of a watch and lighting a match placed on the stage in an upright position by hitting the tip with a golf club. He uses a full spring stroke when lighting the lucifer.

The show opened with Kate and Wiley in a posing turn done on a

small platform suspended above the stage; neat and pleasing.

Norman and Olsen are fairly effective hoofers. Dixie Blair and Her Sunbeams, Maids were more comical than the latter. The songs are considerably showprow, although the costumes are attractive.

A real thrill came at the end of the show when Marvel made his appearance in "The Cycle of Death." He rides a miniature automobile around a huge loop which is erected in upright position in the center of the stage. Brief as the act is it is really sensational and deserved the hearty applause bestowed.

The Mission at Monterey Park was opened with gala festivities with officials of the city, of the Chamber of Commerce and of other civic organizations, participating. It is the first picture theatre to be erected in this new community.

Edmund Carewe has begun production of "The Lady Who Lied," adapted for the screen by Finis Fox from the Robert Hitchins novel, "Snakebite." The cast includes Lewis Stone, Virginia Valli, Nita Naldi and Lewis Payne. This is Carewe's first production under his new agreement with First National.

James Cruze has been picked by Famous Players-Lasky to make another picture along the lines of "The Covered Wagon." Its title is "The Pony Express." Work is to start some time in May.

Fred Newmyer, who has been directing Harold Lloyd in his last few pictures, has been loaned by the latter to Warner Bros., who had selected him to direct Sid Chaplin in "The Man on the Box" and possibly the other two pictures which Chaplin is under contract to make for them. Sam Taylor, who has been directing Lloyd with Newmyer, has been placed under a one-year contract by the Lloyd organization and will handle the megaphone for the first Paramount picture that Lloyd will make.

Betty Bronson has been chosen by Metro-Goldwyn to appear as the "Madonna" in "Ben-Hur." A "Madonna" was used while the picture was being made in Italy, but these scenes are to be scrapped and replaced with the material made with Miss Bronson.

Greta Nissen, whom Paramount has decided to push to the front, has been chosen to play the lead in "Young Wives," which was adapted for the screen by Clara Beranger from Alfred Savoir's stage play, "Banco." William DeMille will direct this one.

Through the consummation of a three-cornered arrangement by Harry M. Owens, president of the San Diego Cinema Corporation, operating the Grosmont Studios at San Diego, reliable independent producers, who have a release for the product, will be financed in their production up to 65 per cent of negative cost. The agreement provides that negative and positive will be furnished by the Fish-Shurman Corporation of Los Angeles, with the Cinemagraph Film Laboratory doing the development and printing. The Grosmont will provide their full equipment, technical staff and properties on deferred rental. The

stage at the studio is 95 feet by 265 feet.

Mary O'Connor, head of the Paramount story department, has left for New York. During her sojourn there, which will be two weeks, she is to witness 30 Broadway shows.

Pat O'Malley has been chosen by M.G. to play the leading role in "The White Desert," which Reginald Barker is to produce for them. Most of the film will be made near the top of the continental divide in Colorado, which is the original setting for this Courtenay Cooper Riley story. Work starts April 6.

Allice Joyce is playing the feminine lead in "The Home Maker," adapted for the screen from Dorothy Canfield's novel of the same name. King Baggott is directing. Other members of the cast include Olive Brook, Billy Kent Schaefer, Morris Murphy, Jacqueline Wells and Frank Newburg.

Colin Campbell is making a two-reel special for Principal Pictures with Gunnar Kason and his family. The team, including Radio, at Mount Hanley, Wash. This picture is to be released through Educational.

Olive Hanbrook has been chosen to play the leading feminine role opposite Jack Hoxie in "Lightning Jack." The balance of the supporting cast will include William A. Steele, Carmen Phillips, Bob McKersie, Maude Peters, Cliff Smith and Phil.

Charles Puffy, whom Carl Laemmle figures to be another Fatty Arbuckle, has just completed his second comedy for Universal. It is entitled "His Fortunate Misfortune." Dick Smith directed it.

West Coast Theatres let the contractors for the building of a 1,000-seat vaudeville and theatre house at 10th and Western avenues. The structure is to cost \$400,000. It will contain 18 apartments and stories, besides the theatre. It is on a plot of 140 by 160 feet, and is to be completed May 1.

Jack Cunningham, who made the screen adaptation of "The Covered Wagon," has been engaged by Sol Lesser and Mike Rosenberg to make the screen version of "The Winning of Barbara Worth," written by Harold Bell Wright. Production on this picture will begin about May 15 at the United Studios.

West Coast Theatres, Inc., sold to Harry Lesser (no relative of Sol), a real estate operator, the one-half block of property located at Fourth and Market streets, San Francisco. This property was originally bought six years ago by Turner & Dahlgren, who were to erect a 6,000-seat picture house to play two big features at out prices in opposition to the larger San Francisco theatre houses. When the T. & D. interests they took over this property.

E. T. Montgomery, director for Larry Semon, comedy star, has been sentenced to five days in jail. He was convicted of traveling 50 miles an hour over the Orange County highway at Santa Ana. When receiving sentence Montgomery told the court that he was in the midst of a production and that the five days' delay would work an undue

hardship upon his employees. The judge granted a stay of execution until April 15, when the picture is to be finished, on which date Montgomery must return here to begin serving his sentence.

PHILADELPHIA

By ARTHUR WATERS

The Stanley company's newest Philadelphia, Colney, located at 8th street and Fine avenue, will open Saturday, April 11. The picture will be "The Thief of Bagdad." It had been first planned to have a change of picture twice a week at the Colney, but it has been decided to make it a three-pictures-a-week house. The Colney seats 2,500, all on one floor, which gives it a greater seating capacity (on one floor) than almost any theatre in the country. This section of the city is one which has at present no really high-class house.

The annual benefit of the Charlotte Cushman Club, to be held at the Forrest theatre, has been postponed from April 21 until April 23. This benefit will be held under the auspices of the Theatre Managers' Association and players in current attractions will take part.

ST. LOUIS

By J. LOUIS RUEBEL

American — "Rain" (Jeanne Eagerton) — "Abie's Irish Rose." — "That Girl Patsy" (Woodward) — "The Girl Patsy" (Orpheum) — "Vaude." — "Rialto" — "The Girl Patsy" (Grand Opera House) — "Vaude and pictures." — "Kandy Kids" (Mutual). — "Gayety" — "Jimmy Cooper's Revue (Columbia). — "Liberty Music Hall" — "Stock burlesque." — "Loew's State" — "The Monster." — "Grand Central" — "Sally." — "Capitol" — "Sally." — "West End Lyric" — "Sally"; last half. — "The Age of Innocence." — "Missouri" — "Charley's Aunt." — "Kings" — "A Lost Lady." — "Revival" — "A Lost Lady." — "Delmonte" — "Easy Money."

Buyers of advance seats for "Abie" were in line front of the Jefferson at 8 p. m. Thursday. A queue extended along Twelfth boulevard almost all day, even rain at noon failing to drive purchasers away. The show is booked for an indefinite stay at \$10 p. It is probably the last attraction of the season for the Shubert house.

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Direction LEO FITZGERALD

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TELEGRAPH.—"The glorious voice of this prima donna, her art, her culture, her charm, combined to win a triumph for her. The spontaneity of her reception and volume of acclaim greeting her were plainly appreciated by the great singer."

THEATRE.—"Mme. Pasquali was wonderful, in perfect voice, charming, brilliant, poised and exhibited the most shrewd yet uncompromising sense of a vaudeville I have ever seen in a great artist, which Mme. Pasquali unquestionably is. I came to hear her again."

"Contrary to the dicta of alleged authorities that the vaudeville patron lacks taste, they rose to the occasion for all it was worth and it was worth \$6.50 a seat.... numerous scores delivered with the most exquisite taste."

"With the large audience showering an ovation under her that could not possibly have been outplaced by a Metropolitan audience."

"De Pasquali, who co-starred with the great Caruso and shows with especial brilliance as a leading soprano with the Metropolitan Opera, in one of the sensations of the vaudeville world in her debut at the Hippodrome."

"Scored a tremendous hit.... stole the show, revealing a voice and method that carried the house by storm." **THE NEW YORK DAILY NEWS** in their sketch-criticism of the Palace Theatre gave Pasquali 95% on two occasions.

"After an experience of twenty-five years as music critic of New York dailies, I can safely say that I have never found an American voice comparable with hers; she never sang more beautifully even with Caruso to inspire."—Emily Von Tetzels.

CHICAGO

STINSON IN THE JOURNAL.—"Her voice is admirably produced and has much more the quality of the true coloratura, incisive and firm than Chicago's supply of song-birds can boast.... the fire and brightness of Mme. Pasquali's singing rings true to the ancient beauties of her art."

HERALD-EXAMINER.—"Mme. Pasquali's singing brought an ovation such as is seldom heard in vaudeville theatre."

CHICAGO-TRIBUNE, in their sketch-criticism, gave her 92%.

EVENING POST.—"Then she sang 'Lucia,' 'Pagliacci,' the glorious tones melting in the heart of the audience who thundered its appreciation."

VARIETY.—"Struck a responsive chord, then eventuated into a reception that was literally short of a triumph. Mme. Pasquali swayed her hearers for 17 minutes and left with enthusiasm for her at a high pitch. She lends a distinguished air and quality of breeding that vaudeville needs."

BILLBOARD.—"Pasquali meets with an ovation.... her stage presence is superb."

PHILADELPHIA

INQUIRER.—"Mme. Pasquali's voice is of purest quality and wonderful range and flexibility, a coloratura of great charm and brilliancy. She sings with the fluency and finish of the true artist that has won her great reputation in Grand Opera."

BULLETIN.—"Mme. Pasquali... possesses a voice and technical skill such as is never heard outside the great Opera House or concert stage, her coloratura of rare beauty."

PUBLIC LEDGER.—"Her voice beautifully vibrant and smooth and lovely received with decided fervor. Auditors were quick to appreciate her great artistry and the purity and musicianship quality of her singing."

SAN FRANCISCO

"When Mme. de Pasquali, Metropolitan star, opened as the headliner at the Orpheum, Mayor James Rolph preceded her on the stage and announced he had come officially to welcome her to San Francisco, in honor of her many favors to the city in the past, etc. The Mayor's announcement was greeted with tumultuous applause. Mme. Pasquali's act was a sensational success, the star being recalled time and again for encores."



MME. BERNICE DE PASQUALI

Mme. Bernice de Pasquali

Triumphed on the Operatic, Concert and Vaudeville stages.

In recognition of her glorious voice and art she was made an honorary member of the **ROYAL ACADEMY PHILHARMONIC OF ROME**—the highest honor, musically, in Europe, and the only singer in the world so distinguished.

The Italians made an epigram about her saying, "She is the greatest singer among musicians and the greatest musician among singers."

The **BOARD OF DIRECTORS OF THE NEW YORK CITY FEDERATION OF WOMEN'S CLUBS** (numbering over 400 clubs and 100,000 members), in a tribute to Mme. Pasquali, **FUL QUALITIES OF HEART, MIND AND CHARACTER** which we are proud to acclaim, and "for her wonderful **ART AND GLORIOUS VOICE**," and went on record in proclaiming her "**AMERICA'S GREATEST COLORATURA SOPRANO**."

What the Critics Say:

SAN FRANCISCO

BULLETIN.—"Mme. Pasquali, finest of the world's coloratura, soprano thrills in a song recital surpassing anything of a like nature that was ever presented in vaudeville."

EXAMINER.—"Better-voiced, even, than when she sang to a hundred thousand of us at Letta's Fountain a few years ago.... acts her songs, and in acting ability she is equalled by no singer who has come to us from the operatic stage."

CHRONICLE.—"She sang in exquisite voice, gems from a dozen operas, and left her audience in a veritable fever of applause. Her voice is golden, and her generosity unbounded.... made a tremendous hit."

CALL.—"Mme. Pasquali is truly a high brow; but she is so charming personally, so charming as regards her voice.... a perfect riot of applause followed. Brilliant head tones.... intense feeling and a keen perception of dramatic values."

SACRAMENTO

UNION.—"Mme. Pasquali has a great voice, of amazing range and exquisite tone.... 'Traviata' sung as has rarely been sung before. To this she adds great dramatic power.... a charming, gracious manner and seemed as pleased with her audience as if they were first-nighters at the Metropolitan."

FRESNO

"Mme. Pasquali is one of the greatest singers of the day with a voice whose soulfulness is even as moving as her technique is exquisite. There is a poignancy and passion in her singing that is never forgotten.... they were bewitched."

PORTLAND

OREGONIAN.—"And so she wins us all.... the same, superb voice that has charmed the world over. There is no trickery or sham about Mme. Pasquali or her singing. She sings to high-brows and they love her. She sings to low-brows and they too love the singer and her songs."

DENVER

LOOMS, IN THE TIMES.—"She has a voice of the finest richness—like a tapestry all interwoven with colors and of beautiful texture."

FRANCIS WAYNE, IN THE POST.—"The folks who go to the gallery, and the folks who sit in the balcony, and the folks who crowd the parquet and boxes, all 'fall for the American prima donna and one of the world's truly great singers."

BLACK, IN THE NEWS.—"This beloved and feted prima donna brings not only the beauty of a famous voice, but a very charming personality that reaches across the footlights and takes the audience into her arms."

ST. LOUIS

MR. RICHARD SPARNER, IN THE GLOBE-DEMO-CRAT.—"Mme. Pasquali simply charmed me with the beauty of her voice and the superb rendition of her program. She is bringing the best expression of the vocal art to thousands who but for her would never know the culture and art of lyric and dramatic song. Her singing of the 'Traviata' Aria recalled to my mind the best effort of all the truly great artists whom it has been my privilege, these many years of music criticism, to hear."

ROCHESTER

HERALD.—"Mme. PASQUALI has a reputation among the highly ranked coloraturas and sings after the manner of the great ones of soprano lineage, with full round utterances, blazing richness of tone and technical assurance.... an artist who will probably not be eclipsed by any."

DEMOCRAT.—"We have never seen an artist of such unquestionable supremacy as Mme. Pasquali holds in the musical world received with such genuine enthusiasm.... charming of manner, generous in giving much of the lyric beauty of her perfectly trained and naturally glorious voice."

SAMMY

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Watch for our new act by BILLY K. WELLS

Am Going to Put Sir Joseph Ginzburg and John McCormack, Jr., Out in This Act Next Season. Sir Joe Will Play the Part of "ESTHER." Ask My Brother WILLIE, Star of "Sky High"

THIS WEEK (March 30), RIALTO, LOUISVILLE, KY., and KEITH'S, DAYTON, OHIO

Low Representative: AL. GROSSMAN

ALF. T. WILTON, Keith Representative

CINCINNATI

By JAMES F. BECHTEL

Grand—Freiburg's "Passion Play," Shubert—Dark, Cox—"It Is the Law," Olympic—"Good Little Devil," Empress—"The Merry-makers," Palace—Yanderville and "Not One to Spare" (film), Keith's—Vaudeville, Photo plays—Loric, "Men and Women," Capitol, "Wife of the Centaur," Walnut, "Learning to Love," Strand, "Too Many Kisses," Family, "Vanilla's Fride."

Beauvais R. Fox is in town heralding the coming of Sheridan Festival production, "The Rivals," with Mrs. Fiske, Chauncey Olcott, Thomas Wise and James T. Powers. The attraction opens here April 13 at the Grand Opera House. Fox is arranging lecture dates for Clayton Hamilton, eminent dramatic authority, who has been lecturing throughout the country in connection with the 150th anniversary revival of Sheridan's masterpiece.

With Lent and two legitimate returns "Home-Maple" and "The Chocolate Dandies," and one picture repeat, "The Thief of Bagdad" in town last week, show business was disappointing.

"If I Come Back," adapted by Bob Newhall, sports writer, Commercial Tribune, from Augustus Thomas' "Arizona," will be given by the American Legion at the Grand, week beginning Sunday, April 19.

Stuart Walker has made slight changes in his play, "Five Flights Up," due at the Cox week, April 13 to commemorate the 100th week of the Cincinnati engagement. Walker himself will be seen in the principal role.

OKLAHOMA CITY

Morris Lowenstein has resigned as a member of the M. P. T. O. at Oklahoma City. No reason assigned.

Griffith Brothers are building a second theatre at Fairfax, Okla., to be called Liberty.

Gus Peterson has commenced on a new theatre at Hollis, Okla., to be named Folly.

J. S. Street has resigned as manager of the Rex, Pond Creek, Okla.

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and will manage a farm in the future.

J. R. Getcher has purchased the Favorita, Lindsay, Okla. Homer G. Jones has purchased the Temple, Kingfisher, Okla. George Strashers has leased the Empress, Roff, Okla. R. L. Phillips has leased the Cosy, Hastings, Okla. J. W. Walker will open his new theatre at Marimac, Okla., in near future. Sam Finger is building a theatre at Mangum, Okla. G. D. Hughes intends building a theatre at Heavener, Okla. G. Carey is opening a theatre at Parkin, Ark. Hoyt Kilpatrick has opened his new Hoyts at Fort Smith, Ark. M. S. McCord has purchased the Rialto at Camden, Ark.

Ferdinand Jensen, the first owner of a picture house in Arkansas, died at his home in Dallas. A widow survives.

Ned Pedigo, for many years owner and manager of the Pollard at Guthrie, Okla., has sold the house to Mr. and Mrs. Carr, of Kingfisher, Okla. The Pedigos after 41 years in the amusement field, have retired.

The Board of Directors of the M. P. T. O. of Oklahoma at its last meeting declared there no longer existed a Joint Board of Arbitration in Oklahoma between the M. P. T. O. and Film Board of Trade, as the Film Board of Trade had failed to pay its pro rata of expenses incurred.

Tony Ryan, of Progress Pictures, Inc., at Oklahoma City, is now manager for Fox at Oklahoma City.

The Queen is open at Tyler, Tex. W. N. Walker will open a theatre at Braman, Okla. Temple, Kingfisher, Okla., has been sold to Mrs. J. L. Carr by R. C. Jones, of Sherman, Tex.

L. D. Bowen has been appointed manager of the Connells, Eastland, Tex. The house was recently purchased by A. C. Stalcup.

Bud Walker has opened his new theatre at Shamrock, Tex. Cheever & McGee are erecting a theatre at Littlefield, Tex. A \$75,000 theatre is being built by J. H. Simon at Brenham, Tex., to be operated and managed by Greed Morgan.

The semi-annual convocation of the M. P. T. O. of Arkansas will convene at Little Rock, Ark., April 6,

when delegates to the national convention will be named.

G. O. Vail is manager of the New Grand, Morrilton, Ark.

Joseph and Tom Watson have purchased the Strand, Paris, Ark.

SEATTLE

By DAVE TREPP

Seattle is having an orgy of picture theatre buildings in the suburban districts. Manager Bruhn, of the Richmond, is finishing up a second house and has plans for a third. The Eagles have completed a 1,000 capacity house in Ballard, suburb. The latest to announce a new theatre is H. J. Carey, owner of the Good Luck theatre, who will build a 500-seater in the North Broadway district, long considered "ripe" for a moderate sub.

For the third time within three months masked bandits robbed the Everett of its evening's receipts. The other night two men held the manager, D. G. Invararity, and his cashier in a hallway, while they relieved them of money bags containing between \$700 and \$800.

Luna Park, summer amusement center in Seattle, opened for the season rather early this year, March 23.

Warner Bros. have selected Seattle as one of the key cities in which they will build a theatre. Announcement was made the site would be where the Hippodrome dance hall now stands, in the heart of Seattle's theatre center.

Diana Lyons, former footlight favorite, returned to Seattle this week, joining the Le Clair Musical Comedy company at the Palace-Hip.

R. C. Pressey is a Seattle producer meeting with considerable success in musical comedy. He has a com-

pany touring the Northwest presenting "Streeter's Strutters." The troupe consists of 14 colored people. Pressey is now confining his shows to the smaller towns.

BUFFALO

By SIDNEY BURTON

Majestic—"Music Box Revue"; next, "Bringing Up Father," Shubert-Tack—"White Cargo," Hipp—"So Big" (film), Lafayette—"Wife of the Centaur" (film), Loew's—"Early Bird" (film), Garden—"Speedy Steppers" (Musical), Gayety—"Mollie Williams Show" (Columbia).

AN APPEAL

All of the show business is invited to contribute toward the Building Fund of the Northwest Home, to found an institution at Saranac, N. Y., sufficiently large to take care of ALL patients afflicted with the dread disease who may be able to avail themselves of the privilege. This Sanatorium 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.

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Feb. 22—Hullmore
Mar. 1—Delmar
Mar. 2—Delmar
Mar. 15—Delmar

Mar. 22—Delmar
Mar. 29—Delmar
April 5—Delmar
April 12—Delmar
April 19—Delmar
April 26—Leedsville and Dayton
May 3—Tolado and Grand Rapids
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Oct. 25—Toronto
Nov. 1—Montreal

Nov. 8—Ottawa
Nov. 16—Providence
Nov. 23—Lorain
Nov. 30—Portland
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Dec. 14—Hullmore
Dec. 21—Hullmore and Jefferson, New York
Dec. 28—Prospect and Greenpoint, Brooklyn
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NEW YORK

BALTIMORE

By "T"

Academy—"Aces and Queens."
Auditorium—"Chauve-Souris."
Ferde's-Freiberg "Passion Play."
Lyceum—"Seduction" (retire).
Maryland—Keith-Albee vaudeville.

Robbins' Century Roof Orchestra played the second week of its local engagement at the Garden and got considerable newspaper publicity through a radio stunt. The director used a prop outfit with head phones and the orchestra imitating the nightly scrambling of programs on the air.

Baltimore, rather belatedly, is getting some of the season's more important film releases. Griffith's "Isn't Life Wonderful?" is booked for the Hippodrome, while "The Last Laugh" comes shortly to one of the Whitehurst theatres.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Sakura" (Walker Whiteside).
Orpheum-Vaudeville.
Globe-Vaudeville.
Pantages-Vaudeville.
Empress—"Whirl Bang Babies" (Mutual).
Garden—"The Unkissed Bride."

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NEW YORK CHICAGO

BROADWAY, NEW YORK, THIS WEEK (MARCH 30)

ROBETTAS DEEGAN

"DIZZY DOINGS"

FEATURING THE WORLD'S FASTEST TEETH SPIN
West—BUZZ EAGLE East—MARTY FORKINS

Mainstreet—"Bally" (film)-vaudeville.

Royal—"The Air Mail."
Newman—"The Thundering Herd."
Liberty—"A Broadway Butterfly."

A week of genuine spring weather, coupled with a National Flower Show, drawing some 200,000 people to Electric park, came near wrecking things at the theatres. "The Nervous Wreck" (Shubert) drew only fair returns. "Discarded Wives," one of those sex things at the Shubert-Missouri, was a real flop. An attempt was made to put it over with a daily mat for women only, with children under 16 barred at all times, but there was no public response. The papers panned it after the opening, which just about killed any chance it had to cop.

The Gayety (Columbia) has called it a season and closed Saturday night with Watson and Coban's show. Business has been badly off for many weeks. The installation of a runway and the addition of a Wednesday midnight show did not show any appreciable results.

TORONTO

Royal Alexandra—"Rose-Marie" (return).

Princess—Julia Arthur in "St. Joe" (return).
Uptown—"Girls from Childe" (stock).
Comedy—"Too Many Husbands" (stock).
Regent—Dark.
Shea's—Keith Vaudeville.
Loew's—"The Swan" and vaudeville.
Pantages—"Dressmaker from Paris" and vaudeville.
Hippodrome—"Forty Winks."
Grand—"Capital Punishment."
Tivoli—"Ines from Hollywood."

Lee Daly, here last Christmas in Vaughan Glaser's "The Gingerbread Man," is opening a school of dancing and stage art.

Verna Watson, formerly of this city and teacher at the Chalf School of Dancing, has announced her engagement to Sonny Chalf. The marriage is to take place in May at Beverly Hills.

The "Rose-Marie" company, playing at the Royal Alexandra, has irena Pavlovna in the lead. The company here in January was the Chicago company, with Myrtle Schauf.

"Forty Winks" is in Canada under its original title, "Lord Chumley."

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—Frank Wilcox Stock (last week).

S. F. Keith's—Vaudeville.
Temple—Pop vaudeville—films.
Strand—"Sackcloth and Scarlet."
Empire—"Oh, Doctor!"
Robbins—Eckel—"Cheaper to

Marty" (1st half); "The Man Who Came Back" (last half).
Crescent—"Capital Punishment."
Rivoli—"Youth and Adventure."
Savoy—"That Devil Quenado."

The Wilcox Co. opened its season at the Wieting Monday night to capacity, the house sold out in advance.

Reported here John J. Burnes, local Keith manager, may either quit theatrical business or go abroad for the Albee-Keith offices.

The new 15-story building which, according to information here, will replace the Grand Opera House and Meyer block at East Genesee and Montgomery streets, will not include a theatre, as previously reported, but will consist entirely of offices and stores. This is the second time a new theatre report has faded into this air.

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While I Do Not Agree With This Notice, I Do Not Resent It

Taken from E. W. Howe's Monthly:

NAN HALPERIN

When I express an opinion I am not offended if it is not accepted. I am annoyed when impudent persons express opinions contrary to my own and grant the right to others.

The greatest actress I have ever seen is a woman named Nan Halperin, who appears in a vaudeville sketch called "Katherine the Great." I had not before heard of her; I live far in the country, and see dramatic entertainments only on infrequent visits to big towns.

Women have been so indignant about the Double Standard men insist upon that I have been long amused in a low, devilish way because of Katherine's history.

Nan Halperin appears on the stage dressed gorgeously and tells about her lovers.

The story of the first man goes well enough: she tells how she loved him; how he was her all in all; how she could not exist without him.

It was about the usual talk women indulge in.

Katherine caught this man flirting with one of her maids and had him beheaded.

"He was the love of my life!" she exclaimed tragically.

Then Katherine proceeded to tell about her second.

It rather shocked me that she could so love a man after having loved another with equal vigor.

This second fellow was caught flirting with the cook and was beheaded.

And again Katherine exclaimed tragically: "He was the love of my life!"

The sketch then proceeded to the third lover, the fourth, the fifth; I think there were twenty-seven in all: each one the love of Katherine's life.

It was broad burlesque, but when Nan Halperin told of her grief with her different lovers: how they humiliated, wronged and insulted her pure and trusting nature, her acting was superb. I have seen Bernhardt and Terry and most of the other great ones of modern times, and none of them equaled Nan Halperin in pure ability to act.

By E. W. HOWE

Author, Editor and Sage of Potato Hill, Atchison, Kansas

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By R. CUBACK

His Majesty's—"Greenwich Village Follies." Next, "Rose-Marie." Gayety—"Happy-Go-Lucky." Pictures—Capitol, "New Lives for Old." Palace, "Her Husband's Secret." Midway, "Zebrugers." Lord Nelson, "Love's Wilderness." Papineau, "The Only Woman." Rialto, "The Breath of Scandal." Plaza, "Top of the World." Corona, "East of Suez." Strand, "The Scarlet Honeymoon." Regent, "Idle Tongues." Maitonneuve, "Those Who Judge." Belmont, "The Only Woman." Dominion, "Oh, Doctor." System, "Wife of the Centaur."

B. M. Garfield, secretary of the Montreal Theatre Managers' Association.

clation, has communicated with the Director of Public Services, showing the reasons the theatrical men are dissatisfied with the poster censorship. The letter points out that the theatres are willing to have adequate censorship, but do not want to be subjected to undue or discriminatory treatment.

Manager Harry S. Dahn, of the Capitol, since his return to the city a few weeks ago, has been putting on some record business, first, "Charley's Aunt" touched the house record, and now this week with "The Dressmaker of Paris" in conjunction with the Murphy-Simpson Fashion Revue his theatre has been hanging up the S. R. O. sign.

"Seven-Eleven," the first all-col-

ored burlesque show that has ever played Montreal, had a record run this week at the Gayety, a Columbia burlesque house.

OAKLAND, CAL.

By WOOD SOANES

With the exception of, or because of the new Orpheum, the local theatres are in the throes of a slump at the present writing with business reported off in nearly all of the houses.

At the Orpheum, however, a land office business is being done with the theatre playing to about 25,000 customers weekly at \$5-50, matinee and night, respectively. Reserved section going at night for 75.

Crane Wilbur and Susanne Cautel at the Fulton have not excited much trade despite they have tried two new shows, several first class runs of New York hits, and have plans for several others, including a couple of new plays by Wilbur. Current is "The Humming Bird," revived to give Miss Cautel, who is French and speaks with an accent, an opportunity for stellar honors not possible when she is playing straight American or English roles.

Wilbur is to be succeeded May 10 by Louis Benetton, former Oaklander, who is coming in for an eight or ten-week starring season scheduled to open in "The Green Goddess." In all likelihood Benetton will be supported by Ruth Rock.

The Fulton is importing a new stage director to replace Hugh Knox, there for nearly three years. Louis Dean is the newcomer, who arrived from the east via the Morocco theatre in Los Angeles, where he has been playing Sir Percy Beauchamp in "So This Is London."

Easter Sunday the Laurie, recently disposed of to Gabriel Laskin of Texas and Tennessee for musical talks, will reopen. Louis R. Laurie for a week will have "So This Is London," with Lawrence D'Orsay in his original role.

An attempt to work out a new art is being made by Hedwiga Reicher and her players, culled from the dramatic school she operated in San Francisco. It is called the Poetry theatre and the scheme is to act out poems. The movement was received with varied critical emotions.

Alexander Pantages is reported in the dailies to have purchased a site for a new theatre at 19th street and Telegraph avenue, a deal which, if consummated, will mean the solidification of a new theatrical district, above 14th street. The district now contains the Orpheum Century (big second run picture house) and State, vaudeville and pictures, on Broadway; the Fulton, stock, and Franklin, first run pictures, on Franklin street, and the

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Can Use Standard Acts at All Times

American first run pictures, on San Pablo avenue. The site selected by Pantages is the one that was to have been used for the Community theatre project that fell through when Laurie secured the franchise for the Shubert and Erlanger attractions a couple of years ago, leaving the promoters without a selling talk.

Norman Field, former leading man at the Fulton, is now in charge of the Fulton Dramatic school, a new enterprise being fostered by Eugene C. Ebey, son of George Ebey, owner of the theatre. According to announcements the school is attracting droves of ambitious amateurs who see in it an opportunity to get stage experience by being used in some of the Fulton attractions as extras and in small parts.

MILWAUKEE

By H. M. ISRAEL

Davidson—Dark.
Palace—Vaudeville (Orpheum).
Miller—Vaudeville (Loew).
Majestic—Vaudeville (Westers).
Pabst—Stock (German).
Garrick—"Able's Irish Rose" (9th week).

Alhambra—"Charlie's Aunt" (film) (3d week).
Wisconsin—Vaudeville-films.
Strand—"As Man Desires" (film).
Merrill—"Fifth Avenue Models" (film).

Saxe's Wisconsin is celebrating its first anniversary. Twelve acts in addition to a picture ("Too Many Kisses") are on the program. The anniversary started with a parade Saturday night.

"Able's Irish Rose" will close its Milwaukee engagement at the end of the 12th week.

The Empress (Mutual) closes its season April 12.

Albert Holt, formerly in vaudeville, has signed with the Fox & Krause stock burlesque.

"THE SERVICE THAT SERVES"**WESTERN VAUDEVILLE MANAGERS ASSN.**

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PARIS, FRANCE

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Mirthful Music Master

LES 3 KARREY

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BOREAL TROUPE

Nouveaux athletiques

YETTA et MANEL

Equilibristes mondaines

GEORGEL

A TIP-TOP TURN AT THE HOLBORN

"Charles and Henry Rigoletto and the Swanson Sisters in a show entitled 'Around the World,' given its first presentation in London at the Holborn last week. This is one of the best new turns seen in town for many a long day and a topline that would justify its position in any bill. Charles is not only a very clever conjurer, juggler, athlete and instrumentalist, but, what is more, an expert showman in all he undertakes. Brother Henry is nearly as good as Charles, and their share of the act is a very happy blend of skill and personality.

"The Swanson Sisters' share of the show consists of song and dances much after the style of the Duncan Sisters, whom they excel in some respects."

"REFEREE," LONDON

"For sheer versatility, commend me to the Rigoletto Brothers and the Swanson Sisters, who were the rage of the Holborn Empire last week."

"NEWS OF THE WORLD," LONDON

PLAYTIME AT THE PICCADILLY

HARRY FOSTER & E. O. LEADLAY

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Piccadilly Revels

A Half-Hour's Relaxation

CHARLES AND HENRY

RIGOLETTO

A Show in Themselves

LEO BILL

and, of course, TOTO

JOSEPHINE

ALBERT

HEAD

AND

ZAPP

They certainly can dance!

ZELIA RAYE AND THE GIRLS

YOU MAY DINE OR SUP, DANCE
 AND SEE THE SHOW—A GUINEA

1,300 people celebrated at the Piccadilly on Armistice Night.
 300 were turned away—better book for New Year's Eve.

LONDON, ENGLAND



RIGOLETTO BROTHERS

AMUSEMENTS

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXVIII. No. 8

NEW YORK CITY, WEDNESDAY, APRIL 8, 1925

64 PAGES

3,000 'BOOZE JOINTS' NOW

RINGLINGS' ANTI-WILD ANIMAL PROPAGANDA HAS TAKEN HOLD

Ringling-B-B Circus Sold Its Wild Animals Last Season to American Circus Corp.—Indians Used for Exhibition Purposes Enter Into It

Chicago, April 7.

The Ringlings have started propaganda against wild animal acts. The first notice came through an Associated Press dispatch, which carried in nearly all the papers of the country. Following this on Sunday, April 6, all the Hearst papers carried a full page article telling why the Ringlings have given over

(Continued on page 51)

GUS HILL MUST PAY DEARLY OR ELSE!

U. S. Circuit Court Says So—Hill's Attempts to Dodge Judgment

Gus Hill, in private life Gustave Metz, who went into voluntary bankruptcy last fall, suffered a crucial set-back Monday when Judge Manton of the U. S. Circuit Court of Appeals ruled that Hill should not have been granted a stay on an order which adjudicated him guilty of contempt of court.

On July 23, 1923, James J. Dealy, an actor in one of Hill's "Bringing Up Father" companies, was given judgment for \$24,124.17 for damages

(Continued on page 59)

Public Service Play

For the first time in the history of New York city's Department of Parks, the stage will be employed as a propaganda medium. April 19 (Sunday night), at the Ambassador, a play, "Leisure Time," will be staged under the auspices of this department, directed and personally supervised by Francis D. Gallatin, Commissioner of Parks.

The value of parks, playgrounds and public gymnasiums will be depicted in the play, and the dangers and evils of street playing and demoralizing sports.

It will be an invitation performance. Lee Shugart donated the

Radio's "Thank-o-Gramps"

Last week in the Radio section Variety printed a story suggesting that the frequent request to "wire" regarding radio entertainment or request, with Western Union usually designated, was not altogether altruistic on the part of the announcers or some of them who send this "suggestion" so frequently over the ether.

It is unknown whether announcers who do this keep tab of wires received for a commission to be collected on the gross paid the telegraph company, but the suspicion is about.

Following, it may be observed in telegraph offices new blanks marked "Thank-o-Gramps," designed to carry appreciation to a radio station, also requests for selections. Large displays of these blanks are in some of the windows.

NATHAN-GISH WILL MARRY

Critic and Screen Star to Wed Shortly

George Jean Nathan a bridegroom. No one ever thought they would live to see that, but according to G. J. N. himself it's the truth, the whole truth and nothing but the truth, and the bride no one less than Lillian Gish, the screen star who has just undergone something of an ordeal in the Federal Courts in the Gish-Duell case.

A night or two before the trial ended so abruptly by the Judge throwing the case out of court, the severest critic of American women and Miss Gish were the guests at a party and at the time they both admitted that there was a tentative engagement and that they would be married immediately after the case was finalized.

Nathan has sold all his in-

(Continued on page 14)

PRE-PROHIBITION CAFES NUMBERED

177,000

\$365,211,252 in Distill Taxes for 1919 Dropped to \$30,000,000 in 1923—U. S. Now Liquor-Drinking Country After Being Fairly Temperate

MULTIPLY 17 TIMES

A comparison of figures proves the actual ineffectiveness of prohibition. According to the Internal Revenue Bureau, there were 177,000 saloons in the United States on Jan. 1, 1920. Today there are 3,000,000 "booze joints" in this country.

In other words, the country now,

(Continued on page 47)

BONITA CLAIMS 'WINE, WOMAN AND SONG' TITLE

Infringement Action Against Columbia Wheel and Others—Title Used Before 1906

A unique copyright infringement suit, probably the first of its kind in the history of burlesque, has been started in the U. S. District Court of New York by "Bonita," the actress, in private life Pauline Louise Weber, against the Columbia Amusement Co., Louis Talbot and Bert Bertrand, involving the "Wine, Woman and Song" burlesque production. Bonita asks for an injunction, an accounting of the profits and \$10,000 damages on the allegation she has owned and controlled the title of "Wine, Woman and Song" since August 16, 1906, when a musical comedy of that name enjoyed a year and a half run at the Circa theatre, New York. Bonita complains that the Columbia wheel production owned and

(Continued on page 9)

MOUTH ORGAN FOR ORCH.

Syracuse, N. Y., April 7. A mouth organ became orchestral accompaniment at a home talent entertainment at Fair Park, N. Y., last night, when the lights went out. It was 75 minutes before the break in the system was repaired, but the show and the mouth organ never stopped.

OF 107 DRAMAS AND COMEDIES ON B'WAY BUT 14 SOLD FOR FILMS

Experience With Pictures Ties Up Legit Script Market—\$50,000 Lost for "Firebrand" When Will Hays Disapproved

Unique Club of "Extras"

A unique organization of college men is the Famous Studio Club with a total membership of 225, comprised exclusively of university graduates who, during their undergraduate days, worked their way through school by appearing as extras in pictures. Most secured extra jobs off and on with Famous Players-Lasky, which may account for the Famous Studio Club name.

The organization is several years old. On April 15 at the Engineers Club, New York, it will hold a spring dance for the club's building fund. D. W. Jordan is the president of the organization, J. F. Quaney treasurer and F. W. Stuke secretary.

Not one member of the Famous Studio Club is actively connected with studio work, merely farming out as extras to pursue professional careers other than film acting.

Including several holdovers there have been 107 dramas and comedies on Broadway's 1924-25 list to date. Only 14 have been sold for pictures. The percentage of picture sales is considerably under that of previous seasons. It is explained by the choking off of road engagements through the premature announcement of the picture versions of

(Continued on page 3)

PASTOR FIGHTS FILM MEN WITH ADS

Urbana (O.) Minister Using Display on Movie Page of Daily

Dayton, O., April 7. Rev. Ralph Carson, pastor of the First Baptist church at Urbana, O., intends to beat film exhibitors at their own game. In "The Democrat," the Urbana daily, the Rev. Carson carries weekly ads on the movie page. Last

(Continued on page 14)

PROTECTS CHORUS GIRLS

San Diego, April 7. Four chorus girls now in a French vaudeville act at Bataclan, Mexico, recently were given protection under that country's labor laws. The four girls, when fined 40 pesos by the show director for failing to appear at rehearsal, appealed to the Mexican labor arbitration court. The court ruled that the director must remit the fines and in addition curtail the number of rehearsals.

COSTUMES GOWNS—UNIFORMS
FOR EVERYBODY WHO IS ANYBODY
ON THE STAGE OR SCREEN. EXCLUSIVE-
DESIGNS BY LEADING STYLE CREATORS
BROOKS 437 B'WAY NEW YORK
—ALSO 10000 COSTUMES TO RENT—

OVER \$100,000 FOR BELASCO'S 'KIKI'

Joe Schenck Takes It for Constance Talmadge

"Kiki," the Belasco stage success in which Lenore Ulric played three seasons, has been bought for pictures by Joe Schenck. It is understood that it will be a Constance Talmadge film for First National and open market sale.

The price paid D. B. is represented as being in excess of \$100,000.

Bidding has been on for "Kiki" for some time. Its disposal to Schenck blasts the idea, held in some quarters, that the Warner Brothers tie-up with the producer carried with it all of the rights to his plays.

AUSTRALIA

Sydney, March 12.
For marked consistency in attendance the 1925 season looks as if it will eclipse the records of past seasons.

Williamson-Tait had a real hit in "Wildflower" at Her Majesty's. The attraction is now in its fifth month, with no sign of letting up. Also Maurice Moscovitch is playing to capacity at the Royal in "The Outsider" for William Tait.

Fuller-Ward, too, have been doing splendidly with "The Rise of Rosie O'Reilly" at the Opera House. This firm produced for the first time here "Mr. Battling Butler" with the same cast that played "Rosie O'Reilly." The show is only booked for a few weeks' run, but business has been brisk and should continue. Dorothy Brunton and Charles Heslop are featured and scored. The scenery is not out of the ordinary and appears to have been used before. Eddie Russell impressed with his "Trelawny of the Wells." The policy of these people will be to do a series of short-run revivals, and will include "His House in Order," "Miss Nell," "New Orleans," "Mr. Pinch," "Passes By," and "Aren't We All." A splendid cast in "This Is London," "Trelawny," in which the two prin-

cipals shared the honors. Business is big and will undoubtedly continue right through their season.

"The Ten Commandments," at the Prince Edward, is still playing to capacity twice daily, and will soon enter its sixth month.

Big business is being done twice daily at Fullers, with vaudeville and revue. George Wallace, a burlesque comedian secured by the Fullers from a very small-time show, is the principal attraction. Wallace may be classed as one of the best burlesque comedians ever seen here. He is a splendid acrobatic dancer, a good singer and works cleanly.

Evison and Hester, sketch, pleased; Lecardo Bros, acrobats, got over; Maud Courtney and Mr. C. songs and talk, scored big; Harris Family, musical, hit.

Bill this week at the Tivoli not quite up to standard of this house. Spoiled by too many musical acts. Play to capacity, featured and scored big with songs; Anna and Louis, musical, nicely; Two Dewars, athletic, fine act; Four Kellys, child musical act; Ponce and Godfrey, just over; Addison and Milledge, dancers, clever; Moran and Wiser, ball throwers, big hit; Henry and Edgar Martell, talk, songs and dancing, weak.

MELBOURNE
"Betty" is playing at His Majesty's, with Maude Fane. Thurston Hall is appearing successfully at the Royal in "This Is London." (Continued on page 58)

AMER. SERVICE FILMS
STIR UP ADMIRALTY

Sea Lords Making Naval Picture on Land—Women Barred from Ships

London, March 30.
The number of American films which extol the doings of the navy and the army, obviously made with official assistance, has opened the eyes of the Lords of the Admiralty who are hitching up their slacks and becoming screen "fans." Admirals are reading text books on production, commanders are considering the joys of a cameraman's life, and able-bodied seamen are grinning into mirrors in the hope of becoming stars.

Spurred on by the success of "Zebrughe" the Admiralty is entering into this production of pictures with ardor while retaining some of the "hush-hush" principles which has made Whitehall the impossible place to get a story from that it is.

They are now making a naval melodrama "Bons of the Sea" (a very old title) with a cast of naval ratings and the daughter of a famous general as a leading lady. The story is sheer melodrama reaching a climax when the hero has to leave his loved one in the hands of ruffians to rejoin his ship. Every inch of the story and scenario has been discussed and passed by the Sea Lords who cut out certain scenes as being too near the truth.

The producer's great trouble rests in the fact that although the authorities are doing all they can the heroine is not being allowed on a war craft of any sort, the presence of a woman being against King's Regulations. Therefore, hero, heroine, and villains have to do their jobs on dry land.

The picture is being made with the battalions at Malta. The producer is Bruce Woolf who, with H. V. Bramble, was responsible for "Zebrughe" and "Armageddon," the War Office film.

The Seymour Hicks in New York—Seymour Hicks and his wife, Elaine Terris, are due in New York next week, making the city a stop-over on their way from Australia to their home in England.

Miss Terris is a sister of Tom Terris, the picture producer and director.

PRAYERS DEMANDED
FOR FILM'S SUCCESS

Emotional Scenes at Special Showing of "I. N. R. I."—Films Sermon Texts

London, March 30.
At a recent private screening of the German 12-reeler of the life of Christ entitled "I. N. R. I." for clergymen only, emotional scenes were witnessed and at the end several members of the audience rose and demanded prayers for the film's success.

Texts have often been used as the texts for sermons, but they are now turning their attention to the screen.

At one of the big northern suburban cinemas a star picture for the following week is always chosen as the text for the sermon at a special Sunday night service held in the building.

George A. Cooper's Gaumont production of Cranston Fleming's play, "The Eleventh Commandment," is especially popular.

Amusement Bill Passed

Memphis, April 7.
The Tennessee State Legislature today passed a bill empowering the Memphis City Commission to regulate local amusements, including the right to operate theatres on Sunday. The measure is now up for the Governor's signature, and the State executive is expected to approve it immediately. The Governor's "O.K." means Memphis theatres will open Sundays, as formerly.

Asche Threatens "Chow"

Revival as Retribution

London, March 30.
"Kismet" is to be revived at the Oxford, April 9, and Oscar Asche is gripped because he is not playing the leading part. Of course Knoblock's reply is that the play belongs to the author and not to the actor. But Asche is so annoyed he declares he will revive "Chu Chin Kien" in direct rivalry. This is unlikely to harm the "Kismet" revival.

Asche's present day figure is largely suited to spectacular productions on an elaborate scale.

JEAN MIDDLETON

Jeann Middleton sings, dances and has a fiddle that she plays so well that she is never out, and that makes her very happy, and all little girls should be happy.

In the East, EDWARD S. KELLEY, and in the West, BEN PLAZZA, and around the Chicago parts, E. KEOUGH.

P. S.—Oh, I love to play run better than any leap frog. They're deeper than golf.

IRISH CENSOR
STILL ACTIVE

Renters' Society May Withdraw From Ireland

London, March 30.
Conditions in the Irish film world do not improve despite the protests of renters and their threats of boycott. The Free State authorities seem determined to prevent the screening of a big percentage of the films sent over from this side, be they American, British or Continental. The censor does his work well. So well, it is estimated that over 10 percent of pictures, even if passed by the British Board of Film Censors, are turned down.

The chief censor is one Montgomery, and he wastes neither time nor words in giving his verdict. Such short criticisms as "Tripe," "Dirty rubbish," "America's social scores" are plenty examples of his learned summing up. An appeal against the decisions can be had on payment of £25, but the appeal is generally dismissed with scorn and the £25 confiscated.

The Kinematograph Renters Society talks of withdrawing from Ireland and leaving Montgomery and Co. to provide entertainment for the 800 odd cinemas which exist on the Emerald Isle.

The Irish exhibitors and public are concerned, they are not considered in any way by the despots. Although the public wants the pictures the rest of the world is sending and the exhibitors want those which will make the pay boxes bright they can only see and exhibit what Mr. Montgomery considers best for them, and he has no idea of a boxoffice proposition.

"RAIN" WITHOUT SLANG

Rome, March 30.
Maria Bazzi made her appearance in the premiere of "Rain" at the Teatro Verdi, Ferrara, last week. The Italian translation has been made by Louis How and Enrico Raggio, in collaboration with Sigora Bazzi. This is the first production of "Rain" outside the United States.

The atmosphere of the original is well retained, despite the fact the Italian version does not carry any slang phrases, and was successfully received.

Franchello has arranged to present at his own theatre a local translation of Lawrence Langer's "Another Way Out."

ARRIVALS

April 3 (from London), Mr. and Mrs. Martin Beck, Herbert Stohart, his daughter Carol, and sister-in-law, Mary Vernon Wolfe (Aquitania).

April 4 (London to New York), Nora Bayes (Mrs. Friedland) and R. L. Friedland, R. E. Simmons, Betty Blythe (Levinthal).

April 4 (London to New York), Mitchell Kellert, Ralph Kellert (America).

J. J. Shubert for Variety

Out of the blue came a subscription from Wilhelm Meyer-Foster of Berlin (Germany) and an order on the Central Union Trust Co. of New York for eight smackers (foreign subscriptions) to Variety expat an extra buck.

Herr Meyer-Foster explained he was buying the paper upon the recommendation of J. J. Shubert, who has been abroad for some weeks.

It must be that Variety has been treating the Shuberts pretty of late.

ROAD TOUR CLOSES

"Wishing Well" Finishes at Manchester—Claim Can't Get House.

London, March 30.
Having gone out for a provincial trip prior to a West End opening the Leslie Henson-Tom Walls musical comedy, "The Wishing Well," has terminated its tour at Manchester, having been on the road for about two months.

No London season has been announced and the members of the company have been given to understand this is because no suitable theatre can be found.

DEATHS ABROAD

Paris, March 30.
Germaine Lancret, French comedienne, died in Paris.
Henri Cordier, French author, born in New Orleans, La.
Louis Chabournes, 34, novelist, died at Brives, France.

Firmin Bouisset, well known poster designer.

Louis Benesh, 40, chansonnier, died suddenly in Paris.

Leon Melchisedech, 52, former noted opera singer, died in Paris.

Armand de Wuyt, Belgian composer and organist, died at Malines.

Carl Rosa Co. at Lyceum

London, April 7.
The Carl Rosa Opera Company will open at the Lyceum early next month.

SAILINGS

May 2 (New York to London) Mr. and Mrs. J. E. McCormick (Colleen Ma).

April 15 (London to New York) Herbert Ward (Homeric).

April 11 (New York to London) Mr. and Mrs. Abe Levey (Levinthal).

April 8 (London to New York) Irving Caesar, Max Dreyfus (Olympic).

April 6 (New York to London) Tom Mix, Victoria Ford (Merito).

April 4 (London to New York) John Powers, Sidney Jay (Beren-garia).

April 4 (New York to London) Mary Seaton (Ballyva).

April 15 (New York to Paris) Quinn Martin and wife (DeGrasse).

April 4 (London to New York) Edgar Selwyn (Heren-garia).

April 4 (New York to London) Alice Terry, Rex Ingram, Mr. and Mrs. Pablo Casals, Cecelia Hansen (Mrs. Zakharoff), and Boris Zakharoff, Gaby Flora, Mrs. Raymond Hitchcock (Flora Zabelle). Homeric.

April 2 (New York to Berlin) Julius Bernheim (Deutschland).

GOING WEST

April 5 (New York to Los Angeles), Sidney Olcott, Bill Wilkerson.

GOING EAST

(Los Angeles to N. Y.), Mr. and Mrs. Bobby Vernon.

April 10 (Los Angeles to New York), Carl Laemmle.

MANAGERS MAY
UNITE AGAINST
STUDENTS

Varsity Nights Costing
Theatres Money and Patronage Losses

London, March 30.
While watching the amateurish performance of the university madriga, singers at the Coliseum a good many people thought of the raging to which players and managers are frequently subjected to by the comrades of these young vocalists, to say nothing of the disastrous scenes which spoil the enjoyment of the ordinary public when the undergraduates are let loose on such occasions as B&G—ce nights. The week has passed quickly but there is a chance the singers of madrigal and their divided shirts may get to learn what it means to get the whole-hearted "bird."

Meanwhile the managements of the theatres, halls, and cabarets, are preparing for anything which may happen at this year's festival. The Midnight Follies, at the Metropolitan, will not be seen by anyone unaccompanied by a lady. This is to ensure that the show should be spoiled by undue noise and "ragging." Unfortunately the term lady is a very elastic one. Last year the V. M. End hours were over \$5,000 returned to disgusted patrons.

\$1,000 Bill for Crockery
At the New Oxford, alone, the bill for broken crockery, electric fittings and broken chairs amounted to over \$1,000. Much of this damage was done by the young members of a select University club to which only undergraduates have been bailed out of one of the West End police stations can belong. The bill at His Majesty's, following the Varsity football match, ran up to \$100 and managers now are more than usually apprehensive. The Society of West End Managers has appealed, publicly, for fair play begging those who wish to be extra loud not to do so. They demand the furniture will be removed prior to Varsity celebrations and although up to now individual managers have dealt with their own troubles, if the disturbances continue the managements will act in a body.

The fact that the roysters invariably send in cheques for the damage done accompanied by profuse apologies in no way reassures the managers for the loss of regular patrons.

FLORENCE HARRIS' DIVORCE

London, March 30.
In the Divorce Court, March 30, Florence Glossop Harris, nee Cellier, known in theatrical circles as Florence Glossop Harris, brought an action for divorce from her husband, Frank Cellier, on the usual grounds. There was no blame, and a decree nisi was granted.

The petitioner is the daughter of the late Sir Augustus Harris, famous manager of Drury Lane and playwright. Miss Harris and her husband for some years ran a touring Shakespearean repertory.

"HOTTEHOT" IN FRANCE

Paris, March 30.
Montcharmont has tried out at the Eldorado, Lyons, the local version of M. Saint-jaques's "Hottehot" of Victor Mape. It was given a good reception by the Lyons public and will be put on the road. Ed. Mmes. Laurence Fauriol and Irna du Blanc hold the leads in the Lyons creation.

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Director, JOHN TILLER

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THE PICCADILLY

FOR THEATRICAL FOLK CABLE FOR A ROOM
Cable Address: PIQUIDILLO, LONDON

MILION RECORD DISK SALE GUARANTEED THREE LONDON HITS—TWO AMERICANS

Largest Guarantee Ever Made by Phonograph Company—"Nanette," "Rose-Marie" and "Natja" Selected—"Natja" Failure in New York—Guarantee Not Difficult with Four Song Hits in Two American Pieces—Original Cast Artists Demanded by Disk Maker

London, April 7. A phonograph company here has made a deal this week whereby it guarantees three shows a royalty of 1,000,000 records generally claimed to be the largest guarantee of its kind ever made by such a concern.

The three musicals named are "Nanette," "Rose-Marie" and "Natja," with the provision made that the songs and dance numbers from each of these attractions be recorded by the original theatre artists.

It has been repeatedly suggested in Variety to the American disk companies that the "canning" of the musical comedy hit numbers by the original production artists might prove beneficial to the sales of the vocal recordings. As a result the dance versions are handled by expert dance combinations such as can't be recruited from the original company, and these sell big, while the vocal versions of the same selections are decidedly "hot."

The disk companies have replied that the average musical comedy of operetta singing star does not "take" well on the wax, and a recording of his or her voice would not only be deficient in quality, but might damage that particular luminary and in turn keep prospects away from the box office. The stand is plausible, as any number of "name" singers have never had their voices marketed after discovering, following a test, that the phonograph recording process does not faithfully "can" the various shadings of their voice. This paradox is akin to the beauty who does not accept well for pictures.

Guarantee No Gamble

The idea of having the original creators of the musical roles also record the hit numbers for the phonograph records is not new in England. It has been done there for many years, the British companies either being fortunate in having singing stars that record well or, as is generally believed, not being so particular about details, since the British standard of recording does not compare with an American major disk.

The 1,000,000 record guarantee for the three musicals is unusual, but not much of a gamble considering the two big hit songs in "No, No, Nanette" ("Tea for Two" and "I Want to Be Happy"), and at least two in "Rose-Marie" (the little song and "Indian Love Call"). The "Natja" score by Tschakowsky is also beautiful, although the operetta failed to click on this side.

Tetrazzini Is Through Broadcasting in England

London, April 7. Tetrazzini left here for the Continent last week simultaneously with the announcement from her agents that the singer would not broadcast again in this country.

The diva recently gave a concert at Albert Hall to one-third of a house, for which the Madame's representatives blamed her broadcasting. The radioing took place two weeks previous to the concert.

FILM AGENT COMING

London, April 7. Sidney Jay, film agent, will sail on the Brengaria April 4 to secure Mae Marsh for the Gaumont Company's filming of "The Rat."

Jay also has commissions to negotiate for several other American stars.

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MARY READ
Secretary

Aeroplane Film Service

London, April 7. London to Paris aeroplanes are inaugurating their film service between the two cities today.

COMEDIE FRANCAISE ACTOR WRITES COMEDY

George Berr's "Frederick" at Theatre Michet-Film Player in Cast

Paris, April 7. "Jaime Frederic" ("I Love Frederic"), is the title of George Berr's smart comedy which is now inhabiting the Theatre Michet. This new entrant had a fair reception.

The story tells of Isadore who discovers that women profess his friends, Frederick. The latter assists a country lass to become a demi-mondaine wherefore Isadore is contented to play second fiddle.

Players of the piece include Prince (known in film circles as Rigadin), Arnaud, Treville and the Mmes. Jane Provost and Parys.

The author, Berr, is an actor in the Comedie Francaise.

TWO NEW SHOWS

"Begger on Horseback" and "Torchbearers" for London

London, April 7. Two future attractions listed for production here are "Begger on Horseback" and "The Torchbearers."

A. E. Matthews will lead the cast of "Begger" while Marie Tempest is named as heading the George Kelly Company, which will go into the Ambassadors.

Mixed Policy at Champs Elysees in Doubt

Rolf de Mare inaugurated his opera-music hall policy at the Theatre des Champs Elysees April 7 with Jean Richpin reciting verse and Cecil Sorel playing the first act of "Mistress Du Roi," a melodrama recently created at Nice.

The opening was a gala event with the proceeds devoted to charity. Regular performances commenced the following day.

The combined policy is exciting interest without Richpin and Sorel, but the ultimate result of the enterprise, is a matter of conjecture.

"Better Days" at Hip Light in Business

London, April 7. Stanley Lupino has withdrawn from "Better Days" at the Hippodrome because of illness, replaced by Norman Griffin. The Savoy Orpheum band also joins the show this week.

The revue has been entirely rearranged. Business, thus far, has been unsatisfactory.

PLAYERS IN LONDON AFFECTED BY POLITICS

Closed Saturday at Little Theatre—Gwen Farrar and Father Take House

London, April 7. The British-Irish difference in opinion has evidently been carried into the theatre, as Archibald de Bear's Irish Players, who opened at the Little Theatre March 13, closed Saturday night.

Immediate indications, following the opening, were that the venture would prove successful, but subsequent grosses failed to bear out the expectations. It was de Bear's intention to establish this theatre as a permanent home for Irish plays. Gwen Farrar, of the star team of Blaney and Farrar, will take over the tenancy of the house, although it is not known what is to be the next attraction there. Miss Farrar's father is wealthy.

LONDON'S SUMMER BOOKINGS

London, April 7. Sophie Tucker, the Dolly Sisters, the Mount City Blue Blowers, Jackson and Lawler are among acts contracted by the William Morris office to appear over here during the spring and summer.

Miss Tucker will open at the Kit Club Aug. 11 and the Dollys are due at one of Harry Foster's night places in June, where they will remain for eight weeks. The sisters are then scheduled for a brief tour of the continent, after which they will be seen here in their own revue next fall.

The Blue Blowers will start at the Kit Club establishment April 12, from which place they may double into "Better Days" at the Hippodrome. This quartet will remain here eight weeks.

Bottom Drops Out of Barrymore's "Hamlet"

London, April 7. The bottom has dropped out of John Barrymore's "Hamlet" at the Haymarket, and the actor states he will not make a penny on the engagement although he believes it is a good act deserving undergarment.

Barrymore has the Haymarket on a rental of \$2,750 weekly.

HERE WARD'S DANCERS

London, April 7. Herbert Ward will mail on the "Homeick" April 15, having signed Nattova and Myrio, dancers, for America.

This couple created a sensation with the new Palladium show, "Sky High."

AILEEN STANLEY IN THEATRE

London, April 7. Aileen Stanley was splendidly received upon making her British vaudeville debut at the Holborn Empire.

Miss Stanley is also appearing at the Piccadilly Hotel cabaret.

WEMBLEY OPENING MAY 6

London, April 7. The Wembley Exposition will open May 6.

Present plans call for a searchlight display, simulating a night defense of London, to take place in the stadium for the first three weeks.

'Nanette' Buy, \$250,000

London, April 7. The library sale (ticket agency) for "No, No, Nanette," has reached \$250,000.

The show opening at the Palace the libraries immediately took a three months buy, since which it has been increased to the above figure.

London's Slump

London, April 7. Despite the numerous and recent openings here, the theatre both have been and are undergoing the worst Lenten slump experienced in years.

"Less than a half-dozen houses are doing what might be termed 'big business.'"

"CLOSED SHOP" PROFFER FOR AUSTRALIA

A. F. A. Passes Resolution —Motion Believed Foolish and Strike Unlikely

Sydney, March 12. Walter Baker, president of the Actors' Federation of Australia, passed the following resolution at a crowded meeting of the Federation last week: "That the Actors' Federation of Australia take steps to apply the policy of 'closed shops' throughout the profession in Australia."

Charles B. Westmacott, general manager of Williamson-Tait, would not make a statement regarding the resolution. Mr. Douglas, general manager for Fuller Ward, stated that he was of the opinion the resolution passed appertained only to unionists. Mr. Douglas further stated that his firm did not in their power to encourage local talent, but it was necessary to import high class artists for their productions to have the necessary drawing power.

Strike Impossible

From investigation it is quite impossible for an actors' strike to occur here because the actor, himself, would have nothing to gain and all to lose. The various managements treat their employees splendidly in every respect. There is no doubt that for a show to be a success in this country the cast must include imported names.

Another reason why a strike would be impossible is because there are a good number of artists "freeing." Either way public sympathy would be with the managers, for the average Australian demands his entertainment.

"YETTA POLOWSKI" BOSH

Play Branded "Propaganda" and Failure Seems Certain

London, April 7. "Yetta Polowski," which opened at the Fortune theatre April 2, is an unquestionable failure. The piece is nothing more than propaganda for Zionism and Palestine, is sheer bosh and badly acted.

Fatty Arbuckle May Find Himself in London Show

London, April 7. Negotiations are now on between a London producer and Fatty Arbuckle to appear in a new revue.

It is said the salary offer for Arbuckle is \$500 pounds weekly.

"Breaking-In" to \$60,000

London, April 7. C. B. Cochran's new revue with Delysia featured and which is headed for the Palace here April 29, will do \$60,000 on its four weeks' stay in Manchester, where it has been breaking in.

Tax Returns Public July 1

Washington, April 7. Income tax returns filed on March 15, 1925, will be made public "shortly after July 1," announces Acting Commissioner of Internal Revenue Nash.

Interpolations for "Cio Cio"

London, April 7. Harry Righental is writing the interpolated numbers for the forthcoming Lehar operetta, "Cio Cio," which Tommy Dawe will produce.

\$10,000 EXPENSE KEEPS AHEAD OF \$9,000 GROSS

Capitol, London, Cutting Down from Elaborate Start—Picture House

London, April 7. The Capitol, London's latest potential film theatre, is finding it difficult to synchronize expenditures and receipts so that the grosses will reveal something of an advantage for the house. The average weekly expenses are running around \$10,000, with the box office continuously totalling around \$9,000.

This theatre denotes a falling off from the ostentation with which it opened. The "beauty chorus headed by a well-known society woman," seems to have become an ordinary group of girl attendants, while the ex-officio receptionaires have vanished completely.

Gone, also, is the choir and the ballet, their place being taken by Patman and his organ.

Further, the screen has lost its beauty, but it may now be seen from any angle.

PROTESTING AGAINST GERMAN OPERA IN PARIS

Object to Singing in Native Tongue in Paris Opera House

Paris, April 7. Nationalists are furious at the idea of German opera being given in the original at the Paris Opera House. The Government's action in officially inviting the Vienna State operatic troupe in Wagner, Mozart and Richard Strauss works next June has been objected to but there is a controversy over the artists singing in German.

Likewise there is a wall at the report of an official visit by the Russian ballet troupe from Moscow, to occupy the Opera in July.

MARTINETTI LEFT \$55,000

London, April 7. The estate of the late Paul Martinetti, pianist, totals \$55,000.

INDEX	
Of Pages in This Issue	
Miscellaneous	1
Foreign	2-3
Vaudeville	4-9
Burlesque	17
Legitimate Reviews	19-26
Sports	14
Pictures	27-41
Picture Reviews	38-40
Presentations	41
Film House Reviews	36-41
Musical	42-47
Radio	42
Disk Reviews	45
Band Reviews	45
Band and Orchestras	44-45-46
Editorials	18
Letter to the Editor	22
Cabaret	47
Stocks	21
Times Square	15
News of the Day	16
Opera	22
Outdoors	48-50
Inside Stuff—Legit	23
" " —Vaudeville	18
" " —Pictures	34-41
" " —Music	43
Obituary	61
Correspondence	62
Letter List	55
Opera House	22
Burlesque Routes	17
Bills Next Week	12-13
Circus	49

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PERFORMERS IN BOSTON GET PAY THROUGH LOCAL RADIO STATIONS

Mostly Derived from "Paid Programs"—WEEI Makes Condition \$500 Must Be Spent Per Hour—Many Commercial Accounts Carried—WNAC Charges \$150 Hourly, but Demands Program

Boston, April 7.

Good radio performers find the two local "toll" stations a fair source of revenue. WEEI, the station of the Edison Electric Illuminating Company, being a part of the A. T. & T. network, broadcasts regularly programs for a dozen advertisers. WNAC, the Shepard Store station, has three or four commercial accounts, and like WEEI, a number of clients who occasionally put on paid programs.

Each station is admittedly a commercialized broadcaster, but, in an effort to keep a standard of entertainment, each turns down more business than it broadcasts. WEEI charges \$300 a hour for its time, advising advertisers that unless they are willing to spend at least \$500 an hour for time and performers they might as well seek a cheaper station. The charge for 10-minute talks is \$100 and for 15-minute interviews \$150. The sliding scale of charges for long time contracts. WNAC charges \$150 an hour for its time, telling the advertisers the station is not out to make money, but wants them to spend plenty of money on their program material. WNAC charges \$50 for 10-minute talks. Neither station permits direct advertising, the advertiser receiving a plug in the mention of his name or product in the announcements.

Among WEEI's clients are the Gillette Safety Razor, Whiting Milk, Neapolitan Ice Cream, Sager Electric, Radio Equipment Company, Howe's Valerita Service, Brock's Seeds, Warren Clock Company, W. S. Quincy Company and others. WNAC has the D. & L. Slide Company, Purexite, Ginger Ale, HP Hood Milk, the I-Car-De Mayonnaise Company. WNAC is tied in with the local Hearst sheet, broadcasting the Boston "American" on chestnuts once a week and news flashes throughout the week. There is a Women's Club conducted by an "American" staff writer. No money passes between the paper and the station.

"Made" Two Orchestras
WEEI discovered two orchestras in out of the way road houses, broadcast them regularly and "made" them. As a result of that publicity "Lesques Henry" team received a winter engagement at Hot Springs and after this summer will replace the present "Hot-But-Unmusical" team in one of Boston's popular clubs. The other, Duke Eisenburg's Band, won an engagement in a new cafe, and this summer will go to the most ritzy summer hotel in the East. WEEI uses Dok's team on many commercial programs, both as a concert and dance orchestra, and the musicians thereby add much to their income. Two or three professional quartets get regular work. WEEI has had a number of novelty entertainers.

WEEI has combed the vaudeville booking offices in an effort to unearth an act that is somewhere near as good as Jones and Hays. Happiness Boys, but has not as yet succeeded. WEEI's quest has opened the eyes of the local bookers to the possibilities of radio. While they have supplied some talent to the station, they find Charlie Burton, station manager, hard to suit.

"Putting on a new act every week," says Burton, "is an impossibility for most vaudeville people, who have been strutting the same old stuff year in and year out. We get gray-haired trying to convince them that while being good is not for the air. Occasionally we find an act that can adapt itself to our conditions, but usually they fail to climb out of their rut."

WEEI attempts to renew up its programs and announcements somewhat in the style of WEA. The services of its staff are at the disposal of advertisers for preparation of announcements and planning of programs. Charlie Burton, manager, Louis Whitcomb, as-

QUARTET'S POEMS

A novel book of poems by a quartet of authors of varied interests will soon be published. Doris Kenyon, picture actress, and Lewis Browne, lyric writer of many famous songs; Nita T. Granland (N. T. G.), the Loew publicist and WHN announcer; and Marjorie Leet, Ziegfeld "Follies" girl, are the poets. Brown's works will be of a comic nature and N. T. G.'s of Broadway and the theatre. The women will deal with general topics.

tant manager, and Walter Myers, head of the commercial division, are former newspaper editors who can write and who know what the public likes. Their work in part accounts for the fact that WEEI is so prominent in the entertainment field locally.

Not a Haven for Song Pluggers
Neither WNAC or WEEI is a haven for song pluggers. Both stations pay the Society of Composers, Authors and Publishers and cannot see why they should offer their facilities free of charge to the publishers. The stations are open to the publishers if they want to pay for the time, but as yet none has come across, preferring to grumble at what they call the discrimination against them. Both stations charge song pluggers, with possibly two exceptions, is very low in entertainment value, one of the reasons why the brotherhood is barred.

WEEI, the other local, is one of the Westinghouse chain, and not a "toll" station. Its programs consist mostly of conservative students, music teachers, pupils and professionals whose plug is in the air. In WEEI plug in with the Boston "Herald-Traveler." In return for the use of the "Herald-Traveler's" mention in the announcements, WEEI gives the publisher a column of space. Daily, in three sticks or a half column, the "Herald-Traveler" prints a description of the entertainers who will perform that night at WEEI. Incidentally, song pluggers are "artists" when they appear at WEEI.

WEEI's Boston studio is in the Hotel Brunswick. Leo Reisman Brunswick Orchestra is a consistent performer. Because of its many ties and consequent complications, WEEI's announcement is somewhat trying to an audience. WEEI's only outside pickups have been T. D. Cook's Amber Room, where Dok Eisenburg plays, and the Chamber of Commerce. WNAC picks up dance music from the Copley Hotel, Westminster, Checker Inn, The Tent and the Shepard Colonial Orchestra, and also organ recitals from the Boston City Club. The station charges the restaurant and hotel only the cost of the pickup lines, the musical entertainment being considered sufficient payment for the time.

Church Broadcasting Station

There are two other broadcasters here, WDBR, a church station which broadcasts only the service at Tremont Temple Baptist Church, and WABC, station of the American Radio Corporation at Medford Hillside. The latter tries to be commercial, but finds it hard sledding. Since J. P. Morgan dropped his interest in the company, the station has been seeking another "angel." Recently H. Dickerson with a local department store to erect a remote control studio on its roof, but "apparently" the plan has failed.

The listening public around here, because of the good programs relayed through WEEI and WEA, and because of the good class of commercial programs from WNAC, are not prone to criticize the commercializing of the radio.

Belasco in Vaudeville

David Belasco appeared in vaudeville, at the Palace, New York, Monday afternoon, at finale of the Jean Archibald playlet. Frances Starr is appearing in.

Mr. Belasco was dragged upon the stage by Miss Starr with the applause so insistent he uttered a speech, thanking the audience for its appreciation of Miss Starr and her act. Miss Archibald also spoke.

Mr. Belasco did not appear at the night performance.

ERROL'S VALET CLAIMS \$12,522

Comedian Denies Knowledge of Suit by Japanese

A news story in "Variety" that a \$12,522 judgment was entered against him, was the first knowledge Leon Errol had of this fact, according to the comedian's affidavits. Errol avers he was never served in the suit by Reo R. Suyematsu, his former Japanese valet and butler, for alleged back salary due.

The actor is making a motion to open the default judgment and have an opportunity to interpose a defense.

The matter has been sent to an official referee to take testimony and determine this question of service of process.

Suyematsu claimed there were many weeks' wages due him at \$125 a week for services rendered, his attorney at the time of the original filing of the judgment stating to Variety that they were of a confidential nature.

Errol alleges in his papers that the valet left him voluntarily in December, 1923, and that he has been on the coast the past few months working on a screen version of "Sally."

YOUNG KOHL'S BAD CHECK

Chicago, April 7.

John P. Kohl, son of Mrs. Caroline L. Kohl and expectant heir to the estate of his mother, was arrested Sunday night while leaving a theatre for a check issued to the Congress hotel for \$300.

His mother is in Miami, where she has been spending the winter.



BOB and GALE SHERWOOD

So elusive, very rare, managers constantly seek it—A NOVELTY. Here is a NOVELTY, nationally proclaimed, heartily endorsed by the West Coast, attested by runs of many months' duration in Los Angeles and San Francisco. Tendered ovations and scored tremendously in Chicago and the Eastern Keith theatres en route to New York. Bob and GALE SHERWOOD and their Entertainers are an aggregation of 12 players, talented and versatile, comprising a supreme novelty. R. F. Keith's Palace, New York, this week (April 8). Next week Keith's Boston, and then Keith's Washington, D. C. Direction HARRY WEBER.

THE HOME OF WEEPING "SINGLES"

(Brief plaints heard from "single women" in vaudeville. A "single woman" turn is a woman appearing alone upon the vaudeville stage, though frequently accompanied by a male pianist. Credit for the title above is acknowledged to Blanche Merrill, who employs "The Home of the Weeping Singles" under her letter head. No particular place is the locale of the following. Wherever "singles" meet.)

"Isn't this a terrible season? I haven't worked for three weeks. Eddie will either give me that money and spot or I'll blow to London or take a production. I have all new songs and Eddie knows it, but you know!"

"And today of all days! Six years ago today my grandmother died! I'm afraid that brother of mine is going wrong and with my sister with the flu in the country. She must wait for there two more weeks and that's \$30 more and Mother is worried to death because I'm not working."

"My Heavens! Can you imagine! I've an enemy in the show business. Someone put a curse on me! I picked up a cold my opening day at the Palace and had to quit. Who can my enemy be? Maybe Bertha Blotter? She ought to be satisfied. She's getting \$400 a week more than I do and I've been in the business 10 years longer than she has."

"They think they are smart in the booking office. Me get a new act? I showed 'em the notice I got in St. Louis."

"Let Bertha Blotter get a new act. God knows she needs it! I'm wise to her. That first song is published and I think she's getting some coin for her third number, but I can't find out who publishes it. And she getting \$400 a week more than I do!"

"Holy Moses! Here's me with seven straight weeks booked and Gedney walked out on me. Oh, yes, I'm sure he walked—he moved his trunk. Listen, girls. If ever I take on another piano player, it's going to be nothing but business between us."

"What I did for that kid! And what good is it? They're all alike—at least, everyone I ever had. They all walk sooner or later."

"My seven weeks are gone, too, I suppose. Who can I get so quick? Anyway I've got \$500 in the bank that Gedney didn't get. He could have borrowed it. Who told you I had bonds? That's not so. Yes, I had some, but I lost them when Gedney's brother was sick."

"Girls, don't tell the booking office about Gedney walking. I think I know who he is with and maybe I can get him back."

"What an ungrateful business! My act known all over the world for 20 years and Eddie wants me to show it him at Jersey City. He wouldn't go over there if I did. What's the idea around here?"

"Everybody is ungrateful. Even my own family. I've always been good to my family. And what do I get for it? I took care of my father after my mother died, and what did he do? He got married again when he was 70. Now he's got a baby and I'll have to take care of that, too."

"Did you hear Stella Hope is going to do a single? We singles ought to organize. Every time a two-act splits the dame becomes a single."

"What's going to happen when the booking office quits the bairds? Oh, Lord! Look at all the singles that will leave. Why don't some of those skirts go into the cabarets and stay there?"

"We girls all had to work hard for our reputation and money. Maybe my rep isn't as big as some of the others, but I get just as much money and I don't need a pull."

"I could tell you stories, but what's the use? We're all working for a living, and let those that can get away with anything get away with it, says I. But don't forget that I know every little thing that's going on."

THE FLORIDIAN CALL

Stella Tracey (Tracey and McBride) is doing a single turn since the dissolution of the two act. Carl McBride left vaudeville to become a Florida realtor.

Justine Johnston in New Playlet

Justine Johnston is in vaudeville again, this time in a Lewis and Gordon comedy playlet by Eddie Burke entitled "Norah."

PARROT IN 2-ACT GETS ANOTHER SHOW TRIAL

Flopped Before, but Carlo Says He Has Since Talked to the Bird

Salvatore Carlo, whose "Talking Parrot" flopped on a show performance some weeks ago has been haunting the office of the independent bookers the past week claiming the parrot has recovered from his temporary spell and is ready for another trial.

Jack Linder, independent booker, is going to give Sal and the bird a chance to do their stuff at a club entertainment Saturday and has promised further bookings if "Pietro," the parrot is as good as Sal represents.

Carlo and the parrot have a crossword puzzle act. At least Sal says so. Some weeks ago he arranged a special showing for the act but the parrot balked. Sal has convinced Linder, he and "Pietro" have since been in conference and that "Pete" is now ready to do his stuff.

According to Carlo he claims to have the parrot up in a two-act in which he attempts crossword puzzles and is stuck for words calls upon the parrot with the bird supplying the word.

NANCE O'NEIL'S NEW SKETCH

Nance O'Neil, who recently completed over a year's vaudeville tour in Sir Alfred Sutro's "All the World's a Stage" is opening a new act out of town. It is "Evening Dress Indisputable," a comedy playlet by Roland Pertwee, British author. The act has a cast of five headed by Miss O'Neil's husband, Alfred Hickman.



TIMES SQ. HOPPERS RUN OUT; COLORED OFFICE BOY FOLDS UP

Belle Davy Wins "Charleston" Contest at Hip—Gets Money and Dates—Belongs to Hippodrome Girls—Office Boy Intensely Ballyhoosed

The National Charleston Contest wound up last night with Belle Davy the winner. The victory carries a synthetic title in addition to prize money of \$250. The title puts Belle in the same class with the holders of the junior lightweight and junior welterweight titles in boxing circles.

Many of the Times square hooligans who announced intentions of competing took out powders when they saw the speed of the 300 entrants who hooped the opening week. Bill McCaffrey, Keith-Albee booker, hurt the gross for the week by failing to compete, and the Pat Casper office went broke backing the colored office boy who showed great form in the offices of the Y. M. C. A. but flopped at the Hippodrome.

The kid got all the breaks too, for he was stopped next to closing the night he appeared, was given an orchestra on the stage and was backed by an announcer. He had Kid Psychology in the hole when he walked out, but before the lining was over went to the water bucket.

Mrs. Davy, the winner, was one of the two Hippodrome girls to survive. She won on her merits as being seen at the Hip next week for a week's booking there, and the Club Richman.

Jas. Ryan Given Overdose Of "Dope" by Amateur

Ryan and Roslyn canceled the first half at the Bijou, Peekskill, N. Y., this week through James Ryan having taken an overdose of chloroform which he was incorporated in a cough mixture especially prepared for him by a novice chemist.

Ryan, suffering from laryngitis, and someone that he would not be in shape to play the Peekskill date, went to a neighboring druggist with his woes with the latter fixing a concoction.

Ryan repaired to his apartment at 45 4th avenue and was to have left on an eight o'clock train. When Mrs. Roslyn Ryan attempted to summon him at seven he was non-responsive. Mrs. Ryan summoned a patrolman and Ryan was rushed to Bellevue in an unconscious condition with physicians claiming his condition was due to an overdose of chloroform.

When Ryan was revived he refused to divulge the name of the drug clerk who had been so remediously stating that if a mistake had been made he was sure it was unintentional and did not wish to get anybody into trouble.

Although a bit heavy from the chloral influence Ryan figured he would be in shape to resume his tour next week.

Teller-Buckner Separate

Frank L. Teller has resigned from the Arthur P. Buckner Star Production, Inc., but will continue to handle the name of the company under his own name.

Buckner has resigned as president of the Frank L. Teller Holding Co., of which Teller is secretary-treasurer.

The separation between Teller and Buckner provides for a withdrawal of all representation previously made by Teller in regard to Goldwyn and the repudiation of all previous endorsements by the former.

Buckner has agreed to refrain from using Teller's name in any future Whittaker show.

Buckner will continue theatrical and revue activities under his own name.

MAINE'S "MARTHA" STARS

The guest artists at the Maine Music Festival this fall will be Lawrence Tibbett, baritone; Caterina Kuerst, soprano, and Mme. Marguerite, mezzo-soprano, contralto.

"Martha" will be the opera, with an orchestra composed of members of the N. Y. Philharmonic and an N. Y. Symphony Societies.

The work will be sung in both English and French, Me.

BIG TIME "NAMES"

Gerardine Farrar, Wilda Bennett and Mollie King are "names" so far unannounced who are possibilities for big time vaudeville during the spring.

Other names from legit and musical comedies are reported having been submitted to the vaudeville booking offices.

While the big time engagement of Farrar is not a certainty there is an expectancy of vaudeville securing the singer upon the completion of her present concert engagement. Miss King's return will mark in a stage reappearance since her marriage.

With "names" the usual procedure of "breaking-in" for a week will be followed, with the Palace, New York, the regular starting point on the Keith-Albee time.

LEGACY CANCELS ROUTE

Kathryn Murray Quits Vaude Dates Upon Inheritance

Kathryn Murray, Mrs. Edgar Allen in private life and a vaudeville single, has cancelled all future Keith-Albee bookings. Miss Murray was recently bequeathed considerable money by her grandmother. She received word of the legacy while playing the southern Keith houses and immediately cancelled her route to attend to settling her relative's estate.

Edgar Allen is the booking manager of the William Fox Circuit.

Alimony Interference

Mays and Grayson did not open at the Putnam, Brooklyn, N. Y., Monday, on account of a stone's sheriff swooping down upon Curtis Mays at rehearsal, and leading him out before he could rehearse his music. Both members of the team are colored and the house is devoted to Negro vaudeville and pictures.

Mays' wife, Ruby Snowden, also a professional, divorced the actor in Brooklyn two years ago, and was awarded \$15 weekly alimony. Curtis made several payments, after which he is alleged to have grown delinquent and is said to owe his former spouse \$750 in back alimony.

Mays' wife within a stone's throw of the Putnam and is a regular patron. When she saw the advance billing for her former spouse she interviewed the sheriff.

Kolb and Dill Splitting

Los Angeles, April 7.

Kolb and Dill will end their 24-year stage partnership at the end of this season when they conclude their second tour in "Politics." It is said no trouble has existed between the two partners, but both have different ideas as to the future and want to carry them out.

Kolb, it is said, will continue on the stage while Dill will invade the picture field.

Ten or 11 years ago the team decided to separate and each went his way. Individually they were unable to make headway, so far as the box office was concerned, so they rejoined.

LOSES DEATH RACE

Queenie Dunedin lost a race with death by 12 hours last week.

While playing Nashville, Tenn., she was notified that her five-year-old son was critically ill, and immediately left the bill and entrained for New York, only to arrive 12 hours after the child had died.

The funeral was held Wednesday.

MONTGOMERY'S COMEBACK

Billy Montgomery, former husband of Florence Moore, and of the team of Montgomery and Moore, is back in town attempting to stage a comeback in vaude, with Gaffney Brown as his partner.

The act is spotted for a break-in date at a New Jersey hide-away the last half.

NOT SO BAD— FOR PANTAGES!

Los Angeles, April 7.

Alexander Pantages had an act playing his Los Angeles house last week, called Harry Guard's California Ensemble, composed of Agnes Cain-Brown, wife of Girard, a coloratura soprano, and 26 girls, all students of a school the Girards operate in Los Angeles and pleased to get an opportunity to appear on the stage. They are all reported as coming from wealthy families who would have no objection to their touring in vaudeville.

Just what salary Pantages paid for the act for the Los Angeles engagement is not ascertainable. To allow the act to continue on his circuit, Pantages is reported to have propositioned the Los Angeles Chamber of Commerce to finance its salary. Pantages argues it is a worthy product of Los Angeles and could be used in the "boot" campaign.

It is said that Pantages is willing to pay for the transportation of the people if the C. C. will pay the girls sufficient salary each to cover their hotel and incidental expenses, with Girard and his wife to get around \$750 a week for themselves.

While the Chamber of Commerce is considering the proposition, the act is working this week at Pantages in San Diego.

"DAME" SOPHIE NOW

According to the pre-announcement for next week's bill at the Palace, N. Y., Sophie Tucker has reformed. When last there Sophie was a self-confessed Madame. Now she's a Dame, or going to be.

Up to last night Sophie was still the Madame at the 5th Avenue. Last week she was a bankrupt in Cleveland, which left everybody around the Palace wondering whether the Dame attachment was a promotion or demotion. Elmer Rogers, manager of the Palace, when asked what it was all about, said:

"I don't know much about women" (printed by request).

Walter J. Kingsley, press agent and beauty expert, said:

"A Dame is a Dame. Don't kid me, kid Soph."

Eddie Darling, booker of the Palace, said:

"You know more about Sophie than I do. Why ask me? Get her record."

Over the phone Miss Tucker, from her dressing room at the theatre, said:

"If you speak to me, I'll bow you plenty. I can be what I please for everything I have got to my own."

It is any woman's business whether I'm a Madame or a Dame? You've never taken me out."

Along Broadway it's understood that while known as Madame Sophie Tucker, Soph was usually saluted with:

"Hello Madame. How's the girls?"

As Sophie has but one son, she did not want the impression to become prevalent she owned a large family.

In other quarters it is said that a Dame over here is known as younger than a Madame and that Sophie Tucker, the Dames stuff for added drawing power.

Recovered for Overcoat

The first action of its kind in court procedure was tried before Judge Murray in the Third District Municipal Court. Ted Braun of the Max Hart office sued Aunt Polly's Tea Room for the loss of his overcoat on the premises and was given judgment for the full value of the coat, \$42.50.

The odd part entailed was the specially installed automatic locking-hanger device. Brown kept the check of the hanger which clamped his coat in its mechanical grip, the idea being it insured against theft. When he went to redeem his coat it was gone.

The lock device people defended the action for the tea room management. Arthur Levitt of Kendler & Goldstein secured full judgment for Braun.



HARTLEY and PATTERSON

Arthur Hartley and Helen Patterson appearing at Keith's Washington this week (April 6), are in their thirty-eighth (38th) consecutive week this season for the Keith office. The team appearing in a comedy offering called "One Night" will return to New York week of May 5.

Direction:

RALPH G. FARNUM
EDW. S. KELLER Office

MRS. PHILIP S. OFFIN AWARDED \$45 ALIMONY

\$300 Counsel Fee in Divorce Action—Husband in Max Hayes' Agency

Philip S. Offin, the Keith vaudeville agent in the Max E. Hayes vaudeville agency in the Palace theatre building, has been ordered to pay Mrs. Belle Offin \$45 weekly alimony and \$300 counsel fees. Mrs. Offin sued for absolute divorce naming Julia Ann (Julienne) Cody, a typist in the Peerslee Booking Office in the Palace theatre building, and formerly employed similarly in the Orpheum office. The addresses are identified as 408 St. John's place, Broadway, N. Y., and 69 West 88th street, New York.

Miss Cody, who is 22, interposed an affidavit denying her implication.

The Offins were married July 9, 1917. Mrs. Offin alleged that at the time of their marriage her husband was a press agent's assistant but has since prospered. She asked for \$75 weekly and \$1,000 alimony.

Changes in 'The Billboard' Show Donaldson Inactive

Cincinnati, April 7.

Recent changes on the staff and directorate of "The Billboard" indicate that William H. Donaldson has abandoned the active direction of the amusement weekly. F. G. Kohl is now president, with W. H. Donaldson chairman of the Board of Directors.

A. C. Hartman is the editor; E. W. Evans, business manager, and Izzetta M. McHenry, general manager.

Miss McHenry has been looked upon for some time as the business manager of the paper, and in fact its director in toto. Mr. Hartman has been associated with "The Billboard" for about 12 years. Mr. Evans also has been with the paper for years. Kohl has been the practical printer for the outfit.

There is a report "The Billboard" has become virtually co-operative with Donaldson's retirement. The Donaldsons have been at their winter home at Sarasota, Fla., all of this season.

Donaldson, who had been a lithographer and his plant continues that business, started "The Billboard" some 40 or more years ago from a small 4-page bulletin, to take up the open time of the lithographing shop. Dismayed and without prospects of eventual success, Donaldson is said to have about determined to scrap the sheet when his wife persuaded him to make another try. Donaldson, not a practical newspaper man then nor since, listened to the advice with the turn arriving shortly after.

It is not made known here if with the changes "The Billboard" will adopt any new policy or liability from some of its old ones, principally untruthfulness, in statements of its circulation, and in its news columns.

MR. BERNSTEIN FINDS A PIPE AND SMOKES

Lawyer Tells How to Get \$1,000, but Will Accept \$500

"Listen, Bo, you're right in line to make a lot of money through me if you use your head." It was Freeman Bernstein, the genius of Times square, in person and smoking a pipe.

Advised that Beau Nash claims it is bad form to smoke a pipe in the afternoon, Mr. F. Bernstein angrily retorted:

"You don't think I smoke a pipe because I like it. Cigars for me. But I had to air the cigars. I can't smoke the poor ones and I can't buy the good ones."

Agreeing that that made the reason perfect, Freeman hastened to his money making scheme.

"Probably," Bernstein the just-missing guy, "this is the first and only time I'll ever put you in right for soft money. I'm going to let you make twice as much out of this as I should but I wouldn't cross you or anyone else for dough."

"I stopped in to see my lawyer this morning to 'ascertain my status' (that's his stuff) know it a certain matter. I innocently got jammed up in. While we were talking somehow he got the coin thing in his head and asked me about it—said he could give me a list of my 'assets,' my 'quick turn overs,' he said."

"Mentioning to him that that ended the conference (his words), he told me to give him a list of my 'assets,' my 'quick turn overs,' he said."

"This is where you come in. Of course I told him whether what I had been asked or quick turn overs I ain't got any. Then he wanted to know if I ever had any claims against anyone. I said I claim anything I can get my hands on but that didn't bother him for he wore no jewelry."

"Then" he mentioned you. To think for all of these years what I should do to give him a list of my 'assets,' my 'quick turn overs,' he said."

(Continued on page 11)

CHICAGO REP

New Opera Season! List Springs "Unheard" Operas

The repertoire of the Chicago Opera Company, for next season, carries names of more unheard, rarely heard and old operas than any list which has yet been issued by an American operatic organization.

First, "Falstaff" (Verdi) will be revived, while that same composer's "The Masked Ball" is also slated for a comeback. And in addition to the libretto by Mrs. Minnie Madden Fliske, which will receive a hearing, a work by Charles Wakefield Cadman, "Which of Selen?"

Donizetti's "The Elixir of Love" will also be revived, while Puccini's rarely heard "Manon Lescaut" will be performed, as will Ambrosio Thomas' "Mignon," "Hänsel und Gretel" (Humperdinck) will be done in English again, Christmas and the unfamiliar "Le Chemineau," by Leroux and "Cendrillon," will go on the boards with new productions.

The Chicago season will be for 12 weeks with almost the same casts used this past year.

Awarded Injury Damages

San Francisco, April 7.

Ruby Adams, dancer with the Will King musical show, injured January 10 by a bomb of sand dropping from the fly floor, has been awarded compensation of \$129.86 and \$20.83 each week as long as her disability continues.

Actorman & Harris, who had the Strand theater at the time of the accident, with an agreement to play the King show, were excused from liability when it was shown they had paid \$1,000 each week for his show.

King will take care of the medical expenses of Miss Adams.

N. V. A. Week—April 12th to 19th

A MESSAGE

By FRED STONE, President of the N. V. A.

The week of April 12th to 19th is set aside for the universal observance of National Vaudeville Artists' annual period of carnival, of special effort, of memorable entertainments and, above all, of service to the people and institutions of our own profession. In past years, you—all of you—have accomplished wonderful and gracious things; but for this year I urge you to renewed and even more strenuous efforts to make N. V. A. Week historic, rich in fine achievements and productive of great assistance to our own people and those dependent upon them. The vast public which, in growing numbers, has made vaudeville their favorite branch of the theatrical world, has come to look forward to N. V. A. Week as a period of unusual happiness and outstanding attractions in the theatre of all circuits. They, the masses of the people, have shown sympathy, understanding, co-operation and every generous impulse during our annual celebration. They know, too, what is its inspiration, what purpose, what the unselfish impulse which inspires all of us to make it a gala week, a time for the exercise of our best talents, our most ingenious gifts as artists of the stage.

The National Vaudeville Artists, "our N. V. A.," is functioning each year with surer and more perfect harmony in service. The needs of our Sick and Benefit Fund are, in the nature of things, growing larger and more intensive. Our old artists are growing older, their dependents are more numerous, the needs of all of them are increasing with the months and the years. Sickness, old age, death; the helpless and ailing veterans; the widows, the orphans and the afflicted families of our own co-workers of vaudeville, all derive help, comfort, encouragement from our organization, its membership insurance, made safe and possible only by the loyalty of each one of us and the fraternal service which we give while we are active, earning our way, young enough and willing to forestall and guard against the gray and rainy days that may come to any of us, that are already here for so many of our beloved and admired associates of vaudeville.

Rightly enough, N. V. A. Week is a period of joy for us, a carnival week in which our public shares the best that is in us, all that we can give of mirth, good art and loyal service to our audiences. And it is a fine thought for us that artists of every branch of the profession this year, as in the past, will join hands and hearts with us in making this week a red-letter one to the public everywhere as well as to the artists and managers of vaudeville. Grand opera, the drama, musical comedy, the motion pictures and the concert stage, are helping us everywhere to make N. V. A. Week of 1925, the best in its history and for the best cause that could inspire us all.

FRED STONE.

March 30, 1925.

The following letter is from one of our greatest New York surgeons, a man of national reputation who is interested in all civic and charitable affairs.

When men like Doctor James interest themselves in the N. V. A. there is absolutely no excuse for vaudeville artists withholding their support.

E. F. ALBEE.

WALTER B. JAMES, M.D.
Seven East Seventieth Street
NEW YORK

March 28, 1925.

Dear Mr. Albee:—

You are certainly a very kind and patient person. I appreciate very much your sympathetic note of yesterday. I should think you would be plagued almost to death for I hear constantly of the appeals made to you to help raise money for all sorts of objects.

I sent a copy of your letter to Mr. Brown and it is quite possible he may want to have a talk with you but under no circumstances, I trust, until after your National Vaudeville Artists' drive is over.

I should think that everybody, by the way, ought to contribute some small sum at least toward that association for your artists surely furnish wholesome and helpful amusement for almost the whole population of the country, and such amusement has a very direct bearing upon the health of the people. So when you come to it won't you please put me down for a little contribution of \$100.00 toward that effort of yours.

Believe me with much appreciation of your kindness.

Very sincerely yours,

WALTER B. JAMES.

Mr. Edward F. Albee, Esq.,
1544 Broadway,
New York City, 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.

Editor Variety:

Please pardon my liberty in writing to you direct, as I have no press agent, though I expect to enjoy that luxury one of these days.

In Variety's review last week of "Dancing Through the Ages" at the Rivoli, it said: "One girl, the second from the stage right, who danced as though she were the very incarnation of jazz itself, was largely responsible for the finish registering as it did."

Imagine the thrill of a little girl 16 years old reading this, her very first New York press notice! Imagine also her disappointment at not seeing her name mentioned.

You will let me identify myself, won't you, Mr. Editor, for the benefit of the public who may be anxious (?) to know something about me?

I am from Atlantic City. I commenced my career with Al Jolson's "Big Boy," and my name is, Alma Lenore Hooker.

New York, April 4.

Editor Variety:

Specially composed and originated for Variety

By The Only Original Incomparable World's Famous International Star, the Right Honorable Supreme, the Great Sir Joseph Ginsburg, World's Greatest Premier Versatile Artist and Supreme Comedian of the World, direct from Messrs. J. J. Shubert and Mr. Lee Shubert's Winter Garden, N. Y. and the King of the Radio Entertainers from station WHN, under personal direction of Mr. N. T. Grisham, April 2, 1925, Embassy Hotel, New York City. (Quoted and brought out)

Dear Sir: In my own words and

with my own composition I want to denounce stories printed in Variety March 25 and April 7, connecting me in the same column writings with Mr. John McCormack, Jr. Mr. Bill Hawthorne and also Mr. Sammy Howard; now being my story in particular.

The Only Original Supreme Great Sir Joseph Ginsburg and my best loving pals, Mrs. Willie Howard and Mrs. Eugene Howard, my personal managers and representatives, Mr. Billy Hawthorne, as a featured headliner star in the production of "Sky High," under the personal direction of Mr. Eugene Howard, is making a tremendous success at the Shubert Winter Garden. After going through Variety I am very sore about the last issue. It said nothing but professional jealousy through the name of the Great Joseph Ginsburg.

Mr. Billy Hawthorne, Mr. John McCormack, Jr., agent is trying to give Mr. McCormack, Jr., the Great Sir Joseph Ginsburg's reputation; but this time is the last time for them. I want you, Mr. Editor, in your next issue, to give to Sir Joseph Ginsburg a true story only mentioning Sir Joseph Ginsburg and Mr. Billy Hawthorne, Mrs. Willie Howard and Mr. Eugene Howard, and I have nothing to do whatsoever with Mr. John McCormack, Jr. Mr. Billy Hawthorne or Mr. Sammy Howard that anyone bringing Sir Joseph Ginsburg and Mr. John McCormack, Jr., together.

Mr. Editor, I want to denounce him as because Mr. Sammy Howard never got him; he simply feels the public by announcing that could never happen is nothing but professional jealousy. He wants to

make his ad much more attractive with a name as such, Sir Joseph Ginsburg.

I want to denounce that story in Variety of Sir Joseph Ginsburg looking for a job in Chicago's Kelly's cabaret, that is nothing but professional jealousy again. You know Mr. Editor, for the last six years I was keeping myself away as far as possible from cabarets and I was making a living by clubs, concert and burlesque engagements. And I made a tremendous success wherever I appeared.

Mr. Willie Howard under direction and management of Mr. Eugene Howard, gave me two solid gold medals within the inscription "Great Sir Joseph Ginsburg." Also have been presented by Mr. Eugene Howard with nice fancy spats with the inscription "Sir J. G." derby hat with the inscription "Great S. J. G." and a fancy tie with inscription "S. J. G." made by that famous Mr. Eugene Howard's artist.

Now Mr. Variety's office, it means Sir J. G. and anyone telling you not to write about John McCormack, Jr., because it is not fair for Mr. Billy Hawthorne and Mr. John McCormack, Jr., to get reputations on Sir Joseph Ginsburg's name.

Sir J. G. don't want even to be in print together with such as John McCormack, Jr., or Mr. Billy Hawthorne or Mr. Sammy Howard.

By using my letter, Mr. Editor, in the coming issue you will positively end all of the slams this people as John McCormack, Jr., Mr. Billy Hawthorne and Mr. Sammy Howard, who are jealous of the Great Sir J. G.

Now, Mr. Editor, another false statement is published by Mr. Sully, the bar, in Variety that he received a wire from Sir J. G. and collect. I denounce that I never, never met Mr. Sully the bar.

Sir J. G. is not like other entertainers on the radio. When the Great Sir J. G. appears at the radio station he is introduced two weeks in advance, so the public should request their own program of the Great Sir J. G.'s appearance at the station WHN and at that time Sir J. G. announces in his own way and never forgets mentioning praises and congratulations and telegrams that sometimes they have to be

postponed to read them next day.

In stopping, I want to state that Mrs. Willie Howard dyed my hair, eyebrows and mustache perfect in the best way and manner that could be had, but what I'm going to do from worrying so much and jealousy of the writers that they wouldn't give Sir J. G. a perfect deal and I'm afraid that my hair again will become gray from sorrow.

So kindly, Mr. Editor, I again repeat to you, please publish my letter to denounce all the statements against the Great Sir J. G.

I remain yours truly, the best of pals and friends, the Only Original, Incomparable, World Famous, International Star, the Right Honorable Supreme Great Joseph Ginsburg, World's Greatest Premier Versatile Artist and Supreme Comedian of the World, King of Radio Entertainers.

The Great Sir Jos. Ginsburg.

ILL AND INJURED

Adeleide Henry (Henry and Adeleide), dancers, whose illness caused the team to temporarily retire from vaudeville, was operated on last week at the Hospital for Joint Diseases, New York City. She is reported well on the road to recovery.

George Hoskins, pageant and fireworks producer, as seriously ill with influenza at his home in Chicago.

Leonard Hicks, the hotel man of Chicago, is at the Michael Reese Hospital in that city recovering from an operation for hernia. Mr. Hicks will leave the institution about April 15.

Eva Tanguay, booked for Loew's Brooklyn this week, cancelled because of illness.

Henry Pennypacker, quite ill in his New York rooms, ulcers of stomach.

Meville B. Raymond is critically ill at the Polyclinic Hospital, New York. Since confined, Raymond has submitted to three operations, for internal trouble.

NEW ACTS

"The Debutantes," an all-girl musical.
Holden (Holden and Heron) and Smith (Smith and Kaufman), two act.

Balsir Sisters have shelled their former flash act and have formed an alliance with Jack Palmer, composer.

Steve Paul (Paul and Darling) and Jack McShane (Whalen and McShane), 2-act.

Harry Delf, with Nena Vela, Pilarica and Pasa Moreno (4).

Ina Claire and Co. (3).

Hokus Pokus Revue with Homer Lind (6).

Paul Savoy and Aalbu Slaters (3).

Alice Jordan.

Alvin and Alvin.

Zex Confrey (3).

Wania-Semon Revue (6).

Vim, Beauty and Health (4).

Three Pals (3).

"Banquet of Song and Dance" (3).

Joe Rolley and Grover Schepp Mammy Jinny (1).

Eva Clark, reentering vaudeville with Dan Casler at piano.

Stella Hoban, song cycle, Charles Walters will be at the piano.

Ethel Grey has succeeded Lucienne Hervel as Lew Hearn's new vaudeville partner. Mile. Hervel was recalled by the Shuberts for a new production after the act had been given a Keith-Albee route.

Eddie "Nemo" Roth and Tommy Bracken, two-act.

Dadling Twins ("Peter Pan") sister act.

Tommy Jones and Tiny Belmont (Dinus and Belmont) two-act.

Loew Books Wm. Sully

The Loew Circuit has routed William Sully and Company and Mack and La Rue.

The William Sully turn played the Palace, New York, two weeks ago "showing." The act couldn't agree with the Keith-Albee bookers on salary.

If you don't Advertise in
VARIETY
Don't Advertise

BOB ALEXANDER'S DIALOG CAUSES ARREST BY CENSOR

**Alleged Indecent Material in Sketch at Pantages,
Memphis—Forfeits \$25 Bond on Disorderly
Conduct Charge**

Memphis, April 7. An arrest was made today upon a charge by the local censor against Bob Alexander for the use by him of indecent dialog in the sketch he played by Alexander and his wife Pantages.

The sketch is called "A Disturbance."

Alexander forfeited his bond of \$25 on the disorderly conduct charge through non-appearance in the City Court. The City Attorney stated that the case he held open until tomorrow (Wednesday) afternoon, as he wanted to take testimony.

Alexander, of Alexander and Elmore, was arrested at the instance of John M. Dean, chairman of the Memphis Board of Censors, at the Monday night performance. Alexander claimed Alexander had taken out several "rough lines" that had been in the act at the matinee, but that he substituted worse ones for the evening performance.

"This was a good show before the censors got to it," said Alexander to the night audience. Dean, who was present, called in two policemen and had Alexander taken to Police Headquarters.

Alexander said he has used the same dialogue as objected to by the censors in 35 cities without a cut before reaching Memphis. Alexander and Dean nearly came to blows Monday night. He accused Dean of being a publicity hound.

It is not anticipated that the Censor Board will take any further action and the act, as revised by Jay Dearb, the Pantages house manager, will continue to play.

DECIDED FOR PAN

**Two Acts Booked by Pan Played
Loew's, Newark**

A mix-up which occurred when two acts, Freeman and Morton and "Pail Mail" played Loew's State, Newark, N. J., one week before scheduled to open a Pantages route at Newark, N. J., was finally ironed out by the vaudeville managers' Protective Association and the acts will play out their Pan routes.

The Pantages' New York office construed the prior bookings as an attempt to null and void the Pan route. According to the W. V. M. P. A. ruling, the Pantages Circuit could have cancelled the acts, but instead elected to play them.

The cancellation would have established a dangerous precedent where the Pan Newark house was concerned, as it has been declared opposition by both the Loew and Keith-Albee Circuits. In turn the Pan Newark house countered by declaring both Loew and K-A opposition to Pantages in Newark.

CHOO'S EXPLANATION

George Choo is back on the floor of the Keith-Albee office, following a lengthy interview between the producer and J. J. Murdoch. Choo had been suspended for allowing one of his acts to play a couple of weeks of Loew time under a different name, but it is said he explained to the K-A executive.

BRAYS IN LOS ANGELES

Los Angeles, April 7. Col. Charles E. Bray and Mrs. Bray are here for three weeks. Col. Bray says he has no business affairs to transact here. He declared that at the present time nothing going on in theatrical promotion is of interest to him.

ORPHEUM CIRCUIT MEETING

Chicago, April 7. The meeting of the Orpheum Circuit board of directors scheduled to be held here today (Tuesday) has been postponed until Thursday, April 9.

S. K. Hodgson's Memorial Services Monday, April 6, memorial services were held for Sam Hodgson, who died April 6, 1925.

ROYAL, BRONX, MAY RETURN TO BIG TIME

**Grosses with Pop Vaudeville
Policy Less Than When
Best Bills Prevailed**

The Royal (Bronx), New York, will return to big time vaudeville policy next season, according to present plans of the Keith-Albee office.

The Royal switched policy with the Alhambra last season when both houses experimented with the Hippodrome type of show and later switched again to split weeks, six acts and feature pictures.

The policy has been fairly successful at the Alhambra, but the Royal grosses have not paralleled the takings when the house was playing big time vaudeville.

The Royal is less affected by economic conditions than the Alhambra. The latter house is right on the edge of Henri's black belt while the Royal has a huge white clientele to draw from. Intense neighborhood competition has cut into the Royal's receipts; also, the breaking down of the big time barrier and the plying of big time acts at the Franklin (Moss) and Fordham (K-A), both in the Bronx, and at reduced admissions.

"Innovation Week"

"Innovation Week" is the latest business getter for the Keith-Albee and affiliated house. The stunt rolled up a record at the Fifth Ave. last week and will be put on immediately at Newark; Prospect, Brooklyn; Yonkers; Orpheum, Brooklyn, and Mt. Vernon.

The show is run in review form, augmented by a chorus. At the Fifth Ave. Herman Timberg staged the show, with Mabel Burke leading the numbers, backed by a chorus. Special comic effects were introduced, and in the finish everybody worked in an ensemble, which included the Rebellion Band.

Using Jolson's Name

Al Jolson has complained about the use of his name in connection with the act, Al Jolson's Jubilee Singers. This colored male 10 is from Jolson's "Big Boy" and slated for a picture house tour, but the comedian's objection, though mild, against retaining his name in connection is holding matters up.

Jolson is not financially interested in the colored act which features spiritual vocalizing and does not want that impression to spread.

Providence 3-a-Day?

Providence, April 7. The Albee may adopt a three shows daily policy next season marking the passing of another big time stand into six acts and pictures thrice daily.

Contracts for the Albee now being issued by the Keith-Albee Circuit read "two or three shows daily."

K-A Summer Stocks

The Keith-Albee Circuit intends installing stock as a summer policy in several houses. Keith's, Rochester, N. Y., is among them.

PADDED PAYROLL—CAUGHT

New Haven, Conn., April 7. Frank Halbert, 33, former manager of Poli's, Meriden, Conn., was arrested here after admitting having padded the payroll of his theatre by at least \$2,000, according to the police.

Halbert was unable to furnish bail of \$2,000 and was taken back to Meriden by an officer from that city.



After consecutive seasons at McVicker's, Chicago

BORIS PETROFF

and **DOROTHY BERKE**

open for a tour of BALABAN & KATZ' wonder theatres: April 6, Chicago; April 13, Tivoli; April 20, Riviera. Then back to McVicker's.

SUMMER POLICY FOR CLEVELAND AND WASH.

**Six Acts and Pictures as Bills
—Cleveland May Adopt
Policy Permanently**

The "Palace, Cleveland, and Keith's, Washington, are reported as contemplating a summer policy of six acts and feature pictures three or more times daily.

As printed in Variety several weeks ago if the policy is installed and proves successful, it may be continued permanently at the Cleveland house, or a policy similar to the New York Hippodrome may be installed.

According to authoritative sources the present big time policy at the Cleveland house has not played to consistent grosses, making mandatory to book nothing but the strongest of shows.

With the summer policy at pop prices the shows can be standardized more readily with the box office scale as the real draw. The Palace, with its enormous capacity and natural beauty, is expected to lend itself readily to any change of policy which may be inaugurated in the near future.

SIGNOR FRISCO OUT \$2,700

Actor and Wife Robbed as They Enter L. A. Apartment

Los Angeles, April 7. Three armed bandits robbed Signor Frisco and his wife early Monday morning when the couple were returning home from the Hill Street theatre, taking \$1,900 in jewelry and \$800 in cash.

According to the victims the bandits had secreted themselves in the vestibule of their apartment house and pounced upon them as they opened the door.

MARRIAGES

Daniel Jerome Donovan to Madeline Tardie, Lawrence Donovan formerly in vaudeville, is now a traffic inspector for the Boston & Maine Railroad.

Willie Mosconi, 24, youngest of the Mosconi Bros., and June Vernon, 19, Ziegfeld chorister, were married in Baltimore March 21.

Frank Morrell, formerly of The Quartet, to Helen Hamilton, non-professional, San Diego, Cal., March 21. Morrell operates a restaurant in that city.

Ralph Feigin (Ben Bernie Orchestra staff) to Alice Rosenthal, secretary to Morris & Fell, Keith agents, City Hall, New York City, April 3.

BIRTHS

Mr. and Mrs. Edmond Lysle, March 29, at the New York Nursery and Child's Hospital, son. The mother professionally was Audrey Burton.

Mr. and Mrs. Hank Mann, Hollywood, Cal., March 31, son. The father is a film comedian, Metro-Goldwyn Const Studios.

Mr. and Mrs. Robert Doman, at Angelus Hospital, Los Angeles, March 28, daughter. The father is attached to West Coast Theatres publicity bureau, L. A.

Mr. and Mrs. Paul Byron, April 6, in Kansas City, daughter.

Bookers Stop Advancing Through Forgetfulness

Independent bookers have clamped down upon the practice of advancing fares to acts booked for long jumps, many claiming to be in the hole for a fifty sum through the forgetfulness of the performers befriended to take up their obligations after playing the date.

Hereafter, if an act cannot raise the transportation money, it will either have to rely upon its agent for an advance or else be taken out.

Bookers who have been in the habit of advancing money to acts and producers of big flash acts have had no little amount of difficulty in getting back their money. It is successful at all. At one time the agents had been accepting a box office order on the money. But claimed that this was unsatisfactory. They then claimed that they understood transportation one way was being paid or else intimating that the booker was holding the top for a kick-back.

Since several "outlaw bookers" have been notorious for operating with a kick-back system, the reputable bookers have decided to discontinue advances or loans of any kind rather than arouse suspicion that they are in the same class as "typical bookers."

Then, too, they figure there is no reason why they should give money out of their pocket and have to gamble upon ever getting it back.

One agent claims to have been set back over \$2,000 through befriending acts financially embarrassed.

"Dr." Rockwell Loses Wife and \$75 Weekly Alimony

Providence, April 7. Charging extreme cruelty, Claire S. Rockwell of East Providence has granted a divorce and alimony of \$75 per week from her husband, George L. ("Doc") Rockwell, Superior Court here.

At the request of counsel, Judge Edward W. Blodgett, who heard the case, ordered all papers sealed. Mrs. Rockwell was awarded the custody of three minor children, with the proviso that they will be in the custody of the father for eight weeks in July and August of each year. Title in property here is also given the wife.

October 25 last, after filing a petition, Mrs. Rockwell was granted a temporary allowance of \$125 per week and \$250 for counsel fees, claiming that "Doc" earned in excess of \$500 per week. This decree was modified Nov. 5, 1924, when the judge before the court regarding his earnings, citing the salaries of assistants and expenses of his act.

Non-Support Charge Lands Jos. McAuliffe

Chicago, April 7. While Joseph McAuliffe (McAuliffe and La Vail) was executing their turn for the amusement of the Academy audiences the police interfered by placing McAuliffe under arrest for a non-support charge, preferred by his wife in Boston. McAuliffe was later released and allowed to finish out the three day engagement.

Meantime extradition papers were procured by the Massachusetts police and McAuliffe was taken back to Boston. The wife, hearing of the difficulties and embarrassments tried to cancel her husband's return to the Hub City, but she tried too late.

Twins' Last Record

The Hilton Sisters (Siamese Twins) shattered another house record at Loew's Metropolitan, Brooklyn, N. Y., when they did their "Two in a Bed" act, \$4,000 better than Jack Dempsey's figures at the house.

FOSTER GIRLS GOING TO PARIS

Added Girls 15. Hippodrome stock chorus is due at the Champ Elveuses, Paris, for a production in June.

COAST BATTLE ON VAUDEVILLE IN SIGHT

**Long Beach, Cal., with
Five Houses Levey-
A. & H. Combination?**

Los Angeles, April 7. With the signing of contracts by West Coast Theatres, Inc., whereby they will play Orpheum and Western Vaudeville Managers Association acts in their houses, indications point to a vaudeville fight in this state between less than five organized circuits.

One of the main battlegrounds will be Long Beach. There West Coast has a theatre to play Orpheum shows; at the present time, independent house, is playing the W. V. M. A. attractions; Hoyt's is playing the Pantages shows, while Bert Levey Circuit and Ackerman and Harris have a house which opens about May 15, playing their act—Mabel John & Dunn, independent agency, also have a house which takes its wares from them. According to those familiar with conditions in Long Beach it is hardly likely that the town can support so much vaudeville. It looks as though the two or three houses which can supply the most and best will survive.

At the present time Hoyt's is using the Pantages shows and has the edge on the business over the State. With West Coast opening a new house shortly with Orpheum and Levey, those at the Hill and at the present time, the street here, it is expected a dent will be put into the business of both the houses. When the Rialto begins with the Levey and A. & H. combination it is expected to be on in full force. With West Coast opening their new house at Washington and Vermont next month all circuits will then have houses playing their shows in the city. The house will play the W. V. M. A. road shows which will mark their entrance into the heart of the city, as at present the houses around town are taking local booked acts from the W. V. M. A. office.

The Levey contract with the West Coast expires April 8, but Levey came here last week and after a conference with the West Coast officials it was agreed to accept the Levey acts for another six weeks, as Levey had not calculated on any termination of his contract with W. C. and therefore had given contracts to his acts to play the houses operated by them.

According to reports Levey when he returns to San Francisco this week is to confer with Ackerman-Harris regarding a merging of their interests to enable both offices to continue booking without the loss of any dates as a combined organization. The West Coast contract with Ackerman & Harris does not expire until August. Meantime it is figured by Levey that the putting up of the booking interests of the two organizations will be of great advantage to both.

Pantages, it is reported, is making preparations to invade towns now playing his opposition, either by booking, leasing or building houses.

Carrell Agency Contract Sounds Injunction Proof

Chicago, April 7. The Carrell vaudeville agency is trying to recover back commission alleged due from Nellie Jay and her Jaybirds, an eight girl jazz orchestra. The commission is said to have accumulated on a previous engagement. Carrell booked the act for three weeks in Michigan recently in the hope of recovering. The act played two of the weeks, then notified the third week off. The Capitol, Jackson, Mich., attempted to get an injunction to prevent the act playing McVicker's, Chicago, last week, but the judge ruled the Carrell contract was not legal grounds for the granting of an injunction.

Walten-Leitrim in Paris. Florence Walton and Leon Leitrim will open an engagement at the Empire, Paris, June 19. M. S. Benham arranged the bookings.

Roy Gordon, "Spooks."
Clara Joel replaces Mary Danie
"Mismates"

SMALL TIME TABS LOOK SET FOR THE SUMMER

Bookers Going Out of Town for Them—Now Playing 30 Houses Around New York

The vogue for musical tabs which has been displacing small time vaudeville in many independently booked picture and vaudeville houses, has seemingly blown up a harvest wind for flash act producers.

Many who have previously had difficulty in placing their acts at a profitable figure in the independent time are now expanding them into an hour and a half show, which is given in conjunction with feature pictures in the houses operating under this policy.

Bookers figure that the broads the tabs have been making during the past few months will find most of the small houses playing tabs to the exclusion of vaudeville for the spring and summer months, if not permanently. As a protective measure the bookers are getting a line on all available tabs and are even going out of town to get a line on these shows to be set when other of their houses make the switch from regulation vaudeville bills to abbreviated musical comedy.

Most of the tabs currently operating in the small time houses have been negotiating bookings direct with many going in on a percentage arrangement. This proved particularly appealing to the house managers during the season, some of whom would have dropped shows altogether were it not for the percentage arrangement.

At present 30 theatres, spotted throughout upper New York, Connecticut and New Jersey, have displaced vaudeville with the tab shows.

Professionals at Saranac

Below is a comparatively complete list of professionals present at Saranac Lake, N. Y., with addresses:

Bobbie Palmer, Nays, Helen and Front st.

Jake Higgins, Bide, 74 Park ave.

Mr. Bonner, 71 Bloomingdale ave.

Mr. and Mrs. Knox, 21 Bloomingdale ave.

Charles Hatt, 84 1/2 Bloomingdale ave.

Nikandre Strelsky, Reception Hospital.

Charles Church, Grand Union Hill.

Bertha Moore, Santanoni Apartments.

Frances Lonagan, Santanoni Apartments.

Elisa Samuels, Santanoni Apartments.

Mrs. Nell Reilly, Santanoni Apartments.

Edna Rochelle, Pecks Conners.

Russell Kelly, Overlook Hotel.

Jessica Ferguson, 21 Riverdale Drive.

Harry De Linn, 28 Lake Flower ave.

Mabel Holderer, 122 Lake Flower ave.

Florence Rammelsberg, 4 Forest Hill ave.

A. C. Pittenger, 12 Forest Hill ave.

John Fuchs, 3 Forest Hill ave.

Joe Towie, 3 Forest Hill ave.

Mrs. Bailey, 65 Margaret st.

Eddie Cristello, 6 Baker st.

Miss Fredericks, 6 Baker st.

Ethel Fenster, 40 Helen st.

Marie Flispatrick, 15 Park ave.

Harry Short, 15 Park ave.

Abe Levy, 34 Park ave.

Orme Calmar, 68 Franklin ave.

Murray Mencher, 40 Franklin ave.

Phil Kelly, 46 Franklin ave.

Billy Wilson, 46 Franklin ave.

Raymond Lamare, 31 Franklin ave.

Genevieve Barnett, 28 Pine st.

Bord Fenimore, 1 Pine st.

Bertha Hirsch, 150 Main st.

Paul Edwards, 100 Main st.

Kitty Reece, 100 Main st.

Margie Fallon, 100 Main st.

Grace Wilkinson, 100 Main st.

Rube Herson, 100 Main st.

Mr. Hordley, 100 Main st.

C. S. Barnett.

David S. Hall, P. O. Box 51.

MISS HOFFMAN'S SWIFT TRIP

Gertrude Hoffman reached New York Friday on the "Aquitania" and returned last night on the same boat.

Max Hoffman is in Berlin with the Hoffman Girls.

Salary on Capacity

Salaries on the independent vaudeville time are now being regulated by the capacity and house scale of houses wherein booked. Acts looking for time can no longer play the cream dates at good money without taking the "honkey tonks" at a decided cut as well.

An act that recently played an 1800-seater was booked into a 600-seater the last half and was told that he would receive one-third of the amount given for the former date.

The act hadn't recovered from the shock up to press time.

BONITA'S CLAIM

(Continued from page 1)

operated by Talbot and Bertrand is damaging to her interests because it is "in the form of a burlesque theatre production, catering to a class of theatregoers whose tastes and expectations in matters of amusement are such as to 'all-rightly damage, depress and lower the standards of the excellent performance of your complainant's 'Wine, Woman and Song,' a high class Broadway musical comedy production."

The fact that the original "Wine" show was of Broadway calibre is the burden of her complaint on the theory the burlesque version is damaging. Bonita continues she revived it for vaudeville in 1921 and that recently she was negotiating for an all-star revival of the original show with as many of the original cast as possible, when the burlesque production put an end to such negotiations.

Bonita avers that the burlesque show follows the lines of the original "and especially the starring part of the complainant." She also deems herself damaged by the Columbia's billing agent as to "All-new 1925 edition of 'Wine, Woman and Song'" and the circuit's announcement in the press that Bonita would appear with it, to lend the impression she was interested therein.

The title as a Columbia wheel attraction has been used the past three or four seasons and also by John Laham on the old Empire circuit (Western Wheel burlesque) many years before 1924 when Bonita alleges she came into possession of the cognomen.

Bonita notified the Columbia of March 19, 1925, of her contemplated action, the Columbia advising the show producers thereof but not taking any further action.



HELEN PACHAUD

PREMIER DANSEUSE

with the

WRIGHT DANCERS

Playing Orpheum Circuit

SAN FRANCISCO CHRONICLE:

Helen Pachaud is featured and

she is delightful in her Indian

dance is a beautiful thing—her

leaps gorgeous—her whole self

graceful and lithe.

JUDGMENTS

Miller and Lyles: Shuffle Along,

Inc.; \$720.05.

Louis I. Isquith; N. Y. Tel. Co.;

\$38.57.

David Lamar; L. Berner; \$3.

\$21.78.

Penser's Productions, Inc.; H. G.

Carroll; \$1,204.05.

Follies Inn, Inc.; Austin, Nichols

& Co., Inc.; \$473.41.

Hilton Palace, Inc.; same; \$100.51.

Question Mark, Inc.; State Indus-

trial Commr.; \$1,728.62.

Walter C. Jordan; J. Little; \$1.

\$04.08.

Satisfied Judgments

Fox Film Co.; C. Simpson; \$750.

INCORPORATIONS

Texas

Palatine Theatre, Palestine Tex.;

capital stock, \$10,000. Incorporators,

E. J. Callahan, S. D. Ray and Mrs.

Francis Ray.

San Antonio Museum Association,

San Antonio, Tex.; capital stock,

none. Incorporators, Charles Crae-

ner, Miss Ellen D. Schulz and Miss

Emma Gutsel.

HOUSES CLOSING

Moss' Riviera, Brooklyn, will

close for the summer May 30.

Stock will supplant vaudeville at

the State, New Brunswick, N. J.,

going into effect Saturday. Charles

Bryant will be in charge.

The New Grand at Evansville,

Ind., a house controlled and oper-

ated by the Orpheum circuit, closed

its vaudeville season Saturday,

April 4.

Crossword Puzzle Winners

First Prize

William L. Frost, care of

Lake Shore Electric Railway

Co., Sandusky, O.

M. R. McDonald, Box 1181,

City Hall Station, N. Y.

Monroe F. Topitz, 1 West

30th St., N. Y. C.

George A. Eddy, 1529 Yale

Station, New Haven, Conn.

Henry Weber, 833 North Ave.,

Millvale Station, Pittsburgh.

Mrs. George Mence, 4537

Drexel Blvd., Chicago.

P. H. Brown, 6041 McPherson

Ave., St. Louis.

Mary Kios, Loew's Booking

Agency, 54 W. Randolph St.,

Chicago.

Lee Anderson, 7730 Keim St.,

Pittsburgh.

Hugh J. Toland, 1814 Pine

St., Philadelphia.

Soi Setzer, 2133 N. 33rd St.,

Philadelphia.

Bob Bensinger, P. O. Box 145,

Easton, Pa.

Charles C. Stewart, 46

Whitstone Ave., Flushing,

L. I.

Second Prize

Fox and Allyn, 541 Columbia

St., Union Hill, N. J.

Third Prize

Mrs. Bert Baker, Shen's The-

atre, Buffalo, N. Y.

Paul Madders, Veterans'

Hospital, Otten, N. C.

Frank Whitman, 55 W. 70th

St., N. Y. C.

Mrs. C. E. Reed, 350 Central

St., Springfield, Mass.

E. M. Levyn, 55 Tiemann

Place, N. Y. C.

Fred Hayden, 139 Manhattan

Ave., N. Y. C.

Dancer Must Consult

Authorities About Dancing

Los Angeles, April 7.

A sentence of 100 days in jail and

a \$250 fine was suspended on

Blanche Morrillite, Oriental dancer,

by Judge George Bullock contingent

on her promise to consult the au-

thorities before appearing in any

sort of stage dancing as to their

view of its propriety.

The dancer was convicted of hav-

ing given an improper performance

at the Princess theatre here.

NEW HOUSE AT HAMMOND, IND

Chicago, April 7.

The Longacre Engineering and

Construction Co. have been awarded

contracts for the erection of a

\$750,000 theatre and office building

at Hammond Ind.

Work will be started immediately.

CROSSWORD PUZZLE WINNERS

Many Winners in Senator Murphy's Contest

Variety's crossword puzzle contest advertised by Senator Francis Murphy, which opened Feb. 18 and closed March 21, brought some 34 solutions and three tales of woe, two from anonymous defers who gave up the chase and one from Variety. The latter holder will undoubtedly usher any future prize contests right out of this sheet although there may be puzzles printed at intervals so that those addicted can kill wait.

Of the compiled solutions not one filled out the puzzle wholly correct. The 13 winners listed each had one word wrong, second prize went to the contestant who missed by one word and one letter, while the third prize winners were away from perfection by two words apiece. Other answers ran all the way from three to 13 words wrong.

Senator Murphy's concoction of what a crossword puzzle should be may be gleaned on this page. The senator evidently caused two applicants numerous tedious moments for the initial kick, previously quoted, as to the puzzle being too hard was later supplemented by another epistle which stated the writer had already wasted \$64 worth of time on the d— thing, but he'd still have to go on paying for his Variety.

Current rumors narrate the crossword puzzle craze is waning. Variety was never bitten by it, but has been cured, notwithstanding.

If any more prize puzzles reach print in this paper, the solution will end in the lynching of whoever lets it go through.

HOUSES OPENING

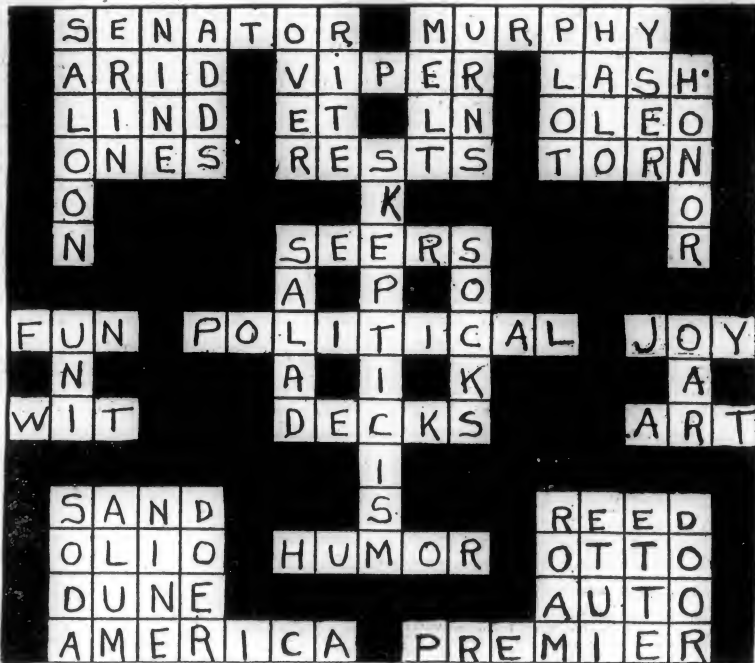
Jack Linder, independent booker, has added to his books, Colonial, Monroe, N. Y., and Opera house, Newark, N. Y. Both play three acts on Fridays and Saturdays.

B. S. Moss' Long Beach theatre (L. I.) will open its summer season Decoration Day.

Loew's Mt. Vernon (N. Y.), sending 2,500, will open April 11. It will play pictures.

Recasting Sketch

Burt Kaye's vaude act, "In Doubt," has been withdrawn for recasting. Dorothy Gay and Charles Mann will supplant Kaye's previous support.



PALACE

Times square lay-offs, if looking at the Palace billing this week, may decide that the legit season has not yet started. Or that it is a lot better in the Palace show. It's costing around \$9,000, gross, and that's taking into consideration the "show money" course, though, the legit should not be blamed. When they started in the swivel division, for from legit you may go into vaudeville or pictures, and their specialties, as a rule, must stay where they are, or go where they can, for the information of amateurs it looks to be a matter of selection at present with the future in mind, especially for "Charleston" and the like.

Of all of the legit of this season who have employed the Palace to show their vaudeville, Miss Starr seems doomed to burst through the Gibraltar. Miss Starr has a "name" and luckily has a curious way of growing to be uncommon in vaudeville. Her playlet isn't as big as her name, but between the two, it's a good thing. Along with her own or under a Dave Delano contract, Delano's name may help some where people have heard about "Ladies of the Evening," and how "Believe me, I'm not in the House."

Another legit, Marjorie Gentry, does not do well, in fact, hardly more, and more in the Palace. She implanted a nice little kick right in the first part, where it couldn't stand a kick, and then she was the best of this widely ranged bill.

Other legit was hold-over, Clifford Webb and Mary Hall with the Bernie Band. That Bernie Band! Who knows who the leader, whether Frankie or Eddie, or even the twins they must make-up together. Only Bernie is reported to be the best crack about the house, and Mr. Webb and Miss Hall are also, with the band, at a cabaret, Ciro's, one of the 12 and 13, in the Palace, where, if the party is large enough, you holler murder at the top.

Webb-Hall turn a good act, made so by all in it. Miss Hall is a bunch of cuteness, and Mr. Webb is either a comedian or a dancer, or both. He may become one, besides a dancer. They do little of the ballroom stuff and therein is the danger—going in for dancing, if it's dancing, with that getting them ever so much more. The convention of the Palace is better framed and routine dance-act has not appeared. The Bernie Band is not a dancer, but indefinitely, but to let them know she's a business man, too, Clifford said they thought they might lay the Bernie Band on the Palace, and by listening in this week on the Dave Bernie crowd, The Sherwoods came to the end of their career, and one to be remembered. The Sherwoods were the Musical Sherwoods, it is said, a two or three-act. With enlargement in the middle of the playing picture houses in the middle West, where the Sherwood band is popular, remaining in the different houses. Where you can get the money is the place to hang out.

The change in the Palace from the Monday matinee tonight. Probably anyone forgot about it. There was no sensation in the Palace. Miss Starr kept up the applause as the florists commenced to unload at the conclusion of her act. After the florists, Miss Starr should have explained who was the piker that sent her the dinky bouquet. It took me an encore.

In the vaudeville section were the William Branches, who had an opening and with their fast relay work, sending themselves along to the national attention. The Branches (New Acts), former of the Kellon Family, now doing a lone single and singing it over; Deason, and Mack, and Mattie, and a crowd of them, turning them down, but the night lay assemblage strong for this pair. The Branches, Deason, and Mack, and Mattie, and a crowd of them, opening the second part with the old "In and Out" and a crowd of them in work and clothes since this couple were "The Hall Room Boys" of the first years, and they have a crowd of new encores. The Branches, 17 minutes; then Joe Browning, next to closing, with nothing but talk after the opening song, and ending holding the spot. (See Hip review this week yearly, and selling tickets 10 months in two 10th Kelt houses, with E. V. Albee only recently saying he was without an act, and he was on the vaudeville stage. Probably Mr. Albee never owned a car, but he never got a car, and he got him both ways.) The Paul Bernie Band, notwithstanding half of the Broadway "names" that may be recognized by a near-sighted person on the billboards, the Palace Monday night is a good show. Nearly, but not. The boxes said so. *Sim.*

HIPPODROME

All the Hippodrome opened Monday night were yams, cork, pop, and some other "house" picture of the "cork" house showing the cannon balls had clipped it, to make a stranger think he had wandered into the Palmiste State. The occasion was the finale of the "Charleston" and the like. It has been conducting for two weeks.

Fourteen sliding survivors, a wild, wild, wild, and a picture of the "cork" house showing the cannon balls had clipped it, to make a stranger think he had wandered into the Palmiste State. The occasion was the finale of the "Charleston" and the like. It has been conducting for two weeks.

The contest closed the show, and even the losing contestants stayed on the stage. The winner will play the Hippodrome in the case of Miss Davey she will with "Stars and Stripes" and a band to appearing with the Hippodrome ballet. Vincent Lopez and Dan played the accompaniment. A good variety show of Hip flavor was on tap in addition with Rue Samuels, Vincent Lopez and Dechen, and a band to appearing with the Hippodrome ballet. Vincent Lopez and Dan played the accompaniment. A good variety show of Hip flavor was on tap in addition with Rue Samuels, Vincent Lopez and Dechen, and a band to appearing with the Hippodrome ballet.

Blue Streak of Vaudeville held down No. 5 with her last season's song routine and made an unusual score for a house. Her two strikes on the turn before they leave the shelter of the first, and then she sang a solo. The center, Miss Samuels sang eight songs, all pre-destined. Her Rubie played the combination turn of Eddie Cantor, but he has improved immensely. They liked him well.

Lopez played his regular routine, and a band to appearing with the Hippodrome ballet. Vincent Lopez and Dan played the accompaniment. A good variety show of Hip flavor was on tap in addition with Rue Samuels, Vincent Lopez and Dechen, and a band to appearing with the Hippodrome ballet.

The bill held plenty of dancing, the hooping starting with the "Annie" and the like. The show was helped: a lot by the Hippodrome Girls, who made three appearances. Val Eichen, their announcer, cut out the show for the contest.

William and Joe Mandel next took the show down to the short-story comedy "trampeline and hand on hand stunts. Later on the pair appeared in the combination turn of Royal Siamese Entertainers and convulsed the house with a travesty adagio dance. The Samuels closed the show with a solo and a band to appearing with the Hippodrome ballet.

The show was helped: a lot by the Hippodrome Girls, who made three appearances. Val Eichen, their announcer, cut out the show for the contest.

AMERICAN ROOF

The first half show up to the usual average, rating as in-between the two, and a crowd of them in work and clothes since this couple were "The Hall Room Boys" of the first years, and they have a crowd of new encores.

Will Morris opened, Lawrence and Holcombe (New Acts). Howard Howard, and a crowd of them in work and clothes since this couple were "The Hall Room Boys" of the first years, and they have a crowd of new encores.

shoel traced Hebrew comedian, although his get-up is natter and the lines stancher, which is more reason for making the show a success.

The Balkan Wanderers, some more Russian propaganda, didn't make a success of it. The show was helped: a lot by the Hippodrome Girls, who made three appearances. Val Eichen, their announcer, cut out the show for the contest.

Albert Vees and Company (New Acts) won some laughs with a combination of song and dance, and a crowd of them in work and clothes since this couple were "The Hall Room Boys" of the first years, and they have a crowd of new encores.

The vaudeville section holds an exceptional show, and a crowd of them in work and clothes since this couple were "The Hall Room Boys" of the first years, and they have a crowd of new encores.

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5TH AVE.

No special week, although Madame Sophie Tucker was headlining and a "Charleston" contest scheduled for Monday night. There was no sensation in the Palace.

The vaudeville section holds an exceptional show, and a crowd of them in work and clothes since this couple were "The Hall Room Boys" of the first years, and they have a crowd of new encores.

but they howled at it up here, and the falling off in the latter stages, such as it was, is almost a question of degree. The show was helped: a lot by the Hippodrome Girls, who made three appearances. Val Eichen, their announcer, cut out the show for the contest.

The Venetian Maskers of house for which Collette Hines's toe work and a crowd of them in work and clothes since this couple were "The Hall Room Boys" of the first years, and they have a crowd of new encores.

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8th ST.

Monday night of Holy Week meant little to the uptowners, for they combined for a substantial representation by the time the weekly review was over. The show was helped: a lot by the Hippodrome Girls, who made three appearances. Val Eichen, their announcer, cut out the show for the contest.

The vaudeville section holds an exceptional show, and a crowd of them in work and clothes since this couple were "The Hall Room Boys" of the first years, and they have a crowd of new encores.

accompaniment. It's a little too much for an act that specializes in dancing. The opening is unnecessary where the two men exchange talk about the stars.

Irvyng Edwards appears to be a good dancer, and a crowd of them in work and clothes since this couple were "The Hall Room Boys" of the first years, and they have a crowd of new encores.

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BERNSTEIN'S PIPE

(Continued from page 5)

latter. Asked if I ever sued you. I wanted to know for what. He said for libel. And I says again for what?

"Well, he says, if you don't go after that pipe, you're the best mark I ever seen. Leave it to me and I'll land them. They have said things about you, that isn't capable of being proved, 'real libelous' matter."

"We'll do this," he says. "I'll start a suit for \$50,000 for damages but don't worry, we ain't going to try the case. But they think we can't win. I'll land them. They have said things about you, that isn't capable of being proved, 'real libelous' matter."

"Then," says he, "I'll split the thousand dollars you you because I wouldn't settle with that bunch for less than \$500 for a decent, straight-forward attack that can't fail to impress vaudeville audiences. There, too, as the trick effects with the horn, the trumpets and violin and uke, as well as the ensemble playing, unmistakable, and a crowd of them in work and clothes since this couple were "The Hall Room Boys" of the first years, and they have a crowd of new encores."

The Hickey Bros. were on late, next-to-closing, and went through their break routine without any of the usual stage business. They were in some of the earlier turns. Everything the boys do counts, although they don't count on the bill. They were on the mind-reading travesty.

The Hantz-Semon Revue (New Acts) closed to a house that was really a good one. The act started, but that held to its seats when the lightning dancing troupe got under way.

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CON JEALOUS OF TOMATO'S

"PAN"

May Have Face Lifted
—Caramba!— Matched
With Pal Moran

Dear Chick:

The plastic surgeon who changed Tomato's pan is all heated up with a new idea. You know Tomato's gettin' by lawlessly as Kid Caramba the lightweight champ of Wowo. Wowo so the pan puller is all swelled up. His latest dream is to have me contribute my physio to his tender mercies and he promises to fix me up so I will look more Latin than an armful of castanets. His argument is that as long as I am managin' Tomato, alias Kid Caramba, some of the newspaper boys may get hep to the face switchin' and peg Tomato for his proper self.

That would mean plenty of grief for me and take a lot o' explainin' to the boxin' commission. I would have a fat chance of convincin' them I was forced to disguise Tomato to get him into the big town, but as you know it's the absolute low down. I could stay out in the bushes for the rest of my life with the best light-weight who ever lived and get down on my knees for the big town promoters' care. Say it in a New York ring is their motto and we intend to say it.

The big news of the week followin' Tomato's sensational knock out of Rough House Riley at Pottsville, is a chance to match Tomato as Caramba with Pal Moran. The match may be closed before you get this, so keep your lip buttoned and get down on your knees for bein' in great shape and so full of fight, 'hate to cuff him at night to keep him from committin' harry carry in his sleep.

Moran will get the surprise of his life when he gets a load of what he will figure is another foreign rockin' chair 't' tip over. If he don't get a better rest than a trip to Bermuda I'm a small time guesser and I guess he won't. He won't never raised no stupid fight managers.

What do you think of that croak-er's idea about me having the mush measured and the mush bent? You know the more I think of it the more it repals to me. As Senor so and so I could mix with them wise big town fight steers and play the asp, at the same time gettin' the low down on what's in the bag etc. The only thing that makes me hesitate is the chance this guy may have an off day when he starts buildin' me a new upstairs front. The more I figure it them guys are human and if he had a bad night or a battle with his frau that mornin' he's just as liable to give me a stucco effect in place of hollow tin as not. I'm not a shiest by a couple of dimes but I do have my moments and I'd hate to say farewell to this kisser of mine to make room for some-thing 'n strange that would probably mean the end of my social activities.

Write and let me know what you think about havin' the map re-graphed and don't forget what I've said about no crackin' at me, Caramba and Moran. Don't even crack to that good lookin' brunette friend of your wife's, I mean the one who understands you so well.

Tomato has just come in from doin' his road work and if I didn't know who he was I would have addressed him as "wallopy" or something else appropriate. He is one swell lookin' biter and the more I look at him the more I'm worried about the danger. If Kid Broad and guys like that can't be kept off I'm afraid I'll have to hire a couple of guards to protect my shugger when they get a peek at him. Dempsey is a low down compared to this bird now and if you can remember any prayers, say them that he won't get hep to himself before I get a couple of fights under his belt and maybe get him swacked up a bit. He's too darn

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Jack Conway

SATURDAY, APRIL 11

BOUT.	WINNER.	ODDS.
Chio Suggs vs. Jackie Marlowe.....	Suggs.....	7-5
Carl Carter vs. Jack De Mave.....	De Mave.....	5-7
Harry Gaba vs. B. Arduclike.....	Gaba.....	even
Jack Kiernan vs. Lou Bricks.....	Kiernan.....	even
Sammy Baker vs. George Lovigne.....	Baker.....	5-5
Al Scordis vs. Vince Salvadore.....	Scordis.....	5-5
Archie Bell vs. Mike Durant.....	Bell.....	5-5
Frankie Anderson vs. I. Shapiro.....	Shapiro.....	7-5
Dan Sullivan vs. Dan Smith.....	Sullivan.....	even

SCORE TO DATE

Selections, 21. Winners, 22. Draws, 10. Losers, 12.

MISSOURI BEATS LIBERTY IN PRE-SEASON GAME

St. Louis Film Theatre's Forming League—Season Opens in May

The Missouri theatre nine defeated the Liberty musto ball aggregation in a pre-season game at the Fairground here, 9 to 6. Bill Saal, moundman of the Missourians, remained in the entire game. His hurling and Graham's slugging were the features. Saal allowed but 3 hits while his mates nicked five Liberty pitchers for 12 safeties, including Graham's four out of five.

Brown, Liberty catcher, led his team in hitting, garnering three singles. The fielding of both teams was excellent for so early in the season. Gleason, Missouri, muffed one chance out of 18.

The score:

MISSOURI ab. h. e. LIBERTY ab. h. e.	
Peters, 4..... 2	McClure, 4..... 2
Miller, 4..... 2	McClure, 4..... 2
Graham, 4..... 2	Nolan, 4..... 2
Gleason, 4..... 2	McClure, 4..... 2
Powell, 4..... 2	Bowmer, 4..... 2
Glueker, 4..... 2	Gleason, 4..... 2
Goetz, 4..... 2	Plankett, 4..... 2
Allen, 4..... 2	McClure, 4..... 2
Saal, 4..... 2	Lang, 4..... 2
..... 4..... 2	..... 4..... 2
Total..... 4..... 2	Total..... 4..... 2

Liberty Muehl, 4..... 2
Missouri Theatre..... 4..... 2

A league has been formed among some of the local moving picture houses, the season opening in May. At the present writing four teams are entered, from the Missouri, Liberty, Kings and West end Lyric theatres.

Betting Information May Be Suppressed

Ottawa, April 7. Before Parliament last Friday, Minister of Justice Ernest LaPointe made the statement the Dominion will seek to legally suppress the publication of all information calculated to aid the business of betting on horse races.

It will be the same legislation and amendment, said the Minister, as rejected by the Senate two years ago. At that time it had passed the House.

WOMAN WRESTLER ARRESTED

Salem, Mass., April 7. Katherine "Bobby" Miller, professional woman wrestler, of Gloucester, Mass., has been arrested on the charge of larceny. It is alleged she stole a coin box attached to a public telephone at the Hamilton-Wenham railroad station.

Miss Miller claims that she was "framed" and pleaded not guilty. The defendant was released in \$300 bail.

good lookin' for a fighter right now.

I'll drop you a line as soon as I close for the Moran bout and will have a couple ducats for you and the frau, your pal,

RACING FORM ALLEGES RAILROAD CONSPIRACY

Start Injunction Proceedings—Roads Refused to Handle "Form's" Baggage

Alleging conspiracy on the part of several railroads in refusing to handle the baggage of the "Daily Racing Form," the Daily Racing Form Publishing Co. has started injunction proceedings against the Central Railroad of New Jersey, New York Central Railroad, Delaware, Lackawanna & Western, the Pennsylvania, Long Island and Lehigh Valley roads.

The Daily Racing Form has been availing itself of these railroads' transportation facilities for upwards of 25 years, according to the bill in equity, but were notified that on and after March 21, 1925, the Trunk Line Association, comprising the defendants, would limit its service as to the turf sheet. The racing paper alleges this is a violation of the Sherman anti-trust and Clayton acts in restraint of interstate commerce.

COAST'S "GARDEN"

Pollock and McClelland Will Try to Duplicate N. Y. Arena

Los Angeles, April 7. Harry Pollock, aided by Fred McClelland, intend making the Olympic Auditorium, being completed here, another Madison Square Garden. The place, which will be large enough to house national conventions, is to be ready for occupancy in June. At that time Pollock and McClelland intend making a grand splash by staging the First National Sports Show and Physical Culture exhibition. This event will run for nine days, opening the second week in June.

Pollock intends running similar sports and will also endeavor to promote an annual six day bicycle race.

PASTOR'S ADS

(Continued from page 1)
week, ad carried this head: "Gambling for a Man's Love!" He was Italy's flying ace. The rivals were a Russian beauty and a gypsy villainess. Who won? How? McClelland tells this fascinating sermon on Adam and Eve in ASHAMED." This week the Rev. Carson headed his ad with: "Why did he marry French nobles?" For love? A title? Mr. Carson gives the answer in his Seventh Sefmon on Adam and Eve, in "Who Said Thou Wast Naked."
Inserted in this ad was a column cut of Gloria Swanson. The minister advertised his muslo for the occasion in this fashion: "Hear Snyder and his Slip-Horn; Reed in a Great Gospel Solo."

NATHAN-GISH

(Continued from page 1)
turret in the "American Mercury" to H. L. Mencken, with whom he at one time also ran the "Smart Set," prior to its purchase by the Hearst interests.

In the future Nathan is to devote his time solely to writing for "The Theatre" (magazine) and also to try his hand at writing for the screen, turning out scenarios in which his wife-to-be is to appear.

INSIDE STUFF ON SPORTS

Frank Keeney, referred to around the race tracks as "the spendthrift," is said to have been the brains behind the \$500,000 coup pulled on the Delham-Firmament four-horse race at Hialeah park, Miami, during the final days of the meet there.

For sometime after the race some of the "layers" away from the track were squabbling about the manner in which they were taken, but all are said to have stepped in the "captain's window" and paid off.

During the last couple of minutes before the four starters in the race, Delham, Firmament, Super King and Attorney Muir, got away from the post there was a world of money dumped into the machines on both Super King and Attorney Muir. Others of the place. A single duce ticket was bought on either Delham or Firmament for second honor, for the board showed Delham the favorite and it figured that he would be a 1 to 3 chance to place money. The race run, Delham was returned the winner with Firmament second and the prices were hung up. The winner paid \$4.10 straight and \$6.40 a place while Firmament paid \$3.80 a place.

A howl went up and a lot of wise eggs tried to figure out what had happened to them, but they didn't howl half as hard as did a lot of bookmakers away from the track, as far west as Chicago.

What happened was this, the inside ring said to have been headed by Keeney, had a lot of boys at the track betting Super King and Attorney Muir for place, sending the price of both Firmament and Delham up, while away from the track for every dollar bet there, \$10 was laid with the books straight and place on both horses, so instead of betting the price of the horses favored down by playing them at the track they got their money back ten-fold.

It was a legitimate enough coup, for it simply meant the outwitting of the machine prices which are regulated by the amount of money dumped in on the horses in the race.

Havana authorities and merchants are reported viewing with alarm the future of the city of Cuba if Miami continues to cut into Havana as a winter resort as it has been doing this winter.

May 1 a new administrative body goes into power at the Cuban capital. It will remain in power for at least four years, and perhaps six. It is said to be an extremely liberal political party taking over the government. Some provision may be made to publicize Havana and Cuba, also to keep the Havana race track open, as Dick Curley is turning back his lease upon it. The race track is privately owned, but might be taken over by purchase by the government.

With Miami building a second track for next winter and the intense propaganda recently being put out by the city of Miami, it is probable that Havana will be the benefit of a wide publicity campaign or it will die standing up in the winter time in the States.

As predicted in Variety weeks ago Harry Wills has declined a bout with Tom Gibbons and allowed Gene Tunney to cop the plum. Tunney and Gibbons are matched for an outdoor show at the Polo Grounds.

Sports writers have attributed all sorts of alibis for Wills' failure to accept the Gibbons bout and the big coin that would accrue from it. The most ridiculous reason advanced is that Paddy Mullins wouldn't sign for Wills as long as there was a chance for a Wills-Dempsey bout this summer.

The real reason, as printed in these columns, is that Paddy Mullins knows Wills can't beat Gibbons and would be rubbed out as a contender. Dempsey doesn't kid himself. He is waiting for the loser's end of the Mullins fight. Any unprejudiced spectator who saw Wills against Bartley Madden and Lou Fippo will not swallow the propaganda that Wills was pulled in order to lure Dempsey into the ring. Wills did his best against each and his best will never suffice against either Gibbons or Dempsey.

Since Tunney has outgrown the light heavyweight division Billy Gibbons seems willing to stake all on one big shot. If Tunney could beat Gibbons he would immediately be the contender. However, unless Tunney has improved 100 per cent, the St. Paul man should have no trouble discounting Tunney's youth and ruggedness with his superior cleverness and punching ability.

Ald Goulet, king of bike riders, staged a successful comeback last Sunday at the Newark Velodrome when he won the mile open in impressive style. Goulet rode in the December Six Day Race with Harry Horan and despite suffering untold agony finished the grind.

Immediately following the week event he was operated upon at the New York Hospital for appendicitis and was marriage and a long ocean voyage followed. On Sunday's showing the king is himself again, which means he will dominate the coming outdoor season in Newark and New York velodromes.

Goulet's comeback gladdened the hearts of the promoters for he is one of the best box office attractions who ever straddled a wheel. His personal popularity, clean living and good sportsmanship is credited with doing more to popularize bicycle racing in the metropolis than the efforts of any other individual connected with the sport.

Goulet has been pushing a wheel for 18 years and has hung up a record which probably never be equalled. For years he has held the all around championship of the world and as a six day rider is still considered the peer of them all.

Broadway is getting a load of Battling Siki these days. But he has not been noticed carousing and such stories about the curious black from Senegal have been exaggerated. Last week he had in tow perhaps 50 kids (all white) whom he ushered into a refreshment store on 46th street and bought them ice cream and goodies to their hearts' content. Saturday he was leading a good sized monkey on a chain. The monk performed to crawl which brought a tap from Siki's cane. Suddenly the colored creature lifted the monkey onto the hood of a taxi, fastened the chain to a side lamp and rode off.

There is something about Siki that is colorful aside from his complexion. Kids like him. In any event he is a real drawing card wherever he boxes.

When the referee (Paul Leydy) gave Morris Schaffer the decision in his bout with Jack Britton in Omaha recently, a scene unlike that ever before seen in that city was enacted. 4,000 fight fans rose to their feet and cheered Britton to the echo, accepting him as the nominal winner, despite the referee's off-decision.

Britton outclassed Schaffer six out of the ten rounds. All of the Omaha newsmen unanimously gave Britton the credit, although acknowledging Leydy's decision. There were loud cries of "get the referee."

This is not the first time the native Omaha decision has riled the fans. Pauline Gish fought there last year, outfoight his opponent yet lost the decision.

A "pinch" was lately made on the Coakley card game in New York when the game is said to have acquired a new backer in the person of one of New York's best known in that line. The new backer is said to already have gone some \$75,000 into the box, inclusive of the fixing money. Coakley and Warren have been running the biggest game in New York ever since the termination of the war, when Coakley started the game upon his return from "over there." Warren is reported to have entirely gotten out, paying attention only to some building operations he has on just now.

CARNE'S EAR FOR MUSIC CONQUINER

Musicians' Impromptu Rehearsal in Station House

Theatrical musicians, actors, vaudevillians, playwrights and others in the theatrical profession, have abandoned the northwest corner of Broadway and 46th street as their regular stamping ground and meeting place.

It was due to a raid on that corner by the police of the West 47th street station shortly after 4 o'clock last Thursday which resulted in the arrest of the musicians and the subsequent decision in the Night Court that while the Indians years ago might have sold the Isle of Manhattan for \$24, the property is worth more now.

At the above corner has for many months been the clearing house for musicians out of work and actors without offers—a place where if you wanted someone to do something in the entertainment line you could find somebody.

Thursday afternoon Capt. Kellihier sent Policemen Maher, Rehman and Lonsdale over to the scene to make a raid. They brought back the musicians. Most of them were musicians, some said they were actors, others expected to sign up in vaudeville, there were a couple of composers and two described themselves as real estate men. They later explained that they happened to be on the scene because they thought there might be an opportunity to dispose of some desirable property.

Those who pleaded musical ability had their instruments with them with the exception of one. He had a violin case minus the violin. In its place was a half pint flask partially filled with alleged Scotch. He said the violin had been parked temporarily with an uncle for the price of some liquor.

"Don't look like a bad crowd," solicited Lieutenant Steinkamp and McClintchey, after booking the prisoners, "we might just as well make 'em comfortable in the back room until it's time for Night Court."

They were taken to the back room, and to show their appreciation decided to serenade the Lieutenants with their kind. The Steinkamp a stray dog had been brought to the station house by some of the children in the neighborhood. He was in the courtyard in the rear. The musicians were getting along immensely when the dog commenced to howl. It was said the dog had an ear for music. At any rate he kept up his howls. The Steinkamp finally gave the dog the benefit of the doubt and ordered the prisoners to the West 30th street station-house where they have soundproof cells.

When arraigned later in Night Court on a disorderly conduct charge in "annoying pedestrians by obstructing the sidewalk and compelling pedestrians to walk in the roadway," they were severely lectured and finally turned loose under suspended sentence.

"Woman in Black"

"The Woman in Black" who has been called the "Mystery Woman," and who gave the name as Jane Doe to Detectives Steve Love and James Fitzpatrick of the West 47th street station when arrested on a grand larceny charge, was held in \$500 bail in West Side Court for the charge of obtaining refund checks from De Pinna & Co. when she sent back goods purchased by her employer.

In signing the formal complaint in court she affixed the name of Millicent Fay. Her address she gave as 54 West 37th street. Much mystery has been attached to the woman because of her failure to reveal her identity for several days. Whether Millicent Fay is her correct name is a question.

Her attorney, Edward V. Broderick, owned a week's rent to Rex Adams, lessee of her apartment, and said to be an actor. Broderick declared that Miss Fay asked him to deliver a note to Mr. Adams to defer ousting her until she was released.

Flying Speak Easies

Proprietors of the speak easies in the Times Square and Greenwich Village districts are protecting their landlords as well as themselves against possible padlocking proceedings by the Federal Court through shifting their stands, once a place has been taken over on a search warrant.

With Emory Bunker's advent into the office of U. S. District Attorney and his program of suppressing "blind tigers" rather than wasting time of trial unless demanded by defendants has seemingly given speak easy proprietors a new out.

Once a joint has been legitimately taken and stuff found on the premises, proprietors figure that the place is marked and will be harassed by the authorities. Instead of continuing at the old stand they now prefer to seek a new location.

After the pinch is made they agree to a dispossession by the landlord and move to a new location until another "coliar" is made or keep on moving as often as necessary.

The dispossession angle absolves the landlord from possible prosecution. When proven that the former tenants have been thrown out it generally nullifies the padlocking proceedings with the Federal District Attorney seemingly content that he has at least stamped out one damp oasis.

CLEAN-UP JUST BELOW THE BORDER

Panic On Among Proprietors of "Joints" in Border Towns

San Diego, April 7. Evidence of Mexico's effort to "clean up" below the border line is seen in a recent mandate issued by Alvaro Rodriguez, governor of the northern district of Lower California, ordering all houses of ill repute in his district closed, and their foreign inmates deported. The orders were sent to police chiefs at Mexicali, Ensenada, Tijuana and all other towns in the northern district.

The mandate will affect about 100 resorts and approximately 500 women inmates, 50 per cent of whom are said to be of American nationality. While instructing his secretary to send the orders to the various police chiefs, Gov. Rodriguez said the drastic measure was to be enforced rigidly and permanently.

Keepers of resorts in the border towns, who depend almost entirely upon American visitors for their livelihood, are said to be panic-stricken over the new order, which follows other restrictive measures taken in the last 12 months. Recently gambling was barred in all border towns and a 9 o'clock nightly closing order went into effect at the international line.

Fought in Front of Friars

A scrap between Harold Walbridge and John Haskell amused a large crowd in front of the Friars' Club until a cop came.

Walbridge was in "Polly Preferred." Haskell is from London and has been coming here to handle the direction of "Brown Derby," the new Louis K. Gordon show with Bert and Betty Wheeler.

They met in front of the club and began a business discussion. Suddenly Haskell grabbed Walbridge by the coat. Walbridge, taking offense at this, began swinging, striking the Englishman about four times. Haskell did not strike back but held on to Harold's coat. When the cop separated them Haskell picked up his hat and started to walk away, saying that it was just a friendly argument.

Haskell would say nothing about the incident.

JACK ROSE FEELS CLOT OF OPS AND LENT

Spoke on Behalf of His Pals—Convinced Court He's a Nut Comic

Jack Rose convinced the West Side Court room that he is actually a nut comic when he argued, by permission of the court, before Magistrate McAndrews on behalf of Jack Healy and Jimmy Styger who had hesitated too long in paying a taxi driver \$6.80 the night before.

"I want to show Your Honor," said Rose, starting off, "that Judaism is stronger than Catholicism."

"Why should a Catholic cop arrest Eddie Healy, another Catholic, during Lent?"

As the court room went into an uproar, the Magistrate passed a suspended sentence "on the two boys, ordering them to pay the taxi driver \$16.80 and repair two broken windows in his cab."

Albert Ladato, the taxi driver, of 70 Bowditch street, Brooklyn, N. Y., drove the young men to the police station Monday night after they had left a cafe in the 50's, where the driver had taken them. In leaving they overlooked the waiting cab, which had waited long enough to clock \$16.80. Informed of their oversight by the driver, the boys said they were broke. Invited to take another ride to the station, the boys consented to have Mr. Healy alleged to have playfully broken the windows.

They remained in the jug until hailed before the court. On Feb. 4 a dance and Styger is the piano player for Rose. The boys sent for Rose, who, upon arriving in the court, walked up to the Judge, saying he was not a lawyer, but would like the plea for his pals. The Judge told him to go right ahead.

B'WAY CLOCK FALLS

Truck Strikes Timepiece Before Low's State

A clock weighing 200 pounds that stood in front of Herman Bach's jewelry store in front of the Low State Building, 1540 Broadway, fell with a crash yesterday afternoon when Broadway was jammed and injured one person. Many others escaped when cries of warning were set up by the collision of the auto truck that crashed into the pedestal of the clock. The man injured was John Coleman, 29 years old, stage manager, living at 28 Greenwich avenue. He was taken to Bellevue Hospital with a fracture of the left foot.

The truck is owned by the Grand Central Wicker Works, 224 East 42d street. The chauffeur, who was blameless, was his name as William Robbins, 205 East 41st street. He was not held. According to Robbins, he backed his three-ton truck to the curb. The huge clock, that is about 12 feet tall, just over the curbline. As he backed his truck to the curb, the roof of the truck struck the clock, tearing it from its fastenings.

Supt. and Usur

Joseph Gregory, 19, assistant superintendent of the Piccadilly, New York, was fined \$10 when he was arraigned before Magistrate McAndrews in West Side Court on a charge of disorderly conduct preferred by Jesse Cohen, 18, usher at that theatre, 250 West 111th street.

Cohen said Gregory struck him a blow in the face blackening his eye during an altercation in the theatre while the show was in progress Friday. Cohen went to the West 47th street station and reported the case to Detective Ferguson and Gregory's arrest followed. The trouble was caused, Gregory said, because of the foul language used by Cohen. The usher said the assault was unprovoked but witnesses corroborated Gregory's story. Cohen was in the act of swearing at other employees. Cohen admitted he sometimes swore but denied he did it on this occasion.

SIKI'S "TOUCHES"

Singular Senegalese Runs Up Taxi Bill and Borrows

Siki, the Singular Senegalese, who when he is not toting his monkey around Broadway, seems to spend the rest of his time riding in taxicabs. Most of these rides he never pays for, apparently. Not only does he have the gall to ride but in some cases he "touches" Mr. Chauffeur until the next night. This particular chauffeur's bill came to \$16 and then, he said, Siki borrowed \$6 from him. He is now seeking the fare and \$6.

The chauffeur, whose name is Levy and hales from the Bronx, drives a Yellow Cab. He rode the Senegalese around most of the cabarets in Harlem and in Times Square. The first night, Levy said, the big boy touched him for six berries. The following night he sought his dough from Siki without success. He then went to Bob Levy, he said, who is Siki's manager and again met with failure.

Levy, the chauffeur, called at West Side Court and explained his troubles to Magistrate Marsh. The Court told him that he was sorry but that his complaint was a civil matter. Levy said Cohen said he was going to "pick" Siki up and back him into a police station.

WHOLESALE DICK' SHIFT OUT OF TIMES SQ.

Enright Moves Many Old Boys—Davis and Brady Among Them

Commissioner Enright's axe fell hard on many old time detectives stationed in the neighborhood of Times square. The axe decapitated many who were well known to theatrical folk. The latter visiting restaurants in the White Light District always felt safe when these members of the police department were about. Several of these whose heads were chopped off donned the "harmless" and wore the "do-cum" as they facetiously term-them nightgowns.

Several were sent to the West 100th street police station. In one case an entire squad was wiped out. This squad, commanded by Lieutenant George Faust and known as the "boose squad," were to halt rum-laden trucks and pay particular attention to the Times square section to see that no bogus sleuths were shaking down alleged rum sellers.

One of the detectives sent to West 100th street to put on the "bag" was the well-known Edward (Mickey) Davis. He has worked for years in the West 47th street station under Lieutenant John Griffith. West Side gangsters would take to censors when they saw the "Mick" leave in sight. It was because of this he was loaned to Faust to keep Broadway clear of characters preying on "Briarday butterflies."

After a number to suffer was Tom Brady. For 11 years attached to West 47th street detective bureau, Brady held second place to the "Mick." He had, it is said, better wires in the underground world than any sleuth on the West Side. Pat Murphy for years in various detective bureaus and who was sent to John Mickey Davis on Faust's Squad, was also decapitated. He went to West 100th street.

No information could be gleaned why the wholesale slaughter took place.

Stage Children to Perform at Grand St. Boys' Club

A performance under the auspices of the National Stage Children's Association will be given at the clubhouse of the Grand-Street Boys' Club, 55th street near Sixth avenue, Monday afternoon, April 13. Some of the juvenile performers are the daughters and sons of members of the Grand-Street Boys' Club.

WHITE SLAVERY CHARGE BY ACTRESS

Marion Elliott Held Captive Three Weeks—Two Accused

A sensational story of being held captive in an uptown apartment for three weeks by three white slavers who constantly brandished knives and guns to frighten her into submission was related to Magistrate Levine in West Side Court by Marion Elliott, 18, actress with a tableau act, living on Staten Island.

The young woman told the story when she appeared as complainant against Salvatore Viola, 28, laborer, 347 East 114th street, who was charged with white slavery; Miss Elliott testified that on March 7 she met Viola at a Broadway dance hall and after dancing with him for some time he invited her to his apartment at 200 Manhattan avenue. When she arrived there, she declared, Viola attacked her and when she tried to leave an Italian woman suddenly appeared and prevented her.

She said she started to scream and was roughly pushed into a bedroom where she was threatened with death if she made another attempt to produce a long-bladed knife. When Viola left the apartment, she said, the Italian woman always remained to guard her. Once, she said, they permitted her to go to the hairdresser's and she was accompanied by the woman and Viola, the latter trailing behind. She was warned that if she attempted to summon aid she would be shot. During the time she was held prisoner in the apartment, she testified, Viola brought on an average of 10 men a day, all of whom attacked her.

On Feb. 14 Detectives Price and Marsh, Special Service Division, received information on the young woman's plight and went to the apartment. They forced their way inside and found Elliott, Viola and the Italian woman. The girl quickly related what had happened and all three were arrested, the actress being held on a charge of vagrancy. In the Women's Court she pleaded guilty to this charge and was remanded for sentence.

When the case of the Italian woman was called for a hearing she failed to put in an appearance and her bail was declared forfeited and a search for her started. Viola, through his attorney, Sidney Lash, entered a vehement denial of the charges. He said he had never engaged the apartment, received any money as a result of the young woman's condition and that he had not been responsible for her being held there.

After Magistrate Levine had heard all the facts from Miss Elliott he adjourned the case to give Mr. Lash an opportunity to submit a brief on the case before he puts Viola on the witness stand to justify in his own defense.

"Punch on 'Button'"

Ross Lost \$50,000

A punch on the "button" of Jacob Ross, jeweler, of 12 John street, as he entered the second landing of the three-story building at 77 West 44th street by a "bandit," possibly the same one who was caught last night to be robbed of \$50,000 worth of uncut gems. When he awoke, the first thing Ross did was to dig for his wallet which contained the loot, only to find that the bandit had relieved him of them.

He hurried into an office on the second floor and gasped what had happened. Lieutenant John Griffith with a squad of detectives raced to the building, which is opposite the Hippodrome, and there heard the facts of a holdup. Ross told Griffith that he would be unable to identify any one as he never did see a face but his assistant, Louis Jewelry was insured by Lloyd's for \$75,000.

Ross has been a partner of Charles B. Bernstein for 15 years. He received a telephone call Saturday to come to one of the offices in the building to make a sale. He said.

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and Los Angeles. Variety takes no credit for these news items; each and every one has been rewritten from a daily paper.

The entire cast of 'Is Zat So?' will direct the children's performance of the piece to be given by

What was once "The Rear Car" and then changed to "The Broad"

Mrs. Harry Blue, former cabaret entertainer, is suing her husband for \$17.50 weekly to support herself and child. In her bill she alleges Blue defrayed the expenses of their honeymoon by selling an auto.

Grace Mario Darmond, screen actress, 23, and Harvey Leon Madison, former collegiate football player of Boston, have obtained a license to marry. The wedding is to take place this week. They have known each other for five years. Madison is reported as wealthy. Miss Darmond

to prominently display a "Standing Room Only" sign in front of their houses when there are no vacant seats.

One of the many bills pending before the State Legislature at Sacramento is one requiring all animal

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Jas. Stanton, Impostor

A James Stanton claiming to be connected with Variety is impostor. There is no one by that name connected with any of Variety's several offices. Stanton has cashed bad checks in Canada on the strength of his Variety representation.

"Blue Law" Editorial

(This editorial, headed "To Laugh or to Cry?" was printed in the 30 Scripps-Howard newspapers.)

TO LAUGH OR TO CRY?

Sometimes we wonder whether we ought to laugh or cry. In the light of one day's news we read of a realistic speaker or a minister pleading for "respect for the law," all of which is highly commendable and doubtless the outcroppings of a sincere desire to make this old world a better place in which to live, and then in the next day's news we read this:

"If your wife's hatpin is too long, she is subject to punishment in Massachusetts."

"Ohio's Legislature is considering the propriety of driving a donkey past a grave yard faster than six-miles an hour."

"The same Ohio Legislature has passed a law prohibiting Sunday dances at which more than five couples are in attendance."

And so on, and on—the story gives a list of about "blue laws," equally ridiculous, that are now being enacted throughout the nation in our new wave of legislative fanaticism.

Probably the greatest weakness of the law is the law itself. The statute books are so cluttered with nonsensical foolishness of this kind that respect for all law is weakened and society suffers in consequence.

These freak statutes sound funny. But after thinking it over calmly, we wonder if they aren't really more deserving of our tears than of our laughter.

Sumptuary laws are a confession of failure on the part of their advocates—nothing else. Having failed to convert by logic and entreaty, they fall back upon compulsion. Force replaces reason as the instrument of effecting their misguided dreams.

There is nothing new in this principle of trying to force one's views on another; only the method is new.

Centuries ago Bruno was burned at the stake because his views did not conform with those who held the power. The Christian martyrs were put to death because of their conflicting beliefs. The terrible deeds of the Spanish Inquisition were lighted up by the funeral pyres of their hopeless victims. Then, too, there were the witch burners, who—in their fanatical zeal—put helpless and harmless old women to the stake.

But those convinced by force are not convinced at all.

We are reminded of Galileo, at the tottering age of 69, was dragged before an assembly of cardinals, august enough to awe the world itself, and compelled to recant his theory that the earth moves around the sun. Galileo recanted but, so the story goes, as the old Italian rose from his knees he mumbled to himself: "It did move, nevertheless."

Thus those stumbling staidly again assert itself in the "blue laws" of today as these moderns turn to the legislatures instead of the stake as their method of forcing their laws—no matter how narrow they may be—on the public at large.

Thus, by sowing "the seeds of ridicule, do the "blue law" advocates mock their own laws.

Thus, by sowing their views,

PANIC OVER CROSS-WORD PUZZLE

A panic started in this office last week and had not subsided at press time. It appears to be on for the next two years besides. All over a cross-word puzzle contest "innovated" by Variety on the cheap scheme of giving subscriptions to the paper for prizes. Under the conditions of the contest the winner was to receive two-year subscriptions; the second, one two-year subscription; and the third, a one-year subscription for six months. Why the disparity between the second and third prize is also another reason for the panic. It's the indicator that brought out all of the facts. And the facts are terrible!

Of the 37 answers and two squawks received in response to the invitation to undo the puzzle, there are 13 firsts, one second and six thirds. Of course, those six thirds are a life saver; but think of those 13 firsts! It would have been more economical to have given one one-year subscriptions for squawks only.

Still, with 20 subscribers that we are now certain of, no more can it be thrown up to us:

"Oh, that Variety! It has no circulation."

We have circulation! We and the Post Office know it. No matter if we had to give the paper away to get it, we've got it! Twenty to start with—but no more contests!

Reading the record of this Cross-Word Puzzle will explain to everyone just how smart we are. We're smart, wait and see!

For months and months Variety never had anything in it that looked like a cross-word puzzle. There was no one in the office who could make them up or make them out. That's one of the causes. The other was a silent fear there would be a catch somewhere to one. There was. Listen!

Variety out of habit has a Chicago office. Playing around Chicago was a monologist, one Senator Murphy (but the Senator doesn't go—nor the Murphy, either). We're no sure at that guy now that even this little free publicity grieves us.

Senator Murphy came into the Chicago office with a great idea, \$150 in cash and an advertising bog. Nothing meant a thing out there excepting the \$150 cash. "We're no sure ever in Chicago? And in our office? \$150 in cash at one time!"

Senator Murphy wanted to advertise a Cross-Word Puzzle he had made out. He wanted to know how much it was. They asked him how much he had? He said \$150. They told him \$150! That's according to instruction, because experience has taught us that we can never take them but once.

Senator Murphy's ad could have been printed for \$40 just as easily and at \$40 not so many people would have seen it. For \$150 it became prominent. But Senator Murphy is no kimp. He wanted to know what we would do for the puzzle and \$150. After he found out, he immediately paid over the money and left Chicago.

The Chicago office couldn't imagine any sane man giving it \$150; so they spent the money and forgot the puzzle, believing that by that time the Senator was safe somewhere in an institution. But Senator Murphy insisted that his puzzle be published or his \$150 be returned. So we had to print the puzzle.

Meanwhile the Chicago office conferred with the New York office about what the prizes should be. Chicago said to make it subscriptions; as they had discovered no one cared about reading Variety anyway, so we were safe there and that a man with \$150 likely couldn't make up one anybody else could make out.

Thereupon the New York office must have gone wild. It's unknown as yet (through the investigation not being completed) who, in the New York office, got a piece of that \$150 from the C. O. Anyway some one here (who should be teamed up with the Senator for the same place) concluded that, since the prizes were to be subscriptions, we just as might well be liberal. That explains the first two prizes offered.

But thereafter! Everything was all set with the Post Office. They said, go ahead and give prizes if you want to, but don't cheat. That didn't hurt our feelings, for it seems to be the first thought with anyone about us. But after that we got a letter from the P. O. It didn't say much! Just that a contest to the P. O. is a contest. Any subscribers you get that way are not subscribers—they are announcements. Hereafter, as you select contest subscribers, please hold your list of them separate; stamp each wrapper separately with a regular stamp and under no circumstances attempt to slip them in under the second-class postage. If you do, we'll get you and blue! Your second-class privilege is off or something to that end.

Smartest paper in the country—that Variety! Got a Cross Word Puzzle advertisement, the first Cross Word it ever printed, and got paid (\$150) for it, too. And all they have to give for it as prizes are 13 two-year subscriptions, amounting to \$190 at our subscription price (\$210 if in Canada or elsewhere); one two-year subscription, \$14, and six six-month subscriptions, \$21. Gross \$231.

No Wonder we're broke all the time!

Wanted—Efficiency man—good or bad.

15 YEARS AGO

(From back files of Variety and Clipper)

Plans for airbombs throughout New York were killed effectively by the city government, which decreed that all such places must have concrete floors and drainage systems.

John L. Sullivan, playing English vaudeville, was doubling between two places—Empire, Shoreditch, and the Palace, Eastham.

M. S. Bentham had dug up an "educational" act—A. W. Wyndham, a civil engineer connected with the digging of the Panama Canal, who was giving a 30-minute talk with "aeroplanes" views.

Maud Allan, in a flock of classical dances, did \$11,000 in three performances in Frisco.

Elbert Hubbard, the slick ad writer who also wrote epigrams and "Little Journeys" in his spare time, took a week's vaudeville flyer at the Majestic, Chicago, with his big hat, bow tie and the outfit. His

does the law crucify itself.

Laugh, if you must, over the laws on hatpins and donkeys and

the like. But remember that tragedy lies buried between their

INSIDE STUFF

ON VAUDEVILLE

A gross of over \$49,000 was rolled up at the Friars' Frolic, instead of \$40,000 as mentioned last week. The difference was the amount realized for the autographed program sold at auction during the performance, at \$2,500.

It's the biggest total ever realized by the usual Sunday night benefit in a New York theatre and the net will be in compass.

Charles Pope, chairman of the committee in charge for the Friars, had his entire income checked up by Tuesday, following the affair, the finding he was only \$4.50 out of the way and that in favor of the club.

George M. Cohan's first professional work since retiring from active production several years ago was in staging Ina Claire's vaudeville act last week in Atlantic City. Miss Claire was playing there in "Grounds for Divorce," which closed Saturday, and Geoffrey Kerr was on to rehearse the act, which opens tomorrow (Thursday) in Mt. Vernon. N. Y. Cohan, meeting her, went over the sketch, punched it up and put the cast through its paces. His work with Miss Claire was purely complimentary.

Eva Tanguay may visit London this summer to appear professionally. Miss Tanguay has never been to the other side for appearances. It is reported B. Montagu, the English agent now in New York, saw Miss Tanguay, making her an offer of 400 pounds weekly to appear in the halls. If the deal is closed Miss Tanguay will go across in May.

In the palace, New York, program this week is a picture of Ina Claire, under the name of the picture that Miss Claire started in vaudeville, \$40 a week and returns to it at \$3,000 weekly. It's seldom the K-A circuit mentions salary.

A recent announcement from Atlanta said the New York department store of R. H. Macy & Co. in association with a local store, intended to expand into a large building proposition there involving some millions of dollars. Included in the building was to be a theatre, policy unannounced.

As the control of Macy's is wholly within the hands of Jews and as Atlanta is looked upon as the apex of K. K. K. enthusiasm in the south, the significance of the association appears to be that investigation has decided the Macy people the Klu Klux influence has waned.

Southerners claim that those left in the K. K. K. are only the commercially inclined. One city editor in a Southland city joined the Kluxers for the sole purpose of being apprised of their movements, in order that he should miss no sensational news stories of the local K's doings. That took in whippings, among other things. He missed nothing.

A story taking in Martin Beck has been but lately heard. It must have happened before Beck left the Orpheum Circuit's presidency. It says that he was on very friendly terms with a leather merchant. As their friendship progressed, Beck appeared to pick up in amazingly swift time many matters connected with the leather business the merchant had no idea he could have known. Finally, Beck talked familiarly about something in the leather trade the merchant knew could be thus spoken only by "someone in the business" or very intimate with "its members."

Shortly after, Beck commenced to hear his companion talk about vaudeville as though he were a theatre owner. It puzzled Beck, who said nothing. Finally, when Beck made some intimate remark about leather, the leather merchant retorted by saying: "Eh, I hear your coast business is off. What's the matter with the Orpheum in Frisco? You have been letting Fagin's get in on you, haven't you?"

Beck pleaded for an explanation, and at last the leather merchant unloosed: "Well," he said, "I made up my mind you were getting your information about the leather business through 'The Leather Journal,' so I have been reading 'Variety.'"

A report that Fred V. Bowers had stranded his show. "What'll I do a few weeks ago and intended to play a condensed version in vaudeville, was in error as far as the strand mention, also, the suggestion it was Mr. Bowers' show. It was an association in management with a disagreement, one of the managers leaving, going South, whereupon Mr. Bowers brought the company to New York.

MIKE SCOTT'S EASTER POEM OF HONEST WORDS

Don't promise to be a friend to a stranger,
If he'll call around tomorrow.
Don't put it off, you may not live so long,
And his heart may be down with sorrow.
What good is all of those bank rolls, what good is all the wealth,
Sure there is nothing any good in God's world, my friends, if you haven't
your good health.
So let us have a pleasant word for each other boy,
And when the daylight is dawning
Mike will be praying to give you all good health,
To be with your poor mother and friends this Easter morning.

Words from the heart of the homeless champion, Mike Scott.
Better to live in hope than die in despair.

salary was \$1,000 weekly for a monolog; but when it was definite that he "went over," Fra Elbertus slipped the gimmick on his salary wheel and didn't work the sequence until that wheel registered \$2,500.

Paula Edwards was even now making "returns" to vaudeville. Her latest was a single with five changes, and about 13 years later (two years ago) she made another "return," this time with a revue which was spotted No. 2 in the big time Keith houses.

The Gerard-Miner burlesque show, "Follies of the Day," was burnt out near Louisville, the only piece of luck being that the catastrophe was near the end of the season.

The "Adam Sowergy" letters which J. A. Murphy wrote for Variety at this time were going strong, the one in the current issue being a darb. It had Adam Sowergy tellin' his son in his leaving to join a medicine show—that leaving him short for help. Here's the letter:

"The advance man from a circus said he would help me out in the ticket office. I never seen anybody so fast. I was afraid he'd come out short, but he didn't. He bought a new suit of clothes after the matinee and come around again at night. He didn't charge me nuthin' for helping."

The Hippodrome and Madison Square Garden, the latter playing the Barnum show, were trying to outdo each other in advertising.

The elephants with the Ringling show in Chicago stampeded and, although no damage was caused, the mishap necessitated their temporary withdrawal from the arena.

11 NEW EASTER FOOD; SEASON'S BUSINESS THOUGHT 'SHOT'

Leaders, However, Untouched by Conditions—Jewish Passover Helps Holy Week—"Mikado" and "Backslapper" Opening Saturday—Six Houses Dark This Week—Five Premieres Monday

Broadway started Holy Week with six theatres dark. Two will slight Saturday evening to escape the Easter influx, with 11 entrants, making it one of the heaviest premiere cards of the season.

The dark spots will be lighted up on and after Monday, but there is no assurance business will bound upward to an appreciable extent. Managers are hopeful but other showmen are of the opinion the season is shot so far as real business goes.

Early this week trade was about that expected for the final Lenten days, while the leaders disclaimed being much affected. There may be a favorable break mitigating Holy Week, with the coming of the Jewish Passover starting tonight (Wednesday) and continuing two days. Box office report activity in advance ticket sales from Thursday on. Good Friday, therefore, may not be as bad as usual.

There are 29 shows in cut rates and 15, buys in the premium agencies this week. The number of bargain shows is slightly under last week because the cut rates which dropped out Saturday.

Continuing, however, are several attractions known to have grossed less than \$5,000. That is no mystery to those in the know. Backlogs of the respective shows have doubtless been given to understand "everything will be all right" after Easter.

Last week's arrivals on Broadway were limited to two attractions, neither one clicking. "Ostriches" stopped at the Comedy in its first week. "Bringing Up Father," rated a one nighter turkey, got between \$7,000 and \$8,000 at the Lyric, principally from cut rates. The management intends sticking it out for a time at least, but each performance has its quota of walk-outs after the first act.

At the Greenwich Village something good is touted in "Love for Love" a revival of Congreve's comedy which dates back several hundred years. The critics raved the play and it seems a candidate for Broadway. It is "Bringing Up Father," rated a one nighter turkey, is admittedly very naughty.

Nothing interferes with the reign of the leaders. There are now five outstanding attractions listed, as having top call in the agencies. In the order of demand they are: "Mollie," "Rose-Marie," "The Dove," "Is Zat So?" and "Fall Out." The first two names are musical. "The Follies" leads all with \$40,000 weekly the pace. Right behind it, continuing to capacity all performance is "Mollie" at \$37,000; "The Student Prince" \$35,000; a little under that for "Louie the 14th." The other musicals last week: "Lady Be Good," \$28,000; "Music Box Revue" and "The Love Song" close to that; "What Price Glory," \$21,000; "Artists and Models," \$18,000; "Topsy and Eva," \$14,000 to \$15,000; "My Girl," \$12,000 (strong for small house).

Around \$21,000 is the remarkable bait for "Is Zat So?" which tops the non-musicals without a sign of weakening; "The Dove," which is virtual sell out, around \$17,500; "Ladies of the Evening" at \$16,000, somewhat, but still important at \$14,500; "The Harem," around \$15,000; "The Fall Guy," big exchange gallery, \$13,000; same for "The Firebrand" and "What Price Glory" now at the \$12,000 mark; "Old English" holds up strongly, \$14,500; "Abie's Irish Rose," amassed at over \$12,000; "They Knew What They Were" at \$11,000; the same; "The Wild Duck," good at \$11,000; "Hell's Bells" took another jump last week and beat \$10,000; "Candide" also improved; good to \$9,000 after dropping sharply when a cast change occurred; "The Guardsman," under \$8,000; "White Collars," \$8,000; "The Night Hawk," \$6,000; "The Rat," \$7,000.

Four shows stopped last Saturday, including "Ostriches" and two (Continued on page 51)

DILLINGHAM HAS INA CLAIRE AND CHATTERTON

Miss Claire in "Most of Us"—Miss Chatterton Promised Before Failure of "Minister"

Charles B. Dillingham will have Ina Claire as a star under his direction for a term of years, beginning in September, when Miss Claire will appear in a new comedy by Frederick Londale at the Gaiety, New York.

The comedy, it is understood, is the "Most of Us Are," which has already been announced by Mr. Dillingham. Miss Claire is playing Keith-Albee vaudeville this summer and will continue until the time for rehearsals in her new place.

Dillingham also will have Ruth Chatterton under his management next season, having promised her a new play following the failure of "The Little Minister." It develops the producer had some doubts over its success and promised the new piece to Miss Chatterton before the "Minister" opened.

WATSON'S COURT SERIAL

Rose Watson's efforts to get Bobby Watson, of "My Girl," to make good \$350 in back alimony is getting to be a court serial.

A new chapter was added when for a second time Mrs. Watson's motion was denied, because of faulty legal papers.

Watson was ordered to pay her at the rate of \$40 a week.

"ABIE," MILWAUKEE, 11 WKS.

Chicago, April 7. "Abie's Irish Rose" will have completed eleven weeks at the Garrick, Milwaukee, when it exits April 12.

Hooking Up a "Turk"

"Bringing Up Father," the Gus Hill "turkey" which opened at the Lyric, New York, last week, is said to be pooling with the house, an unusual circumstance when it is considered the Oppenheimer brothers of St. Louis, current leaves, turned down an additional 12 weeks with a guarantee from William Fox for a continuance of "The Iron Horse." Producers of the show of a like calibre figure that Hill's net on the "ow" is so low that case house and show, with \$3,000 charged off for rental, should get out on \$5,000. The chorus is being paid \$30 weekly, while the top salary among the principals is said to be \$100.

Hill's lobby display at the Lyric is getting many laughs. In the front frames, the regular three-sheds are stuck, jammed in, as they are too large for the frames. On the side of the frames small herolds are tacked, while inside the road frames are displayed and on other frames cheap pictures and drawings of the cartoon strip are also tacked but not framed.

Apparently the only exploitation expenses to which Hill has gone is on the electric signs, which had new letters installed. On the large sign atop the marquee, erected when "The Iron Horse" went in, is a picture of signs, especially illuminated, and surrounded by lettering.

LEBLANG'S MANY INTERESTS

Cut-rate Wizard Adds on 48th Street

Joe Leblang, the cut rate ticket mogul but interested in many ventures in and out of theatrics, has taken over the 48th Street theatre under a 15-year lease. It gives Leblang two Broadway theatres, as he at present controls the George M. Cohan, part of the Fitzgerald building, the major portion of the stock of which is owned by the ticket wizard.

The Actors' theatre, first known as Equity Players, has used the 48th Street for the past three seasons. The actors group will seek another theatre. The switch in tenants turned out from a rental amounting to \$5,000 a year which the Actors' theatre was given the refusal of The Leblang lease calls for \$70,000 annually plus carrying costs which amount to about \$15,000, or a total of \$85,000.

The house is owned by W. A. Brady and Lawrence Weber, who purchased the property for \$400,000. Recently they rejected a proffer of \$700,000. At the end of the 15-year Leblang lease Brady and Weber will have secured a clear title to the 48th Street without having spent a dollar in the purchase. That is explainable through the peculiar conditions of the sale to them. This called for reducing the mortgage (virtually amounting to the original purchase price) at the rate of \$30,000 annually.

The reduction of the mortgage thus far has principally been through the profits of rental. So far the mortgage has been reduced \$160,000 and the remaining \$450,000 will be paid during the Leblang tenancy.

Leblang's Activities Leblang's varied activities include several premium ticket agencies, a department store in Newark, and he is said to be interested in a Broadway production firm. Recently he was appointed chairman of the board of directors of a new national bank.

Charles Miller, who has managed the 48th Street since it was secured by Brady, goes with the lease. That was a condition in the lease to the Actors' theatre.

Earl Carroll in Equity

Earl Carroll is a member of Equity, having joined in Chicago two weeks ago. The producer of "Vaseline" designed a publicity stunt by appearing in the revue himself, and it worked, so far as the newspapers were concerned. But when Carroll made known his intention, he was informed by an Equity representative that he must first join. It seems that Earl had some new summer scenery, purchased when he went to Florida for a winter vacation, and wanted to show his new white pants, plus extra. So he went on in a South African bit, mindful of his "White Cargo," also then current in the Loop.

Carroll is classed as a junior member of Equity, because he lacked two years' experience. That gives him the same rating as Heywood Brown, provided the latter has paid dues lately. Dues are the same for juniors, but the initiation fee is less, which brought no complaint from Carroll. Though he kicked in with \$17.50, he must soon pay again, the semi-annual payment being due May 1, just like regular members.

Premiere for "Delivrance"

Los Angeles, April 7. "Delivrance," a comedy-drama by Edward Stanley, is to have its first showing on any stage at the Monaca Sunday night (April 12). Harlan Tucker and Charlotte Treaday will be in the leads.

PREACHER IS HELD ON ACTRESS' CHARGE

Orval L. Tompson Threatened Mrs. Marjorie Fisher—Demanded \$150

Boston, April 7. Charged with threatening to do bodily harm to Mrs. Marjorie Fisher, an actress, of Roxbury, unless she paid him \$150, Orval L. Tompson, a young Mormon evangelist, of Somerville, was arrested yesterday by Cambridge police. It is alleged that he sent Mrs. Fisher a series of post cards and letters signed "F. H. Randall." A trap was laid and he was caught in the act of calling at the post office for a letter supposed to contain the \$150.

Mrs. Fisher, formerly was in "Molly Darling" and "The Dream Girl," told of having met Tompson whom she knew as Frank McDonald, about a year and a half ago. She said she had seen him infrequently on subsequent occasions.

Tompson was appointed a minister in the Re-organized Church of Jesus Christ of Latter Day Saints Oct. 20, 1923, at Independence, Mo.

Fannie Brice Protects "Is Zat So?" Interest

Legal difficulties were anticipated but matters are adjusting themselves, with the Shuberts rendering accurate and full accountings to Fannie Brice in the "Is Zat So?" production. Miss Brice invested \$5,000 in the show for a 25 per cent interest.

The original holding company, Galfelding, Inc., was absorbed by a new corporation, Is Zat So, Inc., which the Shuberts organized when they took the show over. Ernie Boch, on behalf of Galfelding, Inc., undertook to turn over that company to the Shuberts. The latter now control 50 per cent of the show and Galfelding, Inc., the balance, but Miss Brice took exception to her not being made a stockholder of Is Zat So, Inc. O'Brien, Malevinsky & Driscoll, for the Arbuckle, took it up with the Shuberts; who agreed to render full accountings, turning over books, papers, vouchers, etc., to the lawyers for a thorough check-up in order to protect Miss Brice's interest.

NO LIBEL ON DORIS KEANE, SAYS COURT

\$100,000 Action Dismissed—"Graphic" Mentioned Her with Fatty Arbuckle

Doris Keane Sydney's \$100,000 libel suit against the Macfadden Newspaper Publishing Co., publishers of the New York "Evening Graphic," which ordered dismissal by Justice Levy in the New York Supreme Court on the ground the complaint does not set forth a sufficient cause for action. Miss Keane, who has been married to Basil Sydney, also an actor, since 1918, complained of the alleged libelous news story in the "Graphic" Dec. 15, 1924, which had it in part: "Doris Keane is, according to rumor, 'Fatty' Arbuckle's latest love."

Miss Keane took umbrage because Arbuckle was indicted for murder in California "after a disgusting, drinking bout and orgy," as the complaint termed it, and the "Graphic's" slogan, "Nothing but the Truth" on its first page, made the rumored report particularly significant.

Justice Levy opined that on its face the story wasn't libelous and that innuendo cannot be taken into consideration.

Warren Ash as "Abie's" Understudy Warren Ash has been engaged as general understudy for the original company of "Abie's Irish Rose," at the Republic, New York.

WOMEN FORMING CLUB AS "EWES"

Outcome of Lambs Barring Girls From Gambol

Over at the Lambs Sunday night a group of newspapermen were the official guests of Thomas Meighan, R. H. Burnside and Marc Luescher. Seemingly the purpose of the affair was to enlighten the newspapermen on the program for the coming Gambol and incidentally to let them know that there was no inner-club friction over the recent controversy as to whether or not the traditions of the club should go by the board and women be permitted to take part in this year's public event. Meighan explained away any doubts that there might have been regarding the battle in the club.

Outside reports, however, are to the effect that the girls are not taking any kindly to their barring from the Gambol and the women are to have a club of their own. Thus far the girls have selected a tentative name for their organization which is "The Ewes." Women both of stage and screen are to comprise the membership.

5.30 A. M. SUGGESTION FOR "FOLLIES" GIRLS

Kingston Hears from Dept. Store Station—Doesn't Dare Mention It Back Stage

An invitation for free publicity for a show over radio never will be accepted with 500 to 1 life against, unless the players stay up all night.

WOR suggests that half a dozen "Follies" principals appear in its New York studio at 4.30 some morning, to meet Bernard MacFadden, who conducts daily radio causticisms at quarter to seven. The studio manager points out the players will be introduced to the physical culture expert before the microphone and the name of the "Follies" will naturally be mentioned.

Sam Kingston received the radio offer. There is a long price bet quoted that Sam hasn't the nerve to mention it back stage. Life may state that the WOR was owned by Bamberger's department store in Newark and the store bunch don't get that early either.

Kingston refused, even under threat to reveal the time he gets out of the hay. Nor will he state when he climbs in.

SILVERNAIL'S BANKRUPTCY

Clarke Silvernail, actor, filed a voluntary petition in bankruptcy last week, listing total liabilities of \$10,442.20 and \$50 in assets, which are clothes, and considered exempt.

The principal creditors include Eugene O'Neill, \$1,000; Fannie Marion Kirby, "Seventh Heaven" company, \$500; Lillian Walker, \$2,000 due on a business investment; Frank Barrett Carman (of Mrs. Hugo Schoenkopf fame), \$200 on a loan secured by a note; Fannie Theatre, Paris, \$3,000 owing for breach of contract.

These liabilities total \$5,339, with the balance on notes by the Devick Corp., composed of Jack Devereaux, and the note of Laura D. Welch, which sponsored a flop Broadway production.

"Going Crooked" 3d Title

"Going Crooked" is the third and final title given the comedy written and played in by William Collier which John Golden produced and starred in. The name of "The Frame Up." When the latter title was found to have been used before the piece was called "Re-Ward." Winchell Smith has rewritten the last act in entirety. "Going Crooked" ends Sunday at the Cort, Chicago.

\$8,500 IN SALARIES FOR "MIKADO" CAST

The Gilbert and Sullivan revival, "Mikado" and "Princess Ida," opening Saturday and Monday respectively, are geared heavily, the first named having expenses of about \$14,000 including house and show, while "Princess Ida," put on by Lawrence J. Anhalt, is figured to have a salary list all told of \$6,450. Playing the Shubert, it is probably getting 50-50 terms, which necessitates it doing heavy business to break and get back the production cost.

The "Mikado" revival, which the Shuberts are opening at the 44th St. Saturday, is scaled regularly at \$3.50 with \$5 for the opening. The troupe carries a chorus of 100 at an estimated salary of \$40 each week. Marguerite Numa, in the Yum-Yum role, draws the heaviest salary, \$1,500 weekly. Tom Burke is getting \$600, Lupino Lane \$1,000, William Danforth \$500 and Stanley Fung \$400. The troupe also has a Japanese retinue for use in the second act, bring the straight salary list to about \$5,500. Al Goodman, leading the orchestra, is under separate contract to the Shuberts, while the orchestra of about 25 men costs over \$1,600. Figuring nominal rent for the house, advertising, staff and crew, the show will have to do over \$10,000 to break. This figure is the most expensive revival of the show ever put on.

"Princess Ida's" main expense comes in the cast, headed by Tessie Kloss and "Beldin" and "Beldin" whose aggregate salary is about \$1,300. The figured expense on the show alone is the \$4,450 figure. Edward Royce was called in late last week to see the show. His previous revivals here were both dismal failures.

The Society of American Singers at the Park a few seasons ago, which sang a G. and S. repertoire for a full winter, were geared much more cheaply all around, while road companies singing the same rep are usually geared to break around \$8,000 to \$10,000 gross weekly.

"Flesh" Toes Into Rehearsal for Third Time

"Flesh" has gone into rehearsal for a third time with a new 'bond' up at Equity and most of the original cast back.

Arthur J. Lamb, author-producer, is reported as having interested outside capital and plans to open the show in Wilmington, Del., April 13.

The piece had been in rehearsal last month and though having rehearsed beyond the stipulated four weeks but little chance of moving out of the rehearsal half.

Two weeks ago the company was reorganized with those of the original cast invited to return but not all figures were the same. However, most of the originals returned at their former salaries.

"Sinners" Needs Money

If an "angel" can be found, who will turn over enough money to launch the show, the former Sam Shannon "Sinners" will go out after all with the proposed commonwealth plan to operate.

This is the show that had Charles Purcell, Grant and Wing and others willing to appear without pay at salary but to share in on the gross accordingly.

BACKING "THREE ROOMS"

"Three Rooms," a new comedy by Edward E. Rose, will bow in at the Lenox Hill Playhouse, New York, Monday. Harry Von Tilzer and the author are sponsoring the production and figure on shifting it to a downtown house if the piece warrants.

Jack Ferguson and Irene Loeb head the cast.

"WHITE COLLARS" CHANGES

A quietest of cast changes will be made in "White Collars" at the Cort, New York, starting next Monday. Charles Ruggles will replace Clarke Silvernail; Margaret Dale Owen will take Mona Kingsley's role; Louise Carter replaces Edna Brothers, who succeeded Frances Underwood since the show opened here; Lillian Ross steps into Ros Martin's place; and Edward Meeker takes Donald McDonald's part.

CRITICS DISAGREE

St. Louis, April 7.

When critics and on the same paper disagree over a play, it seemingly leaves the public bewildered.

The play was "Able's Irish Rose," with the critics, Maurice Henle, dramatic editor of the local "Times" and Thornton Sargent, Jr., second string reviewer on the same paper.

Sargent's notice on "Able" somehow did not strike Mr. Henle as an accurate representation. Sargent did not like the show and said so. The following day Henle in his column repudiated the opinion of his associate.

Battleheim Grandfather and Happy Over It

Edward S. Battleheim, editor of the former "Dramatic News," had the ambition of his life—that of being a grandfather—gratified last week when his daughter gave birth March 30 to a son at the Memorial hospital, Albany, N. Y.

The mother was professionally known as Dorothy Betts and last appeared in the "Music Box Revue." She is married to the son of Senator Healy of New Rochelle, N. Y.

Henry Miller's Coast Co.

Henry Miller will open in San Francisco April 13 for an eight-week season. The first bill will be "The Swan," while the remainder of the time will be taken up in trying out plays for his son, Gilbert Miller, managing director of the Frohman Company. James Sheagren leaves Sunday to prepare the first bill for his son.

Miller is general manager of the productions. Frank Reicher, general stage director for Gilbert Miller, will go along as an actor. Henry Miller will do the directing.

In the company will be Laura Hope Crews, Allison Skipworth, Margallo Gilmore, Florence Shirley, Lisa Chase, Norma Havesy, Betty Hall, Phyllis Pearce, Philip Merivale, Basil Rathbone, Frank Reicher, Leonard Mudie, Elmer Brown and William Pearce.

Aside from these people, Elsie Ferguson will be starred for two weeks in a new vehicle. Her association with the troupe, however, is confined to the one play.

BOGUS 'SECY' TOUCHING

This is offered by the "My Son" management (Gustav Blum, Inc.) as a warning to other companies.

Last week a negro, Russell Clark, solicited Herbert Clark (white), of "My Son" cast, armed with a letter of introduction signed by Edward White, purporting to be Dr. Hugo Riesenfeld's secretary. The letter stated that the bearer was worthy of any assistance that might be accorded him and Clark was "touched" for \$12.

Abe — is Dr. Riesenfeld's secretary. Clark knows not until the colored man had departed was the deception discovered.

AARON'S "LADY" APRIL 13

"My Fair Lady," the new musical comedy produced by Alfred E. Aarons, will open at the Gaiety April 13 (Easter Monday), succeeding "Loggerheads," which was booked in the house for four weeks only.

The new Aarons musical was announced originally as "Tell Me More."

IN ON "SPOOKS"

Chicago, April 7.

Lester Bryant, E. A. Well and Harry Minturn are backing the play "Spooks," that is to have its premier at the Playhouse here Easter Sunday.

Robert Sherman, the author, has already paid 49 per cent of the piece. Sherman is comparatively unknown to producers, devoting most of his time to supplying pieces to stock and repertoire companies.

"Spooks" has been successful in the provinces.

DORIS KEANE MOVING

Doris Keane in "Starlight," currently in the Broadway, will be the next attraction at Wallack's, New York, opening there on Monday evening, April 13.

Ray Collins, who had the house on a three weeks' option for "Eve's Leaves," closed the production Saturday night. The house is dark this week.

S. R. O. FOR TWO

"Rain" and "Able" in St. Louis Unaffected

St. Louis, April 7.

The companies of "Rain" and "Able's Irish Rose," the hold-over attractions at the American and Shubert-Jefferson, will probably "enjoy" but only for three or four "worst weeks" of their seasons this year. For "Holy Week" and "the week in St. Louis," combined, to make the phenomenon greatest will see the S. R. O. sign out for both shows. Virtually every seat in both theatres was sold every performance last week. This week promises to top this.

All of which is without precedent in this town.

"MIRACLE" FOR BOSTON

Spectacle Due in Hub December 1—Asks Guarantee of \$300,000

Morris Gest has arranged for the presentation of "The Miracle" in Boston beginning December 1.

The spectacle will go into the Boston Opera House for a month with the guarantee, asked for the Hub City, \$300,000. This is being raised by a committee headed by A. Pitane, prominent department store magnate of New England.

John Luce, Shubert general agent in Boston, is handling preliminary arrangements.

Reformers Around Sunday

Blue law reformers, who are sort of epidemic at this season each year, became active last Sunday, querying a number of performances along Broadway. The "raiding" party included several benefit performances in the itinerary. At one of the latter houses, a blue law declared if one artist was receiving money for appearing a violation would be charged.

At Wallack's, where a Greek opera was performed, Dixie French, the house manager, was given a summons, as were D. A. Michelson, manager of the attraction, and the members of the cast.

"PRINCESS" POSTPONED

"The Princess Intervena," which had rehearsed several days, was called off until autumn, with the cast agreeing to waive rehearsal claims.

Ardan & Anderson had been sponsoring the production.

Shows in Rehearsal (AND WHERE)

"Cassie and Giopatra" (Theatre Guild), Garrick.

"Baby Blue" (Mulligan & Treiblich), Bijou.

"The Mikado" (Shuberts), Wallack.

"So That's That" (Joseph E. Shea), Bryant Hall.

"Flesh" (Arthur J. Lamb), Bryant Hall.

"The Brown Derby" (Harry Von Tilzer), Cohan.

"Queen Mab" (Oliver Morosco), Wallack's.

"Princess Ida" (Charles K. Gordon), Shubert.

"The Girlie" (Donald Gallagher), Selwyn.

"The Brown Derby" (Gordon & Harris), Liberty.

EX-ACTRESS KILLED

New Haven, April 7.

Mrs. Louise Stafford Pierce, a show girl before her marriage to Walter Pierce, a young millionaire of Meriden, was killed here in an auto accident. She and her husband were returning to their home in an auto when, blinded by the lights of an approaching machine, his car ploughed into hers and struck a pole. Mrs. Pierce was thrown through the windshield and killed instantly.

Pierce is in a hospital in a serious condition.

WHITESTIDE CLOSING "SAKURA"

Kansas City, April 7.

The Kansas City "Times" last week printed a sarcastic review of Walter Whitestide's "Sakura," at the Shubert, and the balance of the week was terrible from a business standpoint. The paper complained of the star, but risked the place.

It was great disappointment to Whitestide that his new play failed to please, and he immediately posted notice the company would close in two weeks.

Andy Mack and "The Miracle"

Andrew Mack and Morris Gest met the other day. Mr. Mack has been with "Able's Irish Rose" in New York for so long he has even other playing run engagement he ever held. Gest had recently closed "The Miracle."

"Let's see, Andy," said Gest, "aren't you with a show around here?"

"Yes, Maurice," replied Mack, "I'm with 'The Miracle.'"

\$200,000 Guarantee For Gest's "Miracle"

Cincinnati, April 7.

Morris Gest arrived last week for a long conference with J. Herman Thuman, Cincinnati impresario, relative to the presentation of "The Miracle" at the Music Hall this fall. All that now stands in the way of its showing here is the guarantee fund of \$200,000, which, Mr. Thuman feels, can readily be raised by citizens and civic organizations anxious to bring the play here.

"Tin Gods" Off Again

"Tin Gods," tried out twice, closed for a season again at Newark, N. J., Saturday. It was slated to open in Boston at the Hollis Street next week. "Loggerheads" goes into the latter house, closing a four-week date at the Gaiety, New York, at the end of the week.

SIGNED FOR "SCANDALS"

George White has signed Dooley and Morton, Tom Patricia and Mr. and Mrs. Norman Phillips for the "Scandals." Winnie Lightner has not been signed, but Gladys Gray is being engaged.

White engaged the above before he left for Europe.

SHELVING "GINGHAM GIRL"

Eddie Russell in "The Gingham Girl" closed its season at the Bronx Theater, New York, April 4, after which the piece was permanently shelved. Various companies of the musical have covered all available territory.

Russell is reported taking a sizer as his own producer next season and is now looking over a number of scripts.

STEWART & FRENCH'S SHOWS

Stewart & French are to sponsor a musical version of "The Torch Bearer," listed as their opening autumn production. Harlan Thompson and Harry Archer will supply the lyrics and music, while George Kelly, who authored the original, will edit the script down to musical comedy proportions.

The new musical producing firm will organize a third company of "The Show-Off" and also produce "Craig's Wife," a comedy, also by Kelly. Both scheduled to be set shortly after the Lenten season.

"BROWN DERBY" WHEELERS

John Murray Anderson and Charles K. Gordon will be jointly associated in "The Brown Derby," the new musical in which Bert and Betty Wheeler will be starred.

It will be staged by Anderson and is destined as a New York summer show.

PARK RESUMING FILM POLICY

Boston, April 7.

The New Park here, which the Erlanger office remodeled for a legit house following its long sojourn in pictures, will return to films April 15, following the failure of its legit policy.

The Park is owned by the Lotta Crabtree estate.

FROEMAN'S FOREIGN COMEDY

"Man and Wife," a comedy by László Lakatos, the Hungarian playwright, will be offered by Francis Frohman, Inc. next season.

The same author has his "Raphire Ring" opening April 15 at the Selwyn, New York.

"IMMIGRANT" AUTHORS "IN"

Sam Harris' new production, "The Immigrant," has the authors, M. H. Grace Warner, Guillian, financially interested. Arthur Ashley, starred — the show opens at the Emory, Boston, April 13 for a run. Ashley played 26 weeks in Boston with "The Man Who Came Back."

EIGHT MORE OUT

Four attractions suddenly dropped from Broadway's list Saturday and at least four more will drop out by the end of the week. Two of the four added withdrawals last week were repeat attractions—"Digger on Horseback" at the Shubert, and "Sally, Irene and Mary" at the 44th Street, both playing two weeks. Rugs are laying off this week, due to business closing Monday.

"Ostriches," produced by W. A. Brady, Jr., and Dwight Deere Wiman, closed Saturday after one week at the Comedy. The piece was generally panned and reported under \$2,000 on the week.

OSTRICHES

Thumbs down from all corners, with "News" (Max) stating it "shortweight drama," "Ostriches" closed March 31.

"The Devil Within" passed off at the Hudson after meager showings. It was produced by Rugg & Horan, new managerial firm. The first week's pace approximated \$4,000 and the final was estimated \$2,000 or less.

THE DEVIL WITHIN

Far from liked by the dailies, "Mail-Telegram" (Gabriel): "A terrible, terrible play." "Ostriches" (Lait) said, "Looks like two weeks."

"She Had to Know," an adaptation from the French, with Grace George starred, closed at the Times Square this Saturday in its 10th week. W. A. Brady produced it. For four or five weeks the piece grossed \$12,000, steadily dropping thereafter indicating the end of the theatrical season last week for that play. Business last week was under \$6,000.

SHE HAD TO KNOW

Approved by most, altho "Times" (Young) and "Post" (Anderson) not particularly impressed. Opened Feb. 2. Variety (Bick) said, "going to be a success."

"Loggerheads," produced at the Cherry Lane by a co-operative group, leaves the Gaiety after a four weeks' try. Sam H. Harris became interested and arranged for

LOGGERHEADS

Variating comments with rejection from "Sun-Globe" (Woolcott) and "Times" (Young). Opened Feb. 9. Variety (Bick) said, "a small gross upturn bet."

Its showing on Broadway. Agent support could not create a demand, business being around \$5,500 weekly. It will be taken to Boston.

CLARA JOEL VICE DANIEL

Washington, April 7.

Clara Joel replaced Mary Daniel in Myron C. Fagan's "Mismaters" at the Belasco here on Thursday night. The week at the Belasco was a second try-out for the piece, it first going out as "Judy O'Grady."

CANTOR'S BONUS

Eddie Cantor, in signing a contract for five years with Flo Ziegfeld, is reported as having been given extra inducements by the manager. Under the terms of the agreement Ziegfeld is to pay Cantor a bonus, said to amount to \$15,000, this sum to be paid in five installments, the first dated for next fall.

Cantor will continue on tour with "Kid Boots" through next season, possibly longer. He is to be started in a new musical after that and is to receive a percentage of the show.

NEW CRABTREE CLAIMANT

Dubuque, Ia., April 7.

John W. Crabtree of East Dubuque, 70 years old, alleged brother of the late Lotta Crabtree, famous actress, expects to share in the actress' \$50,000 estate. If Mrs. Ida Manning Blankenbush of Tulsa, Okla., who claims to be a daughter of the noted star, succeeds in having the will set aside, Crabtree has left for Tulsa to join Mrs. Blankenbush.

GLEASON-ABBOTT'S "BIMBO"

James Gleason and George Abbott, who collaborated on "The Fall Guy," are at present working on a new play called "That Bimbo," which will be produced next season.

SAN FRANCISCO OVER-THEATRED; MAY GET OVER 10,000 NEW SEATS

Possibilities for Four More Houses—Henry Duffy Buys Plaza—Two for Pictures, One for Vaudeville and the Other Stock

San Francisco, April 7. A new spike has been thrown into the local theatre situation; a situation that with actual happenings and rumors is changing almost daily.

Henry Duffy, on his own, has bought the old Plaza on McAllister street. The purchase price, and it is said this includes the cost of the proposed alterations, is in the neighborhood of a quarter million dollars.

At present Duffy occupies the Alcazar. This he will hold—making two downtown stock theaters which, according to rumor, complicates things in general. Curran occupies the Curran theater, and the Shubert franchise; the Wilkes, formerly the Columbia, is held on lease by Louise Lurie and is sub-leased by Thomas Wilkes for the independent attractions. Ralph Pincus has the New Columbia, formerly the Tirol, for the K. and E. shows, and there is still the Capitol, formerly the Cort Theatre, also controlled by Lurie, still to go; now open with the run of "White Collars."

The Plaza has had a checkered career; it is a half block off Market street and it has, always been thought that this half block was as bad as three miles, for the neighborhood never got the house anything. At one time it was called the Savoy and played the popular priced shows. The house is downstairs and a balcony, with improvements will seat about 1,500.

The building of the new Pantages theater, at Market opposite Eighth, will help the Duffy enterprise. Then there is the rumor that won't down that another new picture house, to seat 4,000, is to be built at the corner of McAllister and Market at Jones. This, so report goes, will be added to the beautiful strata, a companion house to the Granada and Imperial, also at this street intersection, and the California theatre farther down Market street. Another site, also at Market and Eighth street and opposite the Pantages property, is being boomed for a theatre site and this one, if it goes through, will be the first falling to the list of houses held by the Warner Brothers.

This would, including the Duffy buy of the Plaza, give San Francisco four new houses, two pictures, one vaudeville and one residential stock; and it would add, approximately, 10,000 new seats in the city which, at present, is rated as being "over-seated."

Add to all this the statement that the Orpheum will build as soon as a customer can be found for the theatre now occupied by the historic Orpheum theatre on O'Farrell street. It is said that Orpheum officials realize the need of a new big time house in San Francisco, but they will not give up the O'Farrell street site to any but a buyer who will build something beside a theatre structure.

Duffy Anticipates Future. Duffy, with Dale Winter, continues as a member of the Alcazar, even in spite of his rapidly growing activities on the coast and in a statement said "I have enough plays under contract right now to keep me going for years. What am I to do with the plays to come?"

"Ever since I came to San Francisco two years ago I have had faith in this city as the logical producing center of the coast; not only for California, Oregon and Washington, but for the states between here and Chicago in the Middle West; and since my return to the Alcazar my faith has been deepened and sustained."

Local theater men feel that Duffy is merely anticipating possible competition by the acquisition of the Plaza. At present Duffy and his troupe are the talk of the town and the surrounding country, with all the companies taking to the road as soon as the run of a play is finished at the Alcazar. Duffy, with two stock companies and operating two additional road shows, is pretty sure to have opposition and have the field to himself.

Richard Marshall, Duffy's personal

BETTY BIRCH SET BACK

Criminal Charge Against Husband Dropped by Prosecutor

Washington, April 7. Betty Birch, the former chorine of the Winter Garden, whose domestic battle has occupied much space in the local dailies over a lengthy period, got a setback when the statutory charges against her husband, Granville C. Bradford, and Mrs. Frieda Ramsey were dropped in the Rockville courts, a suburb of Washington.

The raid that brought about the statutory thing was engineered by Miss Birch with Bradford's ally; he was a roomer in the home of Mrs. Ramsey. When the case came up the prosecuting attorney told the judge that the evidence was insufficient to convict the pair, and the case was dropped.

This raid was the basis of the suit for absolute divorce filed by the former chorus girl here.

The husband was but recently granted an injunction restraining the wife from "molesting" him. This followed the request on the part of Mrs. Birch Bradford for protection of her home on 15th street after she reported "noise" in the house that she thought might be her husband.

MUSICALS FOR HAWAII

Company of Thirty Sailing—M. L. Kussell in Charge

Los Angeles, April 7. Maurice L. Kussell sails for Honolulu April 11 with a company of 30 to present musical comedies and spectacles for Wiley Mathers at a number of theatres in Hawaii during the summer.

Besides Kussell the principals will include Oli Williams, Peggy Chamberlain, Nell Mitchell, Charles Rose, Bert Shepherd, Frank Gordon, Lucille May and Dorothy Goodwin. A dancing ballet of 12 girls will also go over.

AHEAD AND BACK

A peculiar press agent angle is that Frank Wistach is handling publicity for the picture production of "Charley's Aunt," made by P. D. C. while his son, John Wistach, has been doing the same work for the road production, out under the direction of Herman Lieb.

Arthur LaMar, ahead with "Something Like Me," back in New York. Show closed March 23 at Duitch.

Julia Chandler is agenting "White Collars" at the Cort and "Starlight" at the Broadway. New York, for Frank Brown. Kae Kugel is general manager of both attractions.

George Lefty Miller back with "The Fox Flusher." Mike Goldroyer, agent.

"QUEEN MAB" REHEARSING

The much delayed production of "Queen Mab" went into rehearsal last week under the direction of Oliver Morosini who is also sponsoring its production. Effie Shannon, to have been featured, was stricken ill and secured a release, with Minnie Dupree replacing.

The remainder of the cast includes Edward Emery, Lolla Robertson, Max Figma, Lee Lovell and others.

Brothers MacQuarrie with "My Son"

Two brothers will be in the "My Son" cast when they reach Macquarrie's John II April 3, replacing E. L. Fernandez.

George MacQuarrie has been with the company from its opening.

representative, is now in the north arranging for the Duffy invasion of the theatrical field in Seattle and possibly Portland

Paid Girl \$75,000?

A producer of Broadway lately mentioned as having fallen into trouble with a chorus girl in his act is reported to have settled with the girl's parents for \$75,000, before he sailed from New York.

Through the settlement the producer will have a perfect blank on his profit sheet for this season.

Previously it had been rumored the girl's parents asked for \$30,000 or marriage. Finding the young man was dodging a certificate but wouldn't mind giving up the thirty, the thirty family is said to have jumped the top to twenty-five. Preferring being broke to an interview with a police magistrate and reporters the producer coughed up.

ONE NIGHTERS REVISING TERMS

Main Revision in Towns Above 25,000

One night stand terms, it is said by booking agents handling that territory, are slowly undergoing a revision which to date has sliced off about five percent of the company's share of the gross. This revision has taken place principally in the towns above 25,000 inhabitants playing road shows regularly and has been necessitated by the large number of "turkey" troupes which come into a town and play to grosses of from \$200 to \$400 and leave the house with a deficit.

Formerly the regulation one night stand terms were from 75 to 70 percent, while now there are many towns which are playing the one nighters (dramatics) on a 65-35 sharing basis. The music usually commands the straight 75 percent split on the basis of business drawn.

One of the out of town managers explains the larger house terms by saying that formerly the house expenses were not so large, whereas today stage hands, ushers, billposting, etc., costs so much more, and that the alternative is throwing a picture in the house.

Ruth Shepley's 6% Demand; 4% Offered

Ruth Shepley is all mixed up with notices given by Frank Storrs who controls "Cape Smoke" at the Beck, New York. Indications are she will withdraw from the cast April 13. Originally two weeks notice was given. Shepley and James Rennie, who is co-featured with her, were dated for last week but the management withdrew the notices.

Several days after the original notice was given, Storrs advised Miss Shepley it was rescinded. She replied that in the interval she had signed with A. L. Wood. Storrs secured a release from Woods on the proviso Miss Shepley would continue with "Cape Smoke."

Thereafter a heated dispute over new terms. Miss Shepley contends she was to receive 6 percent of the gross, against a guaranteed salary. Storrs offered her 4 percent. When Miss Shepley demanded, notice was again served upon her. She placed the matter before Equity, where it was discovered the actress has a minimum form of contract, subject to two week's notice.

Miss Shepley apparently failed to protect herself after passing the first notice.

Hungarian Operetta Will Tour

A single performance of the Hungarian operetta, "The Singing Lieutenant," will be given April 12 at the 44th Street Theatre, with Eileen O'Brien as the principal soloist. Without Miss Ernst, the piece is booked to tour and play the larger cities with a Hungarian population.

Soring "Polly of the Circus"

Margaret Mayo and Hugo Felix are collaborating on a musical version of "Polly of the Circus," although no producing firm has been mentioned in connection with it as yet.

NO 'BIG BOY' REFUND WOMAN GOES TO COURT

Magistrate Marsh Advises Complaint for Civil Recourse

Charging that she bought tickets to see Al Jolson in the "Big Boy" at the Winter Garden (Shubert's) and that, because the show was cancelled, she was unable to get her money back, a woman who refused to give her name, but stated that her home was in Larchmont, N. Y., appeared in West Side Court for a summons. She told the Court that she purchased the tickets sometime before the show was cancelled, paying \$3.30 each for the tickets.

Last week she went to the Winter Garden and asked for the return of the tickets. This was denied her, she added, stating the box office man wanted to give her tickets for "Sky High" instead. She refused and then appealed to Magistrate Marsh.

He explained to the woman that her action was a civil one. She promised to start civil action against the theatre. At the Winter Garden, however, she was informed that she never received any person the return of her money if they requested it before or on the scheduled date of the performance.

Dale as Sidestepper

Alan Dale did an acute sidestep as dramatic critic of the New York "American" when he reviewed "Bringing Up Father" last week.

The keeper of the critical box score in Variety's inner sanctum drew the attention of the staff, that of all of the critics in New York, Alan remained the single one who criticized the "American" and what kind of a Turk Gus Hill threw into the Lyric.

Wonderment spread all over the office. It was known that William R. Hearst had no piece of "Father" and didn't own a dollar's worth of the theatre, nor did he expect to make a picture out of Papa (although he may some day).

Granting that Dale might grow thoughtful at a drama and forget the play he was looking at, it was alleged that though Dale left the theatre before the first act finished, he would still have known what kind of a Gus Hill show it was.

After that and through the intellectual stimulant of a freckled office kid listening in, it became known that "Bringing Up Papa" is a stand-alone "American" comic strip, much funnier in type than Mr. Hill made it in Turkey, and George McManus, probably a church-goer, draws the strip and also so worr for Mr. Hearst.

Rather than hurt the feelings of Mr. McManus, Mr. Dale slipped out a single O to the box score, making it better for P. Lock of Brooklyn, another friend of Alan's.

However, if Mr. Dale have overlooked that Mr. McManus may have seen one of Gusie's "Pop" shows on the road. That being so nothing Mr. Hill could do to the play, "Father" in New York would have surprised him; creator.

DRAMATIC EDITOR SHIFT

Dayton, April 7. An exit of old dramatic editors and an entry of new ones held the boards in Columbus newspaper offices last week. Nelson H. Budd succeeding Michael Fanning, "The Playgoer," on "The Ohio State Journal," and John McNulty taking the place of W. E. Trautman on "The Citizen."

Fanning goes into exploitation advertising and Trautman moves to the copy desk of "The Citizen."

NO. 2 'PIGS'

John Golden is organizing a second company of "Pigs" to present the piece on tour. The new company is scheduled to go into rehearsal in two weeks.

CASTING AGENTS SUING AS TEST

Can't Collect Commission From Long Engagement

Casting agents are having great difficulty in collecting commissions from actors through many of the performers, and especially those placed in long run engagements, refusing to pay the customary commissions after the first 10 weeks.

One casting office in particular has been hard hit this year, through negotiations and the planning a number of civil suits as a show down as to whether a player can sign a supposed bullet proof contract with the caster and then just decide not to fulfill obligations after the 10th week.

In one case the caster had placed a performer in an engagement which has lasted over two years. Heretofore when the performer decided not to pay any more commissions, giving as an excuse that she had already paid enough for the job which may last another year.

The above casters operate privately and are not regulated since they do not operate as a licensed agent. Instead, they use a form document in which the commission is termed as "salary" and not obtaining the employment but handling the actor's business for the term of the contract.

Heretofore when performers have been derelict in paying up their obligations to the casters the latter have effected settlement rather than bring the matter into court. Now they are determined to bring suit if for no other reason than to establish a precedent which they believe would have the desired effect with the non-payers.

B. O. MEN AND CHEESERS ON SAME BENEFIT NIGHT

Box Office Men's Affair Totals \$18,000—Cheese Club, \$2,400

The Treasurers Club of America held its annual benefit Sunday at the Hudson. The house statement was around \$4,000, with the program represented at \$4,000 in business for a gross of \$13,000.

The program arranged under the direction of Harry B. Nelmes, president of the club, was the last word in souvenirs of the kind. The artistic arrangement of the pages, with special drawings and many pictures of members throughout the heavy book, attracted attention all around the room.

The program was not sold, unusual in itself for a benefit show. The printing cost \$1 for each book, not counting the cost of cuts. Bronson Douglas was chairman of the program committee.

Delegations from the Philadelphia and Boston treasurers clubs were entertained by the board of governors in the performance of guests being dined at the Friars. Each of the visiting club was represented in the program by illuminated announcements.

The Cheese Club's performance at the Times square with a benefit of theatrical charities was so fortunate. The gross was about \$2,400 with no program revenue. It was sort of stop and go slow.

Ben Holman in charge back stage was ready to take the fence, Joe Laurie, Jr., who appeared at both events was a life saver. He was listed as an announcer for the Cheese Club show but really was "on" nine times to fill out while acts were being sought. Laurie, heading his own show "Plain Jane" remarked "No played benefits just because he wanted to again with a capacity house looked like from the stage."

Quinn Martin's Sailing

Quinn Martin of the New York "World" and "Star" articles leave April 15 on the French liner Du Grasse for a brief vacation in Europe. A Mac's desk on the "World" will be left by him over by

Monte Carlo's New Opera Delightful

"Child and Witchcraft" of
Slight Theme, but Re-
markable for Lyrics

Monte Carlo, March 25.
One of the most important musical events of the year took place at the Royal Opera here last night when "L'Enfant et les Sortilèges" ("The Child and the Witchcraft"), a short opera in two acts, was produced for the first time. The libretto was by Colette Willy and the music by Maurice Ravel. It was one of the finest works that the writer has ever had the pleasure of hearing.

The poem by Mme. Colette is a light and airy tale of a naughty child, who upon the occasion of a party is punished by his mother. He shows his temper by throwing the teapot to the floor and breaking the cup to the ground. He goes on to twist the poet's tail, pull the pendulum out of the grandfather clock, and upsetting the kettle in the fire.

When finally becoming exhausted he attempts to sink into an armchair, but the chair comes to life and refuses to have him. He then finds that everything in the room comes to life and scolds him. The cat chases him, the Chinese teapot swears at him, the fire flares up at him, the squirrel scolds him, the asphaltic lesson he refuses to do comes and torments him.

Finally he rushes out into the garden where the birds and insects complain of his cruelties as does the tree which has taken the scars he has cut into them with his knife. The child is awed, and when the animals swarm him, his little squirrel, his bird, his dog, his change of heart by tending to the squirrel. The animals realize the naughty child has become kind, and they commence singing his praises.

The theme is a light one but the lyrics are exceptionally clever and almost worthy of the immortal Gilbert. The music by M. Ravel is remarkable. Although a definite theme is impossible due to the fact that the story is given in fragments, nevertheless the composer has kept the musical thread and shown the distorted mind of the child by a clever use of minor semi-discords, which verge on actual blues. Certainly he has taken whole bars of American syncopation.

The animals were finely danced by the members of Daglietti's Ballet Russes, permanently housed here.

The composer was forced to acknowledge the plaudits for fully a half of an hour, and took his bows from the box of H. H. Prince Louis II, who was present.

Colored Actor's Recital

Paul Robeson, the colored actor and singer, will give a recital at the Greenwich Village Theatre, New York, April 19. Robeson has been with the Provincetown Players group for some time, playing the leading part in "Emperor Jones," and "All God's Chillun Got Wings." Robeson will precede his public concert with a radio recital of Negro spirituals, April 11, from WGBS.

Met's Last Week

Next week closes the Metropolitan's New York season, the company going from here to Atlanta, where it will play one week and then from there to Cleveland and Rochester, which will devote a fortnight.

This season at the Met has consisted of 24 weeks, the second in which the extended period has been used. It will also be in effect next season.

From Picture Houses to Concert
Daniel Wolfe, pianist, playing picture houses throughout the country, gave a recital in Rumbold Hall, New York, April 4.
The young and of pleasing appearance, appeared in concert to attract.

Gunzburg Will Stick at Opera—Forfeit Involved

Paris, March 30.
Variety arriving here with a story that Mary Gunzburg might be called to the directorate of the Monte Carlo Opera found no believers among those who know M. Raoul Gunzburg, its present director.

It is hardly probable anyone will succeed Gunzburg at the Monte Carlo Opera while Gunzburg is living. There is an annual tale he will quit, but he never has.

Should Gunzburg be ousted a loss for the principality of \$20,000,000 francs would be suffered and Gunzburg's gain. This agreement goes back to a sort of forfeit arrangement reached years ago when Prince Louis II's father was the ruler of Monaco and Louis II was Hereditary Prince.

HEIFETZ' WORLD CONCERT TOUR

Violinist Leaving for Two Years—Record Trip

Jaścha Heifetz, the premier violinist, gave his last concert in New York at Carnegie Hall Sunday evening, preparatory to leaving on a two years' round the world concert tour. Heifetz' tour is said to be a record (itinerary for a virtuoso). It becomes more significant in view of Heifetz' recent application for American citizenship.

MUSIC FESTIVAL

Again in Prague—Later in Venice

Chicago, April 7.
The International Association of Modern Music will hold its annual festival this year again in Prague during the month of May. Three international concerts will be given with leading modern composers on the program.

The second part of the festival will be heard in Venice during September.

N. Y. SYMPHONY'S SCALE

The transferring of the New York Symphony Society concerts to the new Mecca Auditorium with its 4,000 capacity will be of public benefit in the matter of admission reductions.

Harry Harkness Flagler, president of the Symphony, announced that these reductions will cover both subscription and single concert dates.

NO LIQUOR PROSECUTION

Ogdensburg, N. Y., April 7.
Beyond confiscating the wet goods, officials of the customs office will not prosecute Geraldine Farrar or members of her party for bringing nine bottles of alleged old Scotch whiskey from Canada to New York state. Dropping of the case is said to be the result of the agent's inability to establish ownership of the wet goods, several persons having access to the private car of Miss Farrar.

\$2,850 DECISION REVERSED

Charles Baright's \$2,850 judgment for legal services rendered to Mme. Ganna Walska, the opera diva, was ordered reversed by the Appellate Division of the New York Supreme Court Friday. A new trial was also ordered in favor of Mme. Walska.

Miss Baright, a New York lawyer, claimed \$3,000 due her of which only \$150 was paid.

LA SCALA SIGNS STAR

Eleanor de Cinerros has been signed as one of the operatic stars for the La Scala grand opera, Milan, for the remainder of the season.

ROMAN CHOR SAILS

The Roman Choir, which has been touring this country under the management of Frank W. Healy since last November, sailed for Italy April 4 on the Giuseppe Verdi.

Chamlee to Sing Abroad

Mario Chamlee, tenor, Metropolitan Opera Co., goes to Europe this summer to sing with the Paris Monte Carlo and La Scala opera companies, returning to this country in time for the Met's last opening in November.

OPERA REVIVAL LAB TO RAO

Public Interest Created
by Tab Versions

The renewed public interest in grand opera and light opera of the Gilbert and Sullivan school may be ascribed in no small measure to radio. For the past several weeks, the different stations have been presenting tabloid versions and full-length productions of the better known operas.

The Everday Battery Entertainment, a paid advertising account over WEA, New York, has broadcast in relay with 10 other stations four Gilbert and Sullivan revivals and April 14 will present its fifth other production of radio opera, "Ruddigore." This group covers the country in a network of broadcasting stations as far west as Minneapolis and east to Boston and Providence, embracing Danvers, Ia., Cincinnati, Detroit, Buffalo, Cleveland, Philadelphia, Pittsburgh and St. Paul.

The same relay of stations has also broadcast a series of grand opera productions in tabloid form and April 14 a condensation of "Carmen" will be sung by a company under Cesare Soderro's direction to the complete orchestral accompaniment of the American Orchestral Society, Elvira Bont, soprano; Devora Nadworny, contralto; Giuseppe Di Benedetto, tenor, and William Tucker, baritone, will sing the principal roles.

NEW OPERA TOUR

Boston Co. Plans New England
Dates—Opens May 8

Lawrence, Mass., April 7.
The Boston New Opera Co., recently formed, will open in Providence May 2 for a two-day engagement. Clara Jacobo, Lawrence, Mass., is leading lady. From Providence the company goes to Worcester, Mass., for one day and on April 13 appears in Lowell. May 13 and 14 the company will present three operas in Lawrence, with Miss Jacobo the main local attraction. The operas will be "Aida," "Norma" and "La Traviata."

The opera troupe plans to tour other New England sections.

NIGHTLY CHANGE OPERA

The Brandon Comic Opera Co., now touring the west, has been playing a different opera each night of each week's engagement. The troupe has a two-day engagement. Monday: "Spring Maid Soldier," Tuesday: "Bohemian Girl," Wednesday: "Girofle - Girofle," Thursday: "The Mikado," Friday: "Chimes of Normandy," Saturday matinee, and "Robin Hood," Saturday night.

MABEL GARRISON'S TOUR

Mabel Garrison, former Metropolitan soprano, is now on the Pacific ocean bound for an extended concert tour of the Orient. She expects to return in the fall via Europe.

Miss Garrison is accompanied by her husband.

PERNI ACCEPTS ROSE OFFER

Watertown, N. Y., April 7.
Carlo Perti, musical conductor for Geraldine Farrar, who played "Carmen" at the Robbins Olympic theatre recently, has accepted a contract to conduct the Rome National Band in Italy.

QUINLAN IN B. & K. HOUSES

Chicago, April 7.
John Quinlan, tenor, has been booked into the B. & K. houses, opening at the Chicago April 20.

Mozart's Opera, Written at 19
Mozart's youthful opera, "La Finta Giardiniera," written when he was 19, was recently produced at the Budapest Opera.

The work was not used in the original, however, for Goldoni's "Leandriani" was used for the libretto, and the entire work retitled "Mandolina."

INSIDE STUFF

ON LEGIT

"Ostriches," which closed at the Comedy Saturday after spanning just one week, was no bird of a play, but it might make a good picture. That is, provided a scenario be considerably expanded from the play script. Edward Wilbraham conceived a likely dramatic idea but did not work it out effectively. The story has to do with a widow maintained by a man for 12 years. They are about through, but her daughter, 18, falls in love with her mother's maintainer. Reciprocal affection points to marriage despite the disparity in ages, with the mother willing to step aside but the girl suddenly discovers a superseding love for the mater and the man is dismissed from both the picture and the story. The one of the short scenes in seasons, the actual playing time consumed in three acts being one hour and fifteen minutes.

William A. Brady, Jr., and Dwight Deere Wiman produced "Ostriches." Wiman is said to be well off. He teamed with the junior Brady in the production of "Nerves" earlier in the season. Wiman also produced "Sparkling Burgundy" which opened in Brooklyn last week on his own. The latter play is not favorably reported.

"Mercenary Mary" seemed to have a good title when opening in Washington on a Sunday night. Not only was source of the piece withheld from the Washington newspaper men, but the show opened without a dress rehearsal. The Larry Weber management talked over whether they should give performances as dress rehearsals Sunday afternoon and evening, opening Monday night, but "Washington and get the moment must have prevailed. The one wonder is that all of the critics in the Capital did not put the show instead of being divided.

Chester B. Bahn, dramatic editor and critic of the Syracuse (N. Y.) "Telegram" and "Sunday American," entered a very sensible plea for the actor charged with the lead caused an indefinite postponement. The play is to be offered in Sweden and Copenhagen. Max Reinhardt is reported having secured "The Fool" for Berlin and Vienna and Channing Pollock, the author, will go abroad to assist in the staging of all four productions.

Pollock has completed his new drama, "The Enemy," which is to be tried out in stock this month. If it looks right, the author will produce it on his own early next season.

Lois Meredith, who was named in London as the girl suing the notorious Col. Denistoun, breach of promise, was developed as an ingenue under the management of George Mosser, and made her debut as one of the numerous Pegs in the road companies of "Peg o' My Heart." She created the ingenue role in "Help Wanted" at the Maxine Elliott theatre as her first New York showing, and in that role also made her screen debut. Her mother died shortly afterward, and the girl disappeared, spending several years abroad. She returned with "evidences of acquired luxury, a limousine, etc., and scored in a small part supporting Doris Keane in "The Carolans." Since then, she has not been active on the Broadway map.

It now recently closed on Broadway after two weeks got into a peculiar financial jam. The brother of a backer (latter's well known sportman) rated the show a flop after it opened on Broadway. That started a dispute with the producer who expressed confidence in the attraction to such an extent that he offered to refund the amount, the backer invested, i.e., \$5,000. It was accepted. The second week the producer needed the money for salaries, but could not coax that "five grand" back.

John, the big colored boy who is a fixture around the Empire, New York, continually told a big ex-shooter while he has a permit to carry a gun handy during a poker game in Harlem last week. He opened a pot with three jacks and became annoyed when another player raised him. John swung the holster around remarking something about being suspicious. The man who raised the pot took one flash at the gun and threw down his hand. John claims he got a glimpse of three kings in the other player's hand. The stunt has been pulled on the stage before, but big John claims it was his own idea.

"Eve's Leaves," a complete flop as a Broadway attraction, with a record of a bit over a week's engagement, is considered a good story for pictureization. On top of its known closing a fair offer was made for the picture rights last week, reported better than \$5,000. The play also may bring some revenue in stock, where it could be more skillfully given than originally. There was no production cost. The cast was mostly co-operative and with the taking in last week approximately \$1,000 the players probably received no salary. They should, however, receive compensation from the picture and stock items.

"The Green Hat" looks like the best bit of theatrical property A. H. Woods, Jr. has in years. Miss Broadway rated it earned \$19,000 or more at the Garrick, Detroit, last week and a virtual sell-out was indicated by the advance sale for this week. The piece opens in Chicago Sunday and is not due for New York until next season. "Green Hat" was a tentative production by Woods for more than a year. Originally he planned writing the Arlen play was presented in London but it was indefinitely delayed there.

Robinson Locke's tremendous collection of clippings on the life of every American actor or actress who ever broke into print is now in the New York Public Library. It came from a bequest from Mrs. Locke, who is one of the famous Toledo "Blades," and a son of the Civil War editor who wrote under the pen name of "Petroleum V. Nasby." The collection consists of 500 bound volumes of clippings and 235 of these volumes are devoted to those players classified as "stars." In addition to the remaining volumes, there are 4,479 pamphlets and several portfolios of loose clippings. These will be bound, according to the director of the library.

The company manager of a successful musical walked into the box office.

"Let me have \$700," he said to the treasurer.

"For what?" asked the money man.

"For a few minutes—to make a flash to a friend," was the answer.

So with an IOU signed, the manager took the roll, went on the street, probably did his stuff and returned shortly, replacing it on the till.

A comedian in a bit musical show has so fattened his part since the opening that he has added about 16 minutes to the last act, ad libbing and clowning, and the management dare not take him too severely to task, since he is known to "blow" shows without notice.

The other performers are complaining of his conduct, but he keeps on breaking them up and retarding the progress of the book as he whips suggests.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accorded to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead and the size of week, with consequent difference in necessary gross for profit. Variations in business necessary for musical attraction as against dramatic play is also considered.

"Able's Irish Roar" Republic (151st week). Rush of new attractions listed for Easter; six dark houses during Holy Week after which shownmen expect better business. "Able" holds to rate regardless of current trend. Last week around \$12,000.

"Artists and Models" (1924) Casino (26th week). Reputation of first attraction and title valuable at current revue. Getting share of draw with present profitable pace around \$14,000.

"Beggar On Horseback" Shubert (repeat). Closed after two weeks; return date unannounced for Easter probably \$7,000. House lights Monday with "Princess Ida," revival.

"Candida" Ambassador (14th week). In this house to get this successful revival, which has ended off but is still making money. Last week better than previous week's gross, despite cast change; takings, \$9,000.

"Cape Smoke" Martin Beck (5th week). Out rattle and rattle played for lurid drama, which has been going along since start; \$5,000 to \$9,000.

"China Rose" Knickerbocker (10th week). Third house for this operation. Sales, with little value, draw in present stand. Takings quoted around \$11,000, which, with moderate for this week, is said to turn a profit.

"Dancing Mothers" Maxine Elliott's (5th week). Down under the stars recently; pace after Holy Week (current) will decide length of run.

"Under the Elms" Earl Carroll (32d week). Playing 10 performances weekly, which counts in keeping grosses up, play having special music. Business around \$13,000. Daily matinees planned for Easter week.

"Bringing Up Father" Lyric (3d week). Indications this is a cut rate. Classed by showmen as a cut rate, one-nighter. About \$7,500.

"Follies" New Amsterdam (42nd week). Vies with "Rose-Marie" for agency demand, and is leading the street in weekly grosses now; comedy strength of spring edition the reason; \$40,000 or more.

"Is Zat So?" Chanin's 46th St. (3d week). Among the five biggest selling tickets handled by agencies. Continued big gross in so large a theatre is remarkable. Leads all non-musicals in weekly takings. Nearly \$24,000.

"Hell's Bells" George M. Cohan (10th week). Business climb arising for show, which is playing in three houses. Cut rates counted, but with better than \$10,000 last week, indications are for success.

"Lady Be Good" Liberty (19th week). Another strong agency attraction, with its smart dress as anything in town. Takings holding to over \$20,000, which is virtual capacity.

"Ladies of the Evening" Lyceum (15th week). Lower floor especially holding up, and indications are for continued big business; \$14,500 estimated last week per office sale taking up some in agencies.

"Loggerheads" Gaiety (4th week). Final week. Irish drama opened for a four-week try. Grosses in spite of agency buy arranged; \$5,500. Goes to Boston; "My Fair Lady" goes to Boston; "Tell Me More" on the next week.

"The 14th" Cosmopolitan (6th week). Claimed to be registering estimated between \$35,000 and \$40,000, which places this one among Broadway's "big four."

"Mrs. Partridge Presents" Belmont (14th week). Expectation is spring. Business about last through week; over \$6,000, which is claimed satisfactory in small theatre.

"My Girl" Vanderbilt (20th week). Several theatre parties early last week aided in takings again picking up; approximated \$15,000 big money for this house. Hit musical.

"My Son" Baynes (30th week). Down to \$4,000 or less, but management claims it will be continued through spring. Probably able to get by at present through an arrangement with house.

"Music Box Revue" Music Box (19th week). Saturday matinee was a disappointment on Broadway, mild weather the probable cause; somewhat affected here, but business around \$25,000 is still good.

"Old English" Ritz (5th week).

Great business right along for English drama. George Arliss starred in it, giving fine performance and credit with bulk of draw; \$14,500 estimated last week.

"Ostriches" Comedy. Was taken off Saturday after one week. Reported getting \$2,000 on the week. House dark. "Thrills" due in late next week.

"Pigs" Little (22d week). Getting little share of trade, grosses being comparatively as good as other long-staying shows, which have eased off recently. Over \$7,000 claimed.

"Procession" Garrick (12th week). Moved here, and then switched to Comedy and then 49th Street. Takings \$5,000 to \$5,500. House dark. "Thrills" due in late next week.

"Puppets" Selwyn (5th week). Announced to move to Frollo (roof house). Engagement with present slump period, but business very bad, with the average reported under \$3,000. "The Sapphire Ring" follows next week.

"Puzzles" Fulton (10th week). Ought to be good through spring; a revue which has drawn very well from the start. Takings are claimed around \$20,000 and over.

"Quarantined" Henry Miller (17th week). Helen Hayes, who goes into "Guilty," Caesar and Cleopatra, replaced last week by Vivian Martin. Business estimated around \$9,000.

"Rose-Marie" Imperial (32d week). Can't help but clean up a fortune well from the start. Takings in Chicago and London provide great profits. Capacity with little variation in gross; \$17,500.

"Sally, Irene and Mary" 44th St. (repeat). Like "Beggar on Horseback," the repeat date in New York City. Business around \$7,000. Musical show taken off Saturday after two weeks. House lights this Saturday with revival of "Kiddie."

"She Had to Know" Times Square (10th week). Final week for George George, which has gone on tour. Held up well for about five weeks, indication star's draw in slump markedly. "Mismates" next week.

"Silence" National (22d week). Set to run out the season, though off from former smash pace which rated it with Broadway's best. Getting \$9,000 and over.

"Stayliff" Edwina (6th week). Move to Wallace's next week and may improve in the 42d street stand. To date Doris Keane show has been about breaking even.

"Student Prince" Jolson's (19th week). The popular operaette smash now (newest in Philadelphia; first road attraction opened in Chicago and going strong). Business here close to money leaders. Reported at \$35,000.

"The 14th" Winter Garden (5th week). Willie Howard musical faring very well here and may extend into summer. Takings easily moving from Shubert close to \$21,000.

"The Devil Within" Hudson. Withing man, Monday after the first three weeks to negligible business; perhaps \$4,000, which was approximate guarantee figure. House dark but re-light this Saturday (April 11) with "The Backslappers."

"The Dunces Boy" Daly's 63d St. (2d week). Opening postponed from Wednesday last week until Friday. Is second regular production by Art Thorne, who which started at Punch and Judy with "The Small Timers."

"The Dove" Empire (9th week). Leads the non-musicals in actual agency demand and considered one of the finest dramatic productions of the season. Getting to \$17,500, which means capacity, except for gallery.

"The Fall Guy" Edwina (5th week). Included in the first five leaders in agencies and doing real business for this time of the season. \$15,500, which is about capacity, save for gallery.

"The Firaband" Morocco (26th week). Made plenty of money yet though off from the smash takings of fall and winter; \$13,000; has chance to stick into hot weather.

"The Guardsman" Booth (16th week). Smart play which may be kept going indefinitely by Theatre Guild, if not here back at Garrick later in spring. Down under \$5,000.

"The Warren" Belmont (25th week). Balcony business slipped in last month for some reason, though lower floor continues big and shows good profit at approximately \$15,000.

"The Love Song" Century (13th

week). Quite a percentage of patrons rate this opera with the season's best. Parked in such a big house it is at disadvantage and cut rates needed for upper floor. Estimated around \$27,000.

"The Night Hawk" Bijou (7th week). Just about settling by with cut rates making that possible. Takings at and the \$5,000 mark last week. Producers fighting on betterment after this week.

"The Rat" Colonial (9th week). Have not lost anything with English media, but it probably has not made a profit either to date. Takings not over \$7,000.

"The Show-Off" Playhouse (62d week). Holdover comedy hit aimed for balance of season and has a chance to ride into second summer. Business recently, about \$7,000 or a bit less.

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BOSTON'S SEXTET BRAVING HANDICAP OF HOLY WEEK

Two of Three Musicals Depart This Week—"Kidd Boots" Holding Up with \$33,000—"Goose Hangs High" Holding Own with \$12,000

Boston, April 7. Braving the handicap of Holy Week, which to local showmen are not a all backward in saying that in Boston means considerable, six shows are playing the city this week, all hoping that with a break they will manage to get through the week without too great a loss and a possible gain.

Four of the shows sticking it are musicals; the other two, straight comedies. "Kidd Boots" remains at the Colonial with the chances very good; it can keep up the record which has been its lot since it opened. Last week was the first this show broke \$34,000 as the week's receipt and the drop was not very severe, the gross being in the neighborhood of \$25,000. With an extra matinee this week it is believed the show will do at least as well, for its final week.

The other attractions sticking are "The Goose Hangs High," a consistent money maker since it opened. Last week this show

grossed \$12,000 which is on a par with business the week before.

"The Four Flushers" revamped, which opened at the Selwyn last week stays on for this week.

At the finish of this week there will be but one, "Goose Hangs High" left here here, with two more weeks after this.

The new list includes Jane Caw in "Romeo and Juliet" into the Selwyn; "The Music Box Revue" into the Colonial; "Barbara Lee" into the Tremont; "The Immigrant" into the Majestic; and "Rose-Marie" into the Shubert. The Park will switch into pictures.

Last Week's Estimates

"The Four Flushers," Selwyn (second week). In fresh from a road rout. Did fair last week.

"The Grab Bag," Tremont (fourth week). \$20,000.

"The Goose Hangs High," Plymouth (fifth week). Did \$12,000 last week.

"Kidd Boots," Colonial (last week). \$33,000 last week.

"Little Jessie James," Wilbur (last week). \$12,000.

"Passing Show," Shubert. \$18,000.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

"Mrs. Partridge Presents"—BELMONT THEATRE, NEW YORK
Management: OUTBRIK MCLEINTIC

SIBYLLA BOWHAN

AS WANDA

WITH

"Rose-Marie"

Woods Theatre, Chicago
Personal Mgr. JENIE JACOBS

JAY BRENNAN

and

STANLEY ROGERS

with

"RITZ REVUE"

and

ARTHUR DEAGON

with

"Rose-Marie"

Imperial Theatre, New York
Direction JENIE JACOBS

ALLAN DINEHART

with

"Applesauce"

Directed by

ALLAN DINEHART

Produced by RICHARD HENDON
La Salle Theatre, Chicago

HARRY FENDER

with

"Louie the 14th"

Cosmopolitan Theatre, New York
INDEFINITELY

BERT GILBERT

COMEDIAN

"CHINA ROSE"

Knickerbocker Theatre, N. Y. C.

WILLIE HOWARD

with

"Sky High"

Winter Garden, N. Y.
Personal Mgr. EUGENE HOWARD

CHARLES WILLIAMS

ECENTRIC COMIC

"Student Prince"

Jolson, New York

WM. T. KENT

"Rose-Marie"

Imperial Theatre, New York

HARRY PUCK

"My Girl"

Vanderbilt Theatre, New York

JIMMY SAVO

and JOAN FRANZA

"Ritz Revue"

BILLY TAYLOR

JUVENILE

"CHINA ROSE"

Knickerbocker Theatre, N. Y. C.

LOUIS A. TEMPLEMAN

AS

"JIM KENYON"

with "Rose-Marie"
WOODS THEATRE, CHICAGO

CHARLOTTE TREADWAY

Leads—Morocco Theatre

LOS ANGELES

JUDITH VOSSELLI

ZIEGELD'S "LOUIE THE 14TH"

Cosmopolitan Theatre, N. Y.

H. PIERRE WHITE

WITH

"Rose-Marie"

Woods Theatre, Chicago

INDEFINITELY

CHICAGO THEATRES SHOW-TRED, EEE "PASSES" NO DISCUMENT

Notwithstanding Two Musicals Stand Up and Couple of Others—Nothing but Biggest and Best Drawing—Seven Openings Next Week

Chicago, April 8. Out of the debris of the last week's terrific slump in trade in this town come seven openings for Easter week. If these openings don't serve as timely restoratives for badly bent theatres, the foregone conclusion Chicago it's going to have more than a handful of theatres dark before even the summer season sets in.

Three of the town's best paying houses are closed this week, each being caught in the serious turn of affairs that struck the loop about last Lenten season. The Lenten resolutions somewhat interfered with the theatre going, inferiority of the local product, and the dramatic have had a lot to do with creating the present crisis, according to the views of some of the managers.

It's doubtful if the Apollo and the Belwin (two of the most expensive theatres to operate in town) did a combined gross of \$21,000 for their respective shows, "Moonlight and Whispers" and "The Student Prince." The Apollo, which was given a chance, as it was more or less of a return engagement. Now with the Apollo, which was given a chance, as it was more or less of a return engagement. Now with the Apollo, which was given a chance, as it was more or less of a return engagement.

During the slump period "Rose Marie" and "The Student Prince" hold high, giving the public opinion in some quarters that the only matter with local conditions is that the populace hasn't anything really worth while to attend in the musical field. Same they say for "The Student Prince" at the Adelphi. However, "Cobra" is showing a lot of life down at the Princess. It is given a good outside chance to catch on big in Chicago.

Grabbing Anything A glance at the list of openings for Easter week, except for one or two exceptions, prove that the managers are grabbing anything to keep open the theatres. The biggest share of interest for the Easter week openings centers in "The Green Hat" (Belwin). The Michael Arlen new piece did around \$20,000 on the premiere week at the Garrick place. This indicates something, although nearly all the wisecracks in town have stopped predicting how Chicago will or will not take a play regardless of the prospects gained elsewhere. The advance word at the Belwin this week assures a big opening night reception for the foreign author, although the opening may be put off a week if "It" holds over in the Adelphi.

Florence Mills in "Dixie to Broadway" comes back to town, this time at the Auditorium; William Collier arrives at the Cort in "Going Crooked"; Louis Mann is slated for Coburn's Grand with "Migrier's Progress"; "Shipwrecked" will anchor at the Studebaker; "Spooks" will try for life at the Playhouse; and the Marx Brothers will be at the Apollo in "Till She Sings." These are the Easter week new plays.

It will be interesting to say the least, to observe the manner in which the theatres will take to the Easter week openings. Incidentally it's been a tough "What's the matter with the people" for the ticket speculators. They're at a show on a pass. That's how it's up there-going seems to be in Chicago.

Estimates for Last Week "It's So" (Adelphi, 7th week). Little bit in the hotel demand noticed midweek, but with the people entirely set right to pick up full share. Renewed trade after Easter. Slipped to around \$11,000. "Cobra" hit figures, considering conditions.

"Appause" (La Salle, 28th week). Played out its string, creating town record all its own. One by "Badger" transferred from Garrick. Sudden drop to around \$5,000, no hope of returning higher because of client exhaustion.

"White Cargo" (Cort, 27th and final week). Trade got so bad even low operating expenses for house attraction couldn't withstand \$5,000 loss. William Collier in "Going

Crooked," renamed from "Re-Ward," next.

"No, No, Nanette" (Harris, 49th and final week). End of record-breaking engagement. Around \$18,000 last week, and promises to hold there for final week. "Be Yourself" Monday.

"Rose Marie" (Woods, 8th week). Lobby filled at noon hour with purchasers of seats for Easter week, meaning little sell past week meant nothing. Promises to return to full capacity with Lent over. Checked around \$27,000.

"The Student Prince" (Great Northern, 7th week). Holds "punch" that indicates place has fine chance of leading town with return of regular patrons after Easter. Around the \$20,000 mark, with attraction another instance of the Holy Week slump meaning nothing.

"The Bat" (Central, 3d week). Doing nicely considering idea of campaigning, featuring cut-rates. Figured close to \$5,000 profit.

"Cobra" (Princess, 3d week). Little shove via suggested business would swing this one into local hit. Looks promising for nice run on strength of word-of-mouth.

"Hell Bent for Heaven" (Playhouse, 4th and final week). Couldn't make local grade, as atmosphere at premiere indicated. Didn't look

stronger than \$4,000, if that. "Spooks" Sunday.

"For All of Us" (Studebaker, 4th and final week). Failed to approach the expectations the return engagement was expected to register, proving it still hard in Chicago to get business even with big local hit once departure is made. Hovered around average gross of \$5,000 for four weeks. "Shipwrecked" next.

"Badger" (Garrick, 6th week). Goes over to La Salle in another week, helped there for chance of run via low operating expense of house. Average gross for this one down to \$7,800. "Sally, Irene and Mary" to fill time at Garrick for return engagement.

"Sleeping Stones" (Hillman, 8th week). Sunday nights now stand engaged. Wednesday matinee given to make it eight performances. Gross slipped to little below \$34,000.

"Outward Bound" Not Getting Over in Frisco—"White Collars" 10th Week

San Francisco, April 7. Curran—"He Who Gets Slapped," featuring Ian Keith and coast company. First week \$7,150. One more week to go. "Artists and Models" follow. \$2,500 sale.

Columbia—"Seventh Heaven," 3d week, falling off. Got \$10,770. Finishes Holy Week. Henry Miller in later with own company in new plays. \$50-\$250 sale.

Wilkes—"Outward Bound," first week, \$5,700. Got over with the critics, but not appealing strongly to cash customers. Indefinite stay. Can't last long. Scaled \$50-\$32.

Capitol—"White Collars" and still going big. Took \$6,900. Inexpensive cast but show not allows profit even at this figure. Expected to go below \$5,000 Holy Week, but looked to go back to eight or nine after Easter. \$2 top.

Alcazar—"So This Is London," Henry Duff Players, 7th week and no letup. O'Drury heading east. Closes Holy Week. Grossed over \$8,000. Great business at \$125 top.

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Washington, April 7. "Mercenary Mary," the new Larry Weber musical comedy, with "Love and Money" utilized for its story, stood the test of this town, fast becoming, if not already in that classification, the champ dock town of them all. Business at Polli's, where the place started weekly Sunday night, mounted constantly throughout the week.

"Mismates" went through just the reverse. L. Stoddard Taylor's usual "two for one" got somewhere around \$150 for the opening night, but never again through the week.

Myron Fagan, the author-producer, tried to whip into shape, changing his leading woman, Clara Joel replacing Mary Daniel.

The special company in "Rain" hurriedly by Katherine Hayden, hurdled a barrel of obstacles. The five-week run was jockeyed beautifully.

Estimates for Last Week National—"St. Patrick's Players" in "The Holy City" Accomplished everything expected.

Polli's—"Mercenary Mary" About \$12,000, not at all bad, everything coming in try-out figure, or maybe less. \$3,500.

President—"Rain" Closed here, having been especially engaged for the benefit to be given in New York the latter part of the month were discussed.

The benefit, which will be for the sick fund of the association, may take place in the Manhattan O. H.

GUILD'S SHOW CYCLE The Theatre Guild is planning an extensive revival of Shaw plays next season with "Arms and the Man," "Pygmalion" and "Man and Superman" on the tapis.

A Shakespearean revival is also contemplated.

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Mr. Gordon intended to make the production. He will continue an interest in the piece besides his royalty.

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Gantvoort's production will begin in a month. He currently has "Hell's Belis" at the Cohan.

"Wings of Chance" All New "Wings of Chance" closed Saturday after a four weeks' road tour. The piece will be revised, recast and recalled "Seedrift."

Adolph Klausner produced it.

MARY PICKS UP; MISMATES FELL DOWN

"Rain" in 5 Weeks Did \$36,000—Final Week \$6,500 With Special Company

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REPEATS ON HIGH

Two Houses Dark This Week—"Chauve-Souris" Praised

Philadelphia, April 7. After it had looked pretty certain that a precedent would be broken during July week a last minute decision was made to close two houses during those six days, about the average in Philly.

The houses are the Adelphi, and, to the surprise of everyone, the Chestnut Street Opera House. The final week of "High Stakes" was cancelled at the Adelphi, and "Dixie to Broadway" came to the end of its long stay at the Chestnut.

Last week business remained about at status quo with "No, No, Nanette" hitting around \$27,500 at the Garrick, varying only in the number of attendees. It was the first week for this whirlwind musical.

"The Student Prince" continued at the Broad, but it seems set for six weeks. The \$29,500 last week was considered satisfactory. It is hardly likely that anything will follow "New Brooms," this house always closing early.

"Be Yourself," which followed "Peter Pan" into the Forrest, was probably hurt to some extent by the loss of the last week, but it was revived. At any rate, while business was good for a return it wasn't quaking under expectations. Did more than \$15,000.

"Sally," with the company which Nicolai, Welch and De Milt have been touring the country, was a rather good week at the Walnut, though the business varied tremendously during the week.

With the \$2 top something of a trade-mark at the house, this week, which the critics seemed to like and others panned as one of the "turkey" variety, probably pulled around \$10,000, not up to the recent pace of the house.

"Betty Lee" was rather a disappointment at the Shubert, its \$13,000 in the last week, was not comparing to what some shows have done at this house of late. "Dixie to Broadway" announced its final week, drew a big up. Its business and jumper! its gross to around \$10,500. The Best Players' dropped to low \$10,000 for the first time during its seven weeks here, but at that was claimed as profit-making for all concerned.

"High Stakes" at the Adelphi tumbled to about \$9,000, the big Thursday matinee holding it up.

This week's openings included "Chauve-Souris" at the Lyric, where it will stay two weeks; "The Student Prince," with a special new company at the Shubert, where it hopes for an indefinite stay.

Next Monday, the Mask and Wig show, "Joan of Arkansas," at the Forrest; Grace George in "She Had to Know" at the Adelphi; "Moonlight" at the Chestnut Street Opera House, and "Simon Called Peter" at the Walnut.

The last two are repeats, but "Little Jessie James" will return to town in time to open on the 27th "Kid Boots" for the Forrest, while "Broke," presented by the "Beary" with George MacFarlane, will come to the Walnut. This last named house will also have a summer show, which ought to be a success.

"Nanette" for the honor of keeping the theatres open.

Estimates for Last Week "New Brooms" (Shubert, 49th week). Set to stay six weeks, instead original four. Last week eased off to \$9,500, still claimed profitable.

"The Student Prince" (Shubert, 5th week). Good, but not quite up to expectations. Hit around \$15,000, perhaps a new record for the Shubert.

"No, No, Nanette" (Garrick, 6th week). Still town's big noise, with \$27,500, or all the house can get, for the last week.

"Be Yourself" (Shubert, 1st week). Opened splendidly with critics praising special company to "Betty Lee" around \$13,000 last week.

The Chestnut Street Opera House is dark. "Dixie to Broadway" claimed to around \$10,500 here last week. The Adelphi is also dark. "High Stakes" did around \$9,000, slump tumbled.



JOHN ANDERSON

Dramatic Editor New York "Evening Post"

The youngest of all the metropolitan dramatic editors and critics, Percy Hammond on reading his first review and column, said: "When I read his column this morning I felt like to admit 'this chap is too good.' That's going some, coming from Percy."

Mr. Anderson is 30 and a Floridian by birth, son of Dr. Warren E. and Katherine H. Anderson. He was educated at University Military School and University of Virginia. Joined the staff of the "Evening Post" as a reporter in September 1913, late assistant to the Ranking Town (second string reviewer) and conducted a column "At a Venture" until the paper was taken over by Cyrus H. Kurlis early last year when Mr. Anderson was appointed dramatic critic and editor. Married Margaret Breuninger, art critic of "The Post."

In expressing his views of play reviewing at one time last year Mr. Anderson stated: "The reviewer must write for the casual reader; too, he must compete with the divorcees and the cross-word puzzles; the play may be dull but the reviewer dare not be. There must be no such thing as kindness to weak shows. Not even kindness will save a weak show. Rarely a bad show will outlive a good one; but the weak fall by the wayside."

Beginning in February, 1923, and running until September of the same year, Variety presented a series of brief biographical sketches and photographs of the leading dramatic critics of the United States and Canada. The series was discontinued at that time.

With the current issue it is being resumed and herewith the 29th of the series.

BUYING COMBINO OF N. Y. N. J. EXHIBITORS NOW FORMING ALONG INDEPENDENTS

First Meeting Held and Gained Adherents—Warner Brothers to Provide Steady Program Product—Exhibitors in on Profits

Exhibitors in the New York and New Jersey territories are on the verge of forming a buying combination to protect their houses and interests against the producer distributors. At a meeting at the T. O. C. last Friday afternoon there were present over 25 representatives of chains of houses in the territory for the purpose of working out a working agreement for the better of film.

Those foremost in the initial steps out of the plan are Lou Blumenthal of the Herring & Blumenthal, Lee Ochs and Sterns of New Jersey.

The present plan is to effect a working agreement with the biggest of the independents, the Warner Bros., whereby all of the houses becoming a part of the working agreement being promulgated will have first run on the Warner's product that assure them of a basis of program product in the event that the bigger organizations shall react by making it more or less impossible for them to secure pictures; and then to buy in the open independent market.

At present the idea is that the exhibitors who become part of the agreement in its initial stages shall be in a position to share in the profits of the business. In exchange of Warner Bros. Where a profit shows through not only their initial bookings, but subsequent dates that any one of their pictures may receive they will share pro rata in the profits that each of the pictures make according to the initial rental paid for a picture.

This means that the Warners are virtually making the exhibitors of the Greater New York and Metropolitan territory partners in their local exchange of investment and giving them a share of the profits for the good will that the exhibitors give them through playing their product over that of the stronger organizations such as Famous Players, First National and Metro-Goldwyn.

At Friday's meeting a number of exhibitors subscribed to the idea. Further meetings will be held within the next 10 days to perfect the plans of organization.

Sunshine Sammy, Colored Kid, Is Coming East

Los Angeles, April 7. Sunshine Sammy (Sammy Morrison), the diminutive colored comedian, who is one of Hal Roach's "Our Gang" kiddies, is en route to New-York with his daddy, nurse and motor.

On the way from the western coast studios, little Sammy is playing a number of picture house engagements. This week he is the main attraction at the Dunbar theatre, Columbus.

OPEN DAY AND NIGHT

An all-night picture theatre on Broadway may be the small Embassy in the new office and store building at 46th street and Broadway. It is slated to run day and night, according to plans of Joseph Weinstein, who will operate it as a picture house. It is understood the Embassy will open with a 9 a. m. until midnight show policy, the house to later play open all night if the "midnight" attendance is indicative of any b. o. pull whatsoever.

BREACH OF CONTRACT

Emilly Fitzroy Sues R. C. for \$1,800 Over "Hooded Falcon"

Los Angeles, April 7. Emilie Fitzroy, picture actress, named as defendant in a suit for \$1,800 filed in the Superior Court by Emilie Fitzroy, alleging breach of contract. The complainant alleges she was engaged to appear for four weeks at a salary of \$450 a week in the "Hooded Falcon," but that the defendants refused to give her the employment agreed upon.

NO COMMISSION FILM PLAYERS BUREAU

A. M. P. Propose Plan to Offset Gyp Agents—David Allen at Head

Los Angeles, April 7. The Association of Motion Picture Producers will hold a special meeting tomorrow for the purpose of ratifying a plan worked out by a special committee to establish a non-commission screen actors employment bureau. It is understood that David Allen, presently connected with the Screen Service Association, will head the new department.

The purpose of the employment bureau would be to salvage screen players from gyp agents who have long been collecting from eight to 15 per cent for their services.

The new bureau is expected to be functioning by next June.

F. P. Denies B. & K. Interest in New House

There has been denial from Famous Players that Balaban and Katz will have anything to do with the new Paramount theatre on the Putnam Building site. The rumor to this effect found its beginning in Chicago and with the advent in New York of Sam Katz last week and his return here again next week the story became general property.

Harold B. Franklin, director general of Famous Players theatres, however, stated there was not a bit of truth to the rumor. Sam Katz is to address the T. O. C. C. next Tuesday afternoon on the topic of "Trustification." Principally it seems to be directed at producer, distributor, exhibitor organizations, which would mean particularly Famous Players and Metro-Goldwyn organization.

Dude' Ranch for Tourists

When James Cruze directed "The Covered Wagon" for Paramount he shot the wagon train days on the big ranch of Otto Meek in Oregon. As a result of the picture prominence, Meek now plans to convert the section of his 400,000-acre ranch into what he christens "a dude ranch" and will throw it open to tourists.

By way of adding atmosphere, Meek will install some Indians and buffalo. The summer resort idea came through visitors insisting on visiting Meek's ranch near Baker, Nev., where they want to ride bronchos and see real Indians and buffalo.

Balilika at Stanley

A 25-piece Balilika orchestra, under the direction of Alexander Kirilloff, is to make its debut next week at the Stanley, Philadelphia. The act is getting \$2,000 weekly with the chances that vaudeville is to see them shortly, possibly at the N. Y. Hip as the background for a pretentious revue of Russian atmosphere.

De Mille's "Silence"—Special! "Silence" bought for pictures by Cecil B. DeMille for release through Producers' Distributing Corporation, will be produced personally by DeMille as a special, according to present information. Other scripts bought by DeMille will be directed by assistants brought over from Famous Players.

BIG PICTURE HOUSE MAY BE ON 7TH AVE.

5,000-Seater Reported for Commonwealth Hotel Site at 55th-56th Streets

Still another first run Broadway picture theatre is planned with the possibility that Universal may be interested. According to a ruling handed down by the courts within the last few days the Commonwealth Hotel site on the west side of 7th avenue at 55th and 56th streets is to be leased to a group that have in mind the building of a picture theatre seating around 5,000.

An office building and entrance to the theatre located on Broadway would take in the entire block.

The constant northward trend of legitimate theatres evidently has influenced the courts to consider that the building of a motion picture house on the site that was originally proposed for the hotel will be a sufficiently good investment to protect the investors in the original hotel project.

Plans have not as yet been drawn or submitted but with the excavating work on the Seventh avenue side already accomplished, it may mean that construction work on the picture theatre will start within the next few months so that the theatre may be in readiness by next Christmas.

PETE SMITH IS HIGHEST PAID

Gives Up Lucrative Free Lance Press Office

Los Angeles, April 7. Pete Smith, is now the highest-salaried picture press agent on the Pacific coast. He has contracted with Louis B. Mayer to take charge of the Metro-Goldwyn-Mayer studio publicity department at Culver City on April 15.

Smith for two years has been operating his own free lance publicity office and has had as many as 20 clients at one time, most of them picture stars or producers. He had a suite of offices at the United Studios, where he employed a staff of six writers.

The offer made him by Metro-Goldwyn-Mayer was so flattering to Smith that he could not resist it, deciding to sell his business outright to Roy Miller and M. S. Daning, who were in his employ.

Smith succeeds Charles Condon, who took the post of publicity director at the time Joseph A. Jackson, now with Rudolph Valentino, was in charge. Condon is given another post in the M.-G.-M. organization.

\$30,000 for "Quarantine"

Famous-Players—has bought "Quarantine," the comedy current in the Henry Miller, for picture. Charles L. Wagner is the local producer.

"New Brooms," erroneously reported as having been bought by First National, has been taken also by Famous.

"Quarantine" brought around \$30,000, while "New Brooms" was secured for \$25,000.

CONNELLY'S DAUGHTER

Washington, April 7. When the War Department conferred a majority on Jack S. Connelly in the U. S. A. R. it, it was expected the Washington representative of the W. H. Hays organization had something else equally as fortunate in store for him. It happened Sunday morning in the Columbia Hospital, when Mrs. Connelly died, leaving him with a seven-pound daughter. Mother and the new arrival in Washington's official circles are reported as firing most excellently.

SMALL N. Y. TOWN'S 2 HOUSES FOR FAMOUS

The theatres division of Famous Players under the direction of Harold B. Franklin, managing director, has closed a deal whereby it will take over the direction of the Academy and the Broadway theatres at Newburgh, N. Y. This seemingly is the first step in an arrangement to line up a circuit of small town theatres in New York state, a territory that the Famous organization heretofore avoided invading.

Universal's taking over of the Shine Circuit in northern New York may be the reason for the Famous seeking to entrench itself in a like position.

MECHANICS IN UNION GROUP

New Body Named Studio Mechanics' Alliance

Los Angeles, April 7. A meeting of studio mechanics held at Hollywood on Saturday night resulted in the formation of a Studio Mechanics Alliance. The group is composed of painters, carpenters and international alliance stage employees now employed in studios. The two latter crafts have been organized and a charter for painters will be installed this week.

A. E. Wolverton, representing the carpenters local 425, in addressing the meeting on local studio conditions, said: "It is admitted conditions here are bad. This is blamed on the influx of eastern tourists, who come to spend the winter and will work for whatever they can get. Many of them never had mechanical experience, and when employed by studios prove more expensive to their employers than good mechanics employed at a higher scale of wage. 'Studios are willing to pay a little more for good men; mechanics in New York get \$10.50 a day, while here they get \$8'.

The International Alliance of Stage Employees and Carpenters have pledged their support and co-operation to the new organization.

Sam Katz Is Rumored As New Pres. of 1st Nat'l

All kinds of talk are making the grade that Sam Katz, Chicago film man (Balaban & Katz), will be elected president of the First National Co. succeeding the present president, Robert Leiber (Indianapolis). The full status of this is expected to be settled at an important meeting of the F-N that will likely be held the latter part of April in French Lick Springs, Ind. Leiber has been president for a long-time and is considered one of the strongest links in the First National chain. If Katz is elected it is believed that it will result through Leiber's resignation.

President Leiber is now on a cruise of the Mediterranean and is expected back in the states the middle of this month.

Ernest Shipman Again

Jacksville, Fla., April 7. Ernest Shipman, the picture promoter, is in the lower part of the State, trying to put over a movie city land scheme under the title of "Sun City."

Reports say Shipman stands a chance of getting plenty of money for himself from the plan.

"PHANTOMS" OPENING DATE

Los Angeles, April 7. "Universal's" "The Phantom of the Opera" will be given its world premiere at the Curran, San Francisco, April 25, despite the setbacks being taken.

William S. Hart is being rushed on the additional work in order to have it completed for showing by the original date.

HART RESUMING NEXT MONTH

Los Angeles, April 7. William S. Hart will begin work next month on his independent production, "Tumbleweed," a film adaptation from the story of the same title by Harold G. Evans.

SAM GOLDWYN MAY JOIN U. A.

Report Switch When 1st Nat'l Contract Expires—U. A.'s Meetings

Los Angeles, April 7. The first of a series of meetings of the officials of United Artists was held Monday at the Fairbanks-Pickford Studio with Joseph M. Schenck and Hirma Abrams in attendance.

A meeting of the board of directors will be held Thursday at which time extensive expansion of program will be discussed.

It is understood that Schenck and the producers distributing group met last week for the purpose of discussing distribution methods which are to be worked out to mutual advantage. At the Thursday conference it is likely that Schenck will submit a distribution plan proposed by the producing group for ratification by his organization.

It is also hinted that Samuel Goldwyn's name may be submitted for addition to the United Artists, Goldwyn to make the switch at the expiration of his current First National contract.

Griffith's Speed in Making "Sally of Sawdust"

D. W. Griffith has virtually finished his first production made in cooperation with the Famous Players organization. For the first time since Griffith turned out "The Birth of a Nation," the master director is reported as being considerably ahead of the original production schedule laid out for him in shooting the scenes, particularly the scenes in which film form is to be known as "Sally of the Sawdust."

Heretofore it has been known that Griffith would never turn out even an ordinary program picture under from six to eight months. At the Famous Players Long Island studios he has turned months into weeks in the shooting of this production.

Not only is Griffith personally elated over the studio cooperation received, which made it possible for him to proceed with what to him seems incredible speed, but the Famous Players studio particularly elated that they should have been able to assist to an extent that made the Griffith record possible.

"Free and Equal" Not at Hip

The Al Wood film, "Free and Equal," produced 10 years ago and to be exhibited for the first time this summer (but not at the Hippodrome, New York, as reported) will have a 20-page prologue and epilog with the picture. The prolog will run 30 minutes.

The picture may be road-showed for a few weeks preceding its metropolitan debut. No New York theatre has been definitely secured. "Free and Equal" is the only film that A. H. Woods has held on the shelf for 10 years, will follow "The Lost World" at the Astor April 13. It had been reported in error as a Hippodrome attraction.

That came about through a picture man asking Marjory Herman where the much-discussed film will be exhibited, Herman parrying with, "Why, either Madison Square Garden or the Hip."

WANT DILLON FOR VALENTINO

Los Angeles, April 7. An endeavor is being made to borrow Jack Dillon from First National to direct Rudolph Valentino in John Ford Micks' story, "Bronze Collar," rechristened "The Slave." The screen adaptation is by Ben Glazer.

M. C. LEVEE STRICKEN

M. C. Levee, of the United Studios, was stricken with an attack of appendicitis last Saturday and rushed to the Good Samaritan Hospital for immediate operation. His condition is reported as favorable.

INDEPENDENT FILM RENTERS IN ENEMY CAMP

Revival Brought About by Flood of German Subjects
and American Reissues—Small Interests Can't
Get Break

London, March 30.

For some time past there has been a revival of the small independent film rental. This was brought about by the mass of German films being hawked about and by the number of small American subjects, especially "Westerns," and reissues which the market has been flooded. The small "independent" man seems doomed. He is unable to boost or force his feature and, only too often, having bought what he thinks the rights of a Continental "super" he finds he has only the one show copy and cannot obtain the negative.

It is getting more difficult for the small man to struggle. The rental exhibition he thinks badly by the "West End gentleman" bug and the small man cannot afford either to rent a theatre or cinema for himself or to pay to have his picture given a run.

Recently a rather mediocre subject was shown in the West End for a week's run. Wardour street bought it and the exhibitor was \$1,250 paid to the cinema's manager to book the feature. This figure is small and there are stories of five figures being paid and a steady graft from the exhibitor to the managing director's office. Even then other open hands have to be dealt with.

One Example

A few weeks ago a small "independent" had a big picture featuring a famous star, a picture of outstanding merit. He offered it to the management of a big house who had seen it. The viewers were loud in their praise. The picture was mentioned in the cinema's weekly dope. Certainly he felt the renter hurried to the Continent and bought the United States rights. He returned expecting to find a contract. This had not arrived. A few more days elapsed and the cinema's expert said he would like to see the picture again. The picture was once more shown and several more "experts" horned into the party. The renter returned joyfully to find another picture advertised. He pointed this out to the managing director of the cinema and found out the great man did not care for his feature—however, by waiting the feature might go on late in the summer.

The "independent" tried elsewhere, only to find other houses had not seen the picture which had been hawked about. At last a chance came to sell the picture to an American and the contract was made out. Almost on the point of signing the document was seen by one of the film king's "laid and open hand" experts and this worthy promptly damped the picture for good and all.

The little man has no redress outside a court of law, and an action would surely smash any future hopes he might have of doing business in the West End.

Press and Censorship

The small "independent" is also badly treated by the "lay" press. However good his feature may be, they will rarely go to view it, but will go into superlative ecstasy over anything put out by one of the big renters. He is also up against the censorship which handles his goods with an automatic disregard, but the big firms, with many pictures to be viewed will not get away with almost anything.

So remarkable are some of the examples of nudity and other things on the censorial black list which are now seen almost daily it is safe to say that certain firms always delete anything which might cause a blush to rise to the censorial cheek and put it back when the picture has received its certificate.

SCREENING "DOVER ROAD"

"The Dover Road," the A. A. Milne play, has been sold to the Producers' Distributing Co. for screen manufacture.

Another script that Jay Packard disposed of last week for screen adaptation was "The Picture on the Wall," sold to Sam Sax.

U. A.'S NEXT SEASON LARGEST LOT OF FILMS

Two Flops However—"Salvation Hunters" and "Miracle of Wolves"

United Artists' line-up for next season will show that company with more pictures than ever before. Included in its list are two flops, "Salvation Hunters" and "The Miracle of Wolves," for which U. A. bought the English rights prior to the presentation in America.

In addition to the regular output, which will include Doug Fairbanks' "Don Q," Mary Pickford's next and the forthcoming "Gold Rush," the Charles Chaplin special, U. A. will have William S. Hart, two films starring Valentino, a series of program features to be directed by Clarence Brown, and the Norma Talmadge series.

Strand, Gloucester, Closed By Mass. State Officers

Gloucester, Mass., April 7. State officers closed the Strand Wednesday night and ordered patrons to get their money back at the box office. The license of the theatre had been revoked.

A city policeman entered the house Monday night, and when she left is said to have reported to fire headquarters that people were standing because every seat had been sold. This is denied by the manager, Fred Sheehy, who asserts that there were 59 empty seats. The Strand recently was taken over by the Gordon Olympia Theatres, Inc., from Elias M. Loew and the State officials further charge that the license was not changed to correspond with this transaction.

A hearing will be held in the State House, Boston.

"MOANA" NEXT ON B'WAY

Unless other plans are made, the next Paramount picture on Broadway for an anticipated run at legitimate show prices will be the Paramount picture, "Moana of the South Seas."

F. P. DENIES GRIFFITH REPORT

Los Angeles, April 7. Reports that D. W. Griffith is to come west and take charge of the local Famous-Lasky studios, has been denied by local representatives of the picture corporation.

LONDON FILM NEWS

London, March 30.

A new series of "shorts" has just arrived here, entitled "Tall Timber Tales." They are the work of a London cameraman, Geoffrey Barkas.

Barkas went to Canada for the series, and his actors are lumberjacks, prospectors, hunters and the like.

Malcolm Tod and Annette Benson will head the company which is to make Markus Films (German) new picture in Palestine. The producer is a German scientist.

The Cinematograph Exhibitors' Association is against the Hon. Mrs. John Russell's picture, "Afrail of Love," which most of the members consider to be detrimental to the interest of the cinema.

The views for the trade organization through the fact that Lord Ampthill, the father of Mrs. Russell's husband, is chairman of the licensing justices in the district where most of the C. E. A.'s present chairman's cinemas are situated.

The views for the trade organization don't seem to have treated the picture very leniently. The C. E. A. report only gave it six marks.

RORK'S 3 CONTRACTS OF 1 YEAR EACH

Signs A. E. Green, Director; Louis Stone, to Feature, and Arthur Edson, Cameraman

Los Angeles, April 7.

Prior to leaving for New York, Sam Rork, making productions for First National, signed three contracts, all of one year length. The first was with A. E. Green, director, who has been making all of the Rork pictures during the past year, as well as a number of First National specials, including "Bally." Green is to make four pictures a year for Rork and will be loaned to other producers when not busy. At present he is engaged in preparing "Two Blocks Away" for Faultless Productions. The second contract, to be signed was Lewis Stone, actor, who will be featured in all of Rork productions. The other signed was Arthur Edson, cinematographer. Edson is known as the highest salaried camera man on the coast; his salary being \$250 more a week than any other man of his vocation gets here.

CHICAGO MERGER

Comopolitan-Capitol Under Same Management

Chicago, April 7.

The Cooney brothers, owners of the new Capitol on the south side, less than three months open, have taken over Ascher brothers' lease on the Comopolitan, which is directly across the street from the Capitol. By this deal the Capitol secures the product of Famous Players, Metro-Goldwyn-Mayer and First National, while the Aschers have tied up. The Capitol is paying the Aschers a premium of \$15,000 on their lease, or \$4,000 in all.

Since its opening the Capitol was rather mediocre independent films has been spurring on the presentation. End, booking such "names" as Blanche Ring and Eddie Foy. Business has been phenomenal. It is now with their pick of features it seems likely that they are definitely "set."

This will probably make the building of a house in this district by Balaban and Katz a necessity.

FILM SERVICE FIGHT

The Loew Circuit has taken over Schwarzs' Mount Vernon theatre and will start operating the house April 11.

A considerable fight over the matter of film service to the house has been in progress for several months, with the Metro-Goldwyn program frozen out.

CARL LAEMMLE RETURNS

Carl Laemmle, president of Universal, returns from the Coast this week and will remain in New York until July 3, when sailing for Europe. Much of his time abroad will be spent at the Carnaby baths.

"Initiating" Ushers

St. Louis, April 7.

It was 5:30. The new "shift" of ushers was going on at a local picture house. As is the custom, the head usher was drilling them about up and down the stairs and everywhere.

A man watched the "act." The squad had disappeared about a corner. The man laughed loudly. And to his wife: "Now, isn't this a heluva place to have an initiation, my dear?"

STOCKS HOLDING FIRM

Little Change in Amusement Shares as Market Recedes

There was little or no change in the status of the amusement shares on either the big board or on the Curb during the last week, even though the bear element continued their pounding of the higher securities. The greatest change was in the Famous Players company, which went off two and a half points in the week.

Even the reported losses of the Eastman organization over the last year had little effect on that stock. Despite the fact the stock paid the biggest dividend that has ever been declared in its history.

A resume of the market for the week ending April 4 showed:

Stamps	High	Low	Close	Chg.
Eastman Kod.	2,500	194	194	+ 1/4
Famous Play.	4,000	16 1/2	16 1/2	- 1/4
Loew's Inc.	1,100	25 1/4	25 1/4	+ 1/4
Metro-Gold.	1,000	19 1/2	19 1/2	- 1/4
Orpheum	2,000	27 1/2	27 1/2	+ 1/4

Curb	High	Low	Close	Chg.
M. P. Capital	800	17 1/4	17 1/4	+ 1/4
Pathe	1,000	16 1/2	16 1/2	- 1/4
Universal	300	24 1/2	24 1/2	+ 1/4
Warner Bros.	1,500	16 1/4	16 1/4	- 1/4

Yesterday there was little trading and consequently not much of a change. The table for yesterday revealed:

Stamps	High	Low	Close	Chg.
Eastman Kod.	1,400	194	194	+ 1/4
Famous Play.	4,000	16 1/2	16 1/2	- 1/4
Loew's Inc.	1,100	25 1/4	25 1/4	+ 1/4
Metro-Gold.	1,000	19 1/2	19 1/2	- 1/4
Orpheum	2,000	27 1/2	27 1/2	+ 1/4

Curb	High	Low	Close	Chg.
M. P. Capital	800	17 1/4	17 1/4	+ 1/4
Pathe	1,000	16 1/2	16 1/2	- 1/4
Universal	300	24 1/2	24 1/2	+ 1/4
Warner Bros.	1,500	16 1/4	16 1/4	- 1/4

No sales or quotations.

Strauss' Lease Bond \$2,250,000 on Loew's L. A.

Los Angeles, April 7.

The E. W. Strauss Company is getting out a \$2,250,000 bond to hold six per cent per bond issue on the Loew's State building here, including the theatre seating 2,400. The bonds are being sold according to maturity from \$4-40 to par. They are to be paid off semi-annually beginning July 1st of this year, with the final payment July 1st, 1942.

The bonds constitute direct leased first mortgage on the building, and 98-year leasehold estate. The building, was erected in 1920. It contains 14 stories, 352,000 cu. ft. and is a 12-story building and leasehold have been appraised at over \$4,600,000. The theatre is under lease for 23 years to combined theatres corporation at \$175,000 a year guaranteed by Loew, Inc.

The prospectus issued by the Strauss company sets forth that the net earnings of the building for the last two years have averaged \$386,456 a year.

"U'S" APPROPRIATION

Puts Aside \$5,250,000 for 125 Pictures—Sign Tourneur for Year

Los Angeles, April 7.

Universal is reported as having set aside an appropriation of \$5,250,000 for picture productions this year. This concern has also placed under contract Louise Dresser and John Richards, also directors Herbert Blanche and Maurice Tourneur, the latter for one year.

SPRINGFIELD'S NEW HOUSE

Springfield, Ill., April 7. Bids will be ready in three weeks and on or about May 1st a new picture theatre here, to be erected by the Lincoln Square Building Corporation. The new theatre will seat 3,600.

The house will be operated by Jules J. Rubens, Aurora, Ill., in conjunction with his brothers and the Balaban-Katz Mid-West Theatres.

W. VA. STIRRED UP OVER "NATION" PICTURE

Stop Showing in Charleston—
Film Previous in Wheeling
Without Interference

Fairmont, W. Va., April 7.

Colored people of this State are determined not to permit a showing of "The Birth of a Nation" and succeeded in stopping a four days engagement at the Rialto in Charleston. The mayor and chief of police of Charleston prohibited the showing. An injunction from the judge of the Common Pleas Court stopped their opposition. Later Judge Arthur P. Hudson, of the Circuit Court, dissolved the injunction issued by Judge Morgan Owen of the Common Pleas Court.

The picture was shown Wednesday night and Thursday afternoon. To the protest in the name of colored organizations, under an act passed by the legislature in 1919 prohibiting any photoplay which might arouse race hatred. The Rialto management had been assured that the showing of the film was not a violation of the law by the management of the film.

An effort made here five years ago to show "The Birth of a Nation" by M. S. Morgan of the old Grand Opera House resulted in the same trouble. Recently the picture was shown at the Court in Wheeling for two days without causing any disturbance to the film owner or theatre management.

Denmark Takes Up Cudgel Against U. S. Film Invasion

Washington, April 7.

Denmark is the latest country to give battle to the invasion of American films. A fight between the owners of the motion picture theatres in Copenhagen, the American film exchanges there and the municipal council has been raging for some time and is being continued with both sides set for a "finish" fight.

At the last meeting of the municipal council it was decided to recommend, according to advice reaching Washington through Government channels, that the Danish Government pass a law that no motion picture can be shown in a Danish theatre unless that picture is owned by citizens of Denmark. This would prohibit the showing of American films entirely in Denmark, but doubt is expressed that any such move will ever be taken by the government of that country.

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NEILAN STICKING

Not Going to Leave Metro-Goldwyn While "In the Box"

Los Angeles, April 7.

Marshall Neilan is not going to quit Metro-Goldwyn-Mayer. He declares that everything is serene, and he is the picture producer. He is going to make another for M.-G. with Blanche Sweet, his wife, as the star.

Though stories have been current that Neilan resented the supervision of his pictures and advice from studio heads, the latter announce he is one director who actually asks for advice and aid in making his pictures.

Neilan is said to be indebted to the M.-G.-M. people for finances advanced him and will according to reports work for them until he is out of the "box."

"CHARLEY'S AUNT" SALES

A sales total of \$1,000,000 has been placed on the full length comedy feature, "Charley's Aunt," on the strength that the production has been placed at the box office in New York and other cities where it has had pre-release showings.

The Producers Distributing Corp. executives have set a figure somewhere between the actual \$1,000,000 with the local wages being in favor of the picture will reach the latter figure in world sales.

TEXAS MELT MAY 5-7

Dallas, April 7.

Texas exhibitors and their organization will hold their annual convention here May 5-7. Several prominent film men from outside the State have been invited.

1c VENDING MACHINES SELLING STAR'S PHOTOS IN LOBBIES

New Scheme Offered to Players on Coast Not Favorably Received—Four of 200 Accept Proposition—No Offer of Revenue to Stars

Los Angeles, April 7. Pictures of screen stars will be provided to patrons of motion picture houses through the country for one cent each, postal card size, according to a scheme being launched by a concern which contemplates placing vending machines in the lobbies of motion picture houses throughout the country. For the past week representatives of this organization have been visiting the west coast film studios requesting stars and featured players to give them permission for the exclusive distribution of their photographs in this way. They point out that the machines will be placed in first-class and neighborhood picture houses throughout the country, and that each week, when a picture is being played in them, the post card replica of the countenance of the star in it will be placed in the vending machine. They point out that in this way the stars will be saved providing the fame with photographs of themselves and will save a considerable amount of money.

There is no offer of revenue to the stars though the machine inserters want to give them in case any of their competitors might try and use pictures of the players with whom they have entered into an agreement.

Most of the film stars and producers to whom a number are under contract, have turned down the proposition on the grounds that placing it in the hands of one concern might be very dangerous and would possibly even affect the sales with the distribution of stills through the newspapers and picture news services throughout the world. Early this week only four out of 200 who were approached gave their consent to the proposition.

SCHENCK SIGNS VALENTINO

No word from J. D. Williams, but Can't Hold Up Work Any Longer

Los Angeles, April 7. The contract placing Rudolph Valentino under the management of Joseph M. Schenck has at last been signed. Signing of the papers was held up for a considerable period as Schenck was waiting for J. D. Williams to sign the contract with him. But after waiting for more than 10 days, Schenck is reported to have signed the contract with the actor declaring that the latter was sincere in his intentions and as Williams was neglecting to straighten the matter out properly he would not hold up preparations for work any longer. It is doubtful whether any legal entanglements will follow the signing of the contract without the release from Williams.

Valentino is now being made to have Valentino start work about April 27. The story selected is one of California life entitled "The Bronze Collar." Difficulty is being had in getting a director. It is expected that Clarence Brown, whom Schenck recently placed under contract, will direct. Work will be done at the United Studios with Bernard Ullman supervising while George Ullman, business manager for Valentino, will be production manager. Mrs. Valentino, according to the contract signed with her husband, will have no interest in the supervising or staging of the picture.

NEW LONDON HOUSE BURNS

New London, Conn., April 7. The Rialto theatre is in ruins to-day following a fire yesterday caused by an overheated boiler. The loss is estimated at \$47,500.

The house was 45 years old and its destruction leaves the theatrical field here practically in the hands of W. T. Murphy, who operates the Capitol, Crown and Lyceum. The Rialto was one of the leading film houses here and B. L. Armstrong, owner, is already planning to rebuild.

AFTER DIVORCE DUO WANT SAME ATTORNEY

Barbara La Marr and Jack Daugherty Both After Knickerbocker

Los Angeles, April 7. R. D. Knickerbocker, attorney, is somewhat upset due to the fact that both Barbara La Marr and Jack Daugherty, her husband, claim him as their attorney and that he should start suit for divorce in their respective behalfs. Knickerbocker asserts that he represents Mrs. Daugherty and that he will file suit against Daugherty on grounds of desertion, also asking possession of the adopted child, Robert Carville La Marr. Daugherty claims that Knickerbocker has papers drawn up in suit to file prior to his leaving here.

Gilda Grays \$16,800 Week-end Record

Los Angeles, April 7. Gilda Gray has broken all existing records at the Metropolitan here for the first two days. She opened Saturday and by Sunday night there was a take of \$16,800 in the box office.

Al Kaufman is expected back from the west few days to clean up the details of the operations of the local Famous Players houses and formally turn them over to Frank Newman, who is on his way here to assume the management. Kaufman will remain until about the end of the month and then return to New York, sailing shortly after his arrival there to take over the management of the new London Famous Players house.

The deal for Famous to take over the Newman houses in Kansas City was formally closed last week in New York.

BARD, INC., NEW TRIO

Two Houses in L. A. and One in Pasadena—Wuerz leaves Loew

Charles Wuerz, who has been handling Loew's in New York since 1919, is expected to leave for the California theatre, Los Angeles, has tendered his resignation to become effective April 15.

Wuerz will return to the Coast to become one of the principal executives of the L. L. Bard Theatre, Inc., which corporation controls 10 theatres in Los Angeles and vicinity and which is now building three additional houses.

One of the new houses is a 2,500 seat to be located in Pasadena and will open May 15; two houses seating 2,000 each are to be located one in Hollywood street, Los Angeles, and the other in Vine street, Hollywood.

U. A. SPEEDING UP

Joseph M. Schenck seems to have pepped up the producing end of the United Artists organization considerably. Reports from the coast this week are to the effect that the new Douglas Fairbanks picture, "Don Q, the Son of Zarro," is completed and Fairbanks started on a new production last Monday.

Canceled's Film Firm's Permit

Los Angeles, April 7. Upon the request of members of the board of directors of the corporation, State Corporation Commissioner Edward Daugherty cancelled the permit of Palomar Pictures, Inc., to do business in this state.

Mix's Leather Cards

Tom Mix is sailing for London today (Wednesday) with a card case full of leather cards, bearing his name and picture, also of Tony. Before the star of the western left the Coast he said that he had heard over there (meaning Europe) if you presented your card, and they didn't like your face, they tore up your card. Hence leather cards for Tom. "Let 'em try to wear 'em," says Tom.

MIX, TONY AND JOE LEE'S TUX SAIL ABROAD

Mob Scene in Central Park and Dinner at Astor Winds Up New York Stay

Tom Mix and Tony, accompanied by the Mix family, including the Missus, her ma, and Tomina, little daughter of the Mix family, Joe Lee, Pat Christman, Virginia Marino and Albert Brick, left this country last night when the "Aquatics" pulled out this morning (Wednesday) at one a. m. Mix wasn't sorry to get away from New York for the past week since his arrival from the Coast, he hasn't had a minute to himself. The Fox outfit framed about everything in the world for the western screen and Mix "went through" like a major.

The final touch was a wild afternoon in Central Park on the bridal path on Monday afternoon when the Astor. Everybody was mobbed by about 200,000 kids (Joe Lee's figures). Anyway a couple of women fainted and one of the boys that has a ham 'n' cabbage place got the blame from where this is written had his girl all bunged up in the rush.

On Monday night Tony, the horse, slipped Tom a farewell party at the Astor. Everybody was there. Tony pranced through the dining room between the tables with Tom perched on his back and didn't stop until he'd made the tour. Will Rogers was there and told a lot of things about the way he and Mix reached New York the first time as members of Col. Zach Mulhall's aggregation that came to the Garden during that time. Tony pranced through the dining room between the tables with Tom perched on his back and didn't stop until he'd made the tour. Will Rogers was there and told a lot of things about the way he and Mix reached New York the first time as members of Col. Zach Mulhall's aggregation that came to the Garden during that time. Tony pranced through the dining room between the tables with Tom perched on his back and didn't stop until he'd made the tour.

Mix told the exhibitors why and what he was trying to do as far as his pictures were concerned.

Shirley Temple, as master of ceremonies, introduced Rogers, who tried to get Winnie Sheehan to speak but when he couldn't she gave the general manager of the Fox works the nod and Sheehan was out trying to get 10 per cent knocked off the bill.

Joe Lee broke in the "new tux" and didn't want a couple of the guys on the job. He passed Tammany Young three times before the famous gate crasher realized it was Joe and didn't want to brace him to crash into the party.

A new version of "Back to God's Country," by James Oliver Curwood, will be the next Tom Mix vehicle to be made by Fox. The production to start this summer after the Western star's return from his European tour.

"Back to God's Country" was once made by First National, but it is understood that firm has distribution rights for a term of years, which left the script open to a re-making by Fox.

FILM OF STEEL INDUSTRY

The next big film production that First National will bring to Broadway is entitled "United States Flavors." It will not be released until early fall.

This is a story of the steel industry as told by Earl Hudson and on which F-N is said to have spent a lot of money.

Hefty Crackman

Sioux City, Ia., April 7. Crackman recently broke into the office of the World Theatre here and carried away a 150-pound safe said to have contained \$1,100.

EASTMAN KODAK CO. REPORT SHOWS DECREASE OF \$1,675,414

Net Earnings for '24 \$17,201,815—Biggest Dividend Year in History—Total Profits During Existence Are \$266,216,284.78

WARNERS BUY 400 PEARSON MAG. STORES

Includes All Scripts from '19 to '25—Will Increase Releases from 26 to 40

Warner Brothers have purchased the screen rights to all stories which have appeared in Pearson's magazine from 1919 up to and including 1925. There are some 40 stories that they feel could be of value for screening purposes and the money of their scenario department are now sifting them out for screen adaptation.

It is the plan of the concern to increase the number of releases this year from 26 to 40. The campaign announced the increase will begin in newspapers, magazines and trade papers about May 1. About \$500,000 will be expended for this purpose. A tie-up is said to have been made with the Hearst chain of dailies for the expenditure of \$200,000, for which the Hearst news service are to release, in serial form, a considerable number of stories screened by Warner Brothers. The concern also is becoming very active in their campaign for erection of theatres. About April 15 a general office will be established in Chicago for the purpose of handling theatre promotions in the central and middle western territories. Harry Warner, now in New York, will be the supervising head of this office. Sam Warner will continue to have charge of the cornering of houses in the west.

PROVIDENCE'S VETERANS

More Than 12 Old Films Being Shown Throughout Town

Providence, April 7. One theatre staging a "revival week," with a daily change of features, and other houses showing one or more veteran features, old films are coming back with a vengeance here this week, more than a dozen being booked into town.

"Peter Pan" gets a second run at the Modern, following a simultaneous release with its New York premier, coupled with Paramount's "Little Women." The latter film is less than four years old. The Victory, a K-A movie house, brings back D. W. Griffith's "America." The "Passion Play," a road show filmed by Dimitri Buchowetzki, a former Paramount director, half a dozen years ago.

The Rialto, baby house of the town, is shifting its program daily to opening Monday with "The Thief of Baghdad."

McCormack and Colleen Moore Going Abroad

Los Angeles, April 7. John McCormack, western representative of First National, will leave for New York April 23 preparatory to a trip abroad. Colleen Moore (Mrs. McCormack) will also make the European trip. Miss Moore will stop off at Chicago to make a personal appearance at the Chicago theatre, April 27, in conjunction with "Bally."

Al Rockett, assistant to Richard Rowland, will come west to handle McCormack's assignments until the latter returns. Hugh McCollum, secretary to McCormack, goes east to work in the First National headquarters there until his chief returns.

Rochester, N. Y., April 7. The annual report of the Eastman Kodak Company, which will be in the hands of the stockholders today, will show net earnings for the year 1924, after deducting for taxes, the sum of \$17,201,815.14, a decrease of \$1,675,414.39 from the previous year's earnings. The earnings for last year were the smallest reported since 1918, with the exception of the year 1921. The report also shows the smallest amount carried to surplus recorded on the company's earnings sheet, \$54,473.14 being carried to surplus after dividends and the charging off of liberal amounts for depreciation.

The year 1924, however, was the largest dividend year in the company's history, a total of \$16,267,400 being paid out on common and preferred stocks. This represented an increase of \$589,865.60 over dividends paid during the previous year on common stock, representing dividends paid on stock issued to employees during the year. Total assets of the company during its existence up to Dec. 31, 1924, totals \$266,216,284.78. Of these earnings \$24,884,886.60 have been paid in dividends on preferred stock, and \$17,340,938.48 on the common stock. A reserve fund of \$5,350,000 has been set aside and the surplus resources of the company were listed at the beginning of the year at \$282,134,191.83. This is held as a reserve in addition to previous reserves and appropriations to offset the value of good will and patents. The value of the capital stock of the company outstanding now totals \$24,945,500.

The concern looks ahead to a better year. In 1925 Kodak, a newly discovered automobile plant, is expected to prove an important part of the company's business in the future.

Locks Himself in Blazing Booth to Save Children

Dorchester, Mass., April 7.

When a reel of motion picture film burst into flame in the Dorchester theatre, Edward Foulds, the operator, signaled to the audience to clear and then locked himself into the fireproof projection booth, braving the danger of asphyxiation to allow the 500 odd children in the audience to flit out in safety.

While the operator smothered the flames with a fire extinguisher, Special Officer John Kilroy, attached to the house, opened the emergency exits and turned on the lights.

The children fled out as organist F. S. Ford played "The March of the Wooden Soldiers."

Five fire engines were put out Foulds opened the trapdoor of the projection booth and dropped into the theatre auditorium. He was quickly revived.

NEW SAENGER AT PENSACOLA

Pensacola, Fla., April 7.

The Saenger theatre is open. The new house is of old Spanish design, seating 2,350. The opening attraction was the film, "The Ten Commandments."

The policy of the house will be picture and road attractions playing in this territory. Split week vaudeville may be included.

DE MILLE SIGNS AMES

Los Angeles, April 7.

Robert Ames has been placed under a five year contract with pictures by Cecil De Mille. The contract is said to carry a sliding scale from \$500 to \$1,500. Ames is appearing with a local stock company.

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROCKES
1407 B'way, Tel. 9009-Pam.

CHI HOUSES STILL UNDER WATER; McVICKER'S, \$25,500, REAL LEADER

Chicago, \$40,300, with "New Toys"—"Herd" Leaves Roosevelt a Week Early—"Rag Man" Startles by \$11,000 at Orpheum

VARIETY

✓ A FEIST HIT!

"Honest and Truly"

The Deserving Ballad of Genuine Merit

by FRED ROSE

✓ A FEIST HIT!

"WILL YOU REMEMBER ME?"

The Foxtrot Ballad Beautiful

by LOU DAVIS

HENRY SANTLY

HARRY RICHMAN

✓ 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

The Sea
Of Ser

KATHA

L. Wolfe Gilbert

Getting
and B
Every

"You can't go wrong
with any 'FEIST' song!"

711 Seventh Avenue

LEO FEI

SAN FRANCISCO
Pantages Theatre Bldg.
BOSTON
181 Tremont St.

CINCINNATI
107-8 Lyric Theatre Bldg.
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ARINA!

and Richard Fall

Bigger
Bigger
Minute!

✓ 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

FEIST, Inc.

New York

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
417 West Fifth St.

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167 No. Clark St.
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LONDON, W. C. 2, ENGLAND
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AUSTRALIA, MELBOURNE
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Dance Orchestrations
35¢ at your dealers or direct

INSIDE STUFF

ON PICTURES

In a page advertisement in this issue Variety sets forth the present complicated and disorganized picture house booking system for extra stage attractions. It is in a muddle, without a doubt. That muddle was added to when the Keith-Albee office (vaudeville) erased Grace La Rue from its available list through Miss La Rue having appeared at William Fox's Philadelphia picture house. That action as reported in Variety reduced the field of at liberty acts for picture presentations, although Miss La Rue is back on the K-A time again.

Yet there is a wide market to draw from for pictures. The main trouble is that exhibitors who want attractions have no place to go for them. There is not an agency in this country where a combination of independent exhibitors that can give a stage attraction a route. An attraction if also available for vaudeville wants a route in preference to a single week with further engagements doubtful, especially so if the single week will wipe them off of the big time slate.

With this demoralized condition in bookings for film theatres and a disorganized agency system, Variety steps in to offer itself as an advertising medium for exhibitors and attractions to make use of, to get into communication with one another. At this moment that appears to be the most efficient and surest booking way.

Of the agents who are attempting to give attention to pictures, it is a possibility that with some they do not want to too openly book—others prefer the under-cover way while of those who would and could book openly, the exhibitors to date apparently have not selected any particular one to work up an agency for picture house bookings and which might give a consecutive route to a desirable act or "name."

There are drawing attractions that will be drawn by the picture house prospect in money if they can be reached. They can not be reached through agents who can not reach them themselves. There isn't a well versed vaudevillean along Broadway who doesn't know the drawing cards of the show business adaptable to picture house bookings as well as the film booking agents. Those have been approached. If those others who can draw but have not been reached—and through Variety is the way to reach them. Through Variety is the way for the attractions to reach the managers, for agents in picture booking are very limited in their number and just as limited in the extent of their working scope.

Tom Mix is now on the water ("Aquilana") with his press agent, Joe Lee. Winnie Sheehan selected Mr. Lee to accompany the western star to the other side. Mix was last in New York as the Dempsey-Carpenter fight was about to come off. Mix didn't understand the absence of publicity at that time for him and may have blamed it upon the Fox press department. It was no one's fault, however, just the fight that crowded everything else out of the New York dailies saving of free publicity.

This time, though, Mr. Mix must have been surprised. Summing it up in brief, it may be said Tom Mix reached the height of press work when the three pictorial New York dailies ran his picture and stuff simultaneously. Usually there is so much envy among the tabloids that if one does an exclusive, the others lay off.

One of the best stunts, because someone had to pay for it (which is always the most difficult free publicity), was the advertising secured for "Tony" in the Gimbel's department store advertising for two days. "Tony" occupied the center of the ads of the store in every New York daily for each day. It was estimated that over 50,000 people were drawn to the New York Gimbel's store to see Mix's horse. Some line

was obtained through Lee Ochs of the Piccadilly looking in with a herald mentioning that a Tom Mix picture will be at the Piccadilly next week! Ochs gave away 35,000 of the heralds in the store. Sunday the New York "Times" gave Mix a spread interview by Mordaunt Hall, the paper's regular film reviewer.

Every paper in New York touched upon Mix in one way or another, repeating for any new stuff. Bringing in "Tony" as a passenger on the Pennsylvania was the first, and another good one was "Tony" giving a dinner at the Astor Monday night, while Mix also rode the horse aboard the boat in the daytime for the news camera men (boat leaving at 1:00 a. m.). Monday afternoon Mix in a tie-up with "The News" gave the kids a treat in Central Park, while on Saturday he spoke for a boys' organization in Newark with over 20,000 kids around him.

The Newark flash could only be figured one way—that the Fox people wanted to show the money crowd over there what a draw they had in Mix.

The Mix party will remain abroad about six weeks, taking in the principal capitals.

Mix came into pictures about 12 years ago when with the Miller Bros.' 101 ranch, wild west. He got into a picture taken of that outfit and the thought suggested itself to him that he might go farther, applying to Colonel Selig. Mix told the Colonel of his ambition, asked that he be given the toughest things to do that could be done by a cowboy or around a horse. After that he was set. He started coming as a star of the westerns about two years ago when his drawing power could not be denied through the demands of the exhibitors, indicating the demand from the public. A little later Fox commenced to ask an exhibitor taking a Mix picture to take on one or two others, the surest indicator. Recently "Variety" printed the story of Mix's new contract with Fox that gives the former rider around \$20,000 weekly.

Mix made an excellent impression on this last visit. He's a dandy set-up fellow, pleasant and good-looking; besides which he wore the peachiest white flannel western suit with ornamental Mexican boots and a wide sombrero that made him the best-looking guy from the woolly who ever hit Broadway with a rop.

A battle in Philadelphia is in progress getting more than casual attention from the close inspectors. It's the battle of the Stanley and Fox houses over there. Last week Variety reported the Fox theatre did a gross of \$21,000 the week before and the Stanley did gross, \$23,000. That was a reach of only \$2,000 from the Fox to the Stanley.

Some say that William Fox would not sell to the Stanley Company did the Stanley people offer to buy the only opposition house (Fox's) to them in Phila. Others claim that Fox's great show in business from an average over there of around \$13,000 to around \$20,000 as of the present is a direct drive to oblige the Stanley Company to remove its dangerous opposition by purchase—also by agreeing to buy the Fox film supply, something the Stanley Company shut off when the Fox opened.

Before the Fox opened the Stanley rental business, with Fox is said to have run at \$175,000 annually. With the Fox opening, the Fox film concern lost that. On top of it the Stanley crowd claim that the Fox can not break at \$13,000 and with the added cost of stage show and billing, it's questionable if the Fox can now break at \$30,000. Impartial picture men, however, do not accept this statement and say that the Fox at anything over \$17,000, even with the added cost currently for show, is making money.

Though the Fox has had to practically depend upon its presentation including stage show, not being able to depend upon such pictures as it could obtain owing to the Stanley Company having nearly all of the

(Continued on page 41)

Roxy's \$16,500 Guarantee For 5 N. E. Performances

What it is believed is a record figure has been set for a five-day engagement in New England for Roxy and His Radio Gang. The price which Stienert, the Boston concert manager, has secured for the organization is \$16,500 for seven performances.

The first date is to be played in Providence, where they will appear April 21, for a matinee and night performance. The following evening they open in Boston for two nights and a matinee and a night performance in Worcester, making their final showing in Lowell the following night.

According to the present plans the Roxy Gang will comprise 27 in addition to Roxy personally and there will also be 30 musicians in the orchestra.

Advises received in New York early this week was to the effect that Worcester wanted an extra performance as the house was already sold out for the scheduled performance, but that the organization has to refuse even though there was extra monetary consideration because of the fact that arrangements had been completed for hospital appearances for the Gang while in the town.

ADVERSE LEGISLATION

Oklahoma, April 7. An attempt to harass motion picture interests in Oklahoma through adverse legislation in the Oklahoma State Legislature was killed in the committee and never brought to a vote through the heroic efforts of Tom M. Boland, manager of the Empress Theatre, and George McDermot, district manager for Paramount-Lasky Players and the Southern Enterprises, Inc., who gave their entire time in endeavoring to block adverse legislation.

The Strand Theatre Corporation, Winsted, Conn., has elected Abe Davidson, of Norwich, president; W. J. Brennan, Winsted, vice-president; Patrick J. Darcy, secretary-treasurer.

The company, capitalised at \$100,000, will erect a theatre on Main street here.

GLORIOUS

GILDA GRAY

PERSONALITY PLUS PEP

WITH A SEXTET OF GORGEOUS GIRLS IN A PRETENTIOUS PRODUCTION

THE GOLDEN GIRL

WHO BRINGS

GOLD TO THE BOX OFFICE

Gilda Gray has established a new world's record in breaking all house records for six consecutive weeks.

Alhambra, Milwaukee (first week).....	\$21,478
Alhambra, Milwaukee (second week).....	14,840
Loew's State, St. Louis.....	17,760
Loew's Aldine, Pittsburgh.....	17,897
Famous Players, Howard, Atlanta.....	19,180
Famous Players, Palace, Memphis.....	11,356

FIGURES ARE FACTS. THEY DON'T LIE.

Opened at Famous Players, Metropolitan, Los Angeles, for a two week engagement Saturday (April 4). Played to \$16,500 the first 2 days.

Watch the Records Go Smash!

Tour Under Personal Management of Gil Boag

BOOKED BY WM. MORRIS ENTERPRISES, NEW YORK CITY

FAMOUS PLAYERS

THEATRES

COAST-TO-COAST TOUR

NOW!

A PROVEN BOX OFFICE KNOCKOUT



MAKE *VARIETY* YOUR OWN *Booking Agent*

Picture Houses, "Names," Bands, Attractions and Acts

With the present disorganized state of procuring or booking special attractions in the many picture theatres using this type of presentation,

"VARIETY" MAY BE MADE THE CLEARING HOUSE FOR PICTURE THEATRE BOOKINGS

Exhibitors should employ "Variety" to make known what they want in the line of Added Attractions, or ask that professionals desiring to play in picture theatres communicate with them, giving details and salary expected.

"Names," attractions, bands and acts from any theatrical division, from Opera up and down, should employ "Variety" to let these exhibitors know they are available for picture house time.

"Variety" has no desire to interfere with the booking business of any agent or agency, but the present condition of picture house booking calls for some universal booking medium, until, between the exhibitors, agents and attractions, some regulated booking system is devised.

At present there is none.

Meanwhile those of the picture business wanting stage attractions may find it most advantageous to advertise in "Variety." Attractions, whether acts, bands, "names" or novelties, wanting picture house dates, should do the same.

Just now it is the only certain way for all of both to reach one another.

LET *VARIETY* BE THE CLEARING HOUSE FOR PICTURE THEATRE BOOKINGS

(Any Variety office will suggest and assist an advertiser in preparing copy to the best advantage or make other and possibly useful suggestions).

NEW YORK
154 West 46th Street

CHICAGO
State-Lake Theatre Building

LOS ANGELES
Chapman Building

HOUSE REVEALS

CAPITOL

There is no getting by this guy Rothafel. The worse the picture is that he has to play at the Capitol the better the show he puts around it. That makes it possible for the Metro-Goldwyn bunch to advertise the receipts for the picture, but they never give Roxy credit. Roxy, between the shows and the radio, boosting that he has done for the Capitol, has built up a clientele for the house. There's no going back of that. There was a time when Roxy first went to the Capitol that he was tickled to death if the business topped \$25,000. Now that guy yelps if it falls below \$40,000.

This week is one of those weeks. There is a picture at the house called "Man and Maid," a gal who copped herself a reputation with a tiger skin and an open fire place is responsible for it. But only the show around it makes it possible for the house attaches to look the paying public in the eye as they are leaving.

"Caucasian Sketches" serves as the overture, which is followed by "The Palms," sung by Charles Schenck and the Capitol ensemble. It is done in a church setting and proved to be as effective this Lenten period as it has been in the past. Tommie Bowd, in sizing up the magazine this week, ran a little bit to animal stuff. First came International's shots in Africa, followed by Pathe's trained cats in Paris and a cat, dog and pony act in Yaleville, Conn. Then Fox's dog and a duck, after which there was another Pathe insert of a Miss Ray out on the Coast doing aerial stunts. For the sporting and a game of ball between the Giants and the Senators in Atlanta, shot by the Fox men, sufficed. Kingstons supplied a baby element with some scenes from Frisco, while International's scenes of the first day of racing at Bowle gave the mag a thrill. It ran 41 minutes.

Then came the diversification portion of the program, which was split 50-50 between songs and dances, there being two numbers of each variety, with 14 minutes being delightfully consumed and the effort well applauded. The feature ran an hour and eight minutes. As an interlude between the feature and the comedy the orchestra offered the selection from "Rose-

Marie," which struck a popular chord with the house. A Lyman H. Howe "Hodge Podge" was the supposed laugh producer, but it failed, although acting admirably as a chaser. Fred.

STRAND

Nice show at Joe Plunkett's amusement emporium this week, even if his main feature, "I Want My Man," is peppy middle. In addition is a short Harold Lloyd release, "Now or Never," and an excellent surrounding program which nicely suggests the Easter atmosphere without rubbing it in. The show was about a two-hour proposition, and included a mighty fine presentation, which had "Will You Remember?" from "Maytime," as its motif.

Starting, the orchestra played part of Sir Arthur Sullivan's "The Lost Chord," and, with the lights dimmed, the curtains parted and Kitty McLaughlin, in a robe of ducal red, was seated at a small pipe organ (prop), the picture framed by a cut-out oval and backed by silk backdrops on which red and blue lights played. Then Miss McLaughlin sang the song, and the whole thing finished up to fine appreciation.

The new reel came next and carried seven clips, with Pathe represented once, Fox four times and International twice. The reel as a whole was good, with a Fox clip showing companionship between a dog and a duck the most interesting and amusing. This reel went eight minutes.

Then the presentation, "In the Springtime," labeled, and properly, too, "A Pastel." The stage was set with eight trees, all in blossom, while near the back eye was a hedge fence about two feet high. On the right of the stage was set a bench, and at the parting of the curtains Pauline Miller and Everett Clark were seated, singing Sigmund Romberg's greatest tune, "Will You Remember?" which, with its lyrics of "My love is so bright in the springtime, when blossoms are fragrant and fair," and the setting, certainly suggested the seasonal atmosphere. Following this song eight girls, with Mlle. Klemova and M. Dels, an old dame, while the blowoff had the quartet of the theatre walking across the stage with the ladies, the voices of all booming into a tune that was pretty darn near whalin' in its proportions.

The costuming was colonial, of course, and, with the light manipulated from a dim stage at first to semi-brightness later, the whole thing was corking and full of as much quiet beauty as anything Mr. Plunkett has put on in his house in months. This stunt went for seven minutes and was worth every second of it.

Next the feature, Milton Mills in "I Want My Man," a titular appellation which does not, as one might presume, emanate from the hero, but from the heroine, Doris Kenyon, who is after a guy to whom she has been married while he is blind, but from whom she departed when she heard of another dame who was getting ready to do either his or her day race after him if necessary. It runs 66 minutes—much shorter than most of the First Nationals, and is fair in entertainment qualities. Its shortness, thanks be, provided for the showing of the Harold Lloyd release, "Now or Never," which went over with a smash. It was, to judge from the running time of about 13 minutes, a two-reel, but had a punch that hasn't been diminished by the passing of time.

The current Strand show is indicative of the thing in which a feature which falls down is a feature which falls down. Sisk.

RIVOLI

With Sidney Olcott's production of "The Charmer," starring Pola Negri as the screen feature, and an excellent surrounding bill, the Rivoli's lineup is always enjoyable entertainment. Moreover, it sags nowhere in entertainment values, for the start given is maintained, and the end being provided by a Harry Langdon comedy, "Remember When?"

Opening the show, one of the music master reels issued by James A. Fitzpatrick was run off, this reel of Georg Friedrich Handel. Accompanying the various sequences of Handel's pictured life portions of his compositions were played by the orchestra, most prominently being his "Minuet," "Largo" and the poignantly beautiful "Hallelujah" from the oratorio, "The Messiah." This latter strain was picked up by the organist and its intent suited air-tight into the Easter scheme of things.

Next the news reel, somewhat shorter than usual. It held two clips from Fox, one from Pathe and two from International. Not so much of interest in it but a novelty reel which followed, "Betty and Her Beasties," was revealed as being (Continued on page 41)

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

THREE LITTLE EGGS (3)

Dance Divertissement
2 Mins.; Exterior
Rialto, New York

Here is a cute Easter dance divertimento that is atmospheric but with sufficient snap of the modernistic sort to make it take the seas babes and stand them on their toes. It's cheap and mighty effective. There are but three girls of the ensemble in it and these three are chickens, literally.

There is a rail fence on which they are perched. Backing the fence is a cut out with a half dozen eggs surmounted by a huge rabbit.

At the opening the three girls clad in feathered costumes, hop down and go into a dance that is semi-classical, and for a finish slip over a wov of a Charleston that has a chicken strut in it. Especially good as the melody is snappy and the jazz orchestra of the Rialto slipped over a wov of an arrangement of "My Best Girl." Fred.

OLCOTT-WILKERSON GO WEST

Sidney Olcott left for the Coast last Sunday after having spent several weeks in New York undergoing medical treatment due to the accident he suffered while directing the last Pola Negri production.

Accompanying Olcott was Billy Wilkerson, who has severed his connection with the C. C. Burr organization and who is going to the Coast to line up a number of independent producers for distribution in the States rights market.

Houston House Changes Hands

Houston, Tex., April 7. The Liberty, one of the three Southern Enterprises theatres, last week passed to the ownership of the Isis Theatre Co.

For the present the Liberty's straight picture policy will continue, with a new regime to be defined later.

CAPITOL DIVERTISSEMENTS

Vocal and Ballet
14 Mins.
Capitol, N. Y.

Rothafel has worked out an arrangement here that stands as a very satisfying piece of entertainment. It splits the vocal and ballet sections exactly 50-50 in the four numbers offered.

The opening is a vocal selection by a female trio, "Fee Weet" by Petria-Parks, sung by Betsy Ayres, Marjorie Hareum and Louise Scheerer. All are in Japanese costume with an illuminated Japanese screen behind and a cloth of gold drape over the platform on which the girls are seated.

The first of the dance numbers was entitled "The Chinese Willow Plate" performed by Doris Niles, Frank Moulan and Marcello Fernandez. There was a drop painted to represent the plate with a practical Japanese bridge in the foreground. Doris Niles and Fernandez carried the juvenile love theme with Moulan as the heavy. There were also four girls used in this number which got over with a wallop. This little Miss Niles, who has been at the Capitol for five years, walked off with the applause hit of the four numbers.

"Hungan," from the Creole Love Song Cycle, was sung by Gladys Rice. She was placed on a platform raised about six feet above the stage and draped in black velvet. Clad in a severe black costume, with the aid of front lighting, she cast a shadow on the back drop that proved effective. Well liked by those out front.

For the finale of the sequence there was "The Waltz of the Jewels" with Mlle. Gambrelli and four of the ballet corps. The quartet of girls were clad in red, green, yellow and blue ballet costumes with Gambrelli in white and brilliants. The gold eye was used for the background with magenta, blue and green lights from the sides and front. Fred.

APPEARING IN THE LARGER DE LUXE CINEMA THEATRES IN THE MIDWEST AFTER TWO SUCCESSFUL SEASONS ON THE PACIFIC COAST

PAULINE AND JOSEPHINE DANCERS REALITY

A SEASON'S ENGAGEMENTS IN THREE CITIES

BOOKED FOR 12 WEEKS MISSOURI THEATRE, ST. LOUIS

RE-ENGAGED FOR EIGHT WEEKS

BOOKED FOR 6 WEEKS BALABAN & KATZ' WONDER

THEATRES, CHICAGO

RE-ENGAGED FOR SIX WEEKS

BOOKED FOR 2 WEEKS NEWMAN THEATRE, KANSAS CITY

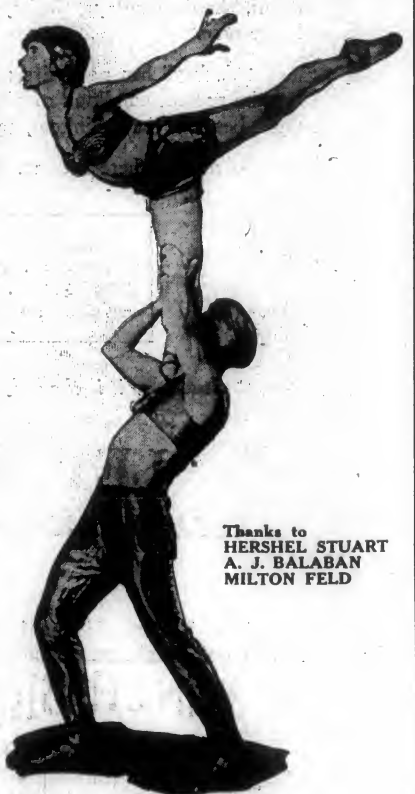
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MILTON FELD

From Warner Bros~

40

Profit Pictures

In a headline—at a glance—the biggest news of the Spring—Warner Bros., producers of profit pictures, will bring FORTY FEATURES to the screen during the coming season.

The Warner name—pledged to quality—is behind every picture. The stories, stars, directors and casts will be the greatest that experience and money can produce. They will be the biggest and finest array of high-class profit pictures ever offered by any producer.

That's the headline—the detailed story is coming. And it's well worth waiting for!



WARNER BROS.
Classics of the Screen

Season of
1925~26

ment, but in the end it is all ironed

ously courting while Lillian Rich is the frolicsome young wife looking for an outside thrill and who gets it with his lordship, although it is a little on the broad side.

Walter Grenham in this case is a healthy young American who owns a sugar plantation in Cuba and winters regularly in Havana. He is a bachelor, has a wonderful house and a wonderful garden. It is this man

of a walled-in garden. It is this garden that seems to get to the girls and possibly takes the place of the British Museum of the play. At any rate, Walter seems to have a stock line for all of them, even when he forgets names and faces. That is to simply say that he will never forget that wonderful night in his garden. Seems like the girls, for the greater part, recall it pleasantly also.

The Kings are wintering in Cuba and Johnny seems to let Betty play around as she pleases, with the result that she and Walter start a young romance, but the day comes for the Kings to sail and on the last night Mrs. King tells Betty of her plans, the Kings departing. Suddenly Mrs. King recalls that she has forgotten her bag at the hotel and she and Walter dash off to get it with the result that they find the Kings waiting to remain over in Havana while hubby sails homeward. That is the night that "the kids in the dark oceans." They are in Grenham's garden, next door the mollusks are playing, and there is moon. But that is all nothing more, just a kluge.

Then home, and hubby is caught embracing a chorus girl, or rather she is embracing him as wifey walks in. That switches things for a mo-

First National Production starring Milton Sills. Adapted from Struthers Burr's novel, "The Horse Doctor" by Howard Chandler Christy, Jr. and Lambert Hillyer, and Doris Kenyon featured. Reviewed at the Strand, New York, April 5. Running time, 66 minutes.

Judith Eyrre.....Milton Sills
Fida Eyrre.....Doris Kenyon
Doris Eyrre.....Doris Kenyon
Orville.....Phyllis Haver
Phillip.....Paul Nicholson
Mrs. Eyrre.....Kate Bruce
Mrs. Satori.....Theresa Maxwell Conover
French Doctor.....Charles Lane
American Doctor.....George W. Howard

Peculiar that First National, after picking Milton Sills a star by virtue of the *Three Girls*, which he had done so regularly in the years past, should exercise such slovenly care in selecting for him a genuine starring vehicle. For certainly, although he is a good actor in a film, Sills on screen really has the starring role and also wins for herself the lion's share of the w. k. laurels. And that being the case, shouldn't he long ago have been made a star by First National, one of its stars, for recently he has been running along at a surprising rate and doing the best work of a career that has embroiled him in a number of movies—from serials to independents.

The plot of "I Want My Time" is centered around Guillian Eyre, a young man who is a doctor, is married and married by Vida, who marries him because she loves him and who says, to explain it all, that she has a gift, a gift, a gift, a gift, the way and that her husband is a living of injuries. But she hasn't—she's as beautiful as the cherry blossoms, she's shining at springtime—when it is found that she will remain his sight, she leaves him because she knows another woman who loves him. Her idea is to fight with the other woman, to fight with and actually wins, on fair grounds, her own husband. So, back in the end, she becomes a nurse to her husband, and she becomes a nurse that with business reverses the other girl decides to back out while she stays in the glory that she has.

an Englishman and who scorns
Yellow Parisian into shooting him
self. The Britisher (Conway-Tearie
is eventually won over so that he
breaks with his betrothed, but Isa-
belle, the all-devouring, relinquishes
her claim upon appeal of his mother.
To find whether he did go back or
not would have interfered with the
dinner date, much more important

How Isabella is procuring the money to make the flash she does wherever her presence may be important. The scenes are as equally as vague. Meanwhile, the only relief from this astinishing grind is Mr. Webb as Isabella's manager, and his performance elicits some of the best bits seen. He is clearly aimed for comedy.

The picture gives itself away in the title, "A Heart of a Siren." It doesn't put the matter very clearly, but it realizes. Rosen has lapsed severely in this effort which is of the same kind that when they come from England the American pictures are never so good as when they are American production ever reacher. In England they'll do plenty of laughs

Elinor Glyn's production. Presented by Louis B. Mayer. Directed by Victor Schodent.	
Scenario by Elinor Glyn. Story by Elinor Glyn, N. K. Weiskopf and John C. McGee.	
Running time, 86 mins.	
Cast	
Lila Brando.....	Low Cost
Bridget Buttel.....	Harriet Hammon
Charles Dumas.....	Renee Adair
Marjorie Deans.....	Barbara Kent
John Burton.....	Alec Francis
Donald George Harcourt.....	Crawford Ken
Robert Hobbs.....	David Milne
Jackie Hays.....	Wendy Barrie
Madeline Buttel.....	Jacqueline Goddard
Little Bobby.....	Winston Miller
William Lister.....	Janet Marlow
Wood Chatter.....	James McHugh
Misses.....	Dagmar Desnoes
Buttel.....	Leon Leary

The one thing that Elinor Glyn missed doing in this picture was acting all of the parts and sitting in the box office to try to get the public to come. She had enough to look at. If Had the director done the picture with a chance for the picture, but if any exhibitor thinks he is going to get any dough with this one without Elinor making a personal appearance in it, he is a fool. "The Girl and Maud" is an out-and-out flop. In a foreword to the picture Elinor says: "Women always do one of three things to men—elevate men, depress men, or make men love women in general do that, imagine what Ellie can do to mere motion picture men. From an audience standpoint in this case Ellie fails to do any elevate or degrade, but she does bore."

Still, in all the picture has its compensation, and that is that it gives Harriet Hammond a chance on the screen. If the authoress is responsible for the selection of this girl for the role that she plays, then she can be forgiven everything else. Harriet Hammond is easily the find of the last couple of years. Here is blonde that has beauty and with it personality that will get to anyone. Besides which she has acting ability that is going to carry her a long, long way. Metro-Goldwyn have something in this girl if they can hold on.

her. There is *Le Cid* playing a hero role. Suffice to say he takes a good deal of time to become a hero, and as a French "hotay-totay" (exactly as the titles describe her) and Paulette Goddard easily copy her. The picture is a study in the outstanding male figure in the cast. It is a bad lot to three women. The story is laid in France in 1918. The hero is wounded British officer, the heroine is a French nurse, the American Red Cross, although she is English by birth and the daughter of a noble who has squandered his money by gambling. She and her family are living in an attic, while her, though in the British army, seems to have nothing to do except

hells. In the end the girl, who has been engaged by the hero as his secretary, listens to his proposal of marriage to save the dear old dad from being disgraced, providing, of course, that the husband-to-be will pay the debts. In the end, however, she discloses that she has married because she loves.

The picture is well directed, but as much cannot be said for the editing and titling.

Ernest

Paramount Picture, produced and directed by Sidney Olcott. Pola Negri starred and story taken from Henry Barrelin's novel "Mariposa." Adapted by Sada Cowan. Reviewed at the Rivoli, New York, April 11. Running time, 75 minutes.

Mariposa	Pola Negri
Malpe Bayne	Wallace MacDonald
Dan Murray	Robert Frazer
Anna	Trilke Frigand
Geno Alexandre Barotti	Cesare Gravina
Beatha	Gertrude Astor
Mr. Bedgewick	Edwards Davis
.....	Esther

[illegible]

Los Angeles, March 29.
Knickerbocker Pictures presents Frederick
towell's production "Old Shoes," featur-
ing John Harron, Viola Daniels, Ethel Grey
Berry, Zasu Pitts, Noah Beery and Russell
Simson. Story by Frederick Stowell. Run-
ning time, about 70 minutes. At California,
Los Angeles, break of March 29.

"Old Shoes," to all appearances, is another attempt to duplicate Richard Barthelmess' "Tol'able David." While telling a homely and, at times, poignant story, it falls considerably short of the Barthelmess

The thing that stands out in this picture is the heart interest, sustained effectively and climaxed by two thrilling fist fights. The first takes place between the boy (Harrison) and the smart-aleck village squire. The second, and more sensational of the two, is when Beery, as the heavy, gets a blacksnake whip and is about to administer a whipping to his wife, the boy's mother. The lad, meek mortal, earns upon his step-father and they rough-and-tumble it all over the place.

"Old Shoes" is a story of persecution. It unfolds the studied efforts of Beery to inflict pain and humiliation upon the woman who bears his name and her son. It appears that the mother, in her girlhood, had been the belle of the village and was courted by two brothers. The younger, Marcus, a mild-mannered youth, won.

The other brother never forgives the girl.

Years pass and Marcus dies. Then Mary, now a woman of middle age with a young son, consents to become the wife of her rejected former suitor, because she feels that her rejection ruined his life. She soon discovers that she still loves her old husband and the brother also discovers it. He proceeds to inflict pain upon his wife and step-son.

(Continued on page 46)

There is an ad on page 68 that will interest you. I am in business to serve your needs. Read it.

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WORKING

**Doris
Kenyon
and
Milton
Sills**



Here are two favorites whom you know will draw big.
Watch them pack the New York Strand this week.

A First National Picture

First National release and Sawyer-Lubin production for Associated Pictures. Features Barbara La Marr and Conway Tearle, who both play the play "Hall and Farewell," with adaptations by Fred and Frank Harlan. Directed by Phil Rosen. At the Coliseum, New York, week of April 5. Running time, about 60 mins.

Rebellea Echevarria.....Barbara La Marr
Harold Bedford.....Conway Tearle
Charles Stronach.....Harry Morye
Luchessa of Chatham.....Ida Lupino
Betty.....Florence Arver
Maxim.....Clifton Webb
Melio.....William Ricciardi

Nothing less than a ridiculous picture other than in production. lavish sets and clothes, but the story, direction, titling and acting drew laughs from a Sunday matinee audience while this ultra-melodramatic and nonsensical tale was being unwound.

It doesn't seem possible that the Hattons, who have a reputation in the legitimate field as writers, could have been so inept in the theater. In the 20-20-30 manner in which the reviews themselves, the Hattons, primarily humorists, must have temporarily lost all sense of humor. And Rosen, directing, laid on the overdone acting to the utmost extent. With broad speaking parts as wide as the screen will permit.

Both the staging and clothes of Les La Marr are slightly, although here are passages where this fea- player is anything but heavily adorned. The costumes, the scenery, the scenery angles are only abetted by the brilliant work of the cast.

William Fox, who gives the film its

Then there is Lew Cody playing a hero role. Suffice to say he takes a lot of it and it's not so good. René Dorval is a villain, but he's not exactly as the titles describe here. And Paulette Goddard easily top Cody with the audience, so that the one outstanding male figure in the cast is a woman. The story is laid in France in 1919. The hero is a wounded British officer, the heroine a stenographer for the American Red Cross, although she is a nurse. They meet and the daughter of a noble who has squandered his wealth by gambling. She and her family are living in an attic, while they, though in the British army, are engaged in being so close to except in a dishy, McBride

NOW BOOKING

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AL. CHRISTIE
FEATURE

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OF THE

MOUND CITY BLUE BLOWERS

WILLIE MCKENZIE
Director

AT THE PICCADILLY HOTEL, LONDON, ENG.
AND THE LONDON HIPPODROME

APRIL 13

FOR A LIMITED ENGAGEMENT

Direction **WILLIAM MORRIS**

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EXCLUSIVE BRUNSWICK RECORDING ARTISTS

What Jack Lait in VARIETY said:

MOUND CITY BLUES

BLOWERS (4)

Instrumental Jazz

13 Mins.; One

Palace

These boys, Brunswick record makers, were placed early here, No. 2. But the spot didn't seem to hurt. They are in for as long as they want to play the best vaudeville hag to offer on this showing.

A strange, perhaps unique, quartet, being four youths in white shirts and flannel trousers, seated on ordinary chairs before the drop, playing respectively a comb-and-tissue-paper, a kazoo muted with a common water tumbler, a guitar and a banjo.

They step on lively and make no grimaces or threatening gestures, going right into their stuff, a routine of blues played foursome except for a bit when the guitar player borrows the banjo and strums some difficult stuff on the upper portion, and once when the comb-flipper does some weird moans on a tomato can covered with tissue paper, before which he brandishes a black derby hat.

The rest of the time there is ensemble harmony of intoxicating order with unparalleled minors extracted from the two "unethical" instruments. The degree to which the tissue comb can be made to torture the cries of lost souls from seemingly nothing is indescribable.

The melodies are mostly unfamiliar and featuring the low, long slurs, but when the quartet plays "What'll I Do?", a thoroughly well-known tune, it is with surprising expression and harmony, not to say feeling, and even "soul."

The work is unassuming in method, with few bids for vaudeville sensationalism outside the effective excellence of the novelty playing itself. No jockeying for bows at the end at all. One encore and off, though the applause would have tempted some acts to steal bows and bows, and at least two more pieces "by popular demand."

Thus we have here a different, entertaining vaudeville turn with new faces and new work, as fetching as it is novel, and leaving the foremost audience that patronizes vaudeville wanting more.

Good enough for next-to-closing on any bill in America, and probably a draw on disc reputation besides. Lait.

Released by
THE INFORMATION COMMISSION

RIVOLI

(Continued from page 36)
fine adult and kid stuff. This reel pictured Little Betty Carpenter, a flaxen-haired youngster of about four, dressed in pinafore and socks, visiting the animals in the New York Zoo. For each title John Martin, who edits the children's magazine called John Martin's Book, wrote a while the harmless experiences with the various animals made good entertainment. Next was the Easter presentation of the house, a dignified and thoroughly reverential rendition of Paure's "The Palms." Opening, the Rita Quartet, dressed in the surplises of the choir, were singing the number. Back of them was a scrim drop of a church window and on each side were columns. Slowly from the wings came three women, dressed immaculately. The first, a blonde, wearing a white and another time in white (a woman) was mounted on a pedestal which stood before a replica of the church window of the Virgin and the Child Christ. She was singing Gounod's "Ave Maria." The three other women, in white, grouped themselves about her for a most effective finale. There is but one little mistake with this production. The woman in the pedestal is draped badly, and the white gown, which should flow, is bound tightly about her body from the waist down—so tightly that garters were quite distinguishable. Next the feature, and a corker. The Harry Langdon comedy finished the show, "Remember When?" and proved as good as any of this remarkable series which Meek Senet-Pathe have been furnishing the ex-vaudevillean who now bids fair to become one of the screen's really outstanding comedians. A word must be said for the courtesy at the Rivoli. The tremendous crowd Sunday night, which filled the lobbies and the pavement and all the available standing room, was handled with great care and success—few of the people being lost to the succeeding shows. Inside the same painstaking courtesy and the infallible "Rivoli service" instead of a "Thank you" for a tip prevailed. Some of the other Broadway picture houses, whose ushers always have the hand out on Saturday and Sunday might take a lesson from the Rivoli and Rialto method. Certainly their crowds are handled as well as any and without that tipping embarrassment which must arise when a customer is practically forced to pay extra to dig a seat in the crowd. Suk.

LOEW'S MT. VERNON MANAGER

At the opening, Saturday, Loew's new 2,900-seater here, playing pictures, Proctor's, Mt. Vernon, will have encountered its first real local opposition. Proctor's plays vaudeville and pictures. Harry Weiss has been appointed manager of Loew's Mt. Vernon, with the present title changed from the first suggested, Gramatan. Mr. Weiss was formerly assistant manager under Joe E. Emmett, at Loew's State, New York.

Plans are under consideration by J. W. Berry and W. W. Farley, owners of the Broadway block on Washington street, Binghamton, N. Y., badly damaged by fire recently, to build a motion picture theatre.

INSIDE STUFF ON PICTURES

(Continued from page 34)
services tied up for Philby, and with the entire strength of the Stanley organization against it, the Fox has stood up and increased its gross. Considering that the Fox is the only thoroughly independent picture house in Philadelphia; that there is an alliance between the Stanley and the Keith-Albee Circuit in their Philadelphia holdings, the Fox house, single handed and under its various handicaps (many more than appear upon the surface) has made a remarkable showing. It's a showing that must be distasteful to the Stanley people, since it is the only like condition in the U. S. where one concern (Stanley) has had a town sewed up.

It does look a bit as though the casting office in pictures is about to pass out. A determined drive has been made on the coast against the casting offices and their 10 per cent commission (if no other charges). After that the coast film organizations will probably start after the "personal" representatives and then "managers."

Many undisclosed abuses have been worked by each of these classes of agents. But the casters in pictures and perhaps elsewhere will tell you they have difficulty in holding people they place and more difficulty in securing the commission due from them after they are placed. The theatrical agency business where the agent is not guaranteed in some manner for the collection of his commission is a very unsatisfactory business—for the agent. About the only guarantee to agents in effect at present is the Keith-Albee system of deducting the agent's commission from a vaudeville act's salary. Though the K-A Collection Agency charges one-half of the commission for this simple service, the agents outside the K-A office would gladly submit to the same arrangement with the other circuits if the other circuits would as surely protect them.

One trouble with the picture agency pasting office has been "bulling." Not by the agents, but by the actors. An agency might corral worthwhile "names" and under contract. Along comes an outsider who claims an "in" ("connections"). When the actors yessed strong enough, the outsider, while accomplishing little and soon becoming discouraged, would do enough shouting to cause annoyance, if not ill feeling, all around.

The 10 per cent commission sounded so easy!

Added impetus to United Artists may be observed in the reports of picture events of nowadays. Coincidentally that increased activity has been concurrent with the association of Joseph M. Schenck with U. A. Mr. Schenck's interest in U. A. up to date comprises Norma Talmadge and Buster Keaton. Should Schenck complete his Valentino contract the Sheik will be added.

Joe Schenck's present influence in the picture trade is tremendous. He's not a trailer. The Schenck scheme always has been that if there is a parade he's going to lead or there will be no parade. That's not literally, but his record shows that's what eventually happened. Hiram Abrams has a great infatuation in the Schenck addition.

Besides which must be figured that Schenck is close in a friendly way with Marcus Loew and Adolph Zukor, besides others, and his brother, Nick, on a par in his way with Joe (although without as much film trade prominence) is the right hand of the Loew Circuit, taking in Metro-Goldwyn. If that layout is to rest there, let it rest—but any deductions from that layout is possible.

A service dinner to S. L. Rothafel is being planned by the Army and Marine branches of the United States service to be held at the Biltmore hotel. The dinner is to be a token of recognition of the really tremendous service that Roxy has rendered the wounded service men that are still in various hospitals about the country recovering from wounds that they received in France.

Roxy started a campaign over a year ago to furnish every ward in every hospital maintained by the United States for wounded war veterans with radio receiving equipment. That was the original purpose of the radio broadcasting from the Capitol theatre. He has been successful through the co-operation of various newspapers in different sections with the result that practically every ward in every one of the veteran hospitals is now equipped with receiving sets. Those of the service that were fortunate enough to escape without wound reminders of their service abroad want to pay Roxy back to a slight extent for what he has accomplished for their more unfortunate comrades in arms.

The heretofore unbroken schedule that the Rivoli, New York, has had since its opening, that of presenting its new attractions on Sunday, is to be shattered with the advent of the screen version of "Madame Sans Gêne" at that house. According to the present arrangements the Rivoli is to be "dark" on the afternoon of April 17 and on that evening the initial presentation of the new Gloria Swanson starring production is to take place with a box office sale of \$5 top.

There is an unusual feature in connection with this unusual presentation and that it is being handled as an organization matter between the Famous Players distribution department and the theatre operating division, which means that all individuals who have in the past claimed

credit for anything that was done by the organization as a whole are to be "washed up" as far as this showing is concerned. At present it is believed that the Swanson picture will break all long run records at the house and remain at least three weeks there.

Mabel Normand will not make pictures for Tiffany-Truett as reported on the West Coast. She had been dicker with Phil Goldstone to make a series of pictures, the first of which was to have been based on the novel "Shiloh," for which A. P. Younger was to supply the screen adaptation.

Preliminary negotiations for a contract had been concluded when Goldstone is said to have suddenly had a change of heart. This is said to have been occasioned by certain demands for financial remuneration that Miss Normand made which included a specific guarantee for her end. Goldstone is said to have commenced to figure and take inventory and after a thorough analysis felt he would be taking a big chance in going ahead with a Normand product, as he was not assured he would be able to get a nation-wide release for these pictures.

So all negotiations were called off and Miss Normand is again a free agent.

The seating capacity of the Capitol, New York, has been increased about 150 through the removal of the loges on the orchestra floor of the house and substituting in their stead regular orchestra seats. The loges were christened for some time past by the wise Broadway crowd as "lovers' paradises" and were a regular holdout for the usher staff of the house.

Even the page boys at the theatre thought that it was a bad night when it wasn't possible for them to cop \$7 on Saturdays, Sundays and holidays. Even though S. L. Rothafel tries to keep the house attaches on their toes in the matter of service, there was always a holdout on the west side of the house loges that the boys virtually used for their own and a buck could always get two seats in them no matter how big the crowd was. Their scale price was \$1.65 week days and \$2.20 week ends.

Metro-Goldwyn-Mayer will spring a new screen star on the American public very shortly in the form of Greta Garber, a Swedish picture star. Out at the Culver City studios plans are being formulated for an extensive exploitation and publicity campaign to be used in her behalf.

Miss Garber is still in Sweden, fulfilling a screen contract there, and is expected here about the middle of June. As soon as she arrives she will be cast to play a feature role in two or three pictures and then is to be starred on her own.

In Grand Rapids, Ind., Regent has introduced a new box office wrinkle. For the one price of admission, 50 cents, admission is also given to the roof garden, which includes three hours' dancing, following a "two-hour theatre party." The Regent is now using "names" for presentation features. Last week Francis Renault was the "special."

GET VARIETY FIRST

Variety is weekly reaching subscribers 13 to 60 hours before the local newstands receive it.

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 \$8.40 against the 50c for single copies.

Variety's subscription service has practically been doubled in speed with a view to eliminating the necessity of a permanent resident visiting a newstand for a weekly issue.

This service has been instituted for the sole purpose of the stationery reader.

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Send me "Variety" for _____ year _____ mos _____ to _____
Name.....
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State.....

SMASHED THE RECORD AT B. S. MOSS' BROADWAY DURING THE END OF LENT!

BURR NICKLE'S

"WONDERS OF THE WILDS"

THE UNUSUAL PICTURE

B. S. Moss, Manager of the Broadway, says:

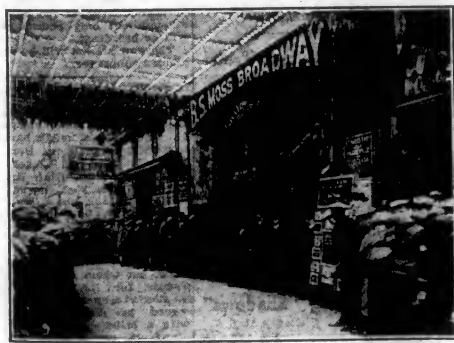
"I want to congratulate you on the showing that you made at the Broadway. You played to capacity all week, more than the house drew during any previous week in Lent. I am more than pleased with the box-office result of your engagement."

A COMPLETE SHOW!

We carry a special South Sea Island dancer.
A feature picture that runs an hour and 15 minutes.
A continuity in conversation relating the experiences of the explorer through Mexico, Borneo and India.
An outside \$28,000 Buick Automobile with Calligraph.
A two-hour show of thrills of the South Sea Islands that will cause talk and record-breaking results at the box office.
A full line of paper, mate, lobby cut-outs and frames.
Playing Picture Theatres, Combination Vaudeville and Film Houses, Auditoriums and Legitimate Theatres.

FOR TIME AND TERMS ADDRESS

BURR NICKLE, Hotel Claridge, New York City



This picture shows the line outside the Broadway Theatre, Broadway and 41st Street, New York City, at 10:30 A. M., Tuesday, March 31, 1925, waiting for the box office to open. This is proof of drawing power.

Every New York daily paper raved over "Wonders of the Wilds" and hailed it as "The Picture Different."

INSIDE STUFF

On Music

The current vogue by vaudeville singing soloists to feature Negro spirituals is having a favorable reaction on the sale of this sort of music. The vaudeville idea is an offshoot from the concert and platform stage where singers often have employed these spirituals in their repertoires. The book folios of famous Negro spirituals as well as individual selections, as a result, have boomed in sales.

Certain advertisers are "heating" the radio station's tolls by retaining radio artists who render a musical program, such as on a mandolin or guitar, without any incidental spiel "plugging" the brand of the instrument or its merits. This qualifies the turn as a straight radio turn. The instrument people in turn take space in the local dailies, calling attention to So-and-So's program which will be rendered on a specified brand of instrument.

One instrumental star thus is touring the country and being welcomed by the broadcasters as a free act while the instrument firm backs up the soloist's itinerary with an advertising campaign, and, of course, having the soloist on their pay-roll.

Several of the phonograph recording managers have stated that they at night nights and "listen in" on the radio for a line on the popular tunes, favoring this idea for more than one reason, not the least of which is that it eliminates going out and making the rounds of the catalogues, standing the covert tariffs, etc. The music men for the reason seem to be strong for promiscuous radio plugging, some being said to stimulate this exploitation further by "seeing" some of the radio favorite bands regularly.

That it is a poor policy is conceded by those who wisely, when a song is beginning to catch and a tune is being played, tell the audience to "lay off" as much as possible on the familiar stuff and lend a hand with stuff less known.

E. C. Mills, executive of the Music Publishers Protective Association and the American Society of Composers, Authors and Publishers, was "written up" last week in "Collier's" under the caption, "Because They Called Him 'Claude'." Edwin Claude Mills, who today is popularly addressed by his middle name, told how he developed into a tight-lipped because of that fussy "handle."

In the same issue, John Golden, the producer, was the author of an article on present day theatre conditions.

Kerry Mills is monkeying around with real estate in Florida and reported making money at it. Kerry was formerly of the leading music publishers in New York—in the days when he published all of the George M. Cohan music and without holding a contract with Cohan. Mills always claimed he put Cohan into music writing and staked George to his first \$100.

Ukulele Ike Edwards, Edith Baker and Jean Gibson were song pluggers together around New Chicago some years ago. Miss Gibson married after she had become a vaudeville single turn, working up to \$250 weekly. As pluggers each of the trio had received \$25 a week.

Last week it was reported Ike has an offer of \$1,000 a week for a London cabaret. Miss Baker is now at the Lido-Venice, the ultra night place of New York, and at a large salary there as an entertainer.

Harry Snodgrass, the "king of the ivories," has had his piano-playing fame spread far and wide through the medium of radio. Although a western attraction, his renown has spread far east into the New England States where the Brunswick record company has been met with a heavy adverse demand.

Snodgrass has made several recordings for Brunswick but not yet released. The advance orders have necessitated a special release some time this month.

Ted Snyder is going out again this week on his picture house tour. The veteran popular composer came back to New York last week after an extended circuiting of the film theatres. Reports that Snyder has been contemplating action against Waterson, Berlin & Snyder have been heard with more or less frequency on Main street.

The Victor Talking Machine Co. started its follow-up advertising campaign this week in the "Saturday Evening Post" with the slogan, "It is one thing to hear a record, another thing to be able to hear that singer sing to you when you want to be sung to."

Bori, McCormack and Alda are the three stars plugged in this connection, all having appeared on the Victor-radio programs.

The Banjo tried to do a musical comeback for a time but the xylophone seems to be heading for that goal with undeniable certainty.

The xylo, marimba and vibraphone are being extensively featured in phonograph recordings, traceable to a start in their popularity by the Green brothers (George Hamilton and Joe) on the Brunswick disks, (Cantelwood Marimba Band) who have turned out highly popular "cannings."

Radio broadcasters are seemingly getting wise to something. Their insistence of okaying certain song numbers, particularly those employed by "advertising" bands, leads to the conclusion they are next to the gas the plain publishers have been "seeing" a few of the favorite radio entertainers at \$25 per song per week to insure its consistent ether plugging. This has resulted in overplugging, or the featuring of inferior song material.

A radio advertiser employing a band over WEA, or kindred "commercial" stations, pays considerably for his hour of exploitation. The station's toll is \$500 an hour. The band receives anywhere from \$200 to \$500 for the hour, the average being \$300. Then, too, the incidental talking is usually by an official associated with the "advertiser."

The advertisers have a break through long term contracts which brings their \$500 an hour toll down to as low as \$200 if the "time" contract covers a long period.

The new management of the Arcadia Ballroom, New York, has refused to honor certain passes issued by the former regime, particularly those given to professional and amateur orchestra representatives of the music publishers. As a result there has been a good deal of criticism broadcast about the dance hall recently by the latter who claim that for a Broadway ballroom to refuse music men entrance is unheard of and unspeakable. Several complaints were made and as a result the management sent out a letter saying that the pass privilege had been abused, that the B. and O. men had been seen near to their friends and that it was not unusual for four to slip in on a night on a pass intended for only one.

Mal Hallett, whose orchestra is currently at the Arcadia, is one of the most popular leaders in the metropolitan district and the music men were more or less in the habit of "making" his place as often as they could. The new ruling necessitates their seeing him only during his time away from the dance hall.

From last Wednesday until Saturday the air around New Orleans was so heavy the local radio could not penetrate it. They were

CHECKING UP ON "MUSIC MEMORY"

The Brunswick Recording Laboratories will eliminate the April "Music Memory" contest in order to check up thoroughly on the February and March returns. This radio exploitation tie-up for the booming of Brunswick's classical records has accomplished this to some extent, though the music men will be able to ascertain the percentage of interest in each territory and to properly some the returns for follow-up by the local dealers.

While the big prizes (first prize is \$1,000 each month) have been won by New York residents, the bulk of the direct returns is from territory outside of the metropolis.

S-B. VS. REMICK

Walter Donaldson's song compositions are the bone of contention in a New York Supreme Court suit started by Shapiro, Bernstein & Co. against Jerome H. Remick & Co., particularly the song hit by Donaldson, "My Best Girl."

Shapiro-Bernstein complains that during the period from June 15 to August 16, 1924, that Donaldson was under its exclusive contract as a song writer, Remick accepted "My Best Girl" along with two other numbers—"The Jefferson Davis" and "My Own Band Yard" for publication.

Shapiro, Bernstein & Co. is suing for an accounting of profits and an injunction, but meantime has been ordered to state a bill of particulars with respect to certain information demanded by Remick's counsel.

BIGAMY CHARGE

John C. Ellery, 24, well known Brooklyn musician and member of a local band, was arrested on the charge of bigamy, it being alleged that he made a false statement on a wedding certificate at City Hall, February 14. He pleaded not guilty, and the case was continued. Ellery is alleged to have been divorced twice.

It is charged he married his third and present wife, Marie E. Ta, on February 22, two days before his divorce from his second wife was granted.

practically effaced for that period. Spring rain clouds and approach of warm weather were held to be responsible.

A divorce impends in music circles, with the wife wishing her freedom, saying she never sees her husband "because he's in the music business" and as an aside for "lonesomeness" her. Music Man wants a general release from the marriage state.

"Lonesomeness" is the complete complaint, according to accounts. The wife claims her husband's business keeps him out at all hours, that he only comes to sleep and often doesn't find time to do that.

Other music men may as well be warned that the wives can't see it, or they are at liberty to tear up this sheet so the wives can't see it.

The suit of Pennino versus Catalane, involving two songs, "Romola," with lyrics in Italian, is not so important in its details as the decision by Justice Callaghan on the question of unfair practice. Pennino's "Romola" was published first although the defendant copyrighted his "Romola" first. Both are to be based on George Eliot's novel.

Justice Callaghan in the Brooklyn Supreme Court opines "The action is not for infringement, but, in view of the fact that the defendant and to enjoin the defendant from misleading the public into believing that the composition written by him is the same as that written by the plaintiff. It is not difficult to understand how a popular song, which is usually of short life, having a large sale, could be published under another name and readily sold with considerable profit to a writer who is not entitled to use the name, and with detriment to the real author. Such a practice should be discouraged and the party guilty of such unfair dealing should be enjoined."

Throughout the country "music memory" contests are much in vogue, with local symphony orchestras. These contests in the main grate odies of publicity for the orchestras and incidentally give prominent music men and women in the towns where held a chance to officiate as judges. An orchestra plays 10 numbers selected from 40, with only the director knowing the numbers to be played. Then in turn prizes are awarded to the one supplying the most correct list of titles. The name and nationality of the composer must also be included which is a "treasure" part of the "memory contests."

Armand Robi, French composer, whose life was despaired of some months ago, wrote an account of his illness, was published in several of the dailies, yesterday left Roosevelt Hospital for the Catskill Mountain. While Robi is still a very sick man, with tubes in his back and his weight down to almost nothing, he is much improved and is now given much more than a fighting chance by the doctors. The benefit which the Shuberts were in stage for him was never forthcoming but a collection of money was made for his friends and acquaintances. Also aiding greatly in his support have been the royalties from his song "Walla Walla" from the musical comedy "Flossie." This number achieved wide popularity in the northwest and was recorded for the disks by Paul Whiteman's Orchestra among others, Robi's wife, Jeanne Danjou, formerly an actress, has been his constant nurse and companion.

CHAPLIN-LYMAN SONG Comedian and Band Leader Using "Plug" to Get Title

Charlie Chaplin has turned songwriter. Chaplin and Abe Lyman, the west coast orchestra leader, both collaborated on a new melody which is as yet untitled. Lyman, as a publicity stunt, has broadcast the melody regularly with his band from the Coconut Grove, Ambassador Hotel, Los Angeles, offering a \$50 prize for a suitable title.

It was Chaplin who authorized the reproduction of his photograph and signature on the title page of "Mandala" (Remick), Lyman's last big hit, with the question by the screen star, that the number "15" is my favorite melody.

George Southwell Is Dead; Never Published Rag Airs

Kansas City, April 7. George Southwell, 65, manager of the George Southwell Publishing Co., and one of the best known writers of band music in the world, died of heart disease at home, 3809 Roanok road. He had been ill several months. He had lived here 34 years.

The Southwell brothers wrote and published music primarily for the small town bands. It had the proper swing, but no rag time ever went into it.

In speaking of the absence of rag time from his compositions Mr. Southwell once said:

"I don't know that I place it in the second place I wouldn't write it if I could, and in the third place amateur bands couldn't play it if I did."

The fact the Southwells wrote mostly for country bands did not keep their compositions off programs of the best professional bands in the country. Particularly among show bands were the numbers favored, for they had the right snap and swing.

Another Year in Germany For Alex Hyde and Band

Berlin, April 1. Alex Hyde and his Romance of Rhythm orchestra (American) is meeting with such popularity here at the Barbierina that he must stay for another year. The yearly minimum amount necessary through a new contract for that period with His Master's Voice Gramophone Co., which the young American bandmaster has just signed.

Hyde is augmenting his combination of 14 men. Four new recruits from America will join him in Berlin next week.

BENSON LOSING OUT IN CHICAGO

Musical Stranglehold on Town Broken

Chicago, April 7. The Benson organization is gradually losing its hold for furnishing musical organizations in the leading hotels and restaurants. In the past two months Benson has lost the College Inn, Congress Hotel, Terrace Gardens and some of the business at the Edgewater Beach Hotel.

The several minor musical bureaus that have recently invaded Chicago have offered competition to the Benson organization, which at one time had everything in town tied up. The only musical organizations of any merit that Benson still retains are Don Bestor and his orchestra and Jack Chapman at the Drake Hotel. The former is Benson's strong ace.

"MASKED TENOR" FEATURE

Silvertown's Cord Orchestra's Gag Becomes Feature

The "Silver Masked Tenor" will be a feature of the Silvertown Cord Orchestra's forthcoming concert tour. The band under Joseph Knecht's direction, has been highly popular radio feature from WEA, New York, and 13 allied stations all over the country, thus bringing it to the national attention and an audience into the millions.

The Akron, O., rubber company utilizes the band and the stations for "good will" exploitation purposes.

The "Masked Tenor" started off as a gag with the band, but has grown to be a feature.

Taylor Lands Chi. Place

Chicago, April 7. Jackie Taylor and his orchestra opened at the La Spagna, previously Club Royale. Taylor recently recruited this aggregation and practically a newcomer to the windy city outbid all the local orchestras for the contract.

MONEY FOR MRS. REN SHIELDS

Richmond, the music publisher (Maurice Richmond), requests the present address of Mrs. Ren Shields, author of the late songwriters. Mrs. Richmond is holding a check for a small amount payable to Mrs. Shields through royalty due upon her husband's songs.

Mrs. Shields' last address as learned by the publisher was at 454 West 34th street. Following her removal, she could not be located.

It has been understood Mrs. Shields is at present residing on Long Island or Staten Island.

SMITH BACK AT PLAZA?

Reports of Joseph C. Smith and his orchestra coming back to the Plaza hotel, New York, have been met with much interesting comment by the music men. Smith was a favorite with the younger set at the Plaza, for tea dances particularly, and the hotel grille has been as popular since his absence.

Smith has been playing at the Mount Royal hotel, Montreal, for some time. He is also recording for the Canada Victor Talking Machine Co.

The World's Standard Ludwig DRUMS



Send for Complete Catalog for the Professional LUDWIG & LUDWIG Drum Makers for the Profession 1611 No. Lincoln St., Chicago

By ABEL

"It's the Blues" (No. 14 Blues) (Fox Trot)—Jean Goldkette and His Orchestra
SOME OF THESE DAYS (Fox)—Coon-Saunders Original Night Hawk Orh—Victor No. 19006
"It's the Blues" also known as the "No. 14 Blues," is an indelible song classic. It's a "low-down" fox-trot of the "bluest" kind and as played by Jean Goldkette and his crack orchestra, it is a partic-

AT THE END OF THE ROAD—
Tom Waring (Vocal)
BLUE EYES FULLY Sings—Victor
No. 19602.
Tom Waring, the vocal soloist of Waring's Pennsylvanians (also Victor artists and big sellers on their own), makes his Victor debut as a tenor soloist to the Pennsylvanians' instrumental accompaniment. Waring's brother, Fred, who is in the band, his brother, Fred, doing the conducting.
Waring for his vocal debut has chosen a popular sentimental ballad. He has arranged them interestingly, vocal quartet harmonies backing him up in psychological fashion. The song is "The Wash" in "End of the Road."

MARIE, MARIE, MARIE (Fox Trot)
—The Red Hotters.
LET IT RAIN, LET IN POUR—
Same—Okeh No. 40324.
A corking "hot" couplet by a new combination, The Red Hotters, the tip-off for their style of delivery.

Display of names of Orchestras or Bands in these Routees with permanent or temporary address can now be ordered. Address may be changed or frequently as required.

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.

E · MILSTEEN'S ORCHESTRA

"In Shadowland" (Lewis-Youngbloods-Ahiert) is a wide radio favorite and equally meritorious. Freddy's Troubadours have also given it fine instrumental treatment. The banjo, reeds and sparkling trumpet take turns in scintillating moments.

TWILIGHT (THE STARS AND YOU) (Fox Trot)—Dave Hayden and Orchestra.
SOB SISTER SADIE—Same—Eaton No. 51510.
"Twilight" (The Stars and You)

HEIN GAINED 40 POUNDS

Silvie Hein, assistant secretary of the American Society of Composers, Authors and Publishers, is back in New York after a sojourn at Saratoga, looking physically fit and plus 10 pounds in weight.

Hein will devote his time actively once again to the American Society affairs.

MEYER DAVIS ON THE PIKE

Washington, April 7.
Meyer Davis is to formally open his new Chateau Le Paradis on the lake between here and Baltimore on May 1 with a Spanish costume ball. It is to be entirely an invitation affair, with the society folk of Baltimore and Washington invited.

'RED HOTTERS' NEW RECORD

A new recording orchestra at the Red Hotfers, which is "canning" for all companies.

Jules Berkman, trumpeter, and Harry Raderman, trombonist, head the combination.

Besse Opening in Film Houses

Chicago, April 7. Paul Biese and his orchestra, after playing for a year in a California dance hall, will open a picture house attraction May 10 at the Missouri, St. Louis. A route is being arranged for him by Phil Tyrrell.

Variety's Correspondent Recording
Ernie Rogers, Variety's Atlanta
correspondent, has branched out as a
phonograph recording artist. Rogers
is a banjolist of no mean ability
and he has "canned" two numbers
for the Columbia, which will be
marketed shortly.

Nick Lucas in New York
Nick Lucas, banjo soloist, is coming to New York shortly for a picture house tour in the metropolitan area. He will also do some recording for Brunswick while in New York.

B. AND O. ROUTES

(Continued from page 45)

Wadsworth, Wheeler, Conge Room
Jamaica H. N. Y. C.
Wagner, Sol, Silver Slipper, Chicago.
WALKER'S RADIANCIANS, R. A. Y.
Hummy Club, 711 7th Ave., N. Y. C.
Welsh, Walter, 312 E. Tremont Ave.
N. Y. C.
Ward, Frank, Avalon, Boston.
Waring's Pennsylvanians, Tyrone, Pa.
Werner's Seven Aces, Piedmont Drive
Club, Atlanta.

Warr's Syncoptera, Palms Royal, South
ad.
Warren, Ida, Joel's, N. Y. C.
Webb, Geo. B., Champs Elysees H., Park
Webb, Joe, Canton Inn, B'klyn.
Webster, Claude, 20 Theatre Bldg., Sa-
lego.
Weema, Ted, 215 E. Broad St., Philade-
lphia.
Weema, Ted, Oriole Terrace G., De-
roit.
Weidmeyer Orch., entour.
West, Jacob, 341 Twelfth Ave., N.Y.
West, Jacob, 341 Twelfth Ave., N.Y.

Wesley, Joseph, Alhambra Gardens, Wm
peg, Can.
West, Ray, Alexandria H., Los A
sies.
Westphal, Frank, Deagville, Chicago.

Whidden, Ed., 128 Dikeman St., S'hya.
White, Lea, Canton Tea Gardens, Vauren & Wabash, Chicago.
WHITEMAN, PAUL, 188 W. 45th St., N. Y. C.
Whiteman Collegians, Congress H., Chicago.
Wiedoeft, Herb, Cinderella Reef, Los Angeles.
Wilds, Arthur, Monmouth H., Springfield, N. J.
Wilds, P. R., Highland P., Grand Haven, Mich.

Williams, Al, Casino, Bradley Beach
J.
Williams, Arthur, Powell Inn, Watervliet
Y.
Williams, Bert M., Strand Th., Hartwood
Conn.
Williams, David G., 260 W. 57th St., N
C.
Williams, Ralph, Rainbo Gardens, Clar
Lawrence, Chicago.
Williams' Log Cabin, Venice, Cal.

Williams, Willie, Atlantic H., Leach, N. J.
Wilson, Billy, Du Pont H., Wilmington
Wilson, Charles, Castle Inn, N. Y. C.
Wilson, Frank, Marcell Country Club
Wissena
Wilson, Sam, 165 W. 45th St., N. Y. C.
WITTESTEIN, EDWARD, Olympic T.
New Haven, Conn.
WOLFE, ROGER (KAHN), Biltmore
N. Y. C.
Wooding, Sam, Neut, Harlem, N. Y. C.
Wright, Ted., Newburyport, Mass.
Wynne, Billy, Greenwich Village Inn

Z

Zalab, Sol, Rose Tree Cafe, Philadelphia
Zahler, Lee, 6406 Franklin Ave., Holly-
wood, Cal.
Zeller, Otto, 8948 California Ave., S
Paula, Mo.
Zevella, Sol, 385 Central Park West, N
Y. C.
Zitz, Arthur, 167 Hamilton St. Albany

ely Nacio Herb Brown is an ever-ready fox trot which Dave Harman whips over in fine style. In direct contrast "Sob Sister Sadie" Bob Bigelow-Charles Bates) is a horror contribution with plenty of gross tricks, not the least of which is Dave Harman's own trombone contributions. The banjo is another highlight. As extra measure, Harman, who is branching out as a vocalist, also contributes a vocal chorus in the course of the dance.

Bacon & Day
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., Inc
GROTON, CONN.

NO CABARET IN TORONTO

But 4.4 Beer in Ontario May Revive Beer Gardens

Toronto, April 7. In a few short weeks, the old-time beer garden may try a comeback in the province of Ontario and Toronto, particularly as the bill is now in process of being made into law which will upset prohibition sufficiently to allow a 4.4 per cent beer. As the situation now stands, this beer will be sold in cafes, hotels and almost everywhere else, including grocery stores though certain interests are attempting to limit the trade in the better drink.

Toronto is now the carelessness wonder of the amusement world, a city of 600,000 without so much as the late-blooming night club or an after-theatre dance palace. The King Edward Hotel, one of the United States has, suppose, dance ball, counting out the regular dance halls, that is the whole catalogue of events. There is not one cabaret or roadhouse in the city or within three days' walk which has a semi-vaudeville program or even a solitary act.

Quick Work by Federalists In Padlocking Action

The mills of the Federal Government machinery pertaining to U. S. Attorney Emory B. Baker, a department sure grind quickly, according to the padlocking proceeding now pending against the Colonial Club, 145 West 47th street, an alleged "one-night-out" speak-out. Immediately after filing the suit to "abate a public nuisance" in which Harry Stein, Robert Wilson and the S. R. L. Restaurant, Inc., named defendants, a temporary writ of injunction was issued and served on John Mack, the doorman, George Burroughs, the bartender, and Samuel Levine, president of the defendant corporation.

WILD PARTY AND SUIT

Boston, April 7. Charging that the party became so wild the entertainers cut short their program, Evelyn Joyce, a Boston entertainer, has sued Morris Adler, of Dorchester, for \$10,000 which she alleges she never received for furnishing the entertainment. The party, it was brought out, was given for Adler at a Boston hotel following his return from his honeymoon.

Miss Joyce alleges she brought the entertainment to a close earlier than originally planned because of the condition of the revelers. She charged Adler entered the girl dressing room with the declaration he was going to kiss every girl present, which he proceeded to do. As the girl, the witness stated, admitted the kisses, but said it was a "50-50 proposition."

The case was taken under advisement by Judge Duff.

Elkeles' "Petit Lounge"

Percy Elkeles will open the Petit Lounge at 58 West 51st street about April 15. It will be a newly decorated basement dining room seating about 100, with Elkeles' own ideas in furnishings.

As the title suggests lounges will be carried around the room. It will go over a lunch and dinner trade, closing at 10.

Mr. Elkeles was the promoter of the Club Deauville, decorated and "put over" under his direction. The Deauville was the most successful night club in New York.

\$25 NO-LICENSE FINE

Boston, April 7. Alexander Banwart paid a fine of \$25 in the Superior Court here after he had pleaded nolo on a complaint charging him with conducting an unlicensed public amusement business in one of the fashionable streets of the Back Bay district.

The house conducted by Banwart was known as "The Moonlight and the Sun." The Cinders Ballroom management has leased the site space flanking its floor for \$27,000 to an oil concern which will bring the dance hall's rental down to \$13,000.

"RED" JOHNSON IN MID-WEST PROHIBITION

'Red' Now in Chicago—Frank Hale and Darby Kelly Also Locating Booze

Chicago, April 7. The ace of the Chicago and mid-west prohibition enforcement agents is none other than "Red" Johnson, one time member of the Intelligence department of the White Rats.

Red is now in Chicago and holding strike. During the last White Rats strike he was also in Chicago at four bucks a day for the Rats. Red was one of the mysterious agents who was organized to picket certain theatres and phone in to "General von Hindenburg" at the Sherman House at stated intervals. Johnson, like Frank Hale (Hale and Hattersen), allied himself with the prohibition enforcement bureau and worked his way into a job of importance.

Another recruit from show business with the prohibition boys is Darby Kelly, erstwhile cabaret proprietor and manager of "Plantation Dance." Kelly is reported to have headed the special squad of four coppers sent from Washington recently to help Pickner dry up New York cabarets.

SILVER SLIPPER, CHI.

Chicago, April 7. Third edition of the "Silver Slipper Scandals" last week. As with the two earlier shows the starring was by Roy Mack and the costuming by Mlle. Lenore, an effective combination that has again succeeded in concocting a production which will stand up with the best of the cabarets in this town have to offer. The Silver Slipper should find the present floor show an important business inducer until the warm weather sets in.

Auricle Craven has been held over. She is a good-looking young girl, who by dint of double development into a topnotch performer once getting the floor which she lacks at present. She sings, dances and leads numbers to impressive applause. Her crawling split, while playing a violin solo was the highlight.

John Douglas is an attractive suitor with lots of pep and a figure worthy of comment. The Dancing Levees give a sensational account. The man does a furious whirling pirouette with the girl balanced on his shoulder. On a rather slippery floor this comes under the heading of bravery.

The chorus numbers the "Charleston" and "Minstrel" were perhaps the "hottest." A Spanish number with the eight ponies played in a considerable show. Lenore has been lavish in maintaining a consistent note of brilliance. With next floor show, Dr. Wagner's torrid syncopators, who incidentally are uncommonly generous with encores, and a first rate cuisine, the Silver Slipper is sitting pretty.

WEEMS AND ORIOLE TERRACE

Ted Weems and his Victor orchestra are now indefinitely at the Oriole Terrace Cafe, Detroit. Weems is maintaining his Philadelphia office, his outside band bookings being under Francis C. O'Keefe's management.

Roy Mack's Revue and Henry Thies' orchestra are also with Weems at the Oriole Terrace.

Broadway's New Sign

Broadway will have a new mammoth sign on the northeast corner of 48th Street. The Cinders Ballroom management has leased the site space flanking its floor for \$27,000 to an oil concern which will bring the dance hall's rental down to \$13,000.

Revue Out of Everglades

For the present no more is offered at the Everglades (49th and Broadway), the Walter Brooks show, featuring Ethel Waters and Earl Dancer, withdrawing last week.

Janssen's Royal Service

August Janssen, just returned from a year in Europe, has brought back with him the entire silver and china service of the old house of Hapsburg, in Vienna. The restaurateur made this acquisition while in the Austrian capital, and will use the service in the new uptown Hofbrau's guest room.

BALLROOMS NOT AILED BY RADIO

Business Picked Up After Radio Thrown Out

Some of the ballrooms report that with the elimination of radio as an exploitation adjunct business has picked up. Places like the Fuldsee, Newark, and the Cinderella, New York, both have had direct wires into their places. When eliminated, not only have they saved that expense but they have picked up. In Chicago, a champ dance-hall city, there is no such thing as radio wires. Guyon's Paradise tried it and took the loud wires out as soon as it was found to be damaging.

The broadcasting idea may be satisfactory for cafes it is conceded, but seemingly not for ballrooms.

CABARET CIRCUIT?

The "cabaret circuit" idea is coming up again. The cafe bookers are watching with interest the "ballroom circuit" now in process of building up and are taking their cues therefrom.

The circuit of cabarets it is believed could be a feasible proposition in lesser cities like Elmira, Utica, Harrisburg, New Haven, Providence, Wilmington, Portland, Quincy, Ill., Williamsport and the like.

The fault in the previous attempts was in attempting to enlist the big cities like New York, Philadelphia, Cleveland, Washington, Boston and Montreal as spokes. Because of the large and transient population there is no necessity for that in the big cities.

The smaller towns with their limited population and the proportionately limited circle of night-club patronage, it felt, will welcome an idea of booking new faces and new shows into the local cafes.

CABARETS

Hudgins Fined \$100 for Contempt

Johnny Hudgins of the Club Alabam show was adjudged guilty of contempt of court and fined \$100 and \$10 costs, by Judge Meyer in the City Court last week, for failure to appear for examination in the suit of Kendler & Goldstein, the local lawyers, against the colored comedian. The attorneys have a \$1,000 judgment outstanding against him for professional services rendered.

The court ordered Hudgins to appear for examination yesterday (Tuesday) morning under penalty of commitment to jail.

The Flottia restaurant furnishings have been acquired by Harry Susskind for his new Marigold Gardens roadhouse on Pelham Heath, New York, slated to open April 15.

The federal grand jury probe of alleged "private cabarets" in Toledo, O., is under way. Several places have been raided.

Roadhouses near Houston, Tex., namely the Eureka Pines, Hideaway Inn, now the Green Hat, and one at Crosby Bridge, are to be padlocked if the present request of the Federal authorities is granted.

Kitty Foley and Daisy Dean, singers, have been engaged for the show at the Stadium Club.

Reopening Canton Ballroom

The George Signala Amusement Company will reopen the Moonlight Ballroom April 11. The big pavilion was dark for one week due to repairs and the resurfacing of the floors.

IOWA WILL NOT PUBLISH BOOTLEGGERS' PICTURES

Bill Calls for Distribution of Photographs of Convicted "Runners"

Des Moines, Ia., April 7. A state senate has refused, for the first time in this session, to adopt a prohibition measure. It was the bill by Representative Matthews which calls for the publication and distribution of a list of convicted bootleggers along with photographs of the persons so convicted.

After adopting numerous amendments, designed to remove some of the features, the senate sent the bill back to the committee on suppression of Intemperance. The sifting committee probably will not report the bill back.

HERE AND THERE

Earl Walton and Orchestra, long featured at Palais de Dance, Riverside Park, Detroit, and who is featured every Thursday via Station WJCL, is coming to New York. Walton has never played here before. Billy Pierce (colored agent) is in negotiation with Walton and 11 musicians for a summer engagement here.

Julius Klein, orchestra leader at the Academy, New York, for several years, has been given charge of the musical program at the Japanese Gardens, on upper Broadway, in line with the new policy at that picture house.

Charles A. Bear is the new organist at the Grand theatre in Hartford, Conn.

Fred Betony has commenced rehearsals of the newly organized brass band at Stoughton, Mass.

Peck Kelly and his Sylvan Beach orchestra have started a summer season at Houston.

Mal Hallett's Melodians will replace Mal Hallett at the Arcadia ballroom, New York, April 15, when Hallett with his original band leaves for his annual summer tour through the New England territory.

Al Mitchell, formerly heading his own combination (Paul Whiteman unit), is now chief arranger and pianist with the Roger Wolfe Kahn orchestra at the Hotel Biltmore, New York. Mitchell turned his own original band over to Frank Silver, the "Bananas" author, who now heads the orchestra in vaudeville.

George F. McKay, 25, Spokane, has earned a free trip from his western home to Rochester, N. Y., when the composition submitted by McKay in the orchestral number contest conducted by the Eastman School of Music, is played by a big orchestra in Rochester.

The Blue and White Serenaders is a new orchestra in Patnam, Conn., made up as follows: Rudolph Metty, pianist; Herbert Clark, violinist; Robert Bruce, drums; Joseph Metty, cornet; Joseph Velard, saxophone; Ernest Lejeune, banjo. Mr. Clark is director and manager.

Ralph Pollock and orchestra are now a special feature at the Orpheum, Salt Lake City.

The Original Paramount Entertainers, after a year at the New Majestic ballroom, Detroit, open April 25, at Palmer Park, Lansing, Mich., for the summer season.

Eddie Chester, formerly with the Ted Lewis band, has joined Ray Miller's orchestra as a dancing feature. Miller starts his picture house tour next week.

Vincent Stapanelli and six piece orchestra open at China Land, New York, April 11.

Herman Schenck has replaced Billy McDermott as manager of the Chicago Club. Schenck-Dermott McDermott is reported to have returned east, where he will reframe the vaudeville combination of McDermott and Wallace.

Loe Gold's at Alamo. The Lou Gold Orchestra has been booked by Al Herman for the Hotel Alamo, New York, opening April 24.

"WHOOPLA" IN ATLANTIC CITY

Several Revues Promised for Seaside Shortly

Atlantic City, April 7.

Judging from present revue activity among the producers and promoters of colored revues, Atlantic City is going to be flooded with them within the next six weeks.

Most of those, now in process of formation are headed for what the players themselves call the "whoop la" district.

The past few days has seen many calls for colored entertainers, male and female, for prospective A. C. revue engagements.

Three were lined up last week and at least three more will be cast this week. The early revue organizations plan to get into swing along Atlantic City's boardwalk not later than May 1.

This week Jack Curley was reported having a colored revue lined up for a summer engagement in Atlantic City. Billy Mitchell (colored) already has a revue outfit engaged for an A. C. summer stand.

U. S. BOOZE PLACES

(Continued from page 1)

with a national enactment totally prohibiting the sale of intoxicating beverages, has 17 times as many sources for liquor as before the going into effect of the Volstead Act. The 177,000 saloons have been superseded by "dives" and "joints" which are now attended by even graver evils of which the father of the Prohibition Act never dreamed.

Instead of the Federal Government collecting honest taxes of \$345,211,352 from the sale of distilled spirits as it did in 1919, these taxes have dropped \$130,000,000 in revenue to approximately \$30,000,000 in 1923.

The taxes on fermented spirits, alone, in 1923 totaled \$117,535,657.21, or four times what the government received in 1923.

Prohibition has made the United States a liquor-drinking country where it was formerly one of the most temperate. The \$130,000,000 difference and many, many millions more each year now go to bootleggers for a questionable brand of liquor which passes through many hands and has many purchasers added to it before reaching the consumer.

Approximately 13,000 breweries prior to Prohibition produced 2,000,000,000 gallons of beer annually, plenty of beer for a nation to consume, but nothing compared to countries like Germany and which, at least, assured a pure grade of beverage to the consumer at a nominal price.

Today, charging \$2.50 for a bottle of real beer in the case is a sign of the prohibition has done for this country.

MUSIC COMPLAINTS

Copyright infringement suits filed in the Federal Court the past week include a complaint against the Club City by Hanna, Inc., for an alleged unauthorized performance of "Rose-Marie." Feist is suing the Club Frontenac and Harms is again complainant against Joel Rinaldo, who operated Joe's on West 41st street.

Clark & Leslie, Inc., are also asking damages from the York, a Bronx picture theatre.

CALLS GUEST-CONDUCTOR

Moss' Colony (pictures), New York, is going after its orchestra department seriously. Louis Katzman, the expert arranger, has been called in as guest conductor starting Sunday with full power to change the personnel and do everything possible to assemble an orchestra of desirable qualities.

Katzman will also arrange for the band.

MATSON DANGEROUSLY ILL

W. F. Matson, band director and promoter, is in Polyclinic Hospital, New York, at the point of death. Matson submitted to two major operations and his condition each day is reported growing weaker.

4 BANDITS HOLD UP SHOWMEN'S LEAGUE MEETING GETTING \$15,000

Members Believe It "Inside Job"—Fred Barnes Heaviest Loser, \$7,700—Thieves-Address Victims by First Names—Women Unmolested

Chicago, April 7. The Showmen's League of America was held up by four bandits armed with sawed off shot guns last Friday night, when in regular session, and around \$15,000 taken from members in cash and jewelry. Leaving one of their number at the door the robbers ordered the members to walk to one side of the room with their faces to the wall. Watches and chains were ignored, but valuable rings, stick pins and diamonds were taken.

At first the showmen thought that a fake hold up was being staged by some of the members, but when Leon Bernack, attorney for the League, was knocked on the head thrice and another member assaulted for not raising his hands quick enough, they changed their minds.

All were "frisked" with the exception of Charlie Kilpatrick, who was commanded to sit in a chair in the center of the room and keep his eyes on his "feet." As Kilpatrick was the only one who did not molest him. They also took a liking to Sam Levy, after relieving him of \$50, they handed him back a \$10 bill.

Principal Losers
Among the principal losers was Fred Barnes, who had a stick pin, diamond ring and other jewelry taken to the value of around \$7,500, in addition to \$200 in cash. It is understood Barnes' valuables are insured. Frank Persell lost \$1,500 in diamonds and a ring. Ed P. Callahan was relieved of a ring valued at \$600 and \$65 in cash; Walter Driver, around \$900 in cash and other victims were E. Alf Hock, Charles Browning, Al Loto, the latter giving up around \$250. Ed P. Neumann, who managed to have \$450 in lodge money, which he hid behind a curtain, which he hid behind a curtain, which he hid behind a curtain.

Ladies' Auxiliary Unmolested
The bandits, who had to pass the Ladies' Auxiliary room to the top floor, where the meeting is held every week, were met by Mrs. Ed A. Hock, president of the ladies' organization, who, seeing that they were not members, advertised the bunco and dance to be given the next night and sold them each five tickets. "We are just going for some money," they told her. Another lady met them descending in an orderly and leisurely manner. No suspicion whatsoever was aroused so quietly was the whole thing carried out. None of the ladies were molested, although Mrs. Hock was wearing some valuable diamonds.

The consensus of opinion among the League members is that the thieves had an intimate knowledge of every detail, knew just the right moment to pull the robbery, the name of all those who were likely to have a large sum of money and they believe it is an inside job gleaned from information imparted by some one intimately acquainted with the organization. Not only did the bandits make no attempt to go into the ladies' room, but they knew the names of the various members, even familiarly calling some by their first names.

After each man had been searched all were ordered to the wash room at the rear of the lodge room. The robbers then departed quietly with their shot guns concealed under overcoats.

The hold-up took place half a block away from police headquarters in the City Hall. The police branded the robbery as the work of the same gang which has terrorized gambling houses and clubs during the last three months. The showmen think differently.

Jack Rabbit Drive

Dimmit, Tex., April 7. A jack rabbit drive, expected to be the biggest of its kind ever held in the United States, is being planned for Castro County.

Some 30,000 rabbits are to be rounded up, due to the whole sale depredations committed by the rabbits.

LEAGUE DANCES BEHIND

Report Shows Social Events Losing—Women Hold Affair

Chicago, April 7. The Showmen's League of America at their general meeting last Friday, previous to being interrupted by bandits, received reports from the last dance given at the Sherman hotel. Sam J. Levy reported that the expenses of the affair were \$442.

Zebbie Flah reported that at present the dance showed a loss but that other moneys were expected as quite a few returns had not yet been made.

Ed Roemer was reported an inmate of St. Luke's hospital and Charles Feinberg recovering at the American hospital. Charles Browning, second vice-president, returned from Florida, was present.

The Ladies Auxiliary held their usual business meeting with Mrs. Ed A. Hock in the chair. The ladies gave a well attended ball and dance in the club rooms Saturday evening, the night after the holdup.

L-B-H 17 PAID SHOWS

Seattle, April 7. The Levitt-Brown-Hurgins carnival will have no less than 17 paid shows of somewhat unusual calibre this year when opening on the Pacific Coast. They include Jungleland, Homer's animal circus, Allin's Electrical exposition, "Revue of 1925, Cross Ward Puzzle show, athletic show, Evans' freak animal show, May's place of wonders, Madame Naida and pythons, warlike show, Benny Winthrop's illusion show, Tanagra, penny arcade, congress of giants and midgets, Tiddle and Twiddle, twin horses, "The Law and the Outlaw," Professor Ruhl's original flea circus. New tents and banners have been provided for every attraction. The show carries its own electric light plant and a band.

Southern Expo. in N. Y. May 11-23; Tex. Unentered

For the first time in the history of the Southern Exposition, that big southern show will be held in New York City this year, holding forth in Grand Central Palace, May 11-22. Preliminary plans indicate a successful event but up to the present time Texas has not applied for exhibiting space.

Most of all the other Southern States are in and will make elaborate exhibits. Special attention is to be paid to the amusement features.

Explosion Strips Man of Everything But One Shoe

Stamford, Conn., April 7. Michael Lutera, proprietor of a fireworks factory at Springdale, Conn., was blown 50 feet, stripped of his clothing except one shoe and singed from head to foot by an explosion of aerial bombs.

Apple Blossom Festival
The sixth annual Apple Blossom Festival will be held in Wenatchee, Wash., May 8-9.

758,341 LBS. IN INDOOR DEVICES EXPORTED

Dept. of Commerce Now Keeping Figures—Figures for 8 Months Period

Washington, April 7. Exports of amusement park and playground devices weighed 758,341 pounds during the period July 1, 1924, through Feb. 28, 1925. This was valued at \$174,839. These records were not maintained last year hence comparisons are impossible.

February of the present year, when comparing on a monthly basis, dropped below that month in 1924 by a good 25 per cent in the number of pounds, the methods by which the devices are tabulated by the Department of Commerce, 64,000 pounds were exported in February, 1925, against 76,000 pounds in February, 1924.

FAIR NOTES

Secretary Peat is working out plans for a greater fair at Missoula, Mont. A vigorous campaign is being waged by directors and business men.

Herb J. Smith, secretary of the De Pere, Wis., fair, announces that he has contracted with the Robinson Attractions for his free acts. Theatrical-Duffield will furnish the fireworks for four nights of the fair.

Contracts for the hippodrome acts and circus attractions for the Mississippi Valley Fair and Exposition have been made with the Western Vandeville Managers' Association. "Foodies" Hanneford and Co. is the headliner. Another feature will be the "Lighting Fords" secured from the advertising agency, J. Alex Sloan will provide the auto races, Theatrical-Duffield the fireworks and Rubin and Cherry the midway attractions.

Night sessions will be held at the Carrollton, O., fair this year on the last two nights. The fair runs Sept. 28-Oct. 5. This year is its 75th anniversary.

K. C.'S CHARITY EVENT

Ararat Shrine Circus Will Last Ten Days

Kansas City, April 7. The most imposing amusement enterprise ever attempted in this city for a beneficial purpose will be the Ararat Shrine Circus in Convention hall April 20-29, inclusive. The show is being handled exclusively by members of the Ararat Shrine, and while the performance will be given by professionals, the profits will go 100 per cent to the organization. There is no split with promoters or organized companies.

Books of 40 tickets have been sent to every one of over 10,000 members of the organization. In addition, each ticket carries a coupon, which entitles the holder to a chance on three enclosed automobiles.

Coast Railway Reduces Fares for Beach Resorts

Los Angeles, April 7. Pacific Electric Railway is out to stimulate business at the various Southern California beaches. To get these results the railway has announced that in fares to 10 cents. The round trip rate heretofore had been 25 cents.

The new scale goes into effect April 13, according to D. W. Pontius, president and general manager of the road. The places named in the 5 cents zone are: Seal Beach, Long Beach, Wilmington, San Pedro, El Segundo, Playa Del Ray, Venice, Oceans Park and Santa Monica.

If you don't Advertise in VARIETY

Don't Advertise

WISCONSIN FAIR RATES

Beaver Dam, Wis., April 7. Secretary J. F. Malone of Beaver Dam has compiled the following list of Wisconsin fairs to be held in 1925:

Name	Secretary	Address	Date
Adams County Fair	John Bauman	Adams	Sept. 2-4
Ashland County Fair	M. H. Wright	Ashland	Sept. 1-3
Athens Fair Association	A. M. Munne	Athens	Sept. 1-3
Barren County Fair	G. Rader	Barren	Sept. 1-4
Bayfield County Fair	E. F. Daniels	Iron River	Sept. 2-4
Beaumont County Fair	C. Grubbs	Beaumont	Sept. 2-4
Blakes Prairie Fair	Foster B. Porter	Bloomington	Sept. 22-24
Booth County Fair Association	Albert Shuman	Booth	Sept. 22-24
Buffalo County Fair	A. R. Fecker	Madison	Sept. 23-Oct. 2
Burnett County Fair	G. A. Olson	Burnett	Sept. 16-18
Central Wisconsin Fair	W. H. A. W. A.	Green Bay	Sept. 1-10
Chippewa County Fair	B. E. Williams	Marquette	Sept. 7-10
Clark County Fair	M. E. Wedding	Lancaster	Sept. 22-25
Chippewa Valley Fair	C. A. Ingram	Madison	Sept. 23-25
Dane County Fair	M. M. Parkison	Madison	Aug. 24-28
Dodge County Fair	J. F. Malone	Beaver Dam	Sept. 23-Oct. 3
Dunn County Fair	J. D. Miller	Menomonie	Sept. 22-25
East Claire County Fair	V. L. Dickson	Augusta	Sept. 8-11
Forest Fair Association	W. M. Kelley	Forest	Sept. 23-Oct. 3
Fond du Lac County Fair	Charles Bink	Fond du Lac	Oct. 6-8
Green County Fair	Frank L. Kohl	Green	Aug. 18-22
Greene County Fair	Frank L. Healy	Ironwood	Sept. 1-4
Grant County Fair	J. A. Morrison	Grant	Sept. 15-18
Inter-State Fair	C. S. Van Auker	La Crosse	Sept. 22-26
Jefferson County Fair	O. J. McManis	Mauston	Sept. 22-26
Jackson County Fair	W. R. Wanner	Jackson	Sept. 22-26
Janeville Fair Association	J. F. McCann	Rock River	Sept. 23-Oct. 3
Kewaunee County Fair	Julius Cahn	Lynneburg	Sept. 5-8
Koshong Valley Fair	G. A. Yon	Waukegan	Sept. 23-Oct. 3
Lac County Fair	Dr. L. J. O'Reilly	Merrill	Sept. 1-4
Lafayette County Fair	C. H. Schick	Wausau	Sept. 23-Oct. 3
Lansing County Fair	Henry Berner	Antigo	Sept. 15-19
Lodi County Fair	S. J. Hillier	Lodi	Sept. 1-4
Maitland County Fair	P. C. Scherch	Jr. Maitland	Sept. 23-Oct. 3
Marquette County Fair	W. P. Fuller, Jr.	Wausau	Sept. 23-Oct. 3
Monroe County Fair	F. R. Barber	Tomah	Sept. 23-Oct. 3
N. Wisconsin State Fair	A. L. Putnam	Chippewa Falls	Sept. 14-18
Northwestern Wisconsin Fair	F. J. Schutte	Decorah	Aug. 23-29
Oak County Fair	Frederick J. Schutte	Decorah	Aug. 23-29
Ottawa County Fair	Mrs. W. Klein	Hortonia	Sept. 8-10
Pierce County Fair	O. A. Hoyer	Pierce	Sept. 1-4
Prairie County Fair	August Larson	Prairie	Sept. 8-11
Price County Fair	R. H. Davis	Price	Sept. 23-Oct. 3
Racine County Fair	E. A. Polley	Union Grove	Sept. 15-18
Richmond County Fair	C. H. Wray	Richmond	Sept. 1-4
Rock County Fair	H. W. Truett	Ladyman	Sept. 22-25
Sauk County Fair	R. W. Warden	Virgus	Sept. 23-Oct. 3
St. Croix Valley Fair	T. J. Madden	New Richmond	Sept. 14-18
Shawano County Fair	R. H. Fleisher	Shawano	Sept. 23-Oct. 3
Sherburne County Fair	Geo. Fisher	Sherburne	Sept. 23-Oct. 3
Sauk County Fair	H. L. Husted	Baraboo	Sept. 22-26
Scott County Fair	C. H. Schick	Scott	Sept. 15-18
Southwestern Wisconsin Fair	H. H. Shepard	Mineral Point	Aug. 6-7
St. Lawrence County Fair	P. C. Scherch	St. Lawrence	Sept. 23-Oct. 3
St. State Fair	L. G. Ross	Superior	Sept. 7-11
St. Croix County Fair	Geo. Trim	Wausau	Sept. 23-Oct. 3
Verona County Fair	W. H. Garrett	Verona	Sept. 23-Oct. 3
Walworth County Fair	Chas. Adams	Wausau	Sept. 23-Oct. 3
Walworth County Fair	C. F. Gray	Wausau	Sept. 23-Oct. 3
Washington County Fair	Wm. H. Huber	West Bend	Sept. 14-17
Washington County Fair	Chas. Thompson	Wausau	Sept. 23-Oct. 3
West Kewaunee County Fair	R. T. Babcock	Wilmot	Sept. 23-Oct. 3
Winnebago County Fair	Chas. H. Cook	Winnebago	Sept. 23-Oct. 3
Waukesha County Fair	A. J. Reick	Weyauwega	Sept. 15-18
Waukesha County Fair	A. J. Reick	Weyauwega	Sept. 15-18
Waukesha County Fair	B. A. Alexander	Milwaukee	Aug. 31-Sept. 5
Waukesha County Fair	J. F. Thomas	Waukesha	Mar. 17-20

WHAT THE WORLD WANTS

Variety Bureau

Washington, April 7. The market of the entire world is brought to the American manufacturer and distributor by this service of the Department of Commerce.

There is again asking for musical instruments, including player pianos, organs and phonographs. There are innumerable requests for radio sets, while from the Sudan comes a request for the purchase of 1000 rifles.

The department has established throughout the country numerous branch offices to expedite the handling of replies to these opportunities. The request is made that in replying your communications be sent to the nearest of these offices, a list of which follows:

- AKRON—Chamber of Commerce.
- ALBANY—Chamber of Commerce.
- BALTIMORE—Export and Import Bureau.
- BIRMINGHAM—Chamber of Commerce.
- BOSTON—Bureau of Commerce.
- BUFFALO—Bureau of Commerce.
- CHARLOTTE—S. C. Chamber of Commerce.
- CHATTANOOGA—Southern Railway System.
- CHICAGO—Room 800, 76 West Monroe St.
- CINCINNATI—Chamber of Commerce.
- CLEVELAND—Chamber of Commerce.
- COLUMBUS—Chamber of Commerce.
- DALLAS—Chamber of Commerce.
- DAYTON—Chamber of Commerce.
- DETROIT—Bureau of Commerce.
- EL PASO—Chamber of Commerce.
- EVANSTON—Chamber of Commerce.
- FORT WORTH—Chamber of Commerce.
- HARTFORD—Chamber of Commerce.
- JACKSONVILLE—Chamber of Commerce.
- LOWAN—Chamber of Commerce.
- MOBILE—Chamber of Commerce.
- MILWAUKEE—Chamber of Commerce.
- MINNEAPOLIS—Chamber of Commerce.
- NEW YORK—214 Customhouse.
- NEW ORLEANS—214 Customhouse.
- NEWPORT—Hampton Roads Maritime Exchange.
- PRINCETON—Chamber of Commerce.
- PHILADELPHIA—30 South Fifth St., Room 812.
- PITTSBURGH—Chamber of Commerce.
- PORTLAND, ORE.—Chamber of Commerce.
- PORTLAND, ME.—Chamber of Commerce.
- RICHMOND—Chamber of Commerce.
- ST. LOUIS—210 Liberty Central Trust Co. Bldg.
- SAN DIEGO—Chamber of Commerce.
- SAN FRANCISCO—610 Customhouse.
- SARASOTA—Chamber of Commerce.
- SPRINGFIELD—Chamber of Commerce.
- WICHITA—Chamber of Commerce.
- Worcester—Chamber of Commerce.

In replying always refer to the country first, then the article and

lastly then the code number. The importance of mentioning each of these items cannot be stressed too urgently.

The list of purchasers includes the following:

- Austria, automobile accessories and tires (14504); Canada, umbrellas, handkerchiefs, radio sets and shoes in medium grades and in job lots (both 14503), guns, rifles and ammunition for hunters (14481); China, hunting goods, bird decoys and leather goods, stationery, toys and novelties (14421); razor blade stropers (14471); India, second hand clothing for men and women (14419); New Zealand, toilet preparations, all kinds (14427); Siam, shaving brushes, rubber brushes and rubbers (14404); South Africa, bottles, corks, labels, etc. (14473); Spain, lamps, bulbs, flashlights and stop signals for automobiles (14449); Sudan, cheap alarm clocks, moose skin gloves, watches (14407); Wales, musical instruments, reproducing pianos, organs, phonographs and records (14492).

The list of those desiring to act as selling agents only, includes the following:

- Australia, radio sets and accessories (14455); Austria, radio sets and accessories (14460); Belgium, radio sets and accessories (14454); Chile, hosiery (14416); Egypt, radio sets, mounted and unmounted (14456); automobiles and accessories (14405); Ireland, radio sets and parts (14453); Netherlands, rubber ralcants (14407); Poland, bicycles (14455); Russia, toilet preparations (14456); Syria, radio sets and accessories (14457).

W. VA. STATE HELP DENIED

Charleston, West Va., April 7. By an overwhelming vote in the state senate, state financial aid for county fairs was denied.

INSIDE STUFF ON THE OUTSIDE

Unless one circus wins the first three weeks of the season it will be shelved. The show is due to open this month. A bad break in the weather, business, or any other unforeseen conditions in the three weeks after the opening will cause the circus to be sold at auction.

The circus is \$100,000 in debt to a Western bank. The indebtedness may be even more. The figure was the loss the show represented when it closed last season. Wintering the stock and re-building has taken more of this same bank's money.

Bank examiners looking over the books of the bank found the \$100,000 in paper, they demanded it be taken up. It was found all of it belonged to one of the bank officials who had handled the loan. He has been forced to mortgage everything he owned to satisfy the bank examiners and maintain his standing in the community.

The only chance he has now to get back any of the lost coin is to again finance the show. Because this banker still has a little money left, and because he hopes to cash this season on the loan is the reason the circus is taking to the road. It is understood there is in the treasury just enough to keep the show on the road for three weeks. If it wins, all well and good, if not some fairly excellent show property will be offered at bargain prices.

The Ringling (Barnum) show has wealth of wire acts so much so that it is a problem what to do with them. It was not originally intended to have two displays of wire artists. The Maparies brothers and Con Colleano, are perhaps the most spectacular and for that reason have a display to themselves. However the earlier wire display is supplying some excellent exhibitions.

With Jesus Maparies, through injuries the act is off and Colleano is working as a feature. Monla Majris is highly rated but under an agreement with his brother, never works without him.

The Belliere brothers will not remain with the Ringling-Barnum show when they take to canvas. The act was submitted for the Garden engagement only. It is likely the brothers will be re-engaged for entire season next year, their loop the loop alide being regarded as the first sensational acrobatic stunt in the circus for years. Prior fair dates is the reason given for their limited circus appearance.

Phil St. Leon With, featured with the With Family act, started riding as a "dame" in Australia, building up a name as "Phillipina" when about 17 years of age. Old photos show him in character and the only giveaway is the size of his lunch-hooks even though encased in long cotton gloves.

Zero, the big shaggy dog in Mme. Bradna's act at the Garden, has attracted much attention in professional circles. The Bradnas value the dog at \$5,000 and refused an offer of \$4,000 from Tom Mix last week. Zero is a cross between an Alaskan malamute, husky and Russian wolfhound. It is a highly trained, intelligent animal.

A Maine fair will not receive any state stipend this year because inspectors from the state department of agriculture discovered games of chance on the fair grounds last fall.

FAIR DATES

Muskingum County fair, August 13-20. H. A. Shipley, secretary.

Osgoodburg fair, Sept. 1; Ralph P. Jilison, secretary. American Exhibition shows main midway attraction.

RAMONA'S PAGEANT

Hamet, Cal., April 7. About 25,000 people are expected to attend the Ramona pageant to be held here April 25-28 and May 2-3 this year.

Garnet Holme will supervise the production of the pageant, to have a cast of 150 which will be held at the Ramona Bowl.

WOMAN WORLD'S FAIR APR. 18

Chicago, April 7. The Women's World's Fair will open at the American exhibition Palace April 18 and continue up to and including May 25.

SELLING Vt. FAIR GROUNDS

Montpelier, Vt., April 7. The legislature has authorized the governor and commissioner of agriculture to sell the state fair grounds at White River Junction.

BOYD & LINDERMAN SHOWS

Open Richmond, Va., Saturday, April 25

WANT experienced ride help, electrician, canvas man, train help, scenic artist, experienced people in all lines.

CAN PLACE legitimate concessions of all kinds for the entire season, as all our fairs are contracted for concessions. Cook house open.

CAN BOOK one or two shows of merit. Ted Metz, we would like to have you.

OUR FAIRS and Canadian Celebrations are: Big Civic Celebration, Montreal, Quebec, July 14-August 1; Old Boys' Reunion, Kingston, Ontario, week August 2; Cornwall (Ontario) Fair, week August 9; Valley Field (Quebec) Fair, week August 16; Ottawa (Ontario) Fair, week August 22-27; Sherbrooke (Quebec) Fair, week September 1; Quebec City (Quebec) Fair, week September 7; Peterborough (Ontario) Fair, week September 14; Lindsey (Ontario) Fair, week September 21; Birmingham (N. Y.) Fair, September 28-October 4. Four more Southern Fairs now being arranged for.

WRITE OR WIRE

Boyd & Linderman Shows

WINTER QUARTERS
Virginia State Fair grounds, Richmond, Va.
P. O. Box 1602

CARNIVALS

American Amusement Shows, Philadelphia, April 11 (3 weeks).

Bernard Exposition Shows, Salt Lake City, April 6; Park City, 13.

Bernard Greater Shows, Baltimore, April 18.

A. G. Barkost Shows, Deafness, O., April 27.

Bruce Greater Shows, Scotland Neck, N. C., April 11.

Costa, Rialto Shows, Farrell, Pa., April 16.

Coal Belt Amusement Shows, Willsboro, Ill., April 11.

Clunking Amusement Shows, Newport, Ark., April 4.

Harry Copping Shows, Sykesville, Pa., April 25; Indiana, Pa., May 4.

Coleman Brothers Shows, Middle-town, Conn., April 30-May 3; Hartford, Conn., 11.

Conkling and Garrett's Shows, Vancouver, May 4.

Daglow's Riding Devices, Roswell, Ga., April 25; Rockwood, Pa., May 4.

Dreamland Exposition Shows, Elmira, N. Y., May 2.

Dillon and Anderson Shows, Truman, Ark., April 6; Memphis, April 13.

Elman Amusement Company, Milwaukee, April 25 (3 weeks).

Foley and Burk Shows, Oakland, April 11; Melrose-Oakland, 20.

Great Eastern Shows, Richard City, Tenn., April 6.

Heller's Acme Shows, Paterson, N. J., April 18; Bloomfield, N. J., 26.

Herman's Mighty Exhibition Shows, Johnston, Pa., April 18; Windsor, Pa., 26.

Col. Howell's Mighty Show, Ottumwa, Ia., April 30.

Johnny J. Jones Shows, Dayton, Ohio, April 6; Sanford, Fla., 13.

E. C. James Shows, El Paso, April 6.

Krauss Amusement Company, Greenock Park, N. J., May 1 (indef.).

K. F. Ketchum's 20th Century Shows, Bridgeport, Conn., May 4 (4 weeks).

Kruecker-Opicker Shows, Sharon, Pa., April 18.

Lachman Exposition Shows, New Orleans, April 11; Hattiesburg, Miss., 20.

Lowery Bros. Shows, Gilberton, Pa., May 8.

Leong Shows, Hot Springs, Ark., April 6.

Majestic Exhibition Shows, Forest City, N. C., April 6.

Morocco's Exposition Shows, Anderson, S. C., April 6.

Macy's Exposition Shows, Williamsport, Pa., April 6.

Metropolitan Shows, Norwood, O., April 11.

Frank J. Murphy Shows, Havertown, N. Y., April 6.

Max's Exposition Shows, Forrest Park, Ill., April 25.

McClellan Shows, Excelsior Springs, Mo., April 18.

Miller Bros. Shows, Union, S. C., April 6; Greenville, S. C., 13.

Morris and Carter Shows, Ft. Smith, Ark., April 18 to 26.

National Amusement Company, Cincinnati, April 18 to 26.

Nardner Brothers Shows, Eddy-stone, Pa., April 18.

Northwestern Shows, Detroit, April 25.

Princess Olga Shows, Mound City, Ill., April 11.

C. E. Pearson's Shows, Ramsey, Ill., April 27.

Perry Bros. Shows, Bassett, Ark., May 2.

Pilebaum Amusement Company, Brightmore, Mich., April 11.

Matthew J. Riley Shows, Bridge-town, N. J., April 18.

Rip Van Winkle Shows, Clarksville, W. Va., April 11.

Rubin and Cherry Shows, Selma, Ala., April 6; Knoxville, 13.

Royal Exposition Shows, Claremore, Okla., April 11.

St. Louis Exposition Shows, Statesboro, Ga., April 6.

Schuyler Wallick Shows, Little Rock, Ark., April 6.

Walter Savidge Amusement Company, Wayne, Neb., May 11.

C. D. Scott Greater Shows, New-nan, Ga., April 6; Gainesville, Ga., 13.

Smith Southern Shows, Cattlehead, Ky., April 18; Logan, W. Va., 25.

Sandy's Amusement Company, Bridgeville, Pa., April 18; Sewickley, Pa., 25.

Wright Brothers Shows, Chester Pa., May 2; Philadelphia, May 11.

Wallace Brothers Shows, Troups-town, O., April 21.

C. F. Zeiler United Shows, Fort Dodge, Ia., April 27.

Wise Shows, April 6; Earlington, Ky., April 13; Hickmanville, Ky., 20.

Sunshine Exposition Shows, April 13, Greenwood, S. C.; 20, Windsor, Ga.; 27, H. J. Heth Shows, April 13 (week), Sheffield, Ala.

Tolson J. Jones, April 19, Savannah, Ga.

Otis L. Smith Shows, Syracuse, N. Y., April 25.

World at Home Shows, Marcus Hook, Pa., April 11.

A. R. Clark Greater Shows, March 29, Pikesville, Ariz.; April 5, Douglas, Ariz.

John T. Wortham Shows, April 6, Tulsa, Okla.

DAYTONA'S PAGEANT

300 in "Princess Isasena" Due This Month—Author is 95

"Princess Isasena," based on the story of the Hugenots and written by Judge F. A. Mann, 95, will form a spectacular pageant to be held in Daytona, Fla., some time this month.

There will be 300 taking part in the big outdoor show.

The Palmisto Club (women) is in charge of arrangements.

FLOWER SHOW RECORD

225,000 Admissions at K. C.—Cleveland Scored 145,000.

Kansas City, April 7. The seventh annual National Flower show, which closed Sunday night, beat all previous records.

The final count showed that over 225,000 persons passed through the gates in the eight days of the show.

Cleveland last year set an attendance record with 145,000.

Salt Lake Advertising

Exactly 19 conventions are scheduled for this summer in Salt Lake City and that city has planned a national advertising campaign.

More than \$500,000 is to be spent in city advertising by western cities adjacent to S. L.

HI TOM LONG'S COMEBACK

Dayton, O., April 7. Hi Tom Long, veteran minstrel man who has been under treatment since last December at the National Military Home here, is planning a comeback.

Although hampered in his movements by an attack of locomotor ataxia, Long expects to do publicly next week for a carnival company from a vaudeville act in which he can use a wheel chair.

Long served with the First Texas Infantry during the entire Cuban campaign in 1898, which enables him to treatment by Uncle Sam.

CURTAIN OPENING SCHEDULE

Waterloo, Ia., April 7. Electric Park will be on a three days a week schedule for the first month when it opens for the new season May 1. Change to a full week schedule will be made the Saturday before Memorial day.

Manager Peterson has installed a new Fun House and Ralph Alexander is boxing a series of bouts as athletic features for the park.

SIGN FOR BRUNDAGE SHOWS

Burlington, Ia., April 7. B. E. Howard, agent for the S. W. Brundage Shows, has completed arrangements for the Brundage carnival to appear at this year's State Fair, Aug. 5-10. Members of the fair board have also been conferring with H. S. Mills, of the John B. Rogers Producing Co., regarding a religious pageant, contemplated for the Sunday preceding the fair.

LUTZ AT CEDAR FALLS

Cedar Falls, Ia., April 7. Claude W. Lutz has been appointed secretary and manager of the Cedar Falls Fair and Exposition, conducted by the Cedar Falls Commercial Club.

The Cedar Falls association is planning July 4th and Labor Day programs in connection with the fair proper.

PARK OPENING APRIL 25

Columbia Park, North Bergen, N. J., opens its summer season April 25. One of the features this year will be the coming of a animal show operated by Mr. Snyder.

Snyder will alternate the acts between domestic animals and wild animals, taking them from the zoo, where they have been on exhibition.

MISS. VALLEY FAIR, Aug. 16-22. Davenport, Ia., April 17. Secretary M. E. Bason of the Mississippi Valley Fair and Exposition, has announced that the sixth annual fair will be held Aug. 16-22. The fair gives the event seven days and six nights.

Uptate Fairmen Indignant Over Date Conffliction

Rochester, N. Y., April 7. Sponsors of the Wyoming County Fair, at Warsaw, N. Y., are up in arms over the action of the Perry, N. Y., fair in changing its dates this year to the same days used by the Wyoming Fair for the last 12 years.

At the annual meeting it was voted to go ahead with the Wyoming fair, August 18-21 regarding business men of Warsaw, who paid \$25 each to see the fair continued this year.

Officers elected were: president, Jay M. Smith; secretary, Ernest Perry; assistant secretary, William Davidson.

RODEO FOR LUNA

Negotiating for Either Contests or Wild West—De May 10. Phas are about for a rodeo or wild west show to be staged at Los Park, Conn. during this summer by Shorty Mack and Gus Hornbrook. The latter heads Hornbrook's "Cheyenne Days" in vaudeville.

The show is expected to start May 10.

\$30,000 FOR PUBLICITY

Pomona, Cal., April 7. This town is to have a fair that promises to eclipse that of last year as a result of the County Board of Supervisors granting the Los Angeles county fair \$30,000 for advertising and promotion work.

During the past three years the appropriations for this purpose were respectively: \$10,000, \$15,000 and \$20,000.

AMATEUR TAMER LOSES ARM. Paris, March 30. During the Mayence Fair (occupied Germany), a spectator offered to enter a lion's cage at feeding time. As the intruder did so, the animal pounced upon him and tore off his arm which held the food.

Action is being taken against the showman for having allowed the stranger to enter the cage.

H-W AT MUNICE APRIL 24. Peru, Ind., April 7. Hagenbeck Wallace circus moves out of Peru, Ind., for the first dress rehearsal under canvas April 21. The season opens there April 24. The show goes to Indianapolis April 25 and advances men were in that city last week.

SMITH BACK WITH CHRISTY. Chicago, April 7. Fletcher Smith, press agent, who left the Christy show to handle the advance press for the Sparks organization, has returned to Christy.

TIGHTS

Silk Opera Hose and Stockings. Are Our Specialists. QUALITY THE BEST and PRICES THE LOWEST.

Gold and Silver Brocade, Theatrical Jewelry, Mantles, etc. Gold and Silver Trimmings, Wig, Heards and all kinds of Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc. (Successors to Riegman & Wyle) 18-20 East 27th Street New York

JOE BREN Production Co.

NOW LOCATED IN OUR NEW OFFICES 1000-1010 Garrick Theatre Building Chicago, Ill.

SCENERY

Diamond Dye, Oil or Water Colors. SCENIC STUDIO, Columbus, O. CHICAGO OFFICE.

NEUMANN TENT & AWNING CO.

16 North May Street CHICAGO Phone Haymarket 2715 CIRCUS and CARNIVAL TENTS and CIRCUS SEATS FOR RENT.

We have the best artists painting our Banners. Second-Hand Tents and Banners.

OBITUARY

FRANK FOGARTY

Frank Fogarty, one of vaudeville's best known comedians, died April 6 at his home at Park Place, Brooklyn following a long battle with the white plague.

Mr. Fogarty was secretary to Edward Riegelmann when the present Supreme Court Justice was president of the Borough of Brooklyn. He was also a close life friend of the late Pat McCarron, Democratic leader of Brooklyn.

Fogarty was president of the White Rate Actors' Union during 1914-1915, succeeded by James Fitzpatrick in 1916, before his term had expired as the result of a special election called by Harry Montford while Fogarty was out of town.

During the Federal Trade Investigation Fogarty testified he had been offered the presidency of the National Vaudeville Artists' Club by J. J. Murdoch while Fogarty was in Sullivan County, N. Y., fighting to regain his health. He declined the presidency through lack of assurance the form of contract he insisted upon for artists could not be obtained.

Fogarty was married to Helen Tix and following a divorce, married his present wife, for whom he wrote and produced a vaudeville act.

His entire stage career was embraced by vaudeville. He never appeared in a legit production but was widely known and in demand for club entertainments.

Mr. Fogarty was unusually active in Catholic church circles and enjoyed a wide acquaintance among the clergy of that faith. He quit the stage when losing his voice while playing an engagement at the

Nice, France, heart trouble supervening bronchial influenza. At his bedside when death came were his wife, a sister and a Miss Edmonia, an English girl, who was his last pupil to receive tuition 15 days ago. He lapsed into a state of coma 13 hours before he died.

De Reszke for long had operated the most celebrated singing conservatory in all Europe. Training English-speaking pupils was a feature of his enterprise.

The famous tenor and brother, Edouard de Reszke (deceased) came to the States in 1890, singing with the Metropolitan Opera Co. and becoming great favorites.

In all grand opera history no better known name is on its pages than that of Jean de Reszke. He was born in Warsaw, Jan. 14, 1850, and was of a noble Polish family. He planned to study law, but instead took up music.

WILLIAM T. BOWMAN

William T. Bowman (Bowman Bros.) died of pneumonia March 30, Hammond, Ind. Interment was arranged for Louisville, the old home of the Bowmans, known in vaudeville as the "Blue Grass Boys." At the time of his demise, Mrs. Bowman was in Honolulu.

Bill Bowman, as he was more familiarly known, had not confined all his activities to vaudeville, having at different times appeared in legitimate productions and also being known with politics, serving on the democratic national publicity committee.

The deceased comedian, with his brother, James Bowman, had long played vaudeville and had many friends by his ingratiating personality.

During his Hammond sickness, he showed signs of recovery, then lapsed into a state from which he never rallied.

Bill Bowman was a genial, affable chap whom all vaudeville will miss.

MME. PASQUALI

Mme. Bernice de Pasquali, grand opera star, who had gone west on a concert tour and was singing in Omaha when stricken by pneumonia, died in Lord Lester Hospital at the age of 40.

The diva was conscious up to the moment of her demise. Her body was brought east for burial by her manager, Jay Clark.

Mme. de Pasquali was born near

QUEENIE DUNEDIN

Take this means of thanking the fellow artists, the officials of the vaudeville circuit and the many other kind people who so generously helped her to the end and died, during her recent bereavement.

Boston and her musical education was obtained in this country, although her signal operatic achievements did not come until after her European triumphs.

She was the first American woman to become a member of the Accademia Filarmonica in Rome. She sang for four years with the Metropolitan Co. and was a co-star with the late Edna Carson.

Mme. Pasquali before her wedding to Count Salvo de Pasquali, Italy, also a singer, was Bernice James, daughter of Captain James, U. S. A., retired.

RACHEL N. FRANCE

Rachel Noah France, for many years leading woman with the Boston Theatre Stock Company, died of private pneumonia in Los Angeles, Cal., April 5. She was 83 years old. Funeral services were held at Hollywood April 7.

Mrs. France was known on the stage as Rachel Noah and had been in the profession for over 50 years, having appeared with Joseph Jefferson, William H. Crane, Maurice Barrymore and Edwin Davenport.

After retiring from the Boston stock company, the deceased was an instructress at the Leland Powers School of Expression for 20 years. She resigned last July.

Several years ago she married Dr. France, who gave up his medical practice to become an actor and died shortly afterward.

J. W. ROWLEY

J. W. Rowley, famous vaudeville old-timer and "star" of a quarter of a century ago, lately died in England.

Dr. France, who gave up his medical practice to become an actor and died shortly afterward.

He began his career early and

at the age of 16 won a bet by singing over 100 songs in a night.

Rowley was the father of a brilliant clever comedian, Edwin Boyd, who died some years ago when quite young. Rowley was 80 years of age.

LEO MERRIMAN

Leo Merriman, orchestra leader, formerly associated with the late Victor Herbert, died March 29 in Cleveland. His home town was Hornell, N. Y.

Merriman was producing director of Beatie McGray's "Three Twins."

Mrs. Alfred Gilmore, wife of the head of the Joseph M. Schenck and Buster Keaton property department died April 1 in Los Angeles, Cal. She is survived by her husband.

The father, 63, of Harry Squires, songwriter, died April 2, 1925, in Philadelphia.

The mother of Paul Kelly, actor, late of "Houses of Sand," and Doris Kelly, actress, of "New Brooms," died of heart disease April 7 at the Kelly home, Brooklyn, N. Y. She was the widow of Michael D. Kelly.

Edward A. Pendergast, musician, died April 1 in Concord, N. H.

BROADWAY STORY

(Continued from page 19)

repeat tricks, "Beggars on Horseback" and "Sally, Respectable Society." Leaving this week are "She Had to Know" and "Loggerheads." "Starlight" moves from the Broadhurst to Wallack's Monday. "Puppets" moves from the Selwyn to the Frolic.

Of the openings for next week, one is a repeat date, Cyril Maude in "Aren't We All" at the Globe. This week the Saturday matinees are "The Backslapper" at the Hudson and a revival of "The Mikado" at the 44th Street. A jammed Easter Monday was slightly alleviated by five premieres, all of which are being revived.

"Princess Ida," Shubert; "Caesar and Cleopatra," opening the new Theatre Guild theatre on 52nd street; "The Four Flushers," Apollo and "Mercenary Soldiers," all at the "Mistake" at the Times Square, in addition to which the Maude repeat will begin. The other openings are: "My Fair Lady" (called "Billie Mae More" at town) at the Gaiety; "The Sapphire Ring," Selwyn; "Taps," Broadhurst, and "Thrills," Comedy.

"Blossom Time" looked best on the subway circuit last week, credited with over \$12,500 at the Shubert, Newark; "Tin Gods" could not attract much trade at the Broad, doing around \$5,000; "Simon Called Peter" at the 44th Street, \$11,000; "Seventh Heaven" (repeat), \$8,000 to \$9,000 at Werba's, Brooklyn; "Sitting Pretty," \$5,000 at the Majestic; "Beggars on Horseback," reported less than \$3,000 at the Montauk; "The Gingham Girl" nearly \$9,000, Bronx Opera House.

Buy List Shrinking The list of attractions holding bids with the premium agencies this week has shrunk to 15 in number, although two new attractions coming in the end of the week may get bids. One is almost certain to get a small buy and that is "The Mikado," which is coming to the 44th Street on Saturday night with the agencies possibly taking 250 with a 25 per cent. return. The other incoming attraction is "The Backslapper," which arrives at the Hudson on the same night.

The 15 represented in the agencies are: "The Student Prince" (Holliston); "Ladies of the Evening" (Lycium); "Mids. Box 'em" (Music Box); "Ziegfeld Follies" (New Amsterdam); "Sky High" (Winter Garden).

Cut Rates Number 29

Due to the fact that several shows moved out last week, the list at the bargain counter contained but 29 attractions this week. The business, however, has grown so that a special raffling off arrangement is being tried out at the counter. There is an entrance and exit for the patrons through a raffled off section in front of each one of the ticket sellers.

The shows offered on Tuesday were "Candida" (Ambassador);

"My Son (Bayer); "Mrs. Partridge Presents" (Eljot); "Starlight" (Broadhurst); "Desire Under the Elms" (Carroll); "Artists and Models" (Cashin); "The Love Song" (Century); "Hells Bells" (Cohan); "The Rat" (Colonial); "White Collars" (Cort); "The Dunces" (Daly's); "Dancing Mothers" (Eljot); "The Blue Peter" (52nd Street); "Loggerheads" (Gaiety); "Brooklyn" (Glorious); "Topsy and Eva" (Harris); "China Rose" (Knickerbocker); Bringing Up Father" (Lyric); "Cape Smoke" (Beck); "Quarantine" (Miller's); "Silence" (Princes); "The Comedy" (Punch and Judy); "Puppets" (Selwyn); "White Cargo" (39th Street); "She Had to Know" (7 Times Square); "My Girl" (Vanderbilt); and "Sk. High" (Winter Garden).

RINGLINGS' PROPAGANDA

(Continued from page 1)

Wild animal acts. In the Associated Press dispatch Charles Ringling was quoted as saying the Ringling-Barnum-Baliley Circus had abandoned wild animal acts because it tended to alarm circus audiences, and because they were always frightened while such acts were on. The Hearst story was simply an elaboration on the dispatch. It stated that the Ringling-Barnum-Baliley Circus name in large type.

All the Chicago daily papers picked up the Associated Press dispatch with considerable prominence, one morning sheet even going so far as to box the article and put it on the front page.

At the time the story broke in the Chicago the Sells-Floto publicity featuring wild animal acts was just getting under way. It was anything but pleasant for the circus that was set out to make wild animal acts—mostly purchased from the Ringling-Barnum-Baliley Circus at the close of last season—a feature with the Chicago public.

What prompted Ringling to make the statement for publication is not known. No wild animal acts are with his show this year, and it may be this attitude was taken in exterritorial. On the other hand, the American Circus corporation, owners of the Sells-Floto and several other circuses, is not at all happy at the way things have turned. They have gone to great expense to dress their animal acts and to make them almost the leading part of their various circus programs.

Propaganda Taking Effect If the dispatch was intended as propaganda it has already achieved its aim. By a strange twist several days after the Ringling-Associated Press dispatch appeared, came a similar one from London telling of the passing of a bill proposing to prohibit wild animal acts. This story was likewise carried in nearly all the papers in this country.

The Hearst page story that appeared April 5 in the Chicago "Globe" and Examiner" came as a sort of climax, interfering seriously with the Sells Floto publicity. In this story the following paragraph is the second one of the article:

"This omission is due to any lack of such animals or any un-

willfulness to give the public the fullest measure of entertainment, but is done entirely out of respect to the growing sentiment against inflicting anything like work on wild animals."

The paragraph very nearly tells the story.

In the west last week a bill was introduced to stop using of Indians for exhibition purposes. The bill includes circuses and fairs.

Against Opposition It does not take a great stretch of the imagination to picture a gigantic publicity against the Miller Brothers' 101 Ranch Circus, featuring Indians almost exclusively and all the holdings of the American Circus Corporation, featuring wild animal acts almost exclusively.

On the other hand the various notices may be a coincidence, all occurring at the start of the circus season.

As an indication, however, of how serious the Associated Press dispatch was treated in Chicago, the "Daily News" in the column "Hit or Miss," commented on Mr. Ringling's statement adding that so far as the writer was concerned he was always frightened when an aerial act was on or when seeing chariot races.

The "News" seemed to wonder why Mr. Ringling wanted his views published and took this attitude in the article giving their views.

The fact that the dispatch did create some unrest. It caused worry in the American Circus Corporation, and at the best slowed up the Sells-Floto publicity.

Inside information from New York this week-end was that the Ringlings with their circus at the Garden have been giving a great deal of attention to the 101 tour shortly starting.

The report is around again but now on the inside that John Ringling has decided to send the Fig Show to the Pacific Coast. It will play Chicago in July the story says and then start coastward. It's an annual rumor and unconfirmed.

BRUCE'S CANDY STORE

Chicago, April 7.

C. O. Bruce, formerly owner and manager of the Standard Chautauque System of Lincoln, Neb., is now operating a candy and flower shop in Lincoln. He has permanently retired from the chautauque field.

Allied Shows in Charleston, W. Va. Charleston, W. Va., April 7.

The Allied Shows exhibited at the Armory here last week under the auspices of the West Virginia National Guard.

Attraction advertised were Melody Trio, The Carlses, Madame Maurice, Rice and Route, Latour & Marvin, Hassan Ben Abdur Troup, Ed Raymond & Co., Loos & Loos, La Sere & Lavers.

N. G. Personage as Resident Mgr. Bridgeport, Conn., April 7.

Noble G. Personage, general auditor of the Pleasure Beach Park Company here, has been appointed resident manager of the park for the coming season.

L. C. Addison, who was general manager of the park last season, is now general representative of all amusement parks controlled by the F. W. Pearce Company.

MONUMENTS

MAUSOLEUMS HEADSTONES ERECTED ANYWHERE IN THE WORLD BY THE OLD and REBUILT BY CHAS. G. BLAKE CO. 100 So. La Salle Street CHICAGO Best Free Booklet, "MONUMENTS"

New York Hippodrome for Charles Dillingham.

In 1920 he went to the Adlon-dacks in an effort to regain his health and was apparently successful.

He was 50 years old at the time of his death and is survived by a wife and parents.

Mr. Fogarty married Grace Edmond about nine years ago. His wife entered vaudeville after appearing with "The Stubborn Ciderella" in Chicago. She left the stage but returned to vaudeville during one season while Mr. Fogarty was secretary to Riegelmann. She has been inactive theatrically since. A son also survives.

JOHN PALMER SLOCUM

John Palmer Slocum, veteran showman and manager, managing the Globe Theatre, New York, for

WALTER GUMBLE

IN LOVING MEMORY of my husband WALTER GUMBLE Who Departed This Life April 7, 1925 Mrs. WALTER GUMBLE (FLORIE BROOKS)

the past five years for Charles Dillingham, died of heart disease in his apartment in Hotel Bristol, New York, April 7.

For many years Slocum had been active in theatricals and for six years had managed the late Richard Mansfield.

Slocum had produced numerous musical shows, among some of them being "The Quaker Girl," "Nobody Home," "The Gay Musicians," "Princess Chic" and "The Lady in Red."

He was born in Detroit and started his show connections with M. B. Curtis, with the Dillingham office he helped direct some of its big productions, among them "Koo," "Good Morning, Dearie," and "Aren't We All?" (Cyril Maude's).

Slocum had developed a number of stage stars, including Vera Nicholens, Amelia Stone, Texas Guinan and Marguerita Silva.

He is survived by a brother, Frank Slocum, Brooklyn, formerly assisted with J. P. in theatricals, and a sister, Mrs. Tena Freedman, New York.

JEAN DE RESZKE

Jean de Reszke, world famed tenor, died April 3 at his villa in

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CHICAGO

(Continued from page 52)

preceding units that have been presented here this season. The show started somewhat slow, but rapidly succeeded in getting on. Billy Carmen drew the opening assignment and banged away on the xylophone until exhausted. His routine can stand rearranging as there are too many marches intermingled. The novelty opening and closing helped materially. "Cross-Word Puzzles," man and woman combination, have a good idea, but were handicapped by poor material. The harmony number at the finish should be eliminated entirely. Jack Trainor in a revival of "Henpecked Henry" seems set with his lines, but the balance of the cast can stand considerable rehearsing. It is a good hokey and will serve its purpose. Jerry Mack

and company with his interpolation of the Dutch female character proved one of the big "wow" turns of the evening.

Bob Hall shot his stuff across to laughter. Harts, Roberts and O'Neill, singing, dancing and acrobatic trio, held the closing spot down nicely. They got over despite the three fast comedy turns that preceded them.

Aaron J. Jones, Jr., who substituted for John C. Burch as manager of the Woods during last month, is doing a like service for William Rosenblum during April at the Hi-alto.

"What Price Glory" has been reassigned to the Studebaker, opening in October.

The numerous repeats that have invaded Chicago this season have had a tendency to take the interest out of the legit production. This is noticeable in the drop of business that loop theatres have experienced the past two months. No less than five shows have been presented this season, with practically the same casts, scenes, costumes, etc. "Blossom Time" has made three appearances here with "Artists and Models," "The Bat," "For All of Us" and "Moonlight." All have been presented, under cut-rates, party tickets or anything you want to call them.

Carl Fletcher's "My China Doll" company closed March 29 at Joplin, Mo.

The Bert Levey's Chicago office will book the Plaza, Ft. Dodge, Ia. starting at once. Three acts will be used each half in conjunction with feature pictures. Other houses added within the last week to the Levey books are the Grand, Valley City, North Dakota, Rochester, Rochester, Minn., and the Lyceum, Deep River Falls, Minn.

BALTIMORE

By "T"
Academy—(Dark).
Auditorium—(Dark).
Lyceum—"The Sky Raider."
Ford—(Dark).

"The Observer," a local political weekly, has gone in for the theatre,

installing a highly reasonable column over the signature of Lettingwell Pratt. There has been much speculation in local journalistic circles as to the identity of Pratt, assuming that he isn't Pratt. Recently the column took a diverting, if hardly deserved crack at the touring "Follies." Last week "Seduction" (return engagement) was the subject of a sermon of deprecation.

The Charcoal Club, in which local fourth estate is now largely represented, staged a party at their club house last Wednesday night.

DETROIT

By GEORGE WINTER

"The Green Hat," at the Garrick, grossed over \$20,000 last week, the most phenomenal business ever done by a dramatic show here. The play is in its second week, and to hold it over it was necessary to pay a week's

rent on the Selwyn theatre, Chicago, and keep that theatre dark. The play will open in Chicago next week.

Thurston is at the New Detroit doing his magic, and crowded houses are the order of the day.

The Shubert-Detroit has "Moonlight" this week, with Julia Sanderson. The San Carlo Co. next week.

The Bonstelle Co. is in its second week with "Expressing Willie" and

the Woodward Players are doing "We've Got to Have Money" at the Majestic.

Weber and Fields are at Keith's Temple and Miss Patricola is the second feature.

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Direction MORRIS & FEIL



ATLANTIC CITY
By MORT EISEMAN
Apollo—"Tell Me More" (musical comedy).
Virginia—"New Toys."
Globe—"The Lost World."
Colonial—"The Only Woman."
City Square—"If I Marry Again."
Capitol—"So This Is Marriage."
Sijou—"The Beauty Prize."
Strand—"The Dixie Handicap."
Central—"Wine."
Palace—"Bean Brummel."
Liberty—"Wages of Virtue."
Savoy—"Vaude."

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NEW YORK CITY

turn down and a cafeteria will take its place. However, Joe Moss will perpetuate the name in Atlantic City, for on Easter Sunday night, he opens the former El Kadla Cafe under the name of Beaux Arts.

Two big amateur productions play legitimate theatres here this week. Last Sunday "The Holy City" made a direct trip from the National theatre in Washington, D. C., and entertained holy week visitors here at the Garden Pier theatre.

This Saturday, for a matinee and evening performance, the Mask and Wig Club, of the University of Pennsylvania, will present their thirty-seventh annual musical revue, "Joan of Arkansas," at the Apollo.

A. Arthur Tracy, who has one of the cast singing parts in the western company of "Blowout Time," made the trip across the continent so as to be with his parents here over Easter. He returns to the company next week.

Atlantic City is already crowded with visitors who are here to stay over the Easter holiday.

ALBANY, N. Y.

By TOM BURKE

It is reported stock will be inaugurated at the Capitol, either April 20 or April 27. The Capitol closed last summer. The same report also has it that Pierre Watkins will be in the company. Edward E. Lyons, manager of the Capitol, refused to confirm or deny the report.

Governor Smith has scheduled a hearing for 12 o'clock noon Monday, April 13, on the Webb-C. F. Miller motion picture bill. It is understood the New York City fire de-

partment will oppose the measure, as it has done for the past two years, the hearing having been called at its request. Governor Smith vetoed a similar bill in 1923 and 1924. The bill aims to amend the general business law. In relation to the regulation of the manufacture, purchase, lease, use, sale or similar disposition of motion picture film of a nitro-cellulose or similar hazardous base and removing existing restrictions on the manufacture, purchase, lease, use, sale or similar disposition of motion picture film of an acetate of cellulose or similarly non-hazardous base.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Mercenary Mary."
Broad—"Sparkling Burgundy."
Prestor's—Vaudeville.
Loew's State—"The Denial" and vaudeville.

Newark—"Recompense" and vaudeville.
Rialto—"Contraband" and vaudeville.
Branford—"Frisivous Sal."
Fox's Terminal—"The Foolish Virgin" and "Flattery."
Goodwin—"Coming Through."
Miner's Empire—"Broadway by Night."
Lyrie—"The Beauty Paraders."

The Federal Bureau of Internal Revenue is after the xyp ticket offices for not making returns. It is said that one broker has been hauled up for a large sum, but the tax officers will not make his name public. From the same office, the story comes, at until Leo A. Scher, the Joe LeBlang of Newark, voluntarily submitted his own return, the federal office here had never seen a form from such a business and didn't know what to do with it.

For dropping pellets at noisome ocer from the gallery of the Fox Terminal Tuesday night Neal Benedict, a boy of 16 years, was given a fine of \$15 by Judge Boettner and promised a 30-day sentence if he came back again.

The Fox people got great publicity for Tom Mix Saturday when he reviewed the Safety Patrol of the public schools in Military Park, which is directly in front of the Terminal. There were 1,300 kids present besides onlookers, and as they grew impatient when Mix failed to show up at 10:30, they were admitted into the Terminal for a free show. The picture star appeared at 12:15 with Mayor Breidenbach, but the mob was so anxious to get close to the star that the mayor got swamped. All traffic got jammed and had to be routed, but Mix was made an honorary chief and everyone saw him and was happy.

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By HARDIE MEAKIN

National—"The Best People."
Next—"The Poor Nut."
Poli's-Dark. Next—"Baby Blue."
Belasco—"The Sapphire Ring."
Next—"The Gorilla."
President—"Dark." Next—"White Cargo."
B. F. Keith's—Vaudeville, Trini Earle—Vaudeville, "The Four Husbands."
Strand—Vaudeville, Franklyn D'Amore.
Mutual—Burlesque, "Latin Thru."

Gayety—Burlesque, "Wine, Women and Song."
Palace—Films, "Contraband."
Columbia—Films, "The Way of a Girl."
Rialto—Films, "Greater Than Marriage" and "The Age of Innocence" (double feature).
Metropolitan—Films, "Frisivous Sal."

Joe Konia, Jr., who with his dad has been doing the billing for the Mutual, is to go with the No. 2 par of the Ringling Brothers, Barnum and Bailey shows.

Boat trips down the historic Potomac will commence on May 23. Meyer Davis will have one of his bands on the St. John's, the largest of the river boats.

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Direction GLADYS BROWN

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Catlin Mary Chancy Marie Clark Larry Clyde Betty Crosman A. Mrs	Mitchell Frank Moyer Mr Nicholas Mr C
Dayton Lewis DeWitt Paulette Douglas Bert Driscoll C Miss Driver Eugene Driver Joe	O'Neill Willie Oster Timothy Ormonde Harry Pickford Dot Phillips M

Press Flo Raleigh Leslie Riggs Jannie Roland Mabel Rose Miss L	Thomas Jack Mrs Tilson B Trade Twins Trelase Mrs Ruby Van Zandt J
Shoss L Slaxton Jack Stager Fred Stard & Legato Swor Cliff	Watson Miss K White Helen Wilson Marie Wise Henry Young Grace Young Pearl
Taylor Miss V	

CHICAGO

Avalon Bob Boyer Mabel Brown & Potter Blacknell Rita	Hamblet Vivian Long Bob Leonard & Barnett Morgan Mrs W L Jr Martell Mrs Belle
Chamberlain H J Collins Wm J Chetson Bernard Conley Stafford	Paul Earl
Edward Emile Eminger Josephine Holland Jean	Sawye C C Stuart's Scotch Rev Yall Arthur Vanzandee R P

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AND—
 If travel really broadens one, why, I'm the biggest man in the world.
This week (April 5),
Crescent, New Orleans
Next week, Melba, Dallas

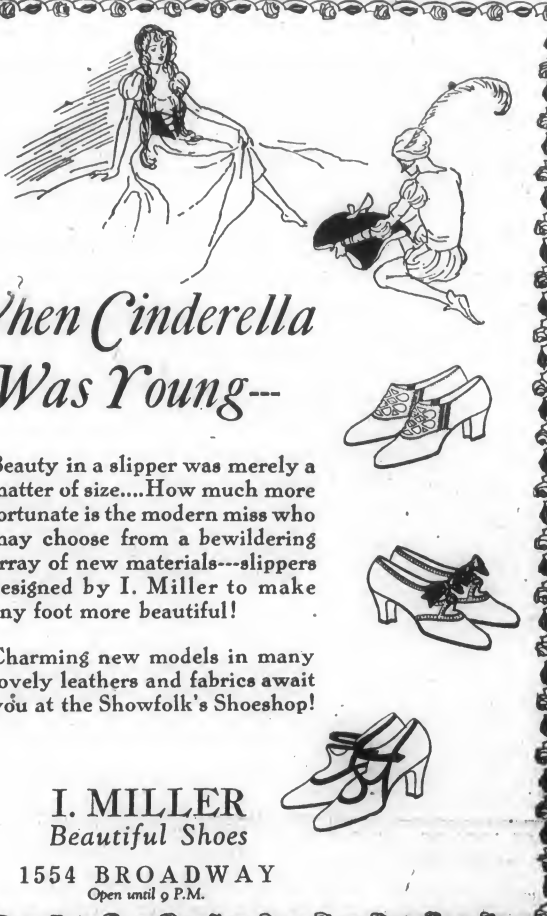
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 Just completed a highly satisfactory engagement of Loew Circuit. Thanks to those who have made it pleasant for us.
Direction AMOS PAGLIA

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paid a security of \$10,000 on a ten-year lease for a strip of land on the Market street side of the property.

Ehrlich told Judge Johnson that Levis had planned to build a picture theatre seating 400 on the property. The lawyer said that his client leased that part of the property from the Waggoners last September, and that he then agreed to pay them \$1,100 a month rent for ten years for it.

Last January, the lawyer said the Waggoners entered into an agreement with Pantages for the entire strip of property on a 50-year lease, the total rental of which would be between \$5,000 and \$6,000. Pantages, Ehrlich said, planned to build a theatre there that would cost \$50,000 and seat 2,400 persons.

Ehrlich said that the Waggoners had notified Levis orally and in writing that they would not accept his ten-year lease agreement. Levis is now suing for the return of the money he paid as security.

When Manager Frank Newman, of the State, Stockton, arrived in his office Monday morning, March 30, he found the combination of his safe hammered off and the receipts of Saturday and Sunday performance, \$2,700, missing.

The State theatre is one of the circuit of West Coast Theatres, Inc.

Entangled in the wreckage of his demolished automobile, the body of Max Stochels, violinist, with the Max Dolly orchestra at the California theatre, was found in the brush of a ravine along side a road in Contra Costa county.

Edward Cort has quit the management of "Greenwich Village Follies." Cort wants to become a coast

defender and is casting about to connect with something local.

With Maurice Kilne on his way to Europe, Bob McNeil has bought into the company controlling the Wigwam theatre and will assume active management of the house the first of the month. McNeil is president of the Golden State Realty Company controlling some thirty movies and small-time vaudeville houses in northern California.

West Coast Theatres, Inc., is announcing a new 3,200-seat theatre in Marysville, Calif. Marysville is now a National Theatre Syndicate town.

ST. LOUIS
 By J. LOUIS RUEBEL
 Shubert-Jefferson—"Able's Irish Rose."
 American—"Rain" (Jeanne Margels).
 Empress—"Welcome Stranger" (Woodward stock).
 Orpheum—Vaude.
 Riakto—Vaude, and pictures.
 Grand Opera House—Vaude, and pictures.
 Gayety—Jimmy Cooper's Revue (Columbia).
 Garrick—"Stolen Sweets" (Musical).
 Liberty Music Hall—Stock burlesque.

Grand Central—"Her Night of Romance."
 West End Lyric—"Her Night of Romance."
 Capitol—"Girl of Gold."
 Loew's State—"Daddy's Gone a-Hunting."
 King—"Headwinds."
 Rivoli—"Headwinds."
 Missouri—"Code of the West."
 Delmonico—"The Beloved Brute."

An unprecedented condition prevails in St. Louis theatres. Three attractions have been held over for a second week. They are "Rain," which will close at the American April 11; "Able," which has an indefinite run at the Shubert-Jefferson, and Jimmy Cooper's "Black and White Revue," at the Gayety, on a week-to-week basis. The Gayety closes for the season this week.

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 Merton, Sophie Tucker, Jimmy Lyons, Barr and La Marr, Sam Ward, Seeman and Grace and George Guhl.

N. Y., April 8, 1925.
 Dear Uncle Jake Lubin:
 We're working in the basement of your Loew State Building this wk. at McGraith and Jimmie Sabia & daily visitors so as to see us sing there latest ballad. We would let you no where we play sat. wk. but we can't spell Metropolitan.
 Your wandering boy
McGRATH and DEEDS
 P. S.—The applause was so thunderous this P. M. we stopped the clock in front of your place, and Benito, the property boy thinks were great.

B. F. KEITH'S RIVERSIDE, NEW YORK, THIS WEEK APRIL 6
CHARLIE WILSON
"THE LOOSE NUT"
 Direction MARTY FORKINS—JACK WEINER, Associate B. F. Keith's Bushwick, Brooklyn, NEXT WEEK (April 13)

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Chapman Bldg., Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

General excellence marked last week's Orpheum bill, with the hold-over headliner, Ted Lewis and hand-picked "wow" despite their third week. Bobby Arnet captured a good share of the plaudits with her daring costumes, original dancing and a singing number called "You Know How It Is." Miss Arnet in this selection proved real star ability, for her rendition was completely free and her sincerity stole the enthusiasm of the house.

From the standpoint of laughter Herbert Clifton was a positive riot. Clifton was the recipient of a half dozen curtain calls and had to respond with a speech. Next to closing Eddie Nelson, now a Coast Guard sailor, did a "Dolly and Her Boy" and offered a comedy turn. It is the same act Nelson has been doing for the past three or four seasons.

For the opening the bill offered the Wheeler Trio in a combination of hand balancing feats and difficult tumbling. They got away to a nice hand.

Leon Vavara, calling himself "The Evolution of a Pianist," came second with a semi-comic pianologue. He runs from the sublime to the ridiculous. He was followed by Doris Duncan, Miss Duncan revealed plenty of personality and worked double in several selections with Vavara, who came on and acted as her accompanist. The two work well together and got away successfully.

The Parlatan Revue, a sort of hedge-hodge of serious dramatic dancing and musical comedy offered in episodes with William Smythe officiating as master of ceremonies proved mildly pleasing. It is well done, but there are no unusual players or bits in the revue. Mona Adolbus, Mlle. Kruger and Ella Blandel are featured, as also is Moom, Dnestroff.

Closing, Lady Alice's Pets offered a diverting ten minutes.

LOS ANGELES, CALIF.

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Stutz is the owner. The house seats 1,350.
The building is a six-story structure containing stores and live apartments.

Bob Wagner, an actor and humorist, has been added to the staff of story writers at the Hal Rosch Studios.

Billy Kent Schaefer, Maurice Murphy, Jacqueline Wells and Frank Newburg have been signed as the supporting cast to Alice Joyce and Clive Brook in "The House Maker," now under way at Universal City.

Cullen Landis, Jacquelin Logan, Geo. Fawcett and Edwin J. Brady are signed for "Peacock Feathers," the E. Temple Bailey story now being filmed by U. with Brenda Glade, the Swedish director, who came to this country to stage "Johannes Kreisler" for the Selwyns, direct-movies. The picture was originally slated for the lead in this film.

Orpheum, Red Bluff, California, has been added to the list of houses touring W. V. M. acts. It is to begin April 8, playing the five-act road show one day. This house is owned by J. J. Wood, who also operates the Redding at Redding, Cal., which plays the road shows one day also. The Red Bluff house seats 1,100.

According to reports reaching here from Sacramento, the Pedretti bill, which was to have practically legislated motion picture and vaudeville agents out of business, will not pass through the state legislature at the present session.

However, the Assembly passed and sent to the Governor for his approval Senator Young's bill regulating the appearance of minors at amateur and professional entertainments. The measure provides that children eight years and over may be permitted with proper supervision to take part in dramatic and motion picture productions, but not in vaudeville, under permit of the Labor Commissioner. This will, of course, prevent the appearance of a number of vaudeville acts that have been booked in this territory by the Pantages Orpheum and other circuits, as the State Labor Department signified its intention of having the law strictly enforced.

Following a hearing asking for the dismissal of a suit that Fred A. Todd brought in the United States District Court against the Universal Pictures Corporation seeking to enjoin them from exhibiting the picture, "Phantom of the Opera," Judge W. F. James declared he would take no action on the motion until he had seen the Universal product and also pictures based on a version of Goethe's "Faust," which is said to have been infringed upon. Attorneys for Universal denied their client had committed piracy of Todd's film play of "Faust" and claimed they had a legal right to make "The Phantom of the Opera." Judge James temporarily denied the motion to dismiss Todd's suit, and said he would grant on Todd's request for an injunction and accounting until he had viewed both films.

The Todd film is only in negative form, and the Universal attorneys assert that their client would make a positive print for the purpose of showing the picture to the Court. Judge James will look at both pic-

tures some time this week and then make a decision.

William S. Hart will defer work on his first picture for Joseph M. Schenck until after appearing at the Lamb's Club Gambo on April 26 in New York.

Alma Rubens is going to be a regular inhabitant of Hollywood. She has bought a two-story Spanish style residence on North Wilton place for \$50,000. The house was formerly owned by William Wood.

Gilda Gray, who arrived here for an engagement at the Metropolitan was welcomed at the depot by five jazz bands, a score of motion picture celebrities and a representative of Mayor Ciryer. Her husband, Gil Boag, is with her. Miss Gray is playing the Metropolitan engagement this week, having opened at big business on Saturday.

Two motion picture actresses filed claims against producers for salary due with Deputy State Labor Commissioner Lowell E. Egan. He claimed that Dr. Jasper Mayer, who financed a picture being made by the Sequoia Productions in which she played the lead, failed to pay her \$566.67 for eight days' work. The other claim was made by Helen Lynch against Warner-Issart Productions. She stated that she worked for them two weeks at a salary of two hundred dollars a week, and had been paid three hundred dollars on account. She wants \$100 to get her the other hundred dollars due.

Gloria Swanson and her Marquis are due to arrive here on April 24 coming on the special train which is bringing the 135 representatives of the Famous Players-Lasky organization to the convention. The train will leave Chicago April 21 as the third section of the California Limited on the Santa Fe route. It will be made at principal cities en route from Chicago to give Gloria and the Marquis a chance to hold receptions for movie fans. On the arrival in Los Angeles the whole F. F. L. staff force will turn out to greet the party.

Ralph Cedar is out of work and owes around \$200 alimony to his wife, Molly Cedar. But Cedar is not hungry or without a home. He told Superior Court Judge Gates that a young actress friend had taken pity on him and was temporarily harboring him until he got work. That lied his Honor, who told him that if the actress friend was so much concerned as to see he looked good and ate regularly, she had better help him raise the \$250 by April 9 or he would go to jail until the money was forthcoming.

Asserting that Thelma Morgan Converse, sister of Mrs. Reuel Vanderbilt, failed to pay \$1,191 for gowns, lingerie and other wearing apparel supplied her during the past four years, suit was filed in the Superior Court against the screen actress by Peggy Hoyt, Inc., of New York.

Walter Hiers, screen comedian, is on another personal apogee to him in the east. He will return May 17 to begin work again on the Christie lot in Hollywood.

Shapiro-Bernstein, music publishers, closed its Los Angeles and San Francisco offices last week without advance notice. Barney

Weber was in charge of the Los Angeles office for eight years and Larry Yeall is charge of San Francisco since Frank Snowden abdicated several years ago. Harry Hume has been appointed travelling representative for Shapiro-Bernstein and will take care of both of these cities, making his headquarters in San Francisco. Hume resigned as Western representative for Milton Well to take his new job.

Aaron Jones, of Jones, Linick and Schaefer, is spending a month's vacation in Los Angeles with his family. Despite reports that Mr. Jones would settle down here as did his partner, Adolph Linick, the former asserts that he will make Chicago his base of operation, as he still has vast interests to look out after there.

John T. Murray (Murray and Oakland), who is now appearing in pictures, seems to have struck it right in the Hollywood studios. After having been featured in one picture by Charlie Chaplin, he has signed him up as sole feature in another, which is to be made from Mary Roberts Rhinehart's story "Seven Days." Production is to start May 10, when Murray concludes his work in "Wide Open Spaces," which Frank Lloyd is producing.

Memorial services on the fourth anniversary of the death of David J. Grauman, father of Sid Grauman, were held at the Egyptian in Hollywood Sunday morning. More than 1,000 prominent screen personages and executives attended the services. There was a large orchestra in the pit and soloists chanted and Edward Davis made a brief address on the achievements of the deceased. Mrs. D. J. Grauman was among those present, with her son.

H. O. Stechan, director of publicity for the Pasadena Community Playhouse and for two years general manager of the theatre, has resigned. Robert O. Foote, Pasadena newspaper man, is his successor.

Richard Mitchell, brother of Theodore Mitchell, is now the director of publicity at the Forum Theatre. He succeeded Edwin Hitchcock who resigned when Julius Johnson retired as managing director of the house. Steve Miranda, assistant to Hitchcock, also quit at the same time.

They could not put over a smoking ban in Pasadena. A measure was introduced in the City Council to prohibit smoking in theatres and in the places. The Drama League of the town did not like the idea and made a vigorous protest, with the result that the board of city directors ordered the measure stricken from the docket for the time being.

Edna Covey, who has been making a hit with her scintillating and grotesque dance in the Fanchon and Marco presentations, has been engaged by Balmain and Katz from Marco, to whom she is under contract to appear at the firm's Chicago and other houses in the Midwest for ten weeks, beginning April 11.

BUFFALO

By SIFFLEY BURTON

Majestic—"Bringing Up Father in Ireland." In hot Broadway. Showing to good business at 11 ten despite Easter week. "Chocolate Dandies" next.

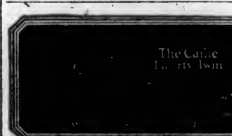
Shubert-Teek-Dark. "San Carlo Opera" Mat., 11. "Years and Hips—"Great Divide." "Loews"—"Mine with Iron Door" (film). "Lafayette"—"In Every Woman's Life" (film). "Gayety"—"Let's Go" (Columbia). "Gardens"—"Made from Maryland" (Mutual).

Jacob Lavene, assistant manager of the Garden (Mutual Burlesque) received his American citizenship papers on April 1, after 26 years in this country. Following the ceremonies a banquet was tendered Lavene by the theatre attaches and the "Speedy Stepper" company. It is reported about town that when asked by the judge the name of "our president," Jake proudly replied "I. K. Kerk.".

M. Richard McClure of New York, an electrician with Columbia burlesque show, was turned over to the Federal authorities by local police for prosecution under the Mann white slave law. McClure was accused of living as man and wife with Catherine Vess, 20, an orphan of Dallas, Tex., while traveling with the show.

When the evidence was presented to the Federal grand jury that body dismissed the charges against McClure and took up a collection of \$20 to enable him to get to New York.

Ida Phillips, known professionally as Edna Bayton, a chorister with the London Gayety Girls (Columbia) in Chicago last week, was found unconscious on a D. L. & W. train at the Buffalo Terminal on Saturday night and removed to the General Hospital here. Advice from Detroit revealed that the girl was taken sick while the show was in Chicago and ordered by physicians to return to her home in Scranton. At the hospital she gave her name as Edna Wilson, which further confused her identity. The local newspapers characterized her as the mystery girl, but attending physicians diagnosed the case as alcoholism.



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**AUTHENTIC
FASHIONS IN
ACCESSORIES
FOR
STAGE AND
STREET**

AUSTRALIA

(Continued from page 3)

Guy Bates Post is at the King's with "The Green Goddess." All of these attractions are under the direction of Williamson-Tait.

Allan Wilde is at the Palace with Shakespearean revivals. At the Capitol "The Ten Commandments" is playing to capacity. "Cinderella" (panto) is finishing a great run at the Princess for Fuller-Ward. Acts playing Tivoli include Long Tack Sam, Fillmore, Jack Stocks, Lee Uniques, Chris Chaffin, Fern-

ina Four, Kay, Hamlin and Kay and Tom Clark. Playing Bijou are Stiffy and Mo. We Willie Lancel, The Eldreds, Frank Wilson, The Dudleys.

Jean Newcombe has arrived under engagement to Williamson-Tait to appear in "Kid Boots," opening in Sydney March 28. George Gee and Josie Melville will be the featured players.

Fuller-Ward's Easter attraction in Melbourne at the Princess will be "Little Jessie James," with Dorothy Branton starred. Harry Hall will put on the show.

"The Sea Hawk" is playing an extended season at the Crystal Palace to big business. The feature is being exploited in this country by Union Theatre, Ltd.

Two notable Easter attractions in Australia will be the first appearance of Gail-Curel, under Williamson-Tait management, and Pauline Frederick under the Carroll management. The famous prima-donna will

open in Sydney March 28 at the Town Hall. Miss Frederick will make her first appearance in Melbourne probably in "Spring Cleaning."

Both artists will be given a civic welcome by the Lord Mayor of Sydney on their arrival.

Dion Boucicault in the near future will produce for Williamson-Tait a number of Barrie's plays which include "A Kiss for Cinderella," "Quality Street," "What Every Woman Knows," "The Little Minister," and "Mary Rose." It is reported by cable from Sir George Tait that the following artists have been engaged to appear in these attractions. Fay Compton, Godfrey Tearle, Henry Virat, Hilda Trevelyan and Leon Quartermaine. Mr. Boucicault will not appear in any of these places, but will look after the production and only.

A panic was averted at the Palace, Sydney, when a drop curtain caught fire through the fusing of a wire during a performance of Kauli's Hawaiians. When the blaze was extinguished the performance proceeded.

Sir Benjamin Fuller arrived back here on the "Aorangi" last week. Sir Ben stated he had secured a large number of vaudeville acts during his sojourn abroad. Sir Ben was met in New Zealand by his brother John, who accompanied him on the last stage of the voyage to Sydney.

Alma Nash has been engaged by

Williamson-Tait as principal dancer in "Kid Boots." Miss Nash was especially engaged in New York.

Harry Hall arrived in Australia after a flying trip to New York for a conference with Hugh J. Ward in regard to new attractions for the Fuller-Ward chain of theatres. Shows listed for early production here include "No, No Nanette," "Betty Lee," "Lady Be Good," and "Music Box Revue."

Wee Georgie Wood is due for a return season in this country this year. Wood was formerly here under the Musgrove management. This time he is coming for Williamson-Tait.

Harry Clay, chief of a chain of small-time theatres, died last week after a lingering illness.

Muriel Starr is to open in Bris-

bane this month in a new show for Williamson-Tait, entitled "The Peacock." Miss Starr has just concluded a successful season with "East of Suez." Frank Harvey and Harvey Adams will support Miss Starr in the new attraction.

George D. Parker (American) will stage the show.

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"KEEP SMILING AT TROUBLE"
"TITINA"

BOSTON

By LEN LIBBEY

There was a time not so long ago in the theatre when on this particular week at a vaudeville house business would be terrible and the bill not much better. Nothing about the bill at the local Keith house this week to indicate that the condition exists now. The show is up to the standard of the house and the audience at the Monday matinee was very, very fair, everything considered.

Actually the show has three different kinds of drawing power. Clara Kimball Young (personal appearance) can be depended upon to draw in those who are keen for personal appearances of picture stars. She is the headliner. Bill Boyle's orchestra, a local affair, can be reckoned at the draw for plenty of local business and radio fans and orchestra followers. Ruby Norton

and Bevan and Flint and Jack McAllen and Sarah will bring to the house the business of the follower of vaudeville who isn't much interested in headliners or spot position, but rather views the show from the attitude that it means more than two hours in a seat and something must happen occasionally.

The appearance of Miss Young in her new playlet written by Tom Barry with Louise White and Harry Hollingsworth in a supporting cast was very interesting to patrons of the house stamped with the movie inclination. The playlet in itself doesn't amount to much. It is the same old triangle situation with plenty of dialog and no action and with a finish that is, to say the least, very tame. But it serves the purpose of being a vehicle which allows for the appearance of Miss Young and that is all that is wanted. Bill Boyle's orchestra spends the rest of the winter season at the Copley-Plaza hotel. It is a large aggregation (about 15 players), formal and about equally divided between the brass and string instruments. The act uses full stage with the drummer being given plenty of opportunity to clown and do a couple of song numbers. The players remain seated during the entire routine with Boyle announcing the songs. Boyle's orchestra is well known for broadcasting almost nightly over WNAC. The orchestra is in for a week and played an equal amount of time at the house last season.

Miss Norton with her very capable accompanying pianist, Clarence Senna, was received with the most enthusiasm. This girl has something which should be the aim of every single. She can give the house plenty of numbers without tiring them and without the impression she is coy and wants to be coaxed

or is over-anxious. Her numbers are well chosen, covering a wide range, with two changes of costume and the gaps between her songs are very well filled in by Senna, especially where he gives the house a little inside knowledge on the root of some of the popular songs of this day. This act got stronger all the way and finished a whirlwind. Unfortunately Miss Norton could have done another number, as there was a very noticeable stage wait between the finish of her act and the curtain for Miss Young's sketch.

Jack McAllen and Sarah, familiar to Boston, are in as right as ever with the act changed somewhat in material, but not in routine and with the "Sarah" call still being the big giggle.

Joe and Willie Hale opened the show with their juggling comedy bit and were followed by the first colored team the house has had for some time, a couple of fast hoofers, Carter and Cornish. The boys got over because of their speed and execution and work awfully hard all the time.

Bevan and Flint had the nut comedy field to themselves, being the only act of this character on the bill. Bevan got a real snicker when he pulled a fast line about a boy who had set the town talking by his sensational driving of an automobile and outwitting the police for a week. It was a fast one well timed and got the house, usually slow to react, snickering.

Coming on after the Young act, Frank and Joe Wilson with their singing act found the going very tough, facing quite a few backs, as down front patrons started for the exits. One of the boys got a laugh by using his traffic whistle to direct the retreaters. The Billy Lamont Trio closed the show.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lycium—"Aren't We All?" (dark last half).
Keith-Albee Temple—Vaude.
Fay's—Vaude and "Masked Dancer" (film).
Gayety—Mollie Williams (Columbian).
Corinthian—"Speedy Steppers" (Mutual).
Eastman—"Coming Through" (film).
Piccadilly—"Thief of Bagdad" (film).

Regent—"Dixie Handicap" (film).
Victoria—Vaude and pictures.
Kilbourn Hall—"Siegfried" (UFA special).

"Thief of Bagdad" at Piccadilly held for second week at popular prices.

Nikitas Dipson, of Batavia, N. Y., president of the Genesee Theatrical Enterprises, has bought the Babcock in Wellsville, Alleghany County.

N. Y. A's midnight show at the Eastman April 15. John J. O'Neill, house manager, is handling the details for the Rochester Theatrical Managers' Association.

Eastman Kodak officials here are interested in the fate of a State bill to permit the city to control the sale and disposition of motion picture film of nitro-cellulose and other hazardous materials. The bill is before Governor Smith, with the backing of the National Board of Underwriters, and looks not so good to the film makers.

The Beckman, Dundee, N. Y., idle all winter, has been reopened by C. A. Betts of Red Creek with a picture policy.

HILL MUST PAY

(Continued from page 1)

resultant from the faulty discharge of a prop pistol which caused the loss of eye-sight to Dealy's left eye. The judgment award was originally in excess of \$30,000 but reduced to the present amount although with accrued interest today it probably reaches the same amount.

When Hill, rated as one of the wealthiest men in show business,

went into bankruptcy, he listed the Dealy judgment as a claim.

Hill's failure to pay the judgment caused in David L. Podell, counsel for Dealy, to institute contempt proceedings against the manager. Hill secured a stay of those proceedings but the U. S. Circuit Court of Appeal's reversal of this order leaves Hill only the alternative of paying or accepting a jail sentence.

Dealy originally sued Gus Hills, Inc., but the complaint was later altered naming Hill individually, charging he had transferred all assets from the corporation so as to make Gus Hills, Inc., insolvent and unable to satisfy any judgment.

The masses of Hill's legal technicalities to dodge the satisfaction of this judgment are intricate, and numerous to detail in a trade paper but says, Podell & Shulman (Herman Shulman and Jacob J. Podell of counsel) have run down every angle.

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HOLBORNE REVEALS
 (WEEK APRIL 6)
 IN SPARE MOMENTS
 RECORDING FOR
HIS MASTER'S VOICE

NEW ORLEANS

By O. M. SAMUEL

Tulane—Olga Petrova in "Hurricane."
 St. Charles—"The White Sister" (Saenger Players).
 Strand—"Ines from Hollywood" (film).
 Liberty—"New Toys" (film).
 Tudor—"The Man Who Came Back" (film).

While the entertainment at the Orpheum last week was not nearly so brilliant as its predecessor, it was none the less a thoroughly engaging and well-worth show. It had its dull moments, but they were in the

AN APPEAL

All of the show business is invited to contribute toward the Building Fund of the Northwood Home, to found an institution at Saranac, N. Y., sufficiently large to take care of ALL patients afflicted with the dread disease who may wish to avail themselves of the privileges.

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early section and were erased by the solid successes of the three concluding acts.

Van and Schenck were held over for a second week, and more than duplicated their initial triumph. The boys were again drawing business in phalanxes. Evening performances were sold out completely.

Aiding the Brooklyn buddies in sound manner were Olsen and Johnson, an added attraction of parts. They were afteracting with aplomb and uncton and variegated jocosity. "Sultan," that uncanny equine marvel, was footloose as usual, scratching the canvass with numerical precision in response to queries. "Sultan" has caught the "how fever," but his "tenda" are so natural and unique they become a virtue. "Sultan's" mentor, Miss Lindsey, looked particularly charming in the smartest looking riding habit seen about in years. A sure opener here, Zelaya was "bearing down" with all his Central American fervor from the spring of the barrier and was always riding. It appeared stop of an applause crest. His method, manner and material were all quite familiar through his several appearances in this city, but that contingency proved not a jot detracting.

Barry and Lancaster were the first rift in the lute, retreating with heads and hearts bowed down to an ultimate silence. The pair seem capable of doing an act. Unfortunately, they have none now. Jack De Sylva and revue also failed to establish a bond. Van and Schenck submitted practically a new act.

Claude and Marion had no easy task following the veritable maelstrom ahead, but waded right in. They caromed off into a gale of merriment. Olsen and Johnson were on their toes, too, picking them up after Claude and Marion, and submitting their stuff energetically. They steamed it up in their own turn, and then struffed forth their "Carnival of Fun," which encompassed an unprogrammed dancer, "Doctor" Gibson, Barry and Lancaster, Claude and Marion and the principals.

Spanish Fort Park opened April 1 with the Fearless Greggs as its super attraction.

Frits Leibler, in the tragedies of Shakespeare, exceeded \$10,000 at the Tulane last week. The theatre is scheduled to close its season April 18.

SEATTLE

By DAVE TREPP

Junior Advanced Vaudeville, direction Western Vaudeville Managers

Association, opened at the Hellwig theatre March 28 and has been drawing well. The opening bill was good, consisting of Belancourt and Grlie in a unique and sensational balancing act; Jim and Gladys Hilt in a futuristic flirtation, "Is It Coming to This?" Evay Fay, mystic; Harry Elia, tenor, in songs and stories, and Fox and Black in female impersonations that take the audience by surprise right up to the denouement.

Seattle friends have learned that Ruby Adams, local girl, who was injured in Los Angeles while with the King show, back stage when a sandbag fell on her, has been awarded \$100 compensation and \$20 per week permanent indemnity. Ackerman & Harris, booking agents for Will King, were absolved from any liability on the showing that they paid King \$4,000 weekly, from which he paid \$100 compensation and \$20 per week permanent indemnity. Ackerman & Harris, booking agents for Will King, were absolved from any liability on the showing that they paid King \$4,000 weekly, from which he paid \$100 compensation and \$20 per week permanent indemnity. Ackerman & Harris, booking agents for Will King, were absolved from any liability on the showing that they paid King \$4,000 weekly, from which he paid \$100 compensation and \$20 per week permanent indemnity.

The expected new policy at the Palace Hip will, become effective April 4, when Ackerman & Harris will offer five vaudeville acts and a feature picture. Epyces will be back to pre-war days—15 cents for matinee, 25 cents for Sundays and evenings.

Roy Clair and his musical comedy company presented "Hilma's Farewell" as their farewell show at the Palace Hip this week.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—All week, "The Whole Town's Talking," second week of Frank Wilcox Company stock.

B. F. Keith's—Vaudeville, Little Theatre—Monday, Tuesday, final bill of season by Drama League Workshop Group.

Empire—"The Speed Spook."
 Strand—"Too Many Kisses."
 Robbins-Eckel—"Circus Days."
 Savoy—"Breed of the Border."
 Crescent—"Secrets."
 Regent—"The Golden Bed."
 Rivoli—"Troubles of a Bride."

Two original plays by Syracuseans, both associated with the Syracuse University faculty, featured the final Drama League Workshop Group bill, presented Monday and Tuesday at the Little Theatre. Prof. A. E. Johnson's "Bethany" and Miss Elizabeth MacGoddwin's unnamed Irish comedy were produced at the Little Theatre. A third program presentation was "Boocaccio's Untold Tale," by Harry Kemp.

The Players, Little Theatre orchestra at Utica will produce the Gilbert & Sullivan operetta, "Yeoman of the Guard" at the local Country Day school auditorium May 6-8. Norman Coke-Jephcott is directing rehearsals.

The special so-called Thursday night theatre train, run by the Danville and Mount Morris railway between Danville and Rochester, has been discontinued. It may be resumed in autumn.

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"A MASTERPIECE"—A. Westcott, Eve. 8:30

SAM H. HARRIS presents IRVING BERLIN'S FOURTH ANNUAL

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"PUZZLES OF 1925"

With JIMMY HUSKEY

The Seymour theatre, operated by John Myers, was damaged by fire of unknown origin Friday afternoon. The theatre was not open at this time.

George Castner, head of the Castner Bill Porter Co., was found dead in bed at his home here last week. Death was caused by a stroke of apoplexy.

Arthur Phoenix, 30-year conductor of the Wieting house orchestra, while Dewitt Newing was unable to transfer his Wieting, Baltimore, orchestra here for the local stock season, due to opposition from the local union, he succeeded in lousting Phoenix, replacing him with William R. L. an. The Wieting orchestra for "Severa" seasons has been a musical joke.

Dewitt Newing has purchased the Baltimore rights to "Rain" and will organize his own company to produce the piece at the Lyceum theatre, following the example he set with "White Cargo."

Newing, since his Baltimore hit with "Severance," believes that Baltimore wants "em—well, just a bit rainy." Hence, "Rain."

The fate of the old Grand Opera House, now owned by the Post Standard here, is still in doubt.

Reports of the newspaper corporation would build upon the Grand site, or sell to others, have apparently fallen flat. Instead, the Post has sold the adjoining properties which it also held, to a New York syndicate, headed by R. N. Tappan, which will erect a \$4,000,000 twenty-five-story building.

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"THE FLATTERING WORD"

GARRICK Theatre, W. 35th St. Box. 8:30
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49th St. Theatre, W. of B. Box. 8:30
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'What Price Glory'

"A True and Stunning War Play" by Maxwell Anderson and Laurence Stallings

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1,000 SEATS 50c | 1,000 SEATS 1.50

MARE

STRAND

"A NATIONAL INSTITUTION"

Direction..... Joseph Plankert

"His Supreme Moment"

Blanche Sweet and Ronald Coleman

duce the piece at the Lyceum theatre, following the example he set with "White Cargo."

Newing, since his Baltimore hit with "Severance," believes that Baltimore wants "em—well, just a bit rainy." Hence, "Rain."

The fate of the old Grand Opera House, now owned by the Post Standard here, is still in doubt.

Reports of the newspaper corporation would build upon the Grand site, or sell to others, have apparently fallen flat. Instead, the Post has sold the adjoining properties which it also held, to a New York syndicate, headed by R. N. Tappan, which will erect a \$4,000,000 twenty-five-story building.



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Direction WM. MORRIS and FORSTER AGENCY

CINCINNATI

By JAMES F. BECHTEL

Grand—"Freiburg Passion Play" (second week).
Shubert—"Dark."
Olympic—"Hollywood Follies."
Empress—"Step Along."
Palace—Vaudeville and picture.
"Excuse Me."
Keith's—Vaudeville.
Cox—"Chicken Feed."
Photoplay—Capitol, "I Want My Man"; Lyric, "The Dressmaker from Paris"; Walnut, "The Goose Hangs High"; Strand, "Daughters of Pleasure"; Family, "The Way of a Girl."

Three original one-act sketches

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LEVINE'S

564 7th Ave. (bet. 34-41st St.), N. Y. OPEN EVENINGS

will be presented by the Theatre Workshop of the College of Music on the evening of April 9. The plays to be presented include "God Winks," by Kate S. Burgess; "Salvage," by Doris K. Ranshoff; and "Sue," by Esther Hill Lamb.

A new steel boat has been constructed by the Coney Island Amusement Park Co. to carry merry-go-rounds to its park, five miles above Cincinnati. The new steamer cost \$400,000. It will carry 5,000 passengers.

The Shubert is undergoing some slight interior alterations and will be dark until April 14, when the "Ritz Revue," with Charlotte Greenwood, will be the attraction.

KANSAS CITY

By WILL R. HUGHES

Orpheum—Vaudeville.
Pantages—Vaudeville.
Globe—Vaudeville.
Empress—"Kandy Kids," Mutual burlesque.
Mainstreet—"Learning to Love," picture and vaude.
Royal—"The Goose Hangs High," film.
Liberty—"Love's Temptation," film.
Newman—"The Swan," film.
Garden—Bridge musical stock.

The Shubert will be dark next week, re-opening April 13 with "Rain." As this is Eggle's home town the engagement, which is for

two weeks, will be of more than passing interest.

Ned Wayburn's "Demi-Tasse Revue" is featured on the Orpheum bill this week, and next week will see Ned Wayburn's "Symphonic Jazz Revue" at the Newman. When the latter house learned the Orpheum was to play a Wayburn act ahead of the "Jazz Revue," it tried to cancel the booking, but was unsuccessful.

Eula Carey of the Al Bridge stock company at the Garden was granted a divorce from Eugene Carey of Chicago, in the district court here this week. Her maiden name of Eula Hayes was restored. The charge was non-support.

Leon Keller is back at his position of treasurer for the Orpheum after a few weeks' vacation, and Hay Montgomery, who was transferred from the Mainstreet to take the place, has been returned, in turn forcing Treasurer Kamary back to the American, Chicago.

Gabe Kaufman, manager of "Big Munn," champion wrestler, assistant manager of Convention Hall and promoter of sporting events in Kansas City, will manage Electric Park again this season.

HOUSTON, TEX.

By BUD BURMESTER

Saenger Amusement Company this week acquired control of the Liberty, Main street picture house,

formerly controlled by the Southern Enterprise, Inc. Al Lever, manager of the Isis theatre, the other Saenger house here, is in charge of both theatres. It is said that the Liberty will be thoroughly renovated and remodeled within a month.

Oscar Seagle and Mme. Bertner will give a recital at the Palace April 24, under the auspices of the Arabia Shrine. Mme. Bertner is prominent socially throughout Texas.

Virgil Siner's musical comedy company last week opened a return engagement at the Prince theatre, and capacity audiences have been in attendance ever since.

Sylvan Beach, an attractive outdoor resort, opened last week. Mark Westcott's orchestra has been retained for the dancers.

The Kansas City symphony orchestra, conducted by Nicholas D. Rubertis, will appear in recital Saturday at the Scottish Rite Cathedral under the direction of Mrs. Edna Saunders. Marie Roswell and Barbara Lull are soloists with the K. C. organization.

PITTSBURGH

By JACK A. SIMONS

The Shubert Alvin theatre has no legitimate attraction this week. Attractions booked for Easter

week are: Shubert Alvin, "Sally, Irene and Mary"; Shubert Pitt, "White Cargo"; Nixen, "The Passion Play" (film); Gaiety, "Wine, Women and Song"; Academy, "Lafayette Thru"; Grand, "Charles's Aunt."

The indoor circus and fashion show of Pittsburgh Lodge No. 27, Theatrical Mutual Association, is being held this week at the Shubert Alvin.

A spring concert is being arranged here for the benefit of "Dramamount," the theatre and settlement founded by T. Carl Whitmer, Pittsburgh composer and pianist.

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100 BRILLIANT RHINESTONES \$2.00

Send \$2.00 for 100 brilliant stones with instructions how to attach same to any fabric material. Our patented method of attaching stones allows for their constant use over and over. Send your check to us to be within 10 days.

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- April 6—Fifth Ave., New York
- " 8—Prospect, Brooklyn
- " 13—Yonkers
- " 16—Royal, New York
- " 20—Alhambra, New York
- " 23—Greenpoint
- " 27—125th St., New York
- " 30—Orpheum, Brooklyn
- May 4—Riviera, Brooklyn
- " 7—Jefferson, New York

MORGAN

LULU

DAVIS and McCOY

Broadcasting Entertainment, with no Static, at Proctor's 5th Ave., New York, now (April 6-8)

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Announcer, CHARLES ALLEN

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SPECIAL RATES TO PROFESSION
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Write or Wire for Reservations

LOS ANGELES, CAL.

HOTEL RITZ

8th and Flower St.
Special Rates to the Profession
Excellent Coffee Shop in Connection

MILWAUKEE

Davidson—Dark. "No, No, Nan-
ette" next week.
Garrett—"Able's Irish Rose," 10th
week.
Pabst—German stock.
Palace—Orpheum vaudeville.
Majestic—Western vaudeville.
Miller—Low vaudeville.
Gayety—"Lady Buccaneers,"
stock burlesque.
Empress—"Naughty Nitties," Mu-
tual burlesque.
Wisconsin—"The Heart of a
Siren" (film).
Alhambra—"Lady of the Night"
(film).
Marshall—"Dangerous Innocence"
(film).
Strand—"The Boomerang" (film).
Garden—"Tomorrow's Love"
(film).

Paul Whiteman's band, which ap-
peared at the Pabst last Thursday
night, played to a full house.

Appointment of a new publicity



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OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

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The Headquarters of the Leading Lights of Literature and the Stage.
The Best Food and Entertainment in New York. Music and Dancing.

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1 and 2 ROOMS, PRIVATE BATH
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2-3 Rooms, Bath and Kitchenette
Hotel Service, Weekly or Monthly
A Real Home for Theatrical People
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ELEGANTLY FURNISHED

2 and 3 ROOMS

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WASHINGTON, D. C.

WE ALWAYS TAKE CARE OF THE
PROFESSION REGARDLESS OF
CONVENTIONS
SAMUEL J. STEINBERGER
Prop.-Manager

manager for the Saxe circuit of
theatres will be announced within a
few days. George Froendgen,
who has been temporarily holding
the office, will devote his entire time
to his manufacturing plant.

Considerable publicity was ob-
tained by the Gayety, burlesque
house, on the return of Marie Mayo,
chorus girl, who had her nose re-
modelled by a Chicago physician.
Newspapers showed pictures of Miss
Mayo with her nose as it was be-
fore and after the operation.

Lizzie Forster, former German
stock favorite at the Pabst here,
made her debut on the English
stage last week when she appeared
in a comedy drama sketch at the
Majestic, vaudeville house. She
was supported by a cast made up
entirely of Milwaukee talent.

Milwaukee's series of ballet school

Hot Digety Dog Dancing
Where the Real Charleston Grew

Palace Garden Club

SEVENTH AVENUE
Between 125th and 140th Street
NEW YORK CITY

And What a Show! With June Clark
and His Croon Syncopators

Friday, Professional Night. Meet all
your friends. When your cafe closes come
up; it's the height of the show up here.
NO COVER CHARGE. How's That?

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Midway between the Stations

Renovated and Refurnished

Throughout

EUGENE PLAN Rates

With Running Water.....\$2 per day

With Bath.....\$3 per day

Special Weekly Rates

exhibitions opened April 3 with the
appearance of the Berndt-Schmal
school at the Pabst. More than 100
children took part.

SAN DIEGO, CAL.

By LON J. SMITH

Spreeke—Kanelos and National
Grecian ballet.

Pantages—Pop vaudeville.

Savoy—"Putting It Across" (dramatic stock).

Colonial—"Three Miles Out" (musical stock).

Balboa—"The Thundering Herd" (film).

Cabrillo—"Banda" (film).

Superna—"Snoke" (film).

Plaza—"This Woman" (film).

Mission—"Frisco Sal" (film).

With the exit of Murphy's Comedians last Sunday, the Savoy presented a new stock company headed by Miss Margaret Marriott and George Leffingwell. Eddie Lawrence will stage the shows. "Just Married" was the first production.

T. H. Eslick, amusement engineer, has arrived in San Diego to take charge of construction work on the amusement devices to be incorporated in Luna Park at Mission Beach here.

Julian Ellingie will head the bill at the Balboa beginning next Saturday. Several beauty talks to women are scheduled to be given by the impersonator.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

The Majestic will be closed the first half of this week and tomorrow (Thursday), open with "The School Maid," the musical version of "The Crown School," which will

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RATES

Single, with bath.....\$2.50 to \$3.50 per day

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Double, without bath.....\$3.00 to \$4.00 per day

Double, with bath.....\$4.00, \$5.00, \$6.00 per day

SPECIAL WEEKLY RATES

One Block from Maryland Theatre

Two Blocks from Auditorium Theatre

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Within Four Blocks of Others

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run for three days. This is the first three night stand to have visited Brooklyn in years. The excuse is that the production is so big that three days are required for rehearsals.

Louis Werba is about to embark on a period of top-notch attractions, two of which "Kid Boots" and "Scandals" may turn a loss for him.

He declares that if Brooklyn comes through and packs his house as an indication that the local yokels want first-rate stuff, he is going to book such attractions as a regular policy. If Brooklyn doesn't come through, well, then it will be something else again. "Meanwhile," "Seventh Heaven" closes its second week this week.

The Montauk broke its exclusive first-run policy this week by playing a return engagement of "Run-ning Wild."

Teller's Shubert has moved. C. Fagin's "Mismates" this week, prior to its immediate opening.

GENTLEMEN, For You,

The Ole Swimmin' Hole,

brought to Broadway—

For You, Gentlemen.

LUXOR HOTEL and

Turkish Baths,

121-127 West 46th Street,

Just East of Broadway,

New York.

A Hotel built around a bath!

Turkish and Russian Baths

REAL RUSSIAN BATHS!

Restaurant,

Barber,

Valet,

Lounge,

Library,

and Dormitories—

Each Sleeping Apartment

partitioned so that

you sleep undisturbed;

as long as you desire,

and that's just one,

one of the improvements

For You, Gentlemen.

And THE RATES—

The rates so reasonable

You'll be delighted with

The Ole Swimmin' Hole

Brought to Broadway.

Luxor, 121-127 W. 46th St.

Just East of Broadway,

New York.

Fire destroyed the Royal, North Bay, Ont., Sunday. Loss \$25,000.

John Blanchet, owner, will rebuild.

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J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

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WE CAN FILL OPEN TIME FOR ALL STANDARD ACTS

"THE OFFICE OF PERSONAL COURTESY"

INDIANAPOLIS

By VOLNEY T. FOWLER

English—"The Masqueraders,"
The Berkell Players.
Murat-Dark.

Billy Connors, manager of the three theatres at Marion, Ind., has announced as a candidate for nomination for councilman-at-large on the Republican ticket. Connors is secretary of the Motion Picture Owners of Indiana.

Houdini, in the midst of his act at Keith's last week, convinced practically all of a large audience that smoke which poured into the auditorium was coming from a fire across the alley from the stage entrance. The blaze, said to have been started in the basement of the

theatre by a cigaret stub, was put out with a fire extinguisher and practically no damage. Houdini rushed through his act, doing everything possible to keep the attention of the audience upon him.

Receivers for the Consolidated Realty and Theatre Corporation have sold the last of the leases and sites for hotels and theatres in the process of liquidation. The final step was disposal of a ninety-nine year lease on the Capitol Theatre property here last week. The Columbia Amusement Company holds a sub-lease which has several months to run, but is not using the theatre at present. Columbia burlesque having been discontinued here several months ago.

The new lease holders are Hulbert J. and Walter B. Smith, operators

of the Denison hotel, who plan to erect a hotel on the theatre site within a few years. The lease provides that at least \$200,000 must be spent upon a building on the site by 1950.

Indianapolis Eagles Lodge is planning an indoor carnival at the lodge room May 15-16. Professional talent will be used.

The New Point theatre, New Point, Ind., has been reopened after being closed several weeks to help combat a smallpox epidemic.

Ralph Oberchain and Clyde Elliott have leased the Lyric theatre at Ft. Wayne, Ind., for ten years and expect to reopen it Easter Sunday after extensive overhauling.

TORONTO

By E. C. SNELGROVE

Royal Alexandra—"White Cargo."
Princess-Dark.
Uptown—"St. Elmo" (stock).
Comedy—"Mr. Plim Passes By" (stock).
Shea's—Keith Vaudeville.
Loew's—"New Lives for Old" and vaudeville.
Pantages—"Too Many Kisses" and vaudeville.
Empire—"Come Along" (Columbia).
Hippodrome—"Tongues of Flame" (film).
Regent—"The Lost World" (film).
Grand—"Capital Punishment" (film), 2d week.

The Regent has gone back to its

policy of having extended runs of pictures with two performances a day.

This is circus week at the Coliseum. The Davenport Family, Flying Fishers, Lester Bell and many others are here. It is held under the auspices of the G. W. V. A.

Corinne Farrell, who has been ill, returns to the Uptown in "St. Elmo."

Fiske O'Hara and Pat Clary, always popular here, open a two-weeks' run with "The Big Mogul" at the Grand, April 13.

The Boston Company of the "White Cargo," with Leon Gordon, are playing here.

Vaughan Glaser is putting on an elaborate production of "Uncle Tom's Cabin" Easter week.

The Twelve Cossacks, a Balalaika orchestra, featuring Lidia Loupova, Ukrainian danseuse, are the presentation at the Hippodrome in conjunction with "Tongues of Flame."

BILLS NEXT WEEK

(Continued from page 13.)

GUS SUN CIRCUIT

BUFFALO, N. Y. Russian Scandale (One to Six)
Lafayette
Wesley Amrose
Pauline-Baxton Co.
Mme Beauregard
L. Steele Co.

1d half
Bob Brown
(Others to Six)
FRANKLIN, PA.
Orpheum

3d half
Maybelle Phillips
Baird
Emmeralda & Webb

MASSILLON, O.
Lincoln
1d half
Teebor's Cats
Kohn & Despinio
(One to Six)

OIL CITY, PA.
Cameo
1st half
Maybelle Phillips
Baird
Emmeralda & Webb

ROCHESTER, N. Y.
Victoria
Bartram & Saxton
Panquet Song & D
(One to Six)

2d half
Reader & A
V. Haworth Co
(One to Six)

SHARON, PA.
Columbia
The Gardeners
Gold & Sunshine
J. Regay Co
(One to Six)

SPRINGFIELD, O.
Regent
Wilbur Mack & Co
Lara Bennett Co
Henderson & Weber
(One to Six)

3d half
Joe St. Onge
Leonard & Barnett
The Gaubiane
(One to Six)

WARREN, PA.
Liberty
Preston & Yacobi
Chas Morrell Co
(One to Six)

INTERSTATE CIRCUIT

AUSTIN, TEX.
Majestic
(13-15)
(Same bill plays
Galveston 14-15)
Norman Teima
Texas 4
Ned Norworth Co
Coyne & French
Eddie Ross
Christie & Daisy

DALLAS, TEX.
Majestic
Lee Gladden
Nixon & Sane
L. & E. Stanton
Burt & Rose Rev
Yates & Carson
N. Arant Bros

F. WORTH, TEX.
Majestic
Alexander & B
Weber & Rindor
Murray & Allen
Creations
Herman Harris
Heed & Turmini

S. ANTONIO, TEX.
Majestic
Alexander & B
Weber & Rindor
Murray & Allen
Creations
Herman Harris
Heed & Turmini

TULSA, OKLA.
Majestic
Claude & Marion
Herman Timberg
Rebellion
(One to Six)

HOUSTON, TEX.
Majestic
Lottie Atherton
Quincy 4
F. & T. Sabini
Lane Traver & Rav
Kelly & Dearborn
Morgan & Moten
Westersoids W. 8.

WICHITA F. KAN.
Majestic
Dippy Dier & B
Sweeney & Stewart
Hall & Day
Morgan & Moten
Westersoids W. 8.

2d half
Hong Kong Co
Ferry & Wagner
Ruth Polard
Weaver Bros
H. Kessler Co
2d half
Achille

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WESTERN VAUDEVILLE MANAGERS ASSN.

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KANSAS CITY, MO.

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Main St. Theatre Bldg.

BRANCHES

DENVER, COLO.

406-7 Tabor Bldg.

LOS ANGELES

Hill Street Theatre Bldg.

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WISCONSIN THEATRE, MILWAUKEE

SMASHED ALL EXISTING RECORDS IN THE ABOVE HOUSES

MANAGERS, READ!

MR. FRANCIS RENAULT

It affords me the greatest of pleasure in notifying you that your appearance has been responsible for breaking all records for attendance and receipts since the opening of the house. I am grateful that I was fortunate in securing your services as a headliner for our anniversary bill last week.

(Signed) Ed. J. Weisfeldt, production manager Wisconsin Theatre

VARIETY

Francis Renault, the ablest impersonator of feminine roles not excepting Eltinge.

—Jack Lait

ST. LOUIS TIMES

Then there was Francis Renault, the "Slave of Fashion." If you like the Eltinge sort of thing, here is one who outsings the three thousand dollar a week headliner and wears even more gorgeous costumes.

—Albert C. Wegman, Dramatic Critic

NOW PLAYING

THIS WEEK (APRIL 5)

PANTHEON, CHICAGO

NEXT WEEK (APRIL 12)

FORT ARMSTRONG, ROCK ISLAND,
ILLINOIS

APRIL 19

PLAZA, WATERLOO, IA.

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CHICAGO, ILL.



VARIETY

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NEW YORK CITY, WEDNESDAY, APRIL 15, 1925

56 PAGES

ANNE NICHOLS' "MIRACLE"

AFRAID OF "SCANDAL" QUESTIONS; ALL KLANTAUQUAS CALLED OFF

Thousands of Dollars Spent on Elaborate Preparations and Equipment—High Officials Involved in Trouble as Chief Obstacle

Chicago, April 14. There will be no Klantauquas this season. After elaborate preparations and the spending of thousands of dollars for equipment, the entire Klantauqua thing has been called off. The chief trouble, the organization reports, is the number of higher-up officials who have become involved in scandal. Nearly

(Continued on page 11)

IDENTIFICATION FOR BOOZE

Buying Drinks Now Like
Getting Check Cashed

Now that the restaurants of the Times Square section are taking D. A. Buckner seriously in his anti-liquor drive, a new system has been installed in several places which identifies all would-be drinkers.

This system first requires an introduction to the place by someone close to the management. Then the applicant's signature is taken, also his address. He is made to identify himself. When applying for a drink later, the waiter has him again sign his name. That signature is compared with the one on file. If they correspond and the manager okay's it, then the drink is served.

The price per drink in most restaurants is now 75 cents, with the extra fee on the cheaper cabarets.

Mrs. R. T. Wilson's Fifth Ave. Home Night Club?

From all of the signs and rumors the home of Mrs. R. T. Wilson at 4th avenue and 56th street is to become the Embassy Club, a title suggested by Mrs. Wilson. Mrs. Wilson, it is said, will be the proprietress of the club with an experienced restaurateur to actually operate it for her.

Negotiations for the operator of the Embassy, according to the story, finally resulted in the man selected receiving 10 per cent. of the net profits. The new club will hold a dance orchestra.

Shuberts' Muffed 25th Anniversary

Something must have distracted the attention of the Shuberts who had the opportunity of a silver jubilee last month but passed it up. The late Sam S. and Leo Shubert took over the Herald Square theatre March 23, 1900. J. J. Shubert later joined the firm.

With the Shuberts now controlling over a score of Broadway theatres besides out of town houses, the 25th anniversary could have turned into a publicity stunt, since it was an item of interest.

HEARST AND FALLON

With the arrival daily expected in New York of William R. Hearst, there is a rumor the publisher may be served with papers in the damage suit for a large amount brought by William J. Fallon, the lawyer.

It is said that Fallon will make several damage allegations as to reputation, standing and credit through the campaign conducted against him by Hearst's New York "American." Fallon will charge that that campaign led up to his indictment, followed by his acquittal.

Fallon, according to accounts, will use the acquittal as the grounds for the allegations for persecution and libel.

Hearst has been in California all winter.

CRITICS' BOX SCORE

Variety's percentages standing of the critics of the New York dailies to April 11, will be found on page 17 of this issue.

\$5,000 FILM OF FAILURE

"Eve's Leaves," the recent flop at Wallace's, New York, produced by Ray Collins and backed by John Cort, has been sold to the Producers' Distributing Corporation for pictures.

The price paid is said to have been \$5,000.

ABIE'S IRISH ROSE BREAKING U. S. RUN RECORD

Marvel of Show Business May Take All Records—Technically Forging Ahead of "Lightnin'" April 27—May 22 Actually Passing "Lightnin'" Run—Latter Show Played 153 Weeks on Broadway—"The Bat" Ran 104 Weeks—"Gold Diggers" 90 Weeks

FOURTH YEAR, MAYBE

"Abie's Irish Rose" will break the American run record May 23 on which date it will enter its fourth year on Broadway. May 22 "Abie" will play its 1,222nd performance, breaking the record attained by "Lightnin'."

"Abie" will technically break (Continued on page 14)

EL FEY CLUB "MOB" WILL SHOW AT PALACE

Texas Guinan and Her Mob from the El Fey Restaurant, will describe the debut of that aggregation in vaudeville next month, opening May 4 to break in and appearing at the Palace, New York, week of May 11. The Palace will pay \$3,000, it is said, weekly for the act.

Besides Miss Guinan, there will be the tenor now at the cabaret and its 10 chorus girls, besides the band of six pieces. The act will employ a restaurant set and about

\$45,283 DRAWN BY GILDA GRAY HER SHARE OVER \$14,000

All Records Smashed and in Holy Week at Metropolitan, Los Angeles—Previous Record Held by "Hot Water" Film at \$42,000

"Stage Door Johnny"— No More

"There is no such thing as a Stage-Door Johnny any more," quoth a chorus girl, who insisted the S-D J. was a relic of the past. She amplified this by the information that the flapper, whether in the big town or the hinterland, in an effort to outsmart her stage sisters, has set a pace that the choristers would never think of, essaying on their own.

The "chaser" has long since passed up the stage door. He seems to find the cafes and particularly the stay-at-home parties more to his liking.

Jackie Coogan Retiring?

Los Angeles, April 14. Jackie Coogan is to retire from the screen as a juvenile star until more matured. He is to be sent to school and aimed for a business career.

It is understood that Jack Coogan, Sr., could not reach a suitable releasing arrangement for his boy's pictures nor for young Jackie to (Continued on page 15)

Bonns' "Trackless Train"

Pittsburgh, April 14. Eddie Bonns, chief of exploitation for Metro-Goldwyn, gave Pittsburgh a real thrill when he piloted his "Trackless Train" into the Smoky City last Tuesday. The "Trackless Train" is an automobile locomotive with Pullman car attached, and is an outdoor advertising stunt for M-G. pictures.

The Pullman portion of this ballyhoo has six berths, diner, kitchenette and all the comforts of a real train. It was started from Indianapolis to New York, where it is destined to start a transcontinental trip to Los Angeles.

The "Trackless Train" stopped traffic in Pittsburgh and the newspapers covered the event with plenty of space.

Bonn is responsible for the idea. While here he was the guest of Louis K. Sidney, director of Loew's Aitline.

Los Angeles, April 14. Reaching the phenomenal gross for Holy Week of \$45,283 at the Metropolitan, Gilda Gray smashed all records for the house, if not creating an unparalleled record for all of the show business during the theatrical recognized slump week. Under the sharing arrangement made by Gil Boag for his wife on (Continued on page 15)

K-A. ACTS FOR STANLEY HOUSE

Stanley Theatre Pictures, Philadelphia, Can Play Keith Turns

Philadelphia, April 14. The Stanley will play the biggest of the Keith-Albee acts in future, an arrangement to this effect having been made with the K-A people, according to report.

"Trini" will appear at the Stanley two weeks after having appeared at Keith's, Philadelphia. The Anatol Friedland turn will also play the house in the near future.

The Stanley, a picture house, is said to have decided playing "names" following the success of (Continued on page 15)

MOUTH ORGAN EXPERT

Borrah Minnevit, mouth organ specialist in "Puzzles of 1925," has effected his release from the revue a month before schedule. Minnevit will accompany Vincent Lopez and his orchestra to London as a solo interlude with the band, which sails May 2 on the Levathan.

The Janis revue closes in June.

COSTUMES GOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN. EXCLUSIVE DESIGNS BY LEADING STYLE CREATORS

BROOKS LAST BOW NEW YORK ALSO BROADWAY TO NEW YORK

'MILLION DOLLAR SHOW' SUNDAY FOR SANATORIUM AT SARANAC

Mammoth Bill of Entertainment—First Big Move, for Establishment of Permanent Institution for Ailing Professionals of All Creeds

Sunday night (April 13), at the Manhattan Opera House, New York, will be held what William Morris claims is a "million dollar show," referring to the value of the talent that has volunteered to appear. Mr. Morris says the volunteers have been plentiful and of the highest rank.

The benefit is the beginning of the drive to establish the Northwoods Sanatorium at Saranac Lake, N. Y., as a permanent institution, its enlarged form as contemplated, for ailing professionals of all creeds.

Prospects for the success of the benefit at the Manhattan are bright. All of the boxes at \$100 each have been disposed of. The orchestra has been sealed at \$10 and \$150. Another source of income will come from the program.

Mr. Morris, who is in general charge of the entertainment, is also associated with E. F. Albee in the Theatrical Division of the Sanatorium, with Mr. Albee president of that division. The Northwoods Sanatorium in Saranac, the parent organization, has Edwin Meyer as president.

In connection with the Manhattan benefit will be a ladies auxiliary, of which Mrs. Morris Rosenthal is chairman, with Mrs. Edwin Meyer and Mrs. J. Newman on the committee.

Need for Home Recognized
The perpetuation of a home for tubercular invalids at Saranac is an objective the entire show business appears to have gotten behind. Its worthiness is so far above question and its need so long felt there has been a substantial response to the appeal for funds.

A large sum is required to build and equip the Sanatorium for the number of rooms now figured upon, 30, which will be free to show people, who may remain as a guest of the home until recovered.

Among the speakers at the Manhattan Sunday evening, besides appearing in an act, is Silvio Hein, the composer and officer of the American Society of Authors, Composers and Publishers. Mr. Hein but lately returned to New York after a lengthy vigil at Saranac, but recovered and with added weight of 42 pounds, besides unbounded enthusiasm for the home.

Col. Walter Scott is treasurer of the fund and accepts contributions of any amount made out to his order. Col. Scott's address is 1493 Broadway, New York City.

ARRIVALS

April 10 (from London) Edgar Selwyn (Berengaria).
April 14 (London to New York) Max Dreyfus, Irving Caesar, Malvina Olympia.

SAILINGS

April 21 (New York for Naples) S. Jay Kaufman, David Burton, George Backer (Paris).
April 15 (New York to London) Edw. Leguina, Lucille Oliver, Albert Coats and wife (Agnes O'Neill) Marion Forder (Berengaria).
April 15 (New York to Hamburg) Anna Case (Columbus).
April 14 (London to New York) Mr. and Mrs. Ernest Glendinning (Olympic).
April 9 (New York to Berlin) Harry Philadelphia and son (Mount Clay).
April 8 (London to New York) Harry Marlow (Olympic).

JACKSON'S CONVERSION; TO MAKE HOBBY PAY

Wealthy Manufacturer Wants Box Office Results at Kingsway

London, April 4.
With the reputation of being a whole hearted enthusiast for art, Barry Jackson, wealthy Birmingham manufacturer, is yet taking very few chances. In fact, he has now come forward as an expert on how to make theatres pay. Of course, no one blames him for making his hobby into a business, but if money making is not his aim he must cease reproaching the public when it shows him no special favor.

Barry Jackson is in a most advantageous position. Having a huge income from the Birmingham firm his family controls, he is able to pay out money without feeling unduly nervous about the results. By taking the Court theatre for a year, he was able to get it at a rental of a trifle over \$500 a week, a quarter of the sum needed to lease a West End house. Nor was he called upon to pay high salaries: since his company is engaged on the usual repertory terms.

These were the conditions under which he produced "The Farmer's Wife." Today he boasts he kept the play running for 20 weeks at a loss of \$100,000. He is confident in it. On the other hand, he seems to imply, should learn a lesson from this. Actually, however, there were only 12 unprofitable weeks, and the loss on each was such as a wealthy manufacturer would hardly miss. However, the "repertory" company at the Court, which came before the public as a highbrow venture, is acting a play which will hold the long run record of the season.

Barry Jackson proposes to launch out at the Kingsway, a theatre of the same kind, with "The Farmer's Wife" and "The Farmer's Wife." With Edith Phillips' "Devonshire Cream" and Cicely Hamilton's "The Human Touch." This time his company, he says, will be subjected to the same conditions as the Court. But will the public be released from the urge to support artistic and non-commercial ventures?

In other words, will Barry Jackson formally announce his conversion to the ways of the Philistines?

BENASSI WALKS OUT

Rome, April 4.
The Italian actor Benassi, formerly Duse's leading man in America, was booked to appear with Irma Gramatica, considered the best actress here, since Duse's death, but the couple having had a tiff, Benassi quit and is now "reading."

The couple were scheduled for Pirandello's new theatre in the Odeon Palace, former home of the Piccoli marionettes which failed in New York but are now playing in Spain.

"THE THIEF" REVIVED

Paris, April 2.
Henry Bernstein's "Le Voleur" (The Thief) has been substituted for the same playwright's "Galerie des Glaces," which has been withdrawn at the Gymnase after a good run. Victor Francen, Jacques Baudet, Mme. Sylve and Andre Terroc are the present protagonists.



FRANK VAN HOVEN

In the last ten years this young man has topped bills all over England, Ireland, Scotland, Wales, France, including a month at the Alhambra, Paris, and all over U. S. A., and is still going very big. And we will say even bigger than big. Every year better and better. Lots of people ask this young man: "Boy, Van, how long have you been advertising in Variety?" Well, to be exact, 17 years this coming September.

Next week some bills from English Halls and then after that a bill from the Alhambra, Paris.

I wish I had some Gus Sun bills but they didn't use 'em in them there days. All the best.

FRANKIE VAN HOVEN
Edward, Keller and Leon Zeilin
New York London

Same Play and Pictures

Next week will witness an unusual situation in regard to a Broadway legitimate theatre and a picture house which will both house the same attraction simultaneously. The Hayes theatre will continue to have "My Son" as the attraction and at the Strand will be the First National picture of the play with Nazimova. The picture is an Edwin Carewe production.

Last week at the Radio "The Kiss in the Dark," a Famous Players production was presented. It was a screen play based on the Cyril Maude play, "Aren't We All?" but the adaptation so totally different that it does not conflict with the stage presentation returning to the Globe this week.

Within the past few months there have been numerous instances where screen versions of certain current successes of the stage have been in readiness to come to Broadway, but have been compelled to remain until the plays themselves had completed playing the subway around New York. Notable instances were "The Swan" and "The Goose Hangs High," although in the case of the latter, the play was again brought back to Broadway in a legitimate house after the picture had played.

PARIS BOOKINGS

Paris, April 5.
Ratoucheff's Midgates, just returned from New York, and who were a success here last season, are booked by Dufrenoy and Varnas for their act at the Empire next month.

Marthe Chenel, opera singer, engaged for the Empire.
Grock, now at Geneva, Switzerland, is to be at the Palace in October.

Charles Richards at the Empire, return engagement.
Gina Palermo, now at Olympia, will head cast at the Ambassadeurs this summer with Christiane and Marie Guy. Harry Pilcer may also join this revue.
Yvonne George is to sing at the Olympia this month.
Signoret, next season at the Theatre Michel.
Edmee Favart and Jean Perier, lead in new operetta at the Capucines.
Armand Bernard, revue, at the Cigale next month.
Andre Bruis, sketch, at the Champs Elysees.
Robert Godeand, pianist, Champs Elysees.

"NIGHT CLUB QUEEN" ON STAND AGAIN

Kate Merrick Released from Jail to Appear—Will Open Place in Paris Upon Release

London, April 4.
Kate Merrick, the "Night Club Queen," who is serving a sentence of six months, appeared in the custody of two wardresses to give evidence in a case she was bringing in the Kings Bench Division against Walter Bertie, a contractor. She claimed £1,300, as the balance of £2,000 given Bertie to pay fines arising out of the conduct of her club "The Night Club Broadway." The defence was that there were outstanding bills in respect to decorative work in the said clubs, a cheque for £750 was received, unconditionally, but did not come from plaintiff's account, the money being advanced in anticipation of his being prosecuted in connection with the Broadway. Counsel for the plaintiff said the club had come out of the prison hospital. In her evidence she said she met Bertie when she was conducting Bertie's Club. She had given him contracts for decorating "The 42" and "Broadway" for £1,500 and £4,000. The "Queen" alleged Bertie threatened her, taking out his watch and saying if she did not give him £1,300 in three minutes he would call the police all he knew. Judgment was postponed.

On her release from prison Kate Merrick intends to make Paris and open up a large establishment to be known as "Merrick's Gaitey." The premises have been secured in the Rue Fontaine.

DANCE FLOOR ON SPRINGS

Kit Kat Club's Space Largest in London—Opens in May

London, April 4.
The Kit Kat Club, located under the Capitol theatre in Haymarket, is due to open in May and will be under the same management as that which so successfully conducts the Piccadilly Hotel and Bar. It will be the only dance club in London built especially for that purpose and will therefore be minus many of the handicaps that mar the complete success of the others.

It is a spacious hall decorated in cream and gold, with blue and gold tapestry hangings, and the floor space, which will probably be the largest of any dance club in London, will be on springs. Stepping will commence in the afternoon and continue until two a. m.

As already announced, Vincent Lopez will supply the music for the opening and the Ted Lewis band is booked to come over in August.

Voting on "Sunday" in N. Y. State Illegal

Syracuse, N. Y., April 4.
The submission of a referendum on the subject of Sunday moving pictures to the voters of Binghamton, N. Y., at the general election next November, as proposed in the resolution passed by the common council, is illegal, according to a ruling received today by the Binghamton "Press," fighting the movement, from Albert Ottinger, attorney general of the State of New York.

The City of Rome asked for an opinion as to the legality of submitting to the voters at the general election in November, 1925, of the question: "Shall moving pictures be permitted in the city of Rome on the first day of the week?"

Attorney General Newton then ruled:

In the absence of any express statute authorizing the submission of the question mentioned to the voters of the city of Rome, such submission of the question is illegal.

An situation in Rome in 1921 and that in Binghamton in 1925 is alike. There has been no change in the law in the intervening years. The law places the responsibility for the decision for or against Sunday moving pictures on the aldermen.

MAY RESTORE SADLERS WELL

Public Subscription to Raise \$300,000

London, April 4.
A movement is on foot to restore Sadlers Well Theatre and if the money is forthcoming, it is hoped to run it on the lines of "The Old Vic," which in its palmy days was known as the Coburg.
The Wells is one of the best famous houses in London and used to rank with Old Drury and the Theatre Royal, Haymarket. It was originally a wooden building erected by Sadler, but in 1765 was replaced by a stone building. This building was again replaced by the present structure, opened by Mrs. Bateman in 1879.

Famous in '44-62.
The house was at its zenith between 1844-52, when it became famous for Shakespearean productions under the management of Samuel Phelps. Previous to that the clown Grimaldi had attracted all London. The fact that the New River, which supplies greater London with water, runs beneath the stage and pit made it popular in "real water" shows.
The Wells passed out of popularity as a legitimate theatre and became a music hall under various managements.

It then became a unit in the MacNaghten Circuit. When the combine ceased operating it was used for "pictures," but soon became dark. A few years ago Ernest Wells, a member of the Darewski family, planned to restore the place to its old glory and started working. The money raised sufficiently to enable him to literary ruin had once been a picture house building. Ever since the old house stood as an eyesore on the road between the West End and Brompton, unless only as a "poking" location for more successful shows.

New Committee
The committee of the new scheme is headed by Duke of Devonshire. Other members are the Marquess of Balfour, the Earl of Oxford and Asquith, Winston Churchill, J. M. Thomas, Arthur Boucher, G. C. Chester, John Galsworthy, Sybil Thorndike. The house site can be bought for £78,000, the cost of its repairs is estimated at £25,000. It is therefore desired to raise the sum of £300,000 by public subscription. Working arrangements will be made with the Old Vic by which drama and opera will be played at the two theatres week by week.

DOSTOEVSKI'S "IDIOT"

Paris, April 4.
Another version of the work of Dostoevski, adapted by J. B. Monestel and Noziere under the title of "L'Idiot," is being mounted by Ida Rubinstein at the Vaudeville for a fortnight.

The presentation of the Russian author's work is attracting interest and Mme. Rubinstein, of course, is the lead.

"Romance" Resuming

Paris, April 4.
The French version of Sholem "Romance," played successfully last year at the Athenae and withdrawn for the summer, is being revived for the season by L. Rosenthal, Roger Galland and Madeleine Bar.

WILLIAM MORRIS

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William Morris, Sr., Selling for Europe Agent

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TWO ACTS FIGHT IN NEW ORLEANS OVER "TALK"

Jan Rubini Reported Victor Over Eddie Furman, Whose Partner Helps

New Orleans, April 14. Jan Rubini was declared the victor in a fast fight occurring with Eddie Furman here last week. It was the outcome of a feud between Rubini and Diane and Furman and Evans, two mixed teams, who have been playing on the same Keith-Albee booked southern bills for the past four weeks. They kept two more weeks to go on intact shows and anything may happen before they finally are bill-separated.

It is alleged that Evans and Miss Furman were quite free in commenting upon Rubini and Miss Diane and their feminine pianist. When Rubini could stand it no longer, he called into Furman, getting the best of the boys although Miss Evans is reported to have stood by her partner to the extent of scratching Rubini's face. That did not seemingly distress the diminutive violinist, who kept to his task of pummeling Furman.

Pres. Coolidge Watches Entire Performance

Washington, April 14. History was written last Thursday night of last week, at least for the present administration, for President Coolidge went to Keith's for the first time since he entered the White House—and of his own volition. When word came from the White House to Roland Robbins, manager, that the President, Mrs. Coolidge and Senator Butler of Massachusetts were to attend the theatre the old thrill of the almost weekly visits of Woodrow Wilson to the administration as well as during the years he was an invalid at the S street residence, permeated the theatre staff.

During the performance the word spread quickly that the President was at Keith's. When the party left much the same sort of a crowd all ways there for Mr. Wilson to emerge from the theatre waited for the President Coolidge. Mr. Robbins placed the party in the same box, draped with flags.

The Coolidges recently attended two performances of the Washington Opera Company, but left after the first act; they also failed to remain throughout the performance when Ixzie at His Gang were here under the auspices of the National Press Club, but last night the party stuck to the finish, the last shot of the news weekly, which closes the show, being on the screen before a move was made to leave.

It was noted that Mrs. Coolidge did most of the applauding—"Silent Cal" still applying to the President—but at that a smile crossed his features occasionally—and that helped some.

Helen Savage Arrested on Stolen Property Charge

Chicago, April 14. Helen Savage, formerly Howard and Helen Savage, shooting act, was arrested last week while entertaining in a south side cafe, charged with being implicated in receiving and disposing of stolen property.

Wrist watch, bracelets, rings and other pieces of jewelry worn by her at the time of the arrest was later identified as part of the haul recently executed by a trio of bandits. Miss Savage is being held pending further investigation.

6:30 A. M. Rehearsal Race For "Pal of Cradle Days"

A race for rehearsal checks between Jack Sidney and Healy and Cross Monday morning of this week was won by the latter. Their valet arrived at the Fifth Ave. at 6:30 in the morning, beating Sidney by one half hour.

Both use "Pal of My Cradle Days," a Faust song.

Slight Error in X-Word Puzzle; \$160 Ad Costing Variety, Gross, \$491.04

Editor, Variety:
Don't you think it's tough enough to be No. 13 in the list of 13 first prize Crossword Puzzle Winners—(your issue of April 8th)—without being dubbed—in your editorial of same issue—an "annoyance"?
You say: "Any subscribers you get that way"—(through prize contest)—"are not subscribers—they are annoyances."
Please don't call me an "annoyance," Variety! You don't know how much I owe you (I am fully paid up to August); I have learned words and phrases from that were never in any crossword puzzle!

And listen, Variety! What's the matter with your arithmetic? I know you haven't a dictionary—you have confessed that freely to the world—but haven't you even a small-time multiplication table?

You claim right in print that 13 two-year subscriptions total \$196 in cash value. My come-back is that at \$7 a year—and Variety is cheap at twice the price—the disaster sums up as \$364!

According to my mathematics—and I'm not so good, either—Variety must pay a gross of \$369 for Senator Murphy's ad of \$160! You don't want an efficiency man, Variety. You want a private tutor.

Yours for two two-years,
Charles C. Stewart.
46 Whitestone avenue, Flushing, L. I., April 9.

As the writer of the editorial the janitor of the building also confesses he's a very poor mathematician, having only had a business college course to start with.

With Mr. Stewart's letter as the basis and upon a fresh start, the janitor discovered he had likewise forgotten to include postage, that being a necessary punishment for puzzle contest flyers. It is alleged for the error in computation of \$231 at Variety's own total of its fatality that the figurer didn't include the No. 2's of the two-tos, but the verified gross, as given by Mr. Stewart of the catastrophe would have made the editorial much sadder had it been known.

However, Variety would like to call attention to the notorious fact that this week it has nicked Senator Murphy again—and this time for a page advertisement—also cash and with no responsibility attached.

Senator Murphy came into the office last week chuckling all over about the "big free ad" he had gotten in that issue.

We like 'em when they are laughing. Inadvertently the Senator displayed a letter he had received telling him how "clean" he is.

Then we "cleaned" him.
You can see the result in the advertising section. Leaving the score to date:

Variety	\$491.04
Senator Murphy—	
1/2 page.....	\$160.00
1 page.....	300.00
	\$460.00
Balance bound to come.....	\$31.04

GITZ RICE WITH ROXY'S GANG

Lieut. Gitz Rice, composer, has joined Roxy's Gang at the Capitol theatre.

Fleeson-Greenway Doubling Abroad
Shortly Neville Fleeson and Ann Greenway will leave for London to present their act at the Victoria-Palace, also to double at the Kit-Cat cabaret in the same city.

ACTS FROM BURLESQUE

Burlesque comedians continue to enter vaudeville following closing of the season. I. B. Hamp of "Step This Way" (Columbia) will do a comedy talking turn with Charles Raymond and Collins and Philard of "Hollywood Follies" will be in a comedy sketch.

Alf Wilton is handling both turns.

"KID ACT" MOTHER

Rose Wilton's Son Was Born Six Weeks Ago

Rose Wilton, of the Wilton sisters, who did a "kid act," is the mother of a son born about six weeks ago. The arrival has been kept a secret by the mother, although the act has been laying off for some time in anticipation of the event.

Miss Wilton married a non-professional, the marriage also having been withheld until recently.

Sues Manufacturing Firm And Magazine for \$10,000

Helen Eby Rock, with Haley and Rock, at Keith's Palace, New York, this week, started suit for \$10,000 damages for the alleged unauthorized use of her likeness for advertising purposes by the Cellicution Products Co. and the Pictorial Review Corp.

Miss Rock alleges, through Benedict A. Leeburger, that a pen and ink sketch of her likeness was made for use in the Cellicution Corp. advertisement in the "Pictorial Review."

The first named defendant market a sanitary product for women, and Miss Rock alleges this has caused her great mental anguish.

Five Metropolitan Houses For N. V. A. Fund May 3

The benefit performances for the National Vaudeville Artists Sick and Benefit Fund will be staged in five different houses this year. The shows will be staged May 3 at the Metropolitan Opera House, Hippodrome, Manhattan Opera House, New Amsterdam and Knickerbocker.

Benefit performances will also be given in Chicago, Los Angeles and other cities.

VETS IN KIWANIS CLUB SHOW

Newark, N. J., April 14. Last year the Kiwanis Club put on a minstrel show for a night, and as the city survived it, they're going to give double punishment by doing their bit two nights, May 1-2, on Proctor's Roof. As usual with these affairs, they are calling in professional help and the Phonograph City Trio will appear with Lou Noll, of the Trio, as coach; Jim Whalen, interlocutor, and Charlie Kenny, soloist.

John Phillips will sing, and the Stevens Trio, retired acrobats, will do their stuff.

Another veteran, Jim McKechnie, formerly of burlesque, will reap as end man.

BEREZNIK DENIES

N. V. A. RESIGNATION

Resignation Reported Request by Secy. N. V. A.— Prosecuted Quartet

Chicago, April 14. Leon Berezniak, attorney, interviewed by a Variety reporter, denied he had been requested to resign from the National Vaudeville Artists. It is in contradiction to declarations by N. V. A. officials.

The resignation of Berezniak is said to have been asked by Henry Chesterfield over the telephone on the occasion of Mr. Chesterfield's recent visit to Chicago. Chesterfield is reported to have asked Mr. Berezniak to visit him at the local N. V. A. clubrooms. Berezniak is reported to have responded that he (Chesterfield) wished to see him if he knew where to find him at his law office.

Chesterfield was in court when Berezniak's denial was prosecuted as attachment suit against the Four of Us, a male quartet. It was with regard to Berezniak's methods of prosecuting this act that Chesterfield is said to have decided to interview him. The Four of Us are alleged to have complained to the N. V. A. being "tied up" at the Lincoln, Englewood, and elsewhere. The great membership of the act includes but one of the original four against whom the attachment was made. The new members were refused to discharge debts outstanding against the act, but ultimately compromised and settled.

Berezniak has been a member of the N. V. A. since its inception and has been recognized by the attorney for the organization so far as Chicago is concerned.

Berezniak's Record
Investigation reveals Berezniak has been cited before the Chicago Bar Association a number of times. The citations were through his violations of the professional ethics of the Bar Association. In an opinion dated June 21, 1923, Illinois Reports 299) the ruling judge declared Berezniak's publicity methods constituted "undignified conduct." Berezniak agreed to accept the decision of the court and the judge did not feel that the severe punishment of suspension or disbarment was warranted.

Berezniak was born in Russia in 1873 and graduated from the Imperial University of Petrograd in 1892, coming to the United States on a special representative of various Russian newspapers at the time of the World's Fair. He was admitted to practice in Indiana in 1907 and licensed in Illinois Dec. 14, 1915.

Shortly thereafter he began to solicit theatrical clientele. In 1916 he published a daily and daily route book, following it in 1917 with a more elaborate edition containing his picture and labeled "The Berezniak Diary."

In an explanatory note the lawyer said:
"I wish court clients. I know I can serve them more intelligently than the average lawyer—in these pages you will read some short unsolicited testimonials."

The "unsolicited" testimonials were such as these:

"Berezniak is one of the few lawyers who look to the interest of the client first and the money second."
"As the legal mentor of the people of the stage Leon Berezniak is now above rivalry."
"No theatrical artist should ever sign a contract without Attorney Berezniak's disapproves."
"Forehandness and preparedness are synonymous and they are synonymous with Berezniak's advice."

"Keeps Mind Easy"

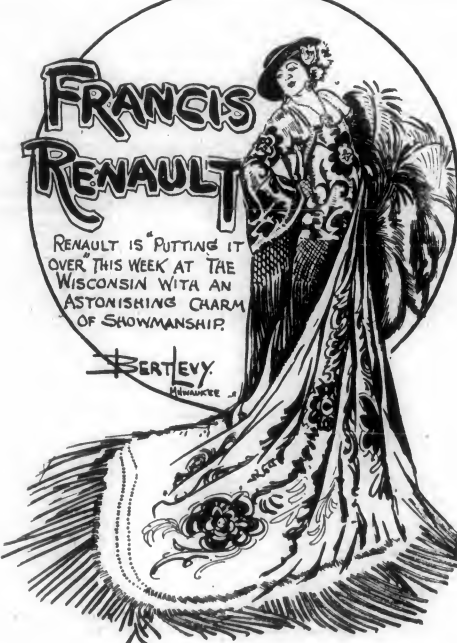
Because of the ruling of the court in the case of Bar Association versus Berezniak the diary was discontinued. Since that time Berezniak has written a law book for distribution among the profession. It is called "The Theatrical Counselor." This book does not fall within the jurisdiction of the Ethics Committee of the Bar Association.

Berezniak's personal cards are said to have formerly read: "The man who solves your troubles and keeps your mind easy."

VALESKA SURATT WITH CO.

Valeska Suratt will open next week at Keeney's Bedford, Brooklyn, N. Y., in a new four-piece singing and dancing act.

The dances are staged by Leonard Harper.



THE MARCUS LOEWS ARE IN THEIR \$5,000,000 DELAMAR LAZARUS ON L. I.

50 Rooms in Two Mansions—Garage for 30 Autos
40 Rooms for Servants—Needs 2,500 Tons of Coal Annually to Heat Place

The Marcus Loews are in their "Pembroke" (Delamar) estate at Glen Cove, Long Island, of 50 acres and representing land and buildings, \$5,000,000.

But Marcus Loew didn't pay five. What he did pay is his secret. They say he got a bargain on the original plot, without figuring the upkeep.

There are two mansions on the Delamar estate. One has 30 rooms and the other only 20. In addition to the quarters for servants, 40 rooms, but so far Mrs. Loew has engaged only 30 handy people, including several butlers, all in white frocks.

In the garage is room for 30 autos. To make the place look less lonesome Mr. Loew has anchored all of his machines with many drivers. Most of the drivers just now are patching up the lawns or painting over the bare spots.

Besides Mr. and Mrs. Marcus Loew there are Mr. and Mrs. David Loew and Mrs. and Mr. Louis Loew with their families, still their Leows with families available for guests.

General Management
To relieve the wife of the cares of housekeeping in the country the Loews have a general housekeeper and also a sort of general manager of the kitchen and grounds, with the entire household arrangements operated from Mr. Loew's business offices in New York.

It is not reported that Marcus as yet has sent out a call for an efficiency expert around the house, but it is rumored he wants a yacht, a near-new boat that might have cost \$100,000 to originally build. Mr. Loew stands ready to pay \$30,000 for such a vessel if in good order and with some speed.

Any number of Mr. Loew's friends will be invited to "Pembroke" this summer. Those without evening clothes will have no cause for alarm. It can be arranged at any time, it is said, to have two or three butlers lay off for the week end, and their evening clothes are guaranteed to be any ordinary mortal.

In chilly weather the heat plant burns up coal at the rate of \$350 tons a year, just to keep the servants warm.

There are other "asides to the Loew residential plant, such as a sunken bath, into which could be easily placed any Hollywood "palatial" home, while at the same time, after seeing the Loew country place, you forget Hollywood's marble-bath palaces, it is claimed.

On the Loew estate is a specially erected projection room for Mr. Loew to keep track of the main source of his income, and also a screening gallery in case any of the Loews are completely exhausted.

Messages from Heaven
Last Sunday morning N. T. Grandlund, the Loew publicity shover, heard the Loew estate in Casey Jones plane. After much maneuvering they finally found the front yard and dropped a bouquet of Easter lilies for Mrs. Loew, Sr., a remembrance from her son, Dave, who was in the other wing and didn't want to walk so far.

Marcus Loew was on the lawn when the flowers fell and thought the bouquet a message from heaven until he got a whiff and saw the card.

Since Mr. Marcus Loew got into vaudeville and pictures he has had many messages that seemed as though they came from heaven, with the Delamar estate one of the results of his direction of the Loew Circuit and Metro-Goldwyn (besides opening operation Saturday to Proctor's (Mr. Vernon).

Monday Loew's on the Exchange closed at 25%, another message, the highest the Loew stock has touched since slipping some years ago. Yesterday (Tuesday) it may have gone higher, but whatever the stock does no one will dispute Mr. Loew's statement after seeing the Delamar layout that this has been Marcus Loew's best season.

Lillian Walker's Sketch
Lillian Walker, motion picture actress, will open on the Keith-Albee circuit in two weeks in a sketch "It Happens to Everybody," by Irwin Franklin.

Floyd Curtis Not with "Variety"

Floyd Curtis, employed some time ago in the Chicago office of Variety as an office boy to deliver papers, has not been connected with Variety in any capacity since dismissed.

Rogers' Concert, \$2,000

Will Rogers will become a concert attraction, joining Charles Wagner's concert course of "names" in November at \$2,000 daily in conjunction with the Zurlinsky Quartet, another Wagner attraction.

Rogers has been booked for six dates in New England by the Steiner Brothers.

10-YEAR PARTNERS MARRY

Orr and Hager Wed in Chicago—Together in Vaudeville

Chicago, April 14.
Partners in vaudeville for 10 years as Orr and Hager, Edna Hager and Charles Franklin Orr were married here April 9. Mrs. John B. Hager, mother of the bride, made the announcement.

Until Sept. 1 the couple will reside at 109 1/2 East Park avenue, Glendale, Calif.

Stag Party Released; Girls to Dance in Court

Chicago, April 14.
The 400 men taken into custody in connection with the recent raid of the stag party in Empire Hall were released on payment of \$2 each, plus \$3 court charges. The four girl dancers and Emil Paul, booked as the "keeper," were remanded for trial by jury. Leo Weiskopf was retained as attorney for the Order of Owls and secured the settlement in the cases of the male spectators. Mr. Weiskopf will also endeavor to get the girls and Paul off with fines.

The girls are Louise Hays, 25; Helen Andrews, 25 (said to be a former prima donna) with Billy Watson; Loretta Deorma, 26, also known as "Princess Kalaluh," and Ruth Stone, 23. They are said to have been performing lewd dancing with a show of any sort. Weiskopf's plan calls for the girls to perform their dance in court in the manner he will try to make the jury believe it was performed at Empire Hall.

Spotters for the Rev. Phillip Yarrow, of the Vigilant Society, are said to have tipped the police to the stag affair.

Rough Stuff at 5 A. M.

Chicago, April 14.
Jack Gordon, a ticket speculator, with a vest pocket office in the loop, is being sued by his bride of last January, who claims he beat her and she refused to arise at five a. m. and move to another flat. In court Peggy Murdoch, an entertainer at Friars Inn, corroborated the wife's tale of the rough stuff.

LYRIC'S SUNDAY CONCERTS

Ben Harrison and Robert Sterling have taken over the Lyric, New York, for Sunday concerts. The house will play 10-act bills booked out of the Jack Linder Agency. The first bill was given last Sunday.

Winnie Baldwin's Abrupt Departure
Winnie Baldwin, who had been doing a two-act with George Moore, left the act abruptly last week at the Flatbush, Brooklyn, to join "Mercenary Mary." Moore was forced to cancel the balance of the booking.

\$1,000 REWARD FOR EVIDENCE

Hint! There's dirty work! A reward of \$1,000 is offered by the editors of Variety for information convicting the member of the New York staff who is slipping into the paper every week all of this press stuff about Sir Joseph Ginzburg.

It doesn't make any difference whether Ginzburg spells his name with an e, a, o, u, he has got to be someone in the New York office.

Every week Variety is full of Ginzburg or Ginsberg. The editors are objecting. They say this paper should have news only and some prepaid pictures, besides a little cash advertising.

One of the editors when not editing is the porter, and his associate editor on time off is the chief of the editorial staff, editors, therefore, no one can stick anything in the paper or through the mail box that they don't know of. Yet here's this Ginzburg stuff, week in and week out, getting weaker all the time.

Indications are that there is somebody here being staked by Sir Joseph. Sir Joe could stand a steak himself from appearances. Willie Howard must have reduced him to a delicatessen diet once more. Still Sir Joseph says he will eat out of Willie's hand, or off of Mrs. Howard's front parlor. Sir Joe claims the Howards won't allow him in the back parlor, but he doesn't know if they have a back parlor.

Several members of Variety's New York office are under suspicion of having fallen for the Ginzburg coin. They are too prosperous.

There are now more automobiles than typewriters around Variety. Several of the installment drivers break down when they are late and break down while they are working.

One leaves his machine at the door and spends the rest of his time in the office squabbling about "The Mirror."

Another says he's the cabaret editor and must pilot his machine around the booze belt.

Then there's another who uses his car to take dames down to Long Island. He says that's building up good will for the paper. Another rides the 20th Century so much he must have a pass or hide under the car.

A swell reporter who claims to work on Variety, says he's the Mayor of Greenwich Village and must watch our sale in that section (although Variety hasn't sold a copy in Greenwich Village since 1912).

There's one bird alleging he's popular in and around 135th street and must use his car to keep track of the Harlem black-and-tan joints. When that guy reaches the office it's generally late and he wants to go to bed.

Then there's the other fellow—who always is moon-gazing and inquiring "What's in this?" meaning the date, not the day. While in his class is the smiling reporter, who doesn't ask questions and forgets to get news.

The \$1,000 reward is offered under the belief that Ginzburg is greasing these reporters and they are cutting up his dough with enough for each to pay the income tax.

Meantime the only hard working nut in the dump must write this to get declared in on Ginzburg's next payment.

Sir Joseph's secret system of plotting himself must be stopped. Don't scramble for the \$1,000. First squeal, 50% net. Second squeal, 20%. Don't forget The Editors.

WED AT NOON AND FADE AWAY—ONE CAUSE OF MANY FOR DIVORCE

Chicago Still at It Separating Fighting Foes—Mary Tate Resented Husband's Objections to Xmas Present for His Mother-in-law

\$500 for Cherries

The original Cherry Slaters are angling to come east, and have announced their intentions through various misadventures, which have been arriving during the past week at the offices of independent bookers. The "girls" are asking \$500 weekly for appearances in the independent houses.

Chicago, April 14.
Reno, Providence, Paris and other notorious divorce towns are rapidly becoming small time in comparison with Chicago. Professionals wishing to sever matrimonial partnerships are finding their flatlands a very convenient place to lay off. Desertion is the most popular grounds but some assign the blame for the conjugal shipwreck to cruelty.

A few recent cases handled by Attorney Leo Weiskopf who is one of several lawyers whose clientele is largely theatrical.

One of the cases lacks proper classification for cause, excepting "distance," sometimes called the w. k. "air." Lorraine Reagon, nee Totor, became single once again, and also retrieved her maiden name when the court heard what happened after she and Howard Reagon had become husband and wife in Reno.

That occurred one Saturday and at noon. Miss Totor was with a burlesque show, giving the usual "variety," Saturday. After lunch, Mrs. Reagon, and Mrs. Reagon, had to eat alone. When the troupe left Buffalo that night Reagon was still on the absent list. His wife left with the company. As far as she knows up to date, Reagon is also still traveling. The careless husband has never communicated with her, Miss Totor said, and the only explanation she could give of the entire affair is that she must have married a peculiar man.

Mary Tate, dancer, was awarded a decree from Robert Tate, who resides in Evanston, a rival suburb of this village. She alleged cruelty. Mr. Tate is said to have not only struck his bride in an automobile but to have displayed a violent temper in an argument with her over Christmas presents for his mother-in-law.

Henry Nelson, a traveling stage carpenter, has been released from an entangling alliance with Ida Nelson, an aerialist in vaudeville. They were man and wife for about two seasons. Harry claims Ida walked out on him.

Arthur Moeller Freed
Julia Knox, deserted in September, 1921, by John Knox, known to the show world as Jack Tierney, wishes to be freed by the court of their marriage endured about two years. The dew is off the rose so far as Arthur Moeller, manager of the Star Louie war, due to a defective incision for appendicitis performed some time ago.

During Sullivan's absence, Howard Young, treasurer of the Beck, is handling the show. Beck and wife returned from Europe 10 days ago.

Ed. Sullivan in Hospital

Eddie G. Sullivan, manager of the Beck, New York, and formerly popular Orpheum manager at St. Louis, was taken to a hospital here at the Post Graduate Hospital, New York, Saturday. He is reported in favorable condition, but will probably remain at the hospital for a month. Another operation may be necessary, due to a defective incision for appendicitis performed some time ago.

During Sullivan's absence, Howard Young, treasurer of the Beck, is handling the show. Beck and wife returned from Europe 10 days ago.

Coast Dancer East

San Francisco, April 14.
Fanchon and Marco are sponsoring the appearance of Edna Covey, one of their West Coast "finds" among the motion picture houses of the East. Miss Covey opens at a Bala-hou war, due to a defective incision for appendicitis performed some time ago. Originally a chorus girl, Edna Covey has become one of the most talked about vaudeville dancers in San Francisco has developed in the last 30 years.

SUE ANITA STEWART FOR VAUDE. SALARIES

Aftermath of "Modes of the Moment"—Misses Crawford and Sydmett Want Money

Anita Stewart, screen star, is involved in litigation with Lillian Crawford and Louise Sydmett, both elderly vaudeville stars who were formerly members of the short-lived Stewart vaudeville production, "Modes of the Moment," produced in November, 1923, and closed after a week and a half.

Both are suing Miss Stewart personally for \$1,000 and \$500 in salaries alleged due for 10 weeks on complaint the star guaranteed them for minimum employment. Miss Stewart denies this, through Richard J. Mackey of O'Brien, Malvern & Triscoli and yesterday morning was granted her motion for a bill of particulars by Judge Callahan in the City Court. The case is slated for trial this (Wednesday) morning, but will probably be bound over.

The details are that John Patten Russell produced the act, which was handled by Frank Evans. The people in the act were not paid after their week at the Royal, New York. In the meantime Miss Stewart had introduced Russell to Mme. Frances, the modiste. Mme. Frances had a claim against Russell, which wasn't satisfied, and Miss Stewart took it on herself to pay that, in view of her having introduced Russell to the modiste, although not obligated. This was what prompted the legal proceedings by Miss Crawford and Miss Sydmett, the only two of the large cast to sue.

The screen star came in from Los Angeles this week for the trial.

Cissie Loftus Telling of Her Drug Experience

Kansas City, April 4.
Cecilia (Cissie) Loftus, at the Orpheum, got the front page telling how she fought back after becoming a drug addict. She became a user of drugs several years ago and in the article said:

"I want others to know they can come back. I am in wonderful physical condition. I am happy in my work. I find joy in life."
Miss Loftus is preparing to go to Lake Placid, N. Y., at the close of her vaudeville tour. There she and Marion Kirby, who is playing "Nanna," in "Seventh Heaven," expects to produce an outside version of "As You Like It," with Miss Loftus as "Rosalind."

MCCOY TALKS TO PRISONERS

Los Angeles, April 14.
Kid McCoy has left for San Quentin prison where he is to begin serving the four-to-15 year sentence imposed on him in connection with the death of Mrs. Theresa W. Mora and subsequent developments during which it was alleged he attempted to kill others.
Before leaving the County Jail McCoy told the other prisoners in a speech that he would be a model man in the future and devote the rest of his life to helping others.

GET BEHIND THE V. A. DRIVE

THIS WORK MUST CONTINUE

April 3, 1925.

My dear Mr. Albee:

I have read your letter time and again, and never realized that some time I would be in the same position as my brother and sister artists—writing to you.

I wish to express my appreciation and gratitude to Mr. Norris, as well as to yourself, who is responsible for this co-operative spirit and understanding between artist and manager.

While playing the Keith-Albee house in Grand Rapids the second day of our engagement I was stricken with neuritis in my leg and was unable to finish the engagement. Mr. W. M. Norris, the manager, came back-stage and said it would be quite all right to go back to the hotel, and allowed Mr. Garson to finish the engagement alone. He called a doctor and visited me personally, and saw to it that I was well taken care of. At the end of the engagement he paid us our salary in full.

This is just one of the hundreds of letters you must receive showing the wonderful conditions existing today, and it has buoyed my spirit and made me proud to be an N. V. A. and a member of this large and wonderful organization.

Will you please write Mr. Norris, the manager at Grand Rapids, as he is most deserving?

With sincerest wishes for your health to carry on this wonderful work, I am,

Cordially yours,

KATHERINE KANE

(OF CARSON AND KANE)

April 6, 1925.

My dear Miss Kane:

I know of no time when the work of the National Vaudeville Artists' Association can be more thoroughly realized than the present, when we are about to have a drive to replenish our treasury with enough to meet the growing demands of the unfortunate of our profession. I am wondering, too, whether the vaudeville artists give as serious thought to this condition as do the managers, who are enthusiastically engaged at the present time in preparation for this coming event, commencing next Easter Sunday and continuing through the week until the following Monday. Artists cannot look lightly upon this work. They should, so far as their resources will allow them, contribute once-a-year in some way toward this humane cause.

As you set forth in your letter, none of us realize when we will want the help of the N. V. A. I have said so often it doesn't matter how exalted we are in position or resources we are all subject to unfortunate events during our lives, and so it is well to give serious thought in a material way to the organization that comes to our aid when in misfortune.

Very sincerely yours,

E. F. ALBEE

Miss Katherine Kane,
Care Carson and Kane,
Palace Theatre,
Cincinnati, Ohio.

ROGER WILLIAMS BAPTIST CHURCH
Providence, R. I.
REV. SAMUEL D. RINGROSE, PASTOR
Parsonage, 81 Woodward Road. Tel. Union 1389-W

April 7, 1925.

To the Manager,

E. F. Albee Theatre,
Providence, R. I.

Dear Sir:

I wish to commend you on the special benefit program which you are to hold on Wednesday evening, April 15, for the National Vaudeville Artists' Association. I have often wondered what became of the thousands of entertainers before the American public after age and illness came upon them. It is a pleasure to learn how much has been done in the past few years in dispensing \$101,043.90 to vaudeville artists for charity, illness, funerals and other needs.

The \$100,000 expended for charity to needy vaudevillians by one theatrical association in the past year is worthy of much praise. The Master said, "Greater love hath no man than this, that a man lay down his life for his friend."

Trusting your effort of April 15 will meet with much success, I remain,

Respectfully yours,

(Signed) **SAMUEL D. RINGROSE**

INCORPORATIONS

New York
Frequent Co., Inc., Manhattan. Pictures; capital, 100 shares, no par value; directors, J. Glimburgh, S. R. Kuzman and D. Schenker, all of 115 Broadway. Attorneys, House, Grossman & Vorhaus, 115 Broadway.
Suwall, Inc. New York county. General advertising, theatre managers, etc.; capital, \$26,000; directors, W. G. Lovatt, Benjamin Elias and William N. Hechheimer, all of 152 West 42nd street.
Albeck Amusement Co., Inc. New York county. Theatres and amusements; capital, \$5,000; directors, A. S. Beck, Joseph Bickel, S. G. Nissenon, Attorney, S. G. Nissenon, 2 Rector street.
Bertrand Amusement Co., Inc. New York county. Theatres and amusements; capital, \$5,000; directors, A. S. Beck, Joseph Bickel, S. G. Nissenon, Attorney, S. G. Nissenon, 2 Rector street.
Oiga Amusement Co., Inc. New York county. Theatres and vaudeville performances; capital, \$5,000; directors, A. S. Beck, Joseph Bickel, S. G. Nissenon, Attorney, S. G. Nissenon, 2 Rector street.
Ruth Amusement Co., Inc. New York county. Theatres and amusements; capital, \$5,000; directors, A. S. Beck, Joseph Bickel, S. G. Nissenon, Attorney, S. G. Nissenon, 2 Rector street.
Benart Pictures, Inc. New York county. Capital, 200 shares, no par; directors, Henry H. Guttman, Hal Benedict, Arthur Rohlschek, Attorney, Harold M. Goldblatt, 1540 Broadway.
F. & J. Holding Co., Inc. Manhattan. Picture houses; capital, \$10,000; directors, Frank Silverman, Bertha Silverman, Ruth Klunn, Attorney, Benjamin Pines, 215 Montague street, Brooklyn.
Edmund Goulding, Inc. Manhattan. Pictures, theatres, etc.; capital, 200 shares, no par; directors, F. E. Houtmann, E. Goulding, R. H. Reed, Alfordbest Corp., New York county. Picture and theatrical proprietors; capital, \$2,000; directors, William Melzer, Benjamin Sidransky, Samuel Stevens, Attorney, Louis Levene, 37 3d avenue.
Gilrose Amusement Corp. Queens Borough. Theatrical, pictures, etc.; capital, \$10,000; directors, Henrietta Rosenthal, Gilbert Rosenthal, Esther Abend, Attorneys, Seley & Levine, 210 Montague street, Brooklyn.
Italian Family Film Corp. Manhattan. Film laboratory; capital, \$5,000; directors, William Mancuso, S. Canclero, H. Israel, Attorney, D. M. Goldfarb, 258 Broadway.

Margaret Amusement Co., Inc. New York county. Theatres and amusements; capital, \$5,000; directors, A. S. Beck, Joseph Bickel, S. G. Nissenon, Attorney, S. G. Nissenon, 2 Rector street.
Picture House Corp. Brooklyn. Opera houses, music halls, etc.; capital, 200 shares, no par; directors, Susan E. Mecca, Walter McDuffy, Solomon Goodman, Attorney, Solomon Goodman, 130 West 42d street.
Walter Windsor Attractions, Inc. Brooklyn. Producing vaudeville acts; capital, \$10,000; directors, Charles Frauser, A. W. Knapp, W. Windsor, Attorney, Max Muldukey, 239 Broadway.
Midwood Tower Hall, Inc. Brooklyn. Really, theatrical, pictures, etc.; capital, \$250,000; directors, H. M. Lynnehart, R. G. Balmanno, George T. Jones, Attorney, Bradford, Butler, 41 Park row.
Studio Productions, Inc. Manhattan. Real estate, stock, bonds, theatrical properties; capital, \$150,000; directors, A. T. Burroughs, A. Burns, B. Graychey, Attorney, Herman Goldman, 120 Broadway.
Theatrical Productions, Inc. Manhattan. Theatrical, pictures; capital, \$50,000; directors, A. M. Wattenbren, M. Katz, L. E. Dresser.
American Laboratory Theatre, Inc. New York county. Dramatic art productions, etc.; capital, 300 shares, no par; directors, Herbert K. Stockton, Donald Havens, Arnold T. Koch, Attorney, H. K. Stockton, 27 William street.
When You Smile, Inc. Manhattan. Theatre proprietors, managers, etc.; capital, 400 shares, no par; directors, Thomas A. Johnstone, J. J. Schell, Hilaire Mahieu, Attorney, J. I. Weiseman, 231 Broadway.
American Actors' Association, Inc. New York county. Theatrical, operatic; capital, \$50,000; directors, Ralph Belmont, E. Silgervass, J. de Angelus, Attorney, J. W. Searies, 45 West 47th street.
Evels, Inc. Manhattan. Vaudeville acts, dramatic, etc.; capital, \$10,000; directors, Arthur Gross, Morris Elmhorn, Stella Berthoff, Attorney, Leon C. Schultz, 1674 Broadway.
Woodrich Amusement Corp. Brooklyn. Picture theatres; capital, \$5,000; directors, Eugene Newman, Albert Levine, Fannie Schwertfeger, Attorney, Eugene Newman, 116 Nassau street.
Alar Productions Co., Inc. Manhattan. Theatrical; capital, \$50,000; directors, Alfred E. Agrona, N. Wattenberg, J. E. Draper, Attorneys, Bennet & Wattenberg, 36 West 44th street.
Stevensen Products Corp. Manhattan. Asbestos, metal and mineral

"Cyclone" Route

An actor who accepted a trick route with some large and luscious jumps on it was jubilantly exhibiting it to a sarcastic lay off. Glancing over it the friend remarked: "Very nice! It's the same route the cyclone took."

products; capital, \$50,000; directors, Jacob L. Gold, Jeannette Goldman, Anne Weisbach, Attorney, Lewis J. Feinstein, 47 West 94th street.
Berning Corp. Manhattan. Plays, musical compositions, etc.; capital, \$12,000; directors, Basil Sydney, Bernheim, M. L. Ernst, Leonard L. Gallagher, Attorney, Ernst, Fern & Co., 25 West 43d street.
Kameraphone Corp. New York county. Manufacture radios, phonographs; capital, 200 shares, no par; directors, Joseph Entel, Leo Rothchild, Pauline Fried.
Student of America Grand Opera Company, Inc. New York county. Produce opera; capital, \$500; directors, Cherubino Raffael, C. M. Lien, E. C. F. Hennefreund, Attorney, Max Kalitz, 288 Fifth avenue.
Edson Corp. Manhattan. Opera theatres, public amusements; capital, \$16,000; directors, Harry Stackell, Julius D. Tobias, Philip D. Shapiro, Attorney, Bernard Chambers, 51 Chambers street.
Patterson McNutt, Inc. Manhattan. Theatrical enterprises, pictures; capital, 200 shares, no par; directors, Patterson McNutt, William S. McNeill, S. Howard Dorchester.
O'Brien, Malevinsky & Driscoll. Fitzgerald building.
Massachusetts
Boston Capital, Operating Co., theatrical; capital, \$50,000; incorporators, Carl H. Uriot, Rosalindale; Patrick J. Delaney, Dedham; Albert S. Howard, Dorchester.
Sea Coast Corp. Lynn. Pictures; capital, \$50,000, 500 shares no par value; incorporators, Chester A. Sanborn, Lynn; Charles W. Field, Somerville; Albert W. Plummer, Boston.
Dependable Pictures Corp. Boston. Capital, \$100,000; incorporators, Max Feldman, Roxbury; Abraham Kadeta, Boston; Theodore Shaps, Dorchester.
Golden Eagle Cinema Co. Boston. Pictures; capital, \$50,000; incorporators, L. Melano Rossi, Roxbury; Giuseppe Sordillo and Ermilio Sordillo, both of Boston.

JUDGMENTS

Eskey Harris Feature Film Co.; Canyon Picture Corp.; \$950.70.
Reputable Pictures Corp.; N. Y. Tel. Co.; \$169.37.
Margaret Mayo; Tom Healy et al.; costs, \$135.25.
Inter. Home of Artists, Inc.; Non-Plate Engraving Co., Inc.; \$86.91.
Benjamin Morse and Frank Timmons (Arena Rent.); Nat. Hotel Supply Co., Inc.; \$335.07.
Doris Keane Sidney; Macfadden Newspaper Pub. Corp.; costs, \$54.15.
Scott Moore; Messmore Kondall; \$275.70.
Morris Shindler and Shindler's Wayside Inn, Inc.; M. Goodvitch; \$254.57.
Frederick H. Elliott; J. E. Brulacourt; \$125.45.
Kurfil Prods., Inc.; N. Cohen; \$54.89.
Oliver Morosco; C. Geoly; \$91.80.

NEW ACTS

Billy Wilson and Joseph Arnold, "two-act."
Earl Hampton and Co. (8), comedy skit.
Johnny Dooley and Co. (9), revue.
The original McCarthy Sisters, who dissolved when one was confined to a health resort some time ago, are resuming with the sister with a new partner, Helen Warren, and doing the former act.
The Pooshee Sisters open in a Moore and Megley "flash" act. Ben Blue, comedian, heads the support.
Clifton and Alice Pettiford, two-act.
Santry and Norton have closed their "flax" act for reorganization.
Ethel Whiteside Revue, five people flax, Hoskins, Fredericks and Bernice.
Phil Baker resumes his "single" May 13, at the Albee, Brooklyn, N. Y.
Billy B. Van and George LeMaire in a 14-people act, including a band, return.
Arthur Bryson, Danny Small and June Clark's Entertainers. Colored revue.

BIRTHS

Mr. and Mrs. Ralph W. Long, April 10, at Women's Hospital, New York, son. The father is general manager for the Shuberts. It is their second child, they having a daughter 14 years of age.

ENGAGEMENTS

Cedric Lindsay, Hazel Mason, Joe "Artists' Revels."
T. Roy Barnes, Kitty Donner, Ted Doner, "Lady, Be Good," Pacific Coast Company.
Louisa Polan, "Three Doors."
Valerie Volaire and Don Burroughs for Harry McGarry's summer stock at the Tech, Buffalo, with T. Daniel Farley as director.
Catherine Owens to succeed Monte Kingsley in "White Collars."
Winnie Baldwin, Anita Pam and Monya (dancer), "Mercenary Mary."
Alice Buchanan, Proctor's 23d Street stock.
Tania Shternova and Freddie Bond, "Sky High."
Clifford Thompson, "Great Scott!"
Lee Kohlmar and John Sheehan, "The Brown Derby."
Urnula Ellsworth, Almerin Gowing, Viola Gillette, William C. Gordon, "Broke."
Alma Tel, "Aren't We All?"
Sam Baron, "The Guardsman."
Car Red announces full cast at "South Seas"; (formerly "In the South Seas"); George Gaul, Virgil Enne Osborna, Frances Knowles Ann Morrison, Frank Thomas, Ben Johnson, Marlon Barnes, Richard Gordon, Al Roberts and Kathleen Niday.
Louise Closser Hale, Augustus Duncan, Earl House and Veda Frayne, "Harvest."
Reginald Sheffield, "Silence."
Thomas MacLarnie, "Wild Birds."
Flora Le Breton "Laas of Laughter." Has been released from stage contract by Henry W. Sauer, Inc. She may appear in the picture version of "The White Monkey."
Marguerita Syva, "My Comedy from Nowhere."
"The Backstage" complete cast.
Harry C. Browne, Malcolm Duncan, Roger Pryor, Frank Sylvester, Scott Calt, Palmer Finch, Donald Dillaway, Mary Fowler, Florence Baret, Lee Patrick, Lella Frost, Ruth Lyon and Leon Hatten.

If you don't Advertise

VARIETY
Don't Advertise

19 WEEKS OF BIG TIME IN SAGED; ATTEMPT TO RESTORE DIVISION

Nineteen Houses at Present Listed—K. A. May Have Four More for Next Season—Big Timers Receiving Preference and Exclusiveness

The big time lineup for next season's vaudeville shows 19 houses listed. The big time stands will be: New York: Hippodrome, New York; Riverside, New York; Keith's, Boston; Keith's, Philadelphia; Keith's, Baltimore; Keith's, Washington; Keith's, Cleveland; Keith's, Pittsburgh; Keith's, Detroit; Keith's, Cincinnati; Keith's, Indianapolis; Keith's, Buffalo; Keith's, Toronto; Keith's, Montreal; Keith's, Rochester; Bushwick, Brooklyn.

The Royal, New York, may return to a big time policy, which will increase the list by one and big time houses now being built in Columbus, Toledo and Akron, if placed in that policy, will further increase it.

The Albee, Providence, and Keith's, Syracuse, two big timers last season, will open next season as three-day houses, subtracting two more from the big time list. The Palace, Cleveland and Keith's, Washington, are also listed as three-day possibilities for next season.

Along with the K-A circuit's reported determination to bring the big time back to its exclusiveness the 19 houses will receive preferential and exclusive bookings. All big time acts reserved will be played consecutively before released for the neighborhood and pop priced houses, according to present plans, and as far as possible acts will not be played back into the same cities in small time houses the same season they have played the big time stands.

Plans will be adhered to consistently in the future by the K-A bookers, although it is admittedly impossible to route a big time act on the big time for a season without repeats.

Another difficulty is the playing of feature and names acts in New York City, many acts preferring to remain in the metropolis to the exclusion of the out-of-town houses.

Georgie Price in Two Acts, Under Shubert Contract

Georgie Price is going into vaudeville. It is reported, with his time there to count upon the contract he is under the Shuberts', but all of the vaudeville money will be Georgie's own.

Two acts on the same bill will be the Price contribution. "One is his monolog and the other will be an ensemble comedy turn, "The Tallor Shop."

Price and the Shuberts have had a great deal of trouble over contracts. Many stories have been told about it. It is said that Price and the Shuberts have had a better feeling has prevailed, and it may lead to Price continuing with the Shuberts under proper business relations, or ending in a legal battle.

Gus Edwards has booked the bunch into vaudeville and will stage the turn.

Krivi's 20-People Tab With Music Show People

Harry Krivi's Comedians, a 20-people tab, which the producer is readying for vaudeville, is unique for a tabloid act, inasmuch as half its principals appeared in Broadway legit shows during the last year. They are Harry Clark, Will Archie, Sam Grichersky, Lucille Deland and Mildred Mann. The other five principals, Harry Berkeley, Stanley Powell, John Hall and Jason and Robson have all also appeared at one time or another in legit vehicles or big-time vaudeville. The act holds 10 girls.

MORT SINGER GOES TO COAST

Chicago, April 14. Mort Singer, vice-president of the Orpheum circuit has left for the Coast apparently to draw up a new contract with the National Theatre Company. Marcus Helman, president of the circuit will remain in Chicago during Singer's absence.

N. V. A. Drive Running Ahead of Last Year

The National Vaudeville Association drive has started off with the collections showing a response from the public in advance of last year.

The Keith-Albee Circuit, through the co-operation of the acts, has been able to send volunteer turns to houses that were neglected last year. This includes independent vaudeville houses and others which previously were neglected, having to depend upon their usual show with the appeal not getting across as expected.

In many of these houses the collections were neglected.

Many instances of commendable spirit from volunteer acts have occurred to date. Cecil Lean and Cleo Mayfield jumped in from Philadelphia to make volunteer appearances at the Palace, New York. Van Schenck and Sophie Tucker have appeared at Loew Circuit houses; the Park, Elizabeth, N. J., a house that hasn't played vaudeville for years, collected \$135 the first night of the drive.

Chamber of Commerce Organizes Booking Office

Auburn, Me., April 14. The Auburn Chamber of Commerce has established a booking office to supply local talent of Auburn and Lewiston for entertainments in those cities and neighboring communities. A large demand has been reported for talent for clubs and other organizations desiring entertainers. A regular booking system has been devised.

First Mixed Bill on Coast

Los Angeles, April 14. The first of the semi-Hillside and Golden Gate Orpheum bills will be played by West Coast Theatres at their Ocean Park house which opens April 23. It is a three day stand with five acts.

Though the bookings at present are for the last half, it is possible the change will be made to the first half.

HARRY CARROLL'S REVUE

Harry Carroll has returned to New York from the Coast following the termination of his revue "Pickaninny" which had a long run in Los Angeles before opening in San Francisco.

Carroll is reported as negotiating for a New York version of "Pickaninny" to become a summer revue on Broadway.

LOEW'S, BIRMINGHAM, APR. 27

Birmingham, Ala., April 14. Loew's Temple here, acquired from the Masons, will open with the Loew vaudeville road shows April 27.

Bijou, also Loew's, now playing the road shows will take on a picture policy.

BERT LEVEY REGAINS HOUSE

Los Angeles, April 14. Bard's theatre, Hollywood, booked by the Association (Chicago), has gone back to the Bert Levey bookings.

COLORED THEA. FOR ST. LOUIS

St. Louis, April 14. A theatre will be erected on the southwest corner of Jefferson avenue and Market street, seating capacity, 2,000, devoted to colored patronage.

SHILLING IN PICTURES ONLY

William Shilling has resigned from the Harry Burton office to devote his time to picture interests.

JACK BENNY

Palace, New York, this week (Apr. 12).

Dir., THOS. J. FITZPATRICK
My Doctor, AL. BOASBERG

Evangelists South

In some of the extreme southern states, show business is fighting evangelistic meetings.

Three evangelists, very popular with southern people, are now olding extended meetings, and where they are held the general amusements, whether stage or screen, suffers.

Evangelist W. H. Ham, regarded as the southern "Billy Sunday," just closed a six weeks' stay in Laurens, S. C., where he delivered 90 sermons and totaled over 1,000 conversions. Just before leaving the S. C. stand, a freewill offering netted Ham \$1,300.

Ham opened an indefinite meeting Sunday (April 12) in Burlington, N. C. His next stop will be Greenville, S. C.

RADIO TIE-UP

Loew's State, Buffalo, Reports Good Results from Exploitation

Buffalo, April 14. Loew's State is the first local theatre to tie-up with the radio for advertising purposes. Manager Beckerich is appearing weekly on Monday nights at Station WMAK, Lockport, and broadcasting for an hour, starting at midnight.

The weekly programs usually include radio appearances by the headliners of the current Loew bill and also a number of specialties gotten up by Beckerich to exploit the house.

The stunt is the first theatrical tie-up of its kind here and reported by the management to be productive of good results.

Loew in Westchester Co.

Marcus Loew is spreading out in Westchester county. In addition to three houses in White Plains, the new Loew's, M. T. Vernon, and a 3,000-seat house now being erected in Rose Rochelle, a deal for the Strand, Yonkers, is now on, according to report.

Construction on a local house in Yonkers which Loew was to take over was halted about a year ago when it was found the house was a violation of the zoning ordinance. The Strand is owned by Mike Walsh, Democratic leader of Westchester county. It plays straight pictures.

New House in Houston

Houston, April 14. A new big theatre, which William Epstein and Nick Maroia, San Antonio men, plan to build at Main street and McKinney, if not adopted either Pantages or Loew shows, may play pictures and possibly road shows in opposition to the Palace (Interstate).

Last week the San Antonio men leased the block where the house is to be erected. The lease is for 99 years.

Epstein & Maroia are now building in San Antonio and the Houston house, which will be a duplicate, will be a part of the chain these men appear to have started.

Tab at Putnam

The Putnam theatre, Brooklyn (368 Fulton street), renamed the Supreme, is now offering a musical tab policy with Drake and Walker's colored tab in there last week and this week "Pickaninny Days," produced by W. L. Rector.

Peppy Newark Redhead After Sir Joe's Laurels

Newark, April 14. Sir Joseph Ginsberg had better nail down his carotid hirsute adornment and hang light to his laurels as a peppery, slipperily-slip redheaded mama as this city is going to put him in the shade when she steps out next fall.

It's all set for Catherine Blauvelt, of West Caldwell, Newark suburb, who is past 60 and admits it, to go on the stage. Miss Blauvelt, who has with great pride to her family tree, possesses wild, bushy hair that resulted in folks calling her the "Newark Eve Tanguay" and she can dance like a house afire.

Miss Blauvelt differs from the famous Sir Joe in many ways, one that has money of her own to back her own stage act and doesn't have to work for a living.

His whispered hereabouts that two honest-to-goodness offers from bookers have been made for Lady Catherine to appear in an act. By way of showing 1925 endurance, she outdances the dancing sheiks and was going strong at the finished.

Miss Blauvelt plans an European trip, but on her return she will show the town what a "redheaded dancing mama" can do without resorting to the radio to put it over.

U. P.'s New Ticket System For Bert Levey Acts

Chicago, April 14. The Bert Levey Chicago office has made arrangements with the Union Pacific System for acts, saying the time to purchase their return tickets under a new plan, it is claimed.

The plan will cost Omaha, West to Seattle, to Los Angeles and back via Santa Fe to either Kansas City or Omaha.

Instead of lump payments the acts will receive a regular fare from Omaha on until they have purchased \$146 worth of transportation, at which time the Union Pacific will give them a paid-up return ticket. The acts will go to the moon, as a requirement by the U. P. in the 10 passengers shall travel intact until the \$146 is paid by each. After the tickets are paid up the acts may make such connections as they see fit regardless of whether the others travel at the same time.

Ginzburg Walks Out on Gest and Russian Songs

Ginzburg, the great Sir Joseph himself, walked out on Morris Gest. Willie Howard introduced the radio warbling bird to Gest and, right away, Sir Joseph wanted to know about Morris. "The Miracle" was mentioned and the knighted kid tabbed Maury as an actor. Coaxed to talk Russian to Maury, Sir Joe charged, but he was still convinced about Gest's rating. Willie then advised Sir Joseph to sing for Maury, since the latter might put him in "Cheuve-Souris."

But Ginzburg walked away from Gest saying: "Go, he's only an actor. Anyhow, I can't know those Russian songs."

Noodles Fagan Denies

Los Angeles, April 14. It is denied by Noodles Fagan that he was interfered with in the north by a Pantages house manager, as reported in Variety two weeks ago, when he (Fagan) attempted to propagandize for the N. V. A. drive.

Fagan asserts that he was called back from the northwest to Los Angeles to co-operate with Alexander Pantages in bringing the N. V. A. drive a success in all of the Pantages houses.

Mr. Pantages is said to have expressed a desire that all of his houses make real showing for the N. V. A. objective.

Hotel Pasadena, Broke

The first State Realty Corp., operating the Hotel Pasadena, 10 West 61st Street, New York, theatrical hoteler, filed a voluntary petition in bankruptcy Monday with a total of \$75,258 in liabilities and \$2,971 in assets.

M. S. Rubin in the principal creditor with a \$51,000 claim. The assets consist of payable accounts.

WM. MORRIS LOSES PLEA ON LAUDER TOUR TAXES

Decided William Morris, Inc., Not Personal Service—Lauder Not Member of Corp.

Washington, April 14. William Morris will have to pay additional taxes on the Harry Lauder tours of 1919 and 1920 amounting to \$44,010.88, as assessed by the Commissioner of Internal Revenue, due to the manager-agent having his appeal to the United States Board of Tax Appeals decided against him by that body. The additional payment of taxes carries \$14,738.07 on the year 1919, and \$29,272.81 on the year 1920.

Morris presented five separate contentions to the board in connection with his appeal and upon each was an adverse opinion handed down.

It was claimed that William Morris, Inc., was a personal service corporation under section 200 of the Revenue Act of 1918. The opinion was written by Commissioner Ivins, it is pointed out that to be such a corporation the "income must be primarily attributable to the activities of the individual stockholders; the principal stockholders must be regularly engaged in the active conduct of the business, and capital must not be a material income producing factor."

The opinion as handed down might have been otherwise, it is intimated, had Lauder been a stockholder in the corporation which was organized solely to conduct the tours. It is stated the board was satisfied the ability of Morris contributed undoubtedly to increased receipts, but the production of the tours was principally "attributable not to his activities, but to Lauder, the reputation of Lauder, the activities of Lauder, or possibly to the 'contract' which he could call it such, or the friendship between Morris and Lauder."

This reasoning was enough to convince the board that the Morris corporation was not a personal service corporation.

The "findings of fact" of the appeal goes into the history of the Morris-Lauder arrangement. It is stated that Morris first met Lauder in London in 1907 and brought him to America to do a 20-minute act.

The tour was operated under this agreement through the Morris agency with the Lauder show cutting 80-20 and 70-30 with the theatre in the country. Morris paid transportation expenses and the salaries of four or five acts, advertising, etc., and paid Lauder "the first \$3,000 per week of the tour, the balance of the tour expenses were received after expenses. The balance of the net receipts were split between the Morris with the gross income for the 1919 tour totaling \$141,278.52 with expenses totaling \$108,745.53 giving a net income on the tour of \$38,533.19.

During the taking of testimony before the board it was brought out that no contract existed between Morris and Lauder, Morris admitting that possibly 16 or 17 years ago there might have been such a document. Morris stated that he never considered it necessary to have a contract with Lauder for his protection, and that Lauder had never asked him for one. This contract phrase was another upon which Morris had endeavored to win his case.

The other contentions raised by Morris had to do with technicalities in reference to the payment of taxes and were decided adversely, as stated, upon their individual merits.

New Coast Booking Office Backed by Independents

Los Angeles, April 14. Jean Melkijohn, formerly of Melkijohn & Dunn, has opened a vaudeville booking office reported backed by independent managers out here who have previously backed with the largest circuit.

The new agency has about 12 neighborhood houses to start with and will book the Warners' new Egyptian at Pasadena, five acts on a split, when that house opens April 26.

Engaged for New Production. Cedric Lindsay and Hazel Mason, in vaudeville, have been engaged for the new production of "Artists' Revels" (Shuberts).

INSIDE STUFF

ON VAUDEVILLE

The ability of one independent booker to buy acts at a lower figure than another has caused the good bargainer to lose one of his best stands. A comparison of prices is said to be responsible. A Brooklyn house which had remained with one booker for five years tried checking up to ascertain whether it was getting the better break. The house manager quoted prices to a rival booker which steamed the latter up when he learned the theatre's current booker had been able to buy acts from one-third to one-half cheaper than he had been able to do. The expose resulted in an agent being called in to account for his two-price system. He failed to explain it caused his loss of booking franchise in the latter office.

The agent, infuriated over the state of affairs, attempted to take the original booker to task for showing figures with the latter proving to the agent's satisfaction it had been a breach of confidence upon the part of the house manager. The booker was sufficiently hot to call the manager to task and refuse further booking. The house is now booked by the other booker who squawked about not getting a break on prices.

The agents around the New York Pantages booking office have not forgotten their former sidekick, Bob O'Donnell, who is now manager of the Majestic, Fort Worth, Tex.

In witness to that they recently sent him an envelope in which were the stubs of tickets for important New York events, such as the big fights, Friars' Frolic, Broadway hits and assorted events. These ticket stubs (mostly punched) were saved in quantity. O'Donnell in a letter of appreciation to Eddie Milan, said the persons responsible for trying to steam him up by such a display of tickets for the things he loves most would steal candy from a baby.

O'Donnell is one of the most popular showmen in the southwest.

How Lew Fields' daughter did not wait for Weber and Fields to complete their current vaudeville tour before marrying, was the subject of a page story in one of the Sunday magazines.

Miss Fields was married March 9, leaving with her husband to meet Weber and Fields, then playing at the Orpheum, Denver. Previously it had been about settled that the Fields marriage would not take place in New York unless Lew returned in May. However, the young couple exercised their prerogative.

Weber and Fields, upon reaching the eastern seaboard, will probably play a few weeks in vaudeville in and around New York, opening at the Palace. The popular comedians have had a full season in the west and left that section so favorably impressed that a return date over the Orpheum in theirs anytime they may see.

The National Tributes to General John J. Pershing at the Hippodrome at 11 p. m., April 15 (Saturday, after the regular performance), will find Dr. Hugo Rosenfeld conducting the combined symphony orchestras of the Rialto, Rivoli and Criterion theatres. A medley of war songs will be rendered and as each is played the respective authors will take a bow as part of the stunt.

It is an invitation performance.

May Wirth's return to the Ringling-Barnum-Bailey Circus at Madison Square Garden recalled her initial appearance in the Barnum show 13 years ago at the same place. This lead to a research in Variety's files for the New Act notice given to Miss Wirth at that time.

The notice, in March of 1912, mentioned the forward somersault on a moving horse as performed by Miss Wirth, the first ever done over here, but also stated the audience did not appear as interested in her angle forward as the three consecutive back somersaults she did. It was also mentioned in the review that while the audience did not realize the forward feat the performers did and were grouped about the ring side as she accomplished the standing forward while the horse cantered around the ring. It compares, easily of course, with the sensational forward somersault as performed by Con Colleano on the tight wire. But whereas any audience does "get" the Colleano trick, all muffed Miss Wirth's extraordinary stunt.

During the 1912 season this became so apparent that John Ringling suggested to Miss Wirth she waive the forward as too difficult for the results obtained. Mr. Ringling said they were perfectly satisfied with the backs. Since then Miss Wirth has seldom performed the forward in public, although in practice she often does it when requested by the press of the circus.

While in other days Miss Wirth did three backs in a row (also on a moving horse) she now does four. The passing years have made no difference in this young woman, her work or her looks.

That acrobatics for health are about the best for endurance were (Continued on page 11)

ILL AND INURED

Mary Daye, Dunn and Daye, is quarantined with scarlet fever at 757 Montrose avenue, Chicago, and would like to hear from her friends.

Hughie Conn at the Mercy Hospital, Chicago, with a complication of diseases.

Clinton Lake, manager, New York Hippodrome, has been off duty, resting up from a nervous condition resultant from overwork.

James Slater (colored), who has been quite ill, is improving.

Ruth Harris (colored), after a severe illness, has rejoined "Ella Seal".

Rector and Rector, colored dancing team, have been compelled to cancel several weeks' bookings, pending the recovery of one of the brothers who has developed water on the knee. The boys have been doing a song and dance turn, in which the stepping was the main feature.

Sam Lewis, Low agent, was stricken with an attack of acute indigestion Monday afternoon and removed to his home where he will remain for the rest of the week.

Taken ill after the Monday matinee at Pantages, Los Angeles, Ben Nee One, singer, was removed to a local hospital for an operation for tonsils.

Warner Janssen in 2-Act

Werner Janssen, composer, with Ella Gray, musical comedy, will enter vaudeville under direction of Alk Wilton.

Booking Racket— "Cloaks and Suits"

Entertainment of out of town managers, generally employees and not owners of houses, is becoming quite an expensive item with independent bookers in this era of competition when most bookers are seemingly willing to go to all sorts of extremes in order to maintain control of their houses.

A few of the "sharp" bookers started the entertainment stuff. These boys evidently held a stand-in somewhere and able to dig up ducats for the visitors at attractions not over-taxed with attendance. Others have had to adopt the scheme, unwillingly to be sure, but figured it would eventually peter out. Much to their chagrin it hasn't and the out of towners continue making their weekly trips in on a pretext of looking over acts or a new tab. They generally arrive with little else than their return ticket and expect the booker to feed, and entertain them for their couple of days' sojourn.

An one booker put it last week, "the racket is getting more like the cloak and suit business every week."

Orpheum's, Salt Lake, Friday Open

Los Angeles, April 14.

Orpheum, Salt Lake, is to change its opening day to Friday beginning next week.

The house is desirous of adding one or two Orpheum acts to its regular association road show.

This change will allow the acts to close their Thursday instead of Friday so that they can make a Saturday opening at the Orpheum, Denver.

A. & H. Recalla Ratcliffe

Los Angeles, April 14.

J. W. Ratcliffe, representing Ackerman & Harris, has been recalled to the local office, where he will be in charge, also acting as field man for the circuit.

Gaby Leslie's Act

Gaby Leslie will enter vaudeville in a dancing turn in which she is assisted by two boys. She will make her first vaudeville appearance in a Keith-Albee house.

Miss Leslie is well-known in musical comedy circles.

Chimp at Hipp.

Joe Mendi, the 18-month-old chimpanzee, is breaking a jump to London by an engagement at the New York Hippodrome.

The chimp will assist Dr. E. G. Crookshank in London in proving his theory of man's descent from the ape.

THE DRESSY SIDE

By SALLIE

Putting a House in Order

Holy Week seemed an opportune moment for a Holy Personage to enter and put the Clergyman's House in order, solving its problems of love, justice, etc., which every one within oneself had solved, but needed the other fellow to act out. Charles Rand Kennedy's "Servant in the House" playing two special matinees, weekly proves revivals have their compensations.

Violet Kemble Cooper, in both her angelic and troubled roles, is splendid. Her willowy self, dressed with fluffy gray chiffon, flowing sleeves, satin gair pumps and stockings, Miss Kimble's blonde tresses, worn parted and low at neck, is a most becoming headpiece. Mary Haskell is one of the best in the cast. Her daughter raised in the clergyman's home is a delightful bit. Besides she is pretty, her speaking voice unusual; her hair dressed in curls caught at the neck, is of Titian shade and she wears a simple blue short silk frock.

Thrills in "Faust"

Challapin, Di Lucca and Morena gave a tremendous house at a special matinee at the Metropolitan on "Faust"; the thrills it wanted. Challapin's own interpretation of Mephisto and Thursday's not up to his usual standard or in as good a voice as usual. Morena is merely a fair Marguerite to listen to, but delicious to look upon. In the garden in a pale blue chiffon velvet, trained, tight, basque, short sleeves, worn with a Juliette effect cap, she was a picture.

The most fascinating of all the scenes is the dance in the open to the familiar waltz with the fiddlers perched around the tree in the open. The costumes (peasant effect) are colorful of black, red and touches of green. And the setting showing gardens, hills, make this act atmospheric.

Near-Professional

The Neighborhood Theatre's "Dance of the Legends" is a corking, spry idea, 40 in the cast. The house has transformed its school room into make-up rooms. The dancing costumes of tulip, tarlatan and gold tinsel of all shades show the deep interest that Miss Morgan and Miss Lowensohn (who is in the show) have taken.

The idea needs an added idea to give it the touch that will make it really professional.

Pianist Filled Town Hall

Guymor Novias, billed as the celebrated Brazilian pianist, is leaving America regretfully; she never played better than at her final season's concert at Town Hall Saturday afternoon to an audience that filled the hall and the stage. Her dressing usually of shades of red is in attractive contrast to her raven hair and olive complexion, wearing too pronounced dimples and showing a perfect set of teeth.

Miss Novias is one of the gracious ones.

Blanche Sweet's Wild Plunge

Sequences in colored photography are beautifully effected in "His Supreme Moment" in the beginning and end of this picture at the Strand. The contrast in the actress (Blanche Sweet) life from the stage to the mining camp while overdone and farfetched, her wild plunges into a burning camp rescuing her lover is thrilling.

Miss Sweet gives a vivid performance, looking her best in the last scene in her Spanish outfit of red and black and heavily fringed shawl and huge red flower. Her two white gowns are simple and smart, one worn in the first scene done in crystals, long waist, very low back with ropes of rhinestone from shoulder caught at either wrist bracelet fashion. Another white is embroidered and swathed in chiffon. Miss Sweet's profile is good and her hair bobbed and well marked.

Kathleen Meyers' schemes always do not carry. She exaggerates greatly but her type is splendid on the screen. Her velvet dinner gown, out V snug fitting, long and worn with a head dress of pearls, is her most becoming outfit. Another ensemble of black and white worn with small turban looks well.

Faults of "The Fool"

Edmund Lowe and Anna Dale are giving a stirring performance in "The Fool" at the Central, but the film in no way compares with the play.

The tramp spoils his work with a foolish grin, the girl church workers show a pair of gaudy garters seated on the ladder; all the characters seem to concentrate too long on one thought and the pewholders' scene with the Reverend Hose preaching is funny. The only interesting scene is within the church Christmas Eve and the gossiping townswomen in their pious clothes provoke much laughter.

Anna Dale's touching scenes, especially the one where she recovers the use of her legs, are not overdone. Her little simple gingham frock, one piece, are her only dressing.

HOUSES OPENING

The Pekin, Savannah, Ga., opens April 20 with vaudeville and pictures.

The Globe, Atlantic City, will open with Keith-Albee vaudeville as a summer policy, June 29. The house plays eight acts twice daily. George Young will be the resident manager. Eddie Darling will book the bills.

The Brighton Casino, Brighton Beach, will open with Keith-Albee vaudeville, booked by Lawrence Goldie, May 1. The house plays eight acts two a day.

The Palace, South Norwalk, Conn., will play seven acts on both ends, beginning next week.

The Woodside, Peetsburg, N. J., will add three acts with pictures on the last half beginning next week. The vaudeville policy will obtain throughout the summer.

IN AND OUT

Wright and Besinger (Radio Frank) cancelled Lewis' Boulevard, New York, through double trouble. Frank Wright was called to Hamilton, Canada, his home town, through his father's serious illness, and Besinger was stricken with a cold.

St Layman of Layman and Kilgus, at the Parody Club, New York, sustained a bad fracture of his ankle while dancing at the cafe Friday night. He is in bed recuperating.

Reward for Worker

Louise Carter, vaudevillian, playing a dramatic act, "The Return Soldier," willing to play any time, anywhere, any place, making no squawks about Sunday shows or placement on the bills, landed in a legitimate show through her zealousness to "do her act."

Miss Carter has signed to play the mother in one of the "White Collars" shows, shelving her "soldier" turn until her legit engagement is finished.

A vaudeville booker remarked that Miss Carter had often proved a life-saver by jumping in at most inconvenient notices and filling in for acts that had cancelled at the last minute. By way of showing gratitude, he has given her "repeats" through his houses.

MARRIAGES

Dewey Wrigley (Frank Lloyd Productions) to Elsie Fisher (United Studios), Hollywood, Cal., April 7.

Joseph Carbonaro to Miss Ann Licata, both of Lawrence, Mass., on Wednesday, April 8. The bridegroom is a member of the orchestra in the Empire, Lawrence.



JACK HOUSH

MARIE PATRI

America's premier Tenor and his capable assistant. Newark, N. J., this entire week (April 13). Newark next week (Apr. 20) and (Apr. 27) Metropolitan, Brooklyn, completing 10 weeks in New York, at one of which VARIETY said: "The real class bit, a tenor with unusual vocal powers, His high notes are particularly vigorous and pleasing. Partner, an extremely attractive young woman, accompanies capably but unobtrusively—surprise by springing a melodious soprano—absolutely a stunner. Both possessed of stage presence—method particularly gratifying—can play most of the big time."

Direction, JOE MICHAELS

GREEK WATER GAVE UP \$250— FOR MORE!

But Henry Walters Dis-
appeared at Bowie—
Not a Jockey

Emanuel Carasounos, formerly a waiter at the 44th Street Hotel, had received many tips in cash from patrons and many tips on the poodle, but never a tip as to how to become a manager of a jockey until he met Henry Walters, a cadaverous person, who told the Greek waiter how he could make \$250 a week by becoming manager for him. Emanuel was informed it would only cost him \$250. He could make this in part payments. Walters stated that he would take \$100 on account. The faithful Greek made the full payment of \$250.

Walters, whom the police say has a stable criminal record, told Emanuel all about his riding for royalties. Even told him of his college, of his sash and the loops on his riding suit. He promised Emanuel bonuses if he won the Grand Prix and the English Derby. Further than that, Henry showed several contracts to Emanuel as to the wealthy men that had first call on his mounts. He mentioned a well-known millionaire's name, and when the waiter asked him to sign as to who this man was, Walters arched his eyebrows and expressed amazement.

He even showed a last testament he had written to Emanuel, in which he had bequeathed \$120,000 to his sweetheart, Wanda Englehart. This the alleged will read "was to be found in a strong box in the Bank of England."

Happy to become a Cyprian so swiftly, Emanuel paid over his money to Walters. They packed their grips and started for Bowie, Maryland, where the happy Walters more stated than Emanuel. They headed for a hotel with both grips loaded.

"Emanuel, not to be outdone," wore his belt checked suit, white and cane. He wanted to appear as a real sportsman. His face beamed as he thought how soon he was to become a No. 2 Pittsburgh Phil. Presently it dawned on Walters he ought to excuse himself for a brief while. Emanuel was told to wait just a second. Emanuel waited and waited. With no funds, Emanuel was at a loss as to how to get back to his job in Times Square.

The baggage containing the clothing, was deposited with a w-k. Traffic, who had his fraternity slyly suspended from the front of his store.

The first thing in New York Emanuel did was to hurry to see Messrs. Ferguson and Cammeyer. They told him to wait. He gathered they strolled Broadway, and at 47th street came across Mr. Walters. He laughed when arrested.

"The only horse I ever rode," the detectives said. Walters told them "was at Coney Island, on the carousel."

Walters waived examination and was held in bail of \$500 for the action of the Grand Jury.

Spec Tickets Refused at Palace: Woman Summons

A woman, who gave her name as Mrs. Lawlaky, said to be an actress, accompanied by a lawyer, appeared in West Side Court and obtained a summons from Magistrate McAndrews charging "John Doe," a ticket seller in the Royal Ticket Agency, 1568 Broadway, with selling the purchase price of two tickets she bought for performance at the Palace theatre (vaudeville). The summons is returnable today (Wednesday).

According to the Mrs., she went to the ticket agency and bought two seats. When she proffered them at the Palace it refused to acknowledge them on the grounds, she said, that they were purchased from a speculator. She argued with the officials of the Palace, then went to the West Side Court and obtained the summons. Magistrate Simpson will hear the complaint.

Edna Ellis Arrested Thru Fondness for Children

Edna McLaughlin, singer and musician, known professionally as Edna Ellis, 11 West 43rd street, was a prisoner at the West 47th street police station Sunday afternoon, charged with kidnapping. She was held in \$10,000 bail.

Her arrest was due to the alertness of Isadore Rosenbluth, a taxi driver. She had engaged him some time before and he was taking her to her home when she asked him to stop at the machine room at 47th street and 8th avenue where some children were playing on the sidewalk.

She halted one of the tots, Helen Mahoney, three, of 736 9th avenue, and lifting her into the taxi, asked the chauffeur to drive on. He did so slowly, observing her caressing the child and telling her of a dog, cat and parrot she was going to let her play with when they got to her home. The driver then proceeded until he came upon policeman Karwasky of the West 47th street station and told him of his suspicions.

The policeman ordered him to drive to the station house where they arrived as the frantic mother was reporting her lost child.

The prisoner apparently did not realize the seriousness of her position and smiled as the police questioned her, the only thing revealing that one of her teeth was set with a diamond.

Her husband, she said, was manager of one of the Broadway theatres. When questioned further, she located him definitely at the Shubert theatre on 44th street, where he is a property man.

When seen later at the theatre and questioned as to his wife's actions, he was surprised to learn of her arrest and said he had not seen her for the past twenty-four hours. He said they had been married for over twenty years and during that time she had brought two children into the world, both of whom died. He said she had filled numerous stage engagements during their married life.

The husband went to the station house to console his wife and said he would see her through her troubles. She was taken to the West 30th street station and locked up for the night.

Cabaret Dancer's Voice Saves Valuable Ring

Ruth Herba, dancer at the Green Van Cabaret, Greenwich Village, has her voice to thank for still being possessor of the two-karat diamond ring which now adorns the right finger of her left hand. The dancer has also learned that it does not pay to display tempting gems to covetous gents who are wont to patronize the Village places for the purpose of procuring, according to the way the precinct detectives put it.

Miss Herba has been dancing in the theatre for a given suspended and has been one of the few non-mixers of the cabaret. Last Friday night she left for her apartment, around the corner from the cabaret, and was surprised when the masked men accosted her in the vestibule and attempted to tear the ring from her finger. Despite the warning of the bandits, she made an outcry which frightened them and which brought Patrolman Ryan of the Charles street station to her assistance. When Ryan arrived he found the actress prostrate from the scare and summoned Dr. Perrillo.

44th St. Hotel Opens

A dinner was tendered to John McGlynn Sunday night by a group of Priests and Lambas. The feed was to celebrate the opening of McGlynn's new 44th Street hotel. Many prominent theatrical folk attended. McGlynn is a cousin of Frank McGlynn, the actor, and a prominent hotel man, formerly owner and operator of the Renaissance Inn, Troy, N. Y., and president of the New York Hotel Men's Association.

DRESS UP IN HONOLULU

Honolulu, April 1. Nine bathing girls were hauled into court here and given suspended sentences of 13 months each because their costumes failed to meet the requirements of the Desha bathing suit law, which prohibits wearing over 14 inches of the streets without more garb than a mere bathing suit. Judge Harry Steiner, after sentencing the nine cisprits, announced that the law would be rigidly enforced.



HAZEL CROSBY
American Prima Donna
Max Rich at the Piano
This week (April 12), Loew's Strand, Washington.
Booked until July 20, Loew's, South and Middle West.
Dir. CHARLES J. FITZPATRICK
160 West 46th Street, New York

SQ. RENTS 'WAY UP

Rental values for stores on Broadway in the Times Square section have gone up by leaps and bounds within the last few months. The notice has gone out to the holders of leases on the stores of the Putnam Building that they will have to get out by Oct. 1, seemingly have started those located there seeking new spots.

The McBrides are reported after a building of West 42nd street, which they want to purchase to house their theatre ticket agency. The building is now occupied on the lower floor by another agency.

Still another agency on the opposite side of Broadway which has a lease on a store which has 16 years to go has turned down an offer of a premium of \$50,000 for the right to occupy the store, even though the new tenants do not wish to go in until the fall of 1925.

Greenwald, Ticket Broker, Accuses James Walsh
Detectives Cammeyer and Ferguson of the West 47th street station, lodged an additional complaint of grand larceny in West Side Court against James Walsh, 27, ticket broker, of 6912 Seventh avenue, Brooklyn. His bail was increased by Magistrate McAndrews from \$1,500 to \$2,000. Walsh was arrested on the complaint of Edward Greenwald, theatre ticket broker, of 237 West 45th street, who charged Feb. 13 Walsh refused to return to him \$105 Greenwald gave him in tickets for the show, "Rose-Marie."

This charge was placed against Walsh after he had been previously arrested by the same detectives on Greenwald's complaint that on March 15, last, he bought 350 tickets for a concert at Aeolian Hall. Miss Payne was to be the star.

The concert was cancelled, according to Greenwald. When he demanded the return of his money in this connection he was unable to get it. Greenwald is in the theatre ticket agency business with his brother, George, at the West 46th street address.

Catholic Church Advises
Against "Dirt Shows"
At a business meeting of the Holy Name Society of the Holy Name Catholic Church, 97th street and Amsterdam avenue, resolutions were adopted condemning the use of blasphemous language on the stage.

In the same resolutions members were urged to remain away from theatres showing blasphemous or immoral performances. The resolutions were submitted to Auxiliary Bishop Dunn, who is leading the campaign against "dirt shows" in New York.

Following the passing of the resolutions Judge Alfred J. Talley gave an illustrated lecture and spoke on the proposed campaign for New York Diocese.

"Times" Truck Driver Robbed by Young Bandit

How a lone bandit, a youth who appeared to be an Italian, about 19, robbed James Kenny, a chauffeur, 382 East 152nd street, Bronx, employed by the New York "Times," at 43rd street and Broadway three o'clock Sunday morning was told to Detectives Harry Stevens and Charles Dugan of the West 47th street station. The bandit after he pointed a gun at Kenny took collection amounting to \$180 from him and disappeared east on 42nd street.

Kenny drove to the police station where he unfolded the tale. He told the detectives he was proceeding south on 8th avenue when at 45th street he was hailed by the bandit. The latter asked him for a life. Kenny complied. The bandit spoke to Kenny of how he expected to wear his new Easter suit if the weather permitted. They became very chummy. When the auto delivery truck that Kenny was driving arrived at 43rd street, and Broadway Kenny's new found friend asked him to bring the truck to a halt.

Kenny did. Then, he said, the thug shoved a gun against his stomach. The bandit said: "Give me that collection you have with you." Kenny said he was so terror stricken he looked around for pedestrians and cops but could see none. He said the bandit went through him and took the money. The latter warned Kenny to remain quiet until he vanished or he would return and "fix him."

The chauffeur furnished a good description of the bandit. Kenny said the hold-up man was a dapper youth, about five feet, weighing 130 pounds, black hair and dark suit.

LUCILLE DOUGLAS FLEEDED Charges Tailor Sold Her Glass for Diamonds

Lucille Douglas, 235 West 71st street, said to be a former vaudeville actress, was the complainant in West Side Court against Salome De Angelis, 39, tailor, of 424 24th street, Brooklyn. De Angelis was charged with fleeing Miss Douglas out of \$2,000 March 2, last, when she was assigned before Magistrate McAndrews on a show affidavit and held in bail of \$2,500 for further examination.

According to Miss Douglas De Angelis accompanied by a friend came to her home and explained how she could make a large sum of money in the form of commission on the sale of some diamonds. She stated that De Angelis and his friend showed her a packet of diamonds and asked her to have them appraised. She did. The pawnbroker told her they were worth \$2,000. The detective over that Miss Douglas offered the paid \$2,000 for the gems.

They said that the amount was not enough. Two days later, they said, De Angelis told his friend returned and told her that they would sell for her offer as they were unable to do better. She gave them the money. She again had the "gems" appraised only to find out they were glass. De Angelis was arrested in Springfield, Mass. He denied the charge.

SHOMRONS OF N. Y. POLICE GIVING DINNER

650 Jewish Officers on Metropolitan Force Entertaining Friends May 10

On May 10 at the Hotel Pennsylvania the 650 Jewish New York police officers of the Shomron Society, composed exclusively of Hebrew members of the force, will give their dinner and ball to an expected attendance of over 3,500.

Shomron, in Hebrew, is "Guardian." It is the name of the police officer in Jerusalem. The Shomron Society has been organized for about 18 months. In its membership are all of the Jewish members of the New York police, from lieutenant to patrolman. Its officers are sergeant Harry Greenberg, president; Patrolman Harry Schriebe, vice-president, and Detective Charles Rosenberg, secretary. Patrolman Nathaniel Snydercker is sergeant-at-arms.

In conjunction with the affair an entertainment will be provided. Detective Leo Rosenberg, favorably known to the managers of Times square, will be in charge of that department.

"BLIND GEORGE" SIGNED

Music Firm Takes Unseeing Village Pianist and Composer

George Russo, blind pianist, who is familiarly known among habitués of Greenwich Village cabarets as "Blind George," has finally gotten a break after many years of plugging a musical compositions. He has been placed under contract by the Triangle Music Company which is sponsoring his first published number "Silver Sands of Waikiki" for which the Russo composed the music to a lyric by Marvin Smolev.

Russo is married and has a young daughter.

MYSTERIOUS SHOOTING

Considerable mystery surrounds the shooting of Frederick Siefert, 35, a salesman, of 234 84th street, Astoria, Queens. Siefert was removed in a taxicab to Polytechnic Hospital where a bullet in his left shoulder was removed. Detectives Ferguson and Love of the West 47th Street station are conducting an investigation.

Monday afternoon Siefert was taken to the hospital in a taxicab. He had had the chauffeur at 45th street and Broadway. When reaching the hospital the police were notified.

According to Siefert he was passing 45th street on Broadway when he felt a sharp pain in the left shoulder. He said he saw blood trickling from the wound. He then called the taxi. Although the detectives took his story with a grain of salt they toured the neighborhood where he said he was shot. Investigation there failed to elicit any information of any shooting. Broadway was thronged at the time with theatregoers.

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DAME SUE TUCKER (4)

Songs
20 Min.; One and Full (Special)
Palace
Sophie Tucker is back at the Palace with a new songs, most of which are served up as songs and dances with the former "Madame" billing now abbreviated to Dame. Ted Shapiro and Jack Carroll continue to manipulate the ivories, and in this new frame-up are flanked by an unblinded man who works in several character bits in the song scenes, and a girl violinist, who is a wizard. Sophie told the mob her name, but this reviewer was out of hearing distance. Nevertheless, the kid is there with the violin stuff as any of Monday night's crowd will testify.

Sophie looked like a million as she came on to a great reception and introduced with "Sob Sister Sadie," and remained on for "It's How Young You Feel," both clocking for a bulls-eye, and both leading into a satire on the movies for comedy character number, "Polly, the Pest of Hollywood," which she worked up into a neat travesty, assisted by the unblinded man. She then withdrew in favor of the girl violinist, who went across a classic that brought a fat hand, returning for "Me and Myself," a novelty number, and following with a song by one "Katharina," with a typical "Chauve-Souris" get-up that was a veritable panache. A flirtation bit with Shapiro and Carroll in "one" came just before a ballad. A school room scene followed with the boys as pupils for some comedy repartee, with Sophie as a schoolmar, which prefaced another sobber. For a windup she sang across "My Yiddish Mama," singing it first in English and then in Yiddish, leaving to the loudest noise of the evening and being brought back for a speech.

She is still a "hot" thing of yore and has one of the best turns she has had in some time, in her present routine, which is made of the stuff that cannot miss. **Edbs.**

GEORGE and NORMANDIE
Talk and Songs
18 Min.; One (Special)
5th Ave.

George and a feminine partner in what, according to Variety's files, is a new act. The former is in blackface before a special drop of Egyptian Tomb, with the woman in riding costume.

The turn is away nicely under the supposition the man holds no brief for fooling around with mummies after which a plain house drop replaces the special and George walks on to deliver a comedy sermon, which may be a throw-back to his former vehicle. At least it looks that way.

Placed third on this house's first half bill the team were rolling up a sizeable score until the emergence from the stage when the place slackened. A brief vocal solo by the woman, which brought back "Just a Little Love, a Little Kiss" in French, seemed as the dividing line after which another song again by Normandine, marked the climax. A more suitable finish is due for insertion as the current one gives George no chance to show his reappearance and simply amounts to his returning for a bow after the fire has gone out.

The team did nicely and are positive before audiences not of the too exacting type. The one impediment is the act's weakness in its final minutes. **Slip.**

SAWYER and EDDY
Trapeze Balancing
8 Min.; Full
5th Ave.

Used team working jointly on a swinging trapeze with balancing holds to good effect as a vaude opener. Both attempt a punning crossfire, painfully clear to a fraction but seemingly of "Kdip."

The male half is the main worker with a wide arch swing on his knees as the main item. The girl, dressed in black, offers a comical appearance.

A bit more naturalness in verbal delivery should help, although the turn gives the impression of retaining up its obvious objective, a vaude bit getaway. **Slip.**

THREE WALTERS

Aerial
7 Min.; Three

Three act, comprising two men and a woman. The latter is in abbreviated attire; one of the men in comedy get-up and the other straight.

Three horizontal bars are employed in addition to the trapeze. The aerial feats are well performed and elicited in the closing position. **Abel.**

CLARA KIMBALL YOUNG & Co.

"The Adorable Wife" (Sketch)
18 Min.; Full (Special)
Palace
Lewis & Gordon are sponsoring the picture star's appearance in vaudeville. Tom Barry has supplied the playlet and also is credited for its direction. While not especially strong it may suffice to propel the picture star. At least it gives her a role of opportunity despite its talkiness and absence of action, the latter absent mainly through the story not warranting it.

The adorable Wife is just another one of those triangles with a tinge of politics. John Chandler, who has been carrying on a clandestine affair, has been thrust into politics and nominated for the Governorship of his state. His opponents include a hostile press, which have put one of their star scribbles on his trail, and the latter believes he has dug up the existing scandal. Chandler has really come to the "other woman's" menage to spell finis to the affair, but the latter has different ideas. The wife follows in attempting to save the situation and her husband's reputation by pretending all three are on friendly terms and calls up the newspaper to have the reporter sent back for a statement.

The wife then pleads with her opponent that she relinquish her claim on her husband. She says she loves him in spite of all, but is mainly interested in saving his reputation and helping him achieve his life's dream. The other woman is determined until the wife shows she is willing to sacrifice her husband if that be the cost of saving his reputation. The "other woman" is satisfied, since she has been misled as to the piece itself, and returns the husband with thanks.

Miss Young gives a corking interpretation of the role. Louise White and Harry Hollingsworth provided adequate support.

The sketch hit with this audience as closer of the first half undoubtedly through the star's popularity rather than the piece itself. Its future also will depend upon the personality and popularity of the star. **Edbs.**

JOHNNY DOOLEY CO. (9)

Comedy, Songs and Dancing
27 Min.; Full (Special)
5th Ave.

Johnny, of the clan Dooley, has gathered some of the comedy scenes last gleaned in Paul Gerard Smith's "Keep Cool" revue, which inhabited Broadway last summer but were later inserted in the road edition of "Diegfleds' 24 'Polles." The act is a mixture of melody, lunatic asylum, Dooley's personal acrobatic burlesque and a hotel foyer bit. Spacing Dooley's ensembles as a cast of eight, four men and four women, with the girls, filling most of the waits by songs and various dancing.

The act shapes as well able to stand up to standard comedy turn with Dooley's hoke and eccentric falls able to procure laughs. Jack Waldron is the most active assistant, while a miniature blond edition of himself personally known through a couple of numbers and appearance.

Between scenes the action takes place in "one" before the house drapes while the full stage set consists of a black eye framed by a few obstacles in the way of appropriate furniture. The girls look well with their dressing and the male quartet addresses the dinner jackets.

Dooley maintains his first time the act clicked from its opening, runs fast and is assuredly good vaudeville. **Slip.**

WEST and BURNS

Blackface
13 Min.; One

A two-man combination of the type long familiar to vaudeville. A decided contrast in sizes, one being over six feet tall. There is bypass for comedy through exchange of patter, with the act offering novelty in taller chap playing a selection upon an ordinary piece of gas pipe, aided by an improvised speaker operated in slide trombone. The act is not the first time the use of a gas pipe as a musical instrument has been called into the varieties, but it is a novelty as manipulated by this team.

There is a combined musical trick, one man playing a washboard while the other strums a banjo. Surefire for the pop houses and an emphatic hit at this house. **Mark.**

JACK MALEY and HELEN EBY

ROCK
Talk, Songs and dances
16 Min.; One
Palace

This duo have a two-act that comes close to being genuine laugh material to set it pretty for the big time. It is a new alliance, consisting of Jack Haley (Haley and Kraft) and Helen Eby Rock, a cute trick, who make a dumb pair for the rib-tickling humor of Haley. Miss Rock affects a dumbdora that is a classic for simplicity, with much of Haley's dialog being in a state of just how dumb is this sweetie in. The gags and laugh material are ideally bunched to make for spontaneous comedy throughout and is spread by songs which also help nicely.

Despite a tough assignment of opening the second half after an exceptionally strong first section, the team scored one of the hits and have something that will hit anywhere. **Edbs.**

WOMEN and FLOWERS OF

Dancing and Vocal
35 Min.; Full Special
Coliseum, London

There is no knowing what a Coliseum audience will stand for. Once their passion for being edged has been appealed to, they will listen to and applaud acts that would cause a wise fellow to wince and an audience to fury. Thus they were encouraging towards the Trinity Madrigal Club of Cambridge undergraduates, which followed in the act's own opinion is expressed in the fact that this feature dropped in one week from headline to almost invisible type.

The act is a collection in awed silence a "choreographic and lyrical fantasy" called "Women and Flowers of Spain." It consists of 11 scenes and lasts 35 minutes which seem like hours.

The only real excitement opening night was caused by the company's unavailing efforts to dodge the scenery as it was changed. When the patronate loved was whacked on the head by a falling canvas and when a dying torador had to move quickly to get his legs out of some ruin by moonlight there was a subdued stir of sleepers awakening. Otherwise their slumbers were only disturbed by the raucous voices of the beauty chorus.

The ladies of southern climes may mature rapidly, and this, possibly, explains the number of double entendres.

A film introduced into the torador episode caused an outbreak of hissing. It is customary in the bullfight for old horses, whose voices have been cut to be heard, liberally exposed to the bull's onslaught. The film showed one of these poor animals being kept by the horns of a bull, the horns being thrust into its flanks. Following this, the gallery's opinion was that Spanish singers should also have their vocal chords cut.

The Trinity Madrigal Club, dolled up in pullover sweaters and balloon trousers, and still wearing their makeup, had assembled in the grand circle.

Both the pretty young men and the amply proportioned ladies represented showmanship at its lowest ebb.

BOB NATHANSON'S ORCH. (10)

Music, Dancing, Songs
20 Min.; Full Stage (Special)
Fifth Ave.

A group of eight average musicians with an orchestra and singing turned by Lillian Hertz. The act goes in heavy for effects, but stamps itself for the small time through the "bummer" in the music.

Bob Nathanson steps out of the ensemble for a recitation that kills it. His pronunciation is faulty and he does not carry the act. An effect is a better way illuminated as church exterior with Miss Hertz and a male pantomiming Sally's downfall.

A male dancer, Steve Rogers, registered twice once with an excellent routine of buck and slides and again with a "Charleston." The musicians do some vocalizing with pauses. An attempt at comedy, a trombone and cornet duet, also missed and meant nothing.

The act is elaborately produced and has possibilities. The effects, lighting and musicians of the act are in the one number mentioned and the lack of novelty, the entire turn being a reproduction of numerous others that have preceded it.

In its present shape the act is a small time flash. The services of an experienced producer would probably lift the classification. **Con.**

NEWHOFF and PHELPS and CO. (10)

"A Musical Puzzle"; Comedy
18 Min.; Full Stage; (Parlor)
Palace, Chicago

Chicago, April 12.
Irving Newhoff and Dode Phelps have a new act patterned in certain respects after their former vehicle and employing at least one of the old numbers. They open in one on a satire in front of a house draped, singing is calling on Dode, but the telephone keeps ringing and Dode invites the boy friends who call up to drop around, as she is terribly lonesome. Irving rightly regards this as a slur.

The act leaps to full stage with the entrances of the various boy friends worked up for laughs. The boy friends prove to be adept jokers and find their instruments secreted in and behind the piano.

As in their former offering, Irving and Dode are alternately cooing doves and active belligerents. The act is a musical comedy, the methods remain, as ever, surefire. They are as clever a pair of comedy singers as have done their stuff in vaudeville since Norworth and Bayes. The present act is "in." **Loop.**

LEW HEARN and CO. (2)

Comedy, Talk and Songs
14 Min.; Full and One
Fifth Ave.

Lew Hearn, the rube comedian, has a girl partner taller than his old partner, Bonita, in this new turn. The act opens full stage. The girl, as an actress staying at a hotel in a small town, is annoyed by the noise made by a convention of "butler and egg" men in an adjoining room.

Answering a knock on the door, she is greeted by Hearn in his rube character. He wants to borrow a corker. They strike up a conversation interrupted by the hotel detective. Hearn hides under a drape, but comes forth when he hears the door slam. The "dick" feigns an exit, but remains in the room to capture Hearn. The latter slips him some coin and everything is copesitely.

The turn closes in "one" with Hearn and the girl doing a double song and comedy dance. She has a splendid singing voice, is an ideal foil for Hearn and possesses considerable personality. The dialogue is bright, topical and consistent. The act is a good spot on the best of big time bills. **Con.**

FITZGERALD and MADISON

Comedy, Songs and Dancing
12 Min.; two and one
American, Chicago

Chicago, April 14.
Fitzpatrick (Fitzpatrick and Quinn) and Madison (Madison and Bailey) are from the coast where they are reported to have been out of business for several weeks. The duo are a good one and they should find work on the intermediate time.

The turn commences in a dramatic vein with a special drop representing a small town depot. The act isn't bad but when the curtain goes down after about five minutes it's hard to know whether it's on the level. The boys take one legitimate low as dramatic actors and when the curtain falls they get caught in it and from that point on they are hokum comics. Showmanship puts them over.

WESTON and YOUNG

Singing, Talking
11 Min.; One (Spec. Drape)
American, Chicago

Chicago, April 14.
Man and woman in act heavily punned from the scrap book. Man punned with a poor song that has a tendency to kill in the first half of the start. The woman enters in the throes of a cross word. She says the stage manager has just told her a blunder word meaning "a kick in the pants" is "bask."

There follows some chatter about the cross word stuff, timely but not very funny. Man follows with another resourceful song. Should meet the same fate as the first song. The remainder of the act is a hodge-podge. The couple's delivery is a bit better than the old and the new. They are completely dead and do remarkably well with what they have. But they won't get far with it. The woman wears two okay gowns. The man affects a blondish sack suit.

Con.

INDIAN JAZZ REVUE (7)

Full Stage (Special Set)
American Roof

Here is a new scheme in the jam market, though it has but little else, but still enough for small time. It's an Indian Jazz Revue, with two or three Indians in it. Its composition, however, is immaterial. There are enough feathers around as head-dresses for a whole tribe.

Timing the first part on the roof, somewhat confined up there through the small stage limiting the production look of an Indian village which may have been used in the downtown theatre, the turn get over at the finish through an acrobatic dancer who used the George Primrose melody for the "essence stuff," and also the Primrose steps, but adds on to the acrobatics which were the best novelty.

Previously and immediately after the Indian boss of the turn informed the audience everyone in it is a genuine reservation Indian, he produced the Princess Indian, the only Indian singing jazz. And the Princess sang them as though right out of a cabaret. If really an Indian Princess, Lil required a great deal of training. Later the Chief sang a ballad, whether the act she endured, also the audience.

Before that happened, however, and before the Chief sang, a couple of times, another Indian, a trombone player, likewise sang a ballad. Why both of the ballad singers are believed to be Indians is because they sounded as you might imagine Indians would sing them.

Ahead of that the ensemble of six men making up the Indian Jazz and played jazz much like the German bands in the front of the alleys for 50 years before them. This Indian bunch suggested the German bands were the original jazzers and didn't know it. And the German bands were the ones with an evident disinclination to attract attention to himself, at a young fellow in Indian make-up thumping a tom-tom, not noisily playing a drum. He was the dancer. After his first dance he stopped the act, working it up by threatening the audience by looks and gestures of impatience at their applique, but setting in a little comedy for the encore that no Indian could ever think of. That put over the turn without a doubt.

This act can go along on small time, even with its "jazz" music (1). If the turn could work in a little talk, just a little to kid itself, and allow the house to know that it doesn't take the work too seriously, it would be a little better for the results, for that acrobatic dance is a cinch. **Bime.**

CHARLES RUGGLES and CO. (4)

"Wives" (Comedy)
21 Min.; Full Stage
5th Ave.

Charles Ruggles from the legitimate has selected a sure fire comedy vehicle in "Wives." It is of farce comedy nature and well suited to Ruggles' personality and talents.

The story concerns the morning after a big night. Mr. Ruggles is informed by his butler that he married the nurse with whom he is in love. The butler asked it when he arrived home inebriated, but neglected to tell him the name of the girl.

Ruggles is the care of a nurse, with whom he is in love. He has a tea date with the two girls he was with the night previous and tries by guile to ascertain which was married. Both reply with endearing terms to him.

He and the butler connive to secure the marriage license which they think each girl has. Their efforts to extract the paper from one girl's stocking while drinking a piece of sure-fire low comedy that will bring laughs.

It finally develops Ruggles has married the nurse with whom he is in love. The act is constructed of the most obvious materials, but with Charles Ruggles name and talents should be a welcome addition to the vaudeville bill. At this house it cleaned up.

Mr. Ruggles tried out the comedy last week. This week he joined "White Collars" at the Cort. **Con.**

ANYWHERE IN THE U. S. A.

HEARN & WELLS

INCORPORATED
PHILADELPHIA: 333 NEW YORK CITY: 533 W. 42nd St. - Cheltenham 454

ADVERTISING CURTAINS-DROPS-SCENERY

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they failed to reach an understanding
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ne Association of Chicago and the recent
m Circuit with West Coast interests
upt to get together.

INSIDE STUFF ON SPORTS

There is some suspicion about the rating of Mike Ballerino who topped the junior lightweight title from Kid Sullivan in Philadelphia recently. The boys at the Garden earlier in the season and Sullivan knocked Mike out. That exhibition looked away from a spectator's standpoint but the odds of four to one on the Kid did not seem logical.

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BASEBALL MESSAGE FOR O'HARA-REVELL

Cleveland, April 10.

Editor Variety:

The lines below are dedicated to the scrappiest, cleanest and gamest amateur baseball team in the world. I am sending them to you in the hope that Fiske O'Hara and Nellie Revell may see them. They speak the sentiment of our entire sport staff.

Our hats are off to the Fiske O'Haras
Who won immortal Fame
Playing hard and playing clean.
They tried for every game.
Thru the mist of memory
From now 'til the end of
The world.
We'll bow our heads in reverence
To that "Fighting Irish
Nine."

These lads went out and played ball. They did not win every game. In fact they lost more than they won. But they have stuck it through two years now. There has not been a desertion from their ranks. They have the same team as of two years ago. This year they open their third straight season.

May the good Lord send them luck.

James J. Kelly.

This letter should have been headed "The Kind of Boys Who Don't Forget." It must be a pleasure to Mr. O'Hara and Miss Revell to see each season these youths so kindly remembering them.

Two years ago some youngsters in Cleveland wrote a nice letter to Nellie Revell. They had formed a baseball club and placed their faith in Nellie of whom they had read about.

Miss Revell turned the letter over to Fiske O'Hara. That star outlived the Cleveland boys, from shoes to bats.

Hence "The O'Haras," as the name and the above are another mark of their gratitude. These boys in their first season wrote to Variety acknowledging their gratefulness. They wrote again last season in appreciation and here they are again—the kind of boys worth while and worth doing something for—for they don't forget.

Important Tax Case on Appeal—Criminal Charge

Washington, April 14.

An important case to be argued before the United States Supreme Court this week. Charles Johnson as manager of the Central Manhattan Boxing Club, of New York City, promoted prize fights, etc. He was charged with having failed to pay the government the omission tax due, was indicted and convicted.

He appealed on the claim that the club was responsible for the admission tax and not himself. The Court of Appeals upheld him in this and now the government has brought the case to the Supreme Court for final decision.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Jack Conway

WEDNESDAY, APRIL 15

BOUT.		WINNER.		ODDS.	
Pal Moran	vs. Tommy O'Brien	Moran	vs. O'Brien	even	even
Andy Tucker	vs. Joe Scappatone	Tucker	vs. Scappatone	5-6	5-6
Iszy Cooper	vs. Nick Quarantelli	Cooper	vs. Quarantelli	even	even
Henry Goldberg	vs. Len Kemp	Goldberg	vs. Kemp	even	even
SATURDAY, APRIL 18					
Al Rood	vs. Yale Okun	Rood	vs. Okun	6-5	6-5
Charley McKenna	vs. B. Treidige	McKenna	vs. Treidige	8-5	8-5
Augie Pisano	vs. Ben Hall	Pisano	vs. Hall	6-5	6-5
Lew Hurley vs. Bud Dempsey					
Archib Bell	vs. Dominick Petrone	Bell	vs. Petrone	even	even
Sam Biefeld	vs. Johnny Breslin	Biefeld	vs. Breslin	even	even

SCORE TO DATE

Selections, 89. Winners, 61. Draws, 12. Losers, 16.

Kans. Boxing Comish Meeting to Organize

Kansas City, April 14.

The Kansas State Boxing Commission will hold its first meeting this week to draft rules and regulations under which boxing contests may be held in the state.

The legislature passed the bill recently authorizing boxing, under the commission as the commission may determine.

The commission is composed of the athletic directors of three state schools, Dr. F. C. Allen, of the University of Kansas, of the Agricultural College, and "Bill" Hargies, of the State Teachers' College at Emporia.

The first meeting has been called at the request of the American Legion, which sponsored the bill. Under the new law boxing bouts may be held only by authorized clubs in the state.

The commission will have to determine what clubs are to be recognized and fix the rules for the clubs and boxers to follow.

TIGER FLOWERS IN FILM

Tiger Flowers, colored heavyweight fighter, has signed to play the principal part in a five-reel film.

"ABIE'S" RECORD

(Continued from page 1)

"Lightnin'" record a week from next Monday, April 27, when it opened the 19th week. "Lightnin'" actually played 153 weeks but was credited with a solid three years' run. The engagement at the Lyceum was interrupted at the end of the first year by the actors' strike of 1919, the show laying off three weeks.

When "Lightnin'" was piling up its run which concluded to his business it was never anticipated that three consecutive years' run would ever be beaten. Time for three strike weeks was made up by extra matinees, that giving "Lightnin'" a final 1,291 which is equal to three years.

Breaking All Records
"Abie" now holds the position of breaking all world's run records. Business at present is ahead of last year. Takings at the Republic Holy week were \$16,615, \$566 better than the same week a year ago.

Anne Nichols' comedy sensation has exceeded by far the business records of any non-musical attraction in theatrical annals. The Broadway run is being recorded at the same time five other "Abies" are on tour. These other companies are breaking run and business records in their respective cities.

That established "Abie" as the most remarkable play of all time. "Lightnin'" run was made while no other companies of that play were on the road.

Those who have watched the progress of "Abie" are willing to wager it will complete its fourth year on Broadway and prediction is even voiced it may extend into a fifth consecutive year here. When the Nichols marvel was nearing the end of the second year, the same showman then claimed it would play into a fourth year. The correctness of that prediction therefore is worth noting at this time.

The nearest to "Abie" and "Lightnin'" is Broadway records runs are "The Bat," which ran exactly 104 weeks or two years, and "The Gold Diggers," 90 weeks, which rates it first year.

"Abie" opened May 23, 1922. "Lightnin'" started Aug. 26, 1918, and closed Aug. 27, 1921.

Kid Caramba Challenged By Phoney Champ

Dear Chick:

I told you I should of had my pal lifted to match Tomato's so none of them fight managers would run him. The boys at the Garden earlier in the season and Sullivan knocked Mike out. That exhibition looked away from a spectator's standpoint but the odds of four to one on the Kid did not seem logical.

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COLUMBIA WILL DROP THREE TOWNS; SEVERAL SHOW CHANGES NEXT SEASON

Dayton, Omaha and Montreal Out—Albany, Rochester and Syracuse In—J. Herbert Mack Surrendering Franchise—John Jermon Producing but One Show Next Season—"Shuffle Along," New Colored Attraction—"Father" Another for Wheel—Columbia's Own Casting Office to Prevent Competitive Bidding Up Among Managers

The Columbia Burlesque Circuit will drop Dayton, Omaha and Montreal, all poor stands, this season, and play three days each in Albany, Rochester and Syracuse next season. The dropping of the three will eliminate the jump from Kansas City to Omaha and from Omaha to Chicago.

In addition several changes in type shows for burlesque be produced. John Jermon will turn back the Harry Martel franchise under which the "Stop and Go" Columbia operated, to the Empire Circuit and J. Herbert Mack will give up his franchise to another producer (possibly Jack Singer). Charles Waldron will turn over his "Broadway By Night" franchise to Bob Travers, last season associated with William Brandel. Jermon will produce only the Billy Arlington show next season while Jacobs of the "Jag" & "Jermoe" firm practically out of burlesque.

The shows concerned in the franchise transfers are reported as among the lowest in the circuit in grosses. The transfers are in line with the Columbia's policy of giving the younger progressive producers a freer hand.

The policy of diversification will be favored by Sam Scribner with two brand new entertainments for burlesque already announced with more to follow. The new entries will be another all-colored revue, "Shuffle Along," originally produced by Al Mayer. It ran at the 63rd Street and was successful as a road show. The show will be placed on the Columbia Circuit by Hurl & Seamon but will be booked 15 weeks apart from "Seven-Leven," the other Hurl & Seamon colored show which replaced "Temptations" this season, and has piled up impressive grosses. The new "Shuffle Along" will be operated on one of two franchises now held by one of the organizers of the old Empire Circuit.

Gus Hill will produce a "Bringing Up Father," which will be operated on the Columbia by Hill under the second franchise of the Empire Circuit organizer. It has just stopped at the Lyric as a legit attraction.

The success of a "Bringing Up Father" company in several of the Columbia houses last season won a franchise for Hill. This is in line with S. Scribner's policy of more varied next season and an effort to overcome the sameness of the shows which come along week after week.

Columbia's Casting Agency
The Columbia's own casting agency operated by Ike Weber, will engage all the new people for the entire Columbia Circuit next season. The only exceptions to the rule will be those artists working under contracts now in force which hold over. This will mean the artists will be required to pay a 5 per cent. booking fee similar to vaudeville but according to the Columbia officials, will assure the salaries and prevent producers from overpaying artists through too much competitive bidding.

The Columbia Circuit's contract with Hurl & Seamon, leases of the Dayton house, expires this season and will not be renewed. The H & S firm will play dramatic stock in Dayton where burlesque has been waging a losing battle. The Columbia shows will play the Gayety, Washington, next season.

CHORUS GIRL NOW A PRIMA

Milwaukee, April 14.
From chorus girl to prima donna happened to Althea Conley, who is the Gayety burlesque stock for the past two seasons.
Miss Conley has been assigned the prima donna role with Fox and Krause's N. 1 show. She replaces Ellmore Marshall, who, with her partner, Joe Kilch, are going into vaudeville.

CHOUS G R E S STREET FIGHT; 2 "TURKS"

"Weber and Fields Burlesque" and "Diamond Burlesque" Mentioned

Pittsburgh, April 14.
Six chorus girls of rival burlesque companies engaged in a hair-pulling, fingernail-scratching and free-for-all battle on the leading street of Braddock, a prosperous suburb of Pittsburgh. Four of the damsels were "kay-oad" in typical prize ring fashion. Hundreds of persons enjoying the unique spectacle were annoyed when the police stopped the battle and took several of the combatants into custody.

(Miss) Billie Murray, 20, of Youngstown, O., a member of the Webster & Fields Burlesque Company, on complaint of (Miss) Bobbie Martin, 24, of New York, member of the rival Diamond Burlesque Company, was taken to the police station and released on a forfeit. The next afternoon she was given a hearing before the Justice of the Peace and fined \$50 and costs.
It is learned the Weber & Fields company had been scheduled to appear last week in the Lyric, Braddock. Members of the Weber & Fields company had already arrived at Braddock when their engagement was cancelled. It was said, and as a result the chorus and other members of the company, highly resentful, were forced to remain idle.

Miss Murray and several chorus girl companions met Miss Martin and several other members of her chorus at Library street and Braddock avenue. A battle ensued. In the sight of the highly thrilled fans, the first four young women of the chorus were felled with body blows. Faces were scratched and hair pulled. The cheers of the crowd attracted the police and thus the fray ended.

Neither one of the burlesque companies mentioned is aligned with any regular burlesque circuit. The chances are both are what are known as "turkeys" and not even in the burlesque classification.
It is also unlikely that Weber & Fields have authorized the use of their name for the title of one.

ANOTHER MIDNIGHT SHOW
"Seven-Leven," Hurl & Seamon's all colored show, now at the Columbia, New York, will give a midnight performance Thursday night. The Columbia midnights were discontinued after a five-week experiment, but the Columbia agreed to the H & S request this week.

BANQUETTING MOL WILLIAMS

Upon closing her Columbia burlesque season, Mollie Williams will be the guest of honor at a banquet to be tendered her by the Postal Workers of Brooklyn N. Y. It is to be a testimonial for Miss Williams in recognition of her labor in behalf of better salaries for postal employees.

Musical Tab Strands

Chicago, April 14.
The musical tab owned and operated for five years by Arthur Harrison, closed April 5 after a disastrous engagement at the Majestic, Dubuque, the culmination of a season of bad breaks and miserable business.
The company returned to Chicago at their own expense. Harrison paid off the company with promissory notes. He is said to owe each of the chorus girls and several of the principals are creditors to the amount of several hundred.
There were 20 in the company. Jack Kennard was the comic.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

(April 20)

Bathing Beauties—20 Empire, Brooklyn.
Best Show in Town—20, Empire, Newark.
Fast Steppers—20 Olympic, Cincinnati.
Follies of Day—20 Empire, Providence.
Golden Crooks—20 Columbia, Cleveland.
Go To It—20 Casino, Philadelphia.
Happy Go Lucky—20 Columbia, New York.
Happy Moments—20 Capitol, Albany.
Hippity Hop—22 Gayety, Washington.
Hollywood Follies—20 Star & Garter, Chicago.
Hop On It—20 Olympic, Chicago.
23-25 Colonial, Utica.
Nifties of 1925—20 Orpheum, Paterson.
Record Breakers—20 Palace, Baltimore.
Red Pepper Revue—20 Gayety, Boston.
Silk Stocking Revue—20 Gayety, Boston.
Steppe, Harry—20 Gayety, Buffalo.
Stop On It—20 Olympic, Chicago.
Stop and Go—20 Grand, Worcester.
Take a Look—20 Miner's Bronx, New York.
Talk of the Town—20 Hurl & Seamon's, New York.
Watson, Sliding Billy—20 Gayety, Detroit.
Wins, Woman and Son—20-21, Court, Wheeling; 22 Steubenville; 23-25 Grand O. H. Canton.

MUTUAL CIRCUIT

Band Box Revue—20 Empire, Cleveland.
Bashful Babies—20 Allentown; 21 Sunbury; 22 Williamsport; 23 Lancaster; 24-25 Reading, Pa.
Bawdy Paraders—20 Gayety, Wilkes-Barre.
French Frolics—20 Gayety, Baltimore.
Giggles—20 Academy, Pittsburgh.
Girls from Follies—20 Olympic, New York.
Hello Jake Girls—20-22 DuChesne, Poughkeepsie.
Hustle—20-22 L. O.
Kandy Kids—20 Palace, Minneapolis.
Kelly, Lew—20 Mutual-Empress, Kansas City.
Kudding Kuties—20 Gayety, Brooklyn.
Lew's Thru—20 Miles-Royal, Akron.
Maid from Maryland—20 Geneva; 21 Elmira; 22-25 Schenectady.
Make It Peppy—20 Star, Brooklyn.
Merry Makers—20 Garrick, St. Louis.
Moonlight Maids—20 National, Chicago.
Naughty Nifties—20 Cadillac, Detroit.
Hot—20-22 Park, Erie.
Round the Town—20 Gayety, Scranton.
Sons and Kisses—20 Garden, Buffalo.
Snap It Up—20 Lyric, Newark.
Speed Girls—20 Trocadero, Philadelphia.
Speedy Steppers—20 Howard, Boston.
Step Along—20 Mutual, Washington.
Step Lively Girls—20 Gayety, Philadelphia.
Sweet Sweets—20 Garrick, Des Moines.
Whizz Bang Babies—20 Empress, St. Paul.

Overcoats Now Electroplated

Rochester, April 14.
Electroplated overcoats are here and here to stay, according to the statement of S. E. Sheppard, Eastman Kodak chemist.
Electro deposition of rubber on fabrics is the plan.

GILDA GRAY'S DRAW

(Continued from page 1)
the engagement, Miss Gray received over \$14,000 as her share.
It was known by Monday that Miss Gray would amass the record. In the first two days the house had done over \$14,000. Each daily record at the box office was broken.

With Holy Week and the enormous business every picture house in town was doubly affected. Although Sid Grauman's Egyptian theatre in Hollywood, with Fox's "Iron Horse" as the special feature, got \$24,400, keeping up to its high average there since opening.

A former gross record at the Metropolitan of \$142,000 was established by the Harold Lloyd picture, "Hot Water." It was said at that time the figure would not be topped for years.

Nothing like the crowds around the Met have ever been seen in this city. Besides the huge attendance to make the startling gross possible, there were often turns away. Miss Gray holds over this week.

Mr. Boag's sharing terms for his star is 66 2-3 per cent. of all of the gross over the overhead of the house. The overhead of the Metropolitan is estimated at \$23,000, giving Miss Gray two-thirds of the difference \$22,000. The exact overhead of the Met is not known, however, and the precise amount Miss Gray received for herself as mentioned is not authentic, but thereabouts, as the overhead by any figuring unless especially agreed to could not have been over \$25,000 last week.

New York's largest picture theatre, the Capitol, reported elsewhere in this issue, did last "Holy" week, \$39,800. The Chicago theatre, Chicago, the largest film house of that city, did \$30,500, the second lowest gross in Chicago has played to since it opened.
The Capitol, New York, can play at full capacity to over \$63,000. The Chicago at full capacity can hold \$55,000.

COOGAN RETIRING?

(Continued from page 1)
continue as a youthful star. If later the boy repeats at pictures he will re-entertain in the theatre, either will take his son in with him in reality operations.
The Coogans have large real estate holdings, mostly in trust for Jackie.

Jackie Coogan has had a spectacular film time, starting when Charlie Chaplin produced "The Kid." Recently Marcus Loew stated his company (Metro-Goldwyn) would duplicate the previous contract held with the Coogans. That was for \$500,000 for four Jackie pictures to be turned in Metro within one year. This the boy did without participating otherwise.

Jackie Coogan's father had been in vaudeville as a dancer, with the team known as Coogan and Farkle (Eddie). As a youngster Jack Coogan, Sr., was an annoyance around his father's drug store in Syracuse, always loitering in the store or on the street.

The Coogans are now reputed to be worth over \$2,000,000, having made wise realty investments on the coast.

STANLEY CO. AND K. A.

(Continued from page 1)
the local Fox's, with a similar policy and pictures.
Frank Buhler is booking the Stanley vaudeville turns through the K-A circuit.
The Stanley and K-A people are affiliated in several Penn. propositions.

Al Singer May Manage House
Kansas City, April 14.
Charles Coogan, special representative (Mutual), is here looking after the Empress.
It is understood Al Singer will take charge of the house for the remainder of the season.

1ST 10 LEADERS ON COLUMBIA THIS SEASON

Jimmie Cooper's Revue Again Leads—Steppe's Big Show, Money Maker

The 10 leading Columbia Burlesque shows in receipts this season are, in order: Jimmie Cooper's Revue; Barney Gerard's "Follies of the Day"; Harry Stepp's "Big Show"; Sliding Billy Walton; Barney Gerard's "New Show"; "Seven-Leven"; Dave Marlon's Show; "Wine Woman and Song"; "Peek-A-Boo"; "Let's Go."
"Seven-Leven" an all colored show, replaced Hurl & Seamon's "Temptations" and has played to sensational business, which jumped it up to sixth.

The Jimmy Cooper Revue, a half and half white and colored revue, repeated its success of last season and again leads the other 36 shows in grosses. The combination form of revue was responsible for several other Columbias adding colored artists and finally the all-colored "Seven-Leven."

Harry Stepp's "Big Show" (Cain & Dayton, Pa.) is reported to have secured its production cost back, about \$15,000 and made some money. "Sliding" Billy Walton also is reported a money maker on the season.

Aside from the first 10, it is said new productions represented by the other shows made it impossible for the producers to show a profit on the season. This was mainly due to the weak stands in the Mid-West, notably Omaha, Dayton, Kansas City, Columbus and one or two others.

Some of the shows that landed in the first 10 were fortunate enough to open in the East. These shows found the West improved by, the time they worked out to that section.

MUTUAL MEETING

Full Membership as Directors Gather—House and Co. Mgrs. Next Week

The board of directors of the Mutual Burlesque Association held a formal meeting in the general offices of this city yesterday (Tuesday). The first part of the business included David Kraus, chairman of the board; Fred Block, Mark Block, Max Hart, I. H. Herk and Charles Franklin, all of New York; E. Thomas Beatty, of Chicago; Henry Golden, of St. Paul; H. W. Manheim, of Cleveland; Sam Raymond, of Brooklyn; and R. G. Tunison, of Newark.

All matters of policy discussed were amicably agreed upon, and when presented to the house and company managers at their respective meetings on Tuesday and Wednesday of next week will leave no question as to the attitude of the directorate concerning next season's campaign.

During the current theatrical season the Mutual Burlesque association has operated 34 attractions playing in 45 of the principal cities of the United States.

STOCK DIRECTORS MOVING

Chicago, April 14.
Stage directors for stock burlesque in this part of the country are being shuffled around considerably of late. Leo Stevens will move to the Haymarket. George Walsh is now at the Haymarket.

Charles LeRoy will come from the National. Detroit, to replace Stevens at the State-Congress, while Tom Jundy, Stevens' lieutenant, will leave Chicago to replace LeRoy in Detroit.

BURLESQUE SHOW CONDENSED

"Bubbe Bubble." Billy K. Wallis' Columbia, which show, is being condensed of late. Leo Stevens will be sponsored by Robert Sterling and Ben Harrison. It will carry a cast of 16 players, including principals and choristers.

YOUNGER SET OF N. Y. CRITICS LEAD IN VARIETY'S PERCENTAGE SCORE

Pollock ("Eagle") Again Ahead by Marked Margin—Anderson ("Post") and Gabriel ("Telegram") but One Point Apart for Second Place—Mantle ("News") Picked Most Winners Among 120 Departed Plays So Far, Also Most Losers—"Variety's" Own Staff Does Not Show Up Well on This Score in Comparison with Men of Dailies

With Pollock (Brooklyn "Eagle"), Anderson ("Post") and Gabriel ("Mail-Telegram") again leading the metropolitan daily critics in the box score, it looks as if the term "youth will be served quickly" applies to the dramatic critics. Possibly the more brief the reviewing career the less opportunity to make friends.

This trio again heads Variety's compilation of right and wrong predictions as submitted by the daily papers' theatre guides for their respective sheets. Each of the trio comes under a junior classification in the field. That Pollock, Anderson and Gabriel are repeating their standing of the score of Feb. 14 augurs much for their consistency and must be something of a paradox to the older heads.

The current score is based upon shows that have opened and closed on Broadway, also those attractions which have left "the street" after a money-making sojourn. Under this dating from Aug. 11, there are listed 178 attractions on Variety's box score boards that have opened, of which 103 are out and out failures, while 17 have left with a money balance. Hence, this score is based upon 120 attractions.

Final Score in June
The final box score, which will include every show of the '24-'25 season, will be published after Decoration Day (May 30). The date is generally accepted as the season's end and the compiled percentages of the critics will then be founded upon both the success and failure of the season.

As to this current score, Pollock, who leads by a good margin, is not new to first place. The Brooklynite maintains his standing of the preceding table and was also an altitude leader. Pollock retains his leadership despite a 41-point drop from his previous total percentage. The achievement of repeating is overshadowed by Pollock's consistency, not one "no opinion" review chalked down out of his 53 assignments. This item continues the remarkable part of Pollock's play reviewing.

Consistency may be also taken of Anderson, who but a step behind with one "no opinion" in 51 chances, while Rathbun ("Sun") has only two non-meaning decisions, with Brown ("World") and Mantle ("News"), the only other critics. Regarding this "no opinion" angle, in which the reviewer fails to sufficiently indicate whether the play is good or bad, Dale ("American") continues as the peace settler, his mark now reaching 15 out of 100 reviews. Young ("Times"), who on the last score was tied with Dale at 11 "no-opinions," remains stationary in this department, despite having increased his shows reviewed by 15.

Anderson-Gabriel for Second
According to the figures, the hottest battle is being waged between Anderson and Gabriel for second place. On the Feb. 14 score Gabriel was runner up to Pollock over Anderson by the margin of one point. Eight weeks later (now) Anderson has changed places with Gabriel, but holds his position by only one point. Both have bettered their previous percentages.

Other than the three "kids" of the group and getting down to the veterans, an unusual line is that of Hammond ("Herald Tribune"), who jumps from eighth to fifth place, with an increase of 44 points on his total score. Brown wavers not at all in fourth position while Mantle is seen to dive from fifth to seventh location as a result of a 20-point decrease from his former rating. Woolcott and Rathbun, both writing for the same paper ("Sun-Globe"), retain their former standing of sixth and ninth, respectively. Woolcott has reviewed 44 of these 120 plays and Rathbun

32. Osborn ("Evening World") has slipped from seventh to eighth and Young has fallen back one notch, although his percentage of .509 duplicates his previous average. MacIsaac ("Bulletin") and "The Graphic" are again trailers of the field. The former shows a falling off of 47 points and the "Graphic" has so many "yes" reviews among its picked-at-random emblems that despite losing 30 points it also has the most imposing total of "wrong" decisions, 57. Next to the "public opinion" idea come Mantle and Dale, who each have been wrong 33 times, while the most number of "rights" has been penned by Mantle with 63.

"Variety" Not So Good
Variety's combined score of .387 (Continued on page 21)

ZIEGGY'S ROOF SHOW

Flo Ziegfeld has the roof show bug once more, according to accounts. Zieggy had a cabaret floor show on the Amsterdam roof at one time and the roof is still there but is now a theatre. What Flo means to do with the roof and the show he probably doesn't know himself yet—just got the hunch.

Selwyn May Have Lost Voice Talking on Critics

Edgar Selwyn crashed into the dailies' headlines last Saturday when interviewed aboard ship en route comment made by him in London about dramatic critics. In gist he said there were plenty of reviewers in America but no critics. He is for allotting seats for reviewers some time after the premiere performance, since that is the only time when a new show is guaranteed real money in the house. Selwyn explained he could not revise the present system alone but welcomed other managers to join him in setting back the date for reviewers seats.

In London the showman was asked his views about the theatre and he replied the English managers paid too much attention to the critics, citing instances where the reviews were adverse but the shows turned out to be hits. It appears that cabled reports of the interview were garbled. That attracted attention of ship news reporters and when they queried Selwyn he spoke his mind about the first night reviewing idea.

The brothers Selwyn—Arch and Edgar—are duplicating the brothers Keith. They are not talking to each other right now. Both were abroad and it seems there was some sort of argument. Arch is due back early in May. Edgar Selwyn came back with a bad throat, speaking in a whisper. That, he said, was partly to blame on bad booze someone slipped him in London (not a critic).

JOE GAITES AGENTING AND LIKES IT; PRODUCER OF FAMOUS HITS AND FAILURES

Joseph M. Gaites, betimes and not so long ago one of America's foremost producers, is now the agent for "The Sapphire Ring," the drama opened in New York this week by George Choo, a comparatively new legit impresario. And Gaites isn't hiding a thing—he says he's been in the business for more than 20 years. He owns no part of the show and is drawing only a salary. He is working like a Trojan and claims he gets more kick out of a paragraph for Choo's attraction than he got out of a run of one of his own.

Gaites, after many violent ups and downs, sank a bankroll in a tour of the Theatre Guild's New York seasons, dropping it, it is said, more than \$50,000 in that venture. A Kitty Gordon-Jack Wilson starring episode two seasons ago cost him more than that, but was balanced by a big hit with "Up in the Clouds." Since his spectacular run of "Three Twins," Gaites has had some of the most famous triumphs and failures in the show business of the city.

In Washington last week, where his work scored the biggest opening of the season in Holy Week, this man refused to share with Choo a costly suite which the producer had engaged in the foremost hotel, with a room for Gaites. He lived, instead, at his own expense in a single room at a minor hotel, saying, "No; I'm only an agent, and I live according to my post." He refused to have his name on the program as Choo's "General Representative," insisting on the regular agent's billing as "business manager" of the company.

Astaires Open, but \$5,500 Salary Means \$4,000

At \$5,500 a week The Astaires (Fred and Adele) have not evidenced sensational drawing power at the Trocadero (supper club) where they opened last Tuesday night for four weeks with an additional fortnight's option. The opening was big, 500 people attending which, at \$4 covert (31 increase because of the special engagement) represented \$2,000 in converts for the house alone. That same night the Club Mirador, the "class" place of the town, suffered radically.

The second night, the Trocadero drew 500 converts against the Mirador's 170. Since then the Astaires, in view of their record card figure, are reported not doing so well.

The \$5,500 salary is reported being divided by Vinton Freedley and Alex Arons, producers of "Lady Be Good," getting \$1,000. Col. William Hayward's son, it is reported, booked the Astaires into the Troc and is said to be getting \$500 for himself, a report that couldn't be verified. The team is getting the balance. Some say the house is paying the thousand to Arons. The Astaires are featured in "Lady Be Good," which accounts for the Freedley-Arons interest. The legit management is known to have objected to the dancers playing any role. The new show for the New Year's eve opening offered them \$4,000 a week and were turned down for that reason. Since then the Astaires have asked the extraordinary price of \$5,500 a week for safe work after their "dope" being that this unusual salary was their "out" because of the "Lady Be Good" management's objections.

Equity's Regular Ticket

Nominations of officers and council for Equity have been completed for the season of 1925-'26. There is but one change over the present officers. President McNeil withdrawing as second vice-president, replaced by Bruce McRae.

Other regular nominations are: President, John Emerson; first vice-president, Ethel Barrymore; recording secretary, Grace Mitchell; treasurer, Frank Gilmore. Gilmore's post of executive secretary is appointive and is made by the Council, also Paul Dussell's position and the other special representatives.

The general election timed for late next month or early June takes in the selection of 17 members of the Council. Of that number nominated, 16 are present in the Council. They are George Arliss, Harry Browne, Berton Churchill, Augustin Duncan, Ernest Glendon-Grace, Frank McMillan, Helen McKellar, Laurette Taylor, Fritz Williams and Peggy Wood. The new Council nominations are: Lester Allen, William P. Carleton, Claire Allen, Eugene Powers, Tom Powers and Robert Stinson.

No independent ticket is expected to be placed on the ballot. Grace Moore Sailing
Grace Moore, prima donna of the "Musio Box" Revue, leaves for the show May 8 and sails for Paris the following day, to be gone through the summer.

Her successor in the "Musio Box" has not yet been selected.

COLORED SHOW STRANDS IN BROOKLYN

"Runnin' Wild," with Miller and Lyles, Fails to Pay Off

"Runnin' Wild," the colored musical, wound up in Brooklyn, N. Y. (Montauk) Saturday owing the cast salaries and with Clifford Gray, producer, reported as having emptied the tiller of the show. Gray and Matt Smith assumed control of the road rights to the piece from George White who produced the original production at the Colonial, New York. The show had a good season as far as longevity was concerned, but is reported to have played to up and down business in spots.

Saturday night several of the players seemed trouble with the result that the curtain was held half an hour between the first and second act until Gray distributed L. O. U's to the company which the latter believed were equivalent to a box office order. When they presented the slips at the box office they were informed that Gray had gotten all that was coming to him. The players' wages and musicians' salaries in the week notified their delegates they were fearsome salaries would not be paid. The delegates were on deck Saturday night and made Gray come across before they would ring up the curtain.

Miller and Lyles, featured, are reported as being the only members of the troupe to receive salary. A collection was taken up among the stage hands to raise carfare for the stranded actors.

While the fuss was going on in front of the house and the sheriff waiting to slap an attachment by Matt Wilkes for \$100 due to the box office it was found that Gray had nothing further coming to him and the scenery and effects were hurriedly moved out before the sheriff could slap a plaster on them.

AGENT MARRYING TITLE

Melville Rosenow, of Jennie Jacobs Office to Wed Duchess of Majorado

Melville Gayne Rosenow has resigned from the Jennie Jacobs office to marry for \$100 due to the Duchess of Majorado. Rosenow is sailing on the George Washington April 15 to take up his permanent residence in Madrid, Spain.

Following his marriage, Rosenow will establish an international booking office in Paris and Madrid for plays and artists.

N. T. G. RICHMAN REVUE

A generally contributed to revue will be launched before the summer. It is claimed by N. T. Granlund and Harry Newman. Dave Bennett will stage it.

Among the "bit" contributors (authors) will be almost anyone of standing with an idea he hasn't used for himself.

CRITICS' BOX SCORE

AS OF APRIL 11, 1925

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

	SR.	R.	W.	O.	Pct.
POLLOCK (Brooklyn "Eagle")	58	44	14	..	.769
ANDERSON ("Post")	61	39	21	1	.659
GABRIEL ("Mail-Telegram")	63	44	19	6	.638
BROWN ("World")	53	33	17	3	.623
HAMMOND ("Herald-Tribune")	68	42	19	7	.618
WOOLCOTT ("Sun-Globe")	66	41	18	9	.603
MANTLE ("News")	59	33	23	3	.596
OSBORN ("Evening World")	46	29	4	5	.582
RATHBUN ("Sun-Globe")	32	17	13	2	.531
DALE ("American")	100	52	33	15	.520
YOUNG ("Times")	54	27	18	11	.500
MACISAAC ("Bulletin")	46	17	20	9	.370
GRAPHIC (Public Opinion)	91	28	57	6	.306

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)	115	58	54	1	.507
GREEN (Abel)	22	22	..	..	1.000
PULASKI (Ibex)	34	32	2	..	.941
SISK	17	15	2	..	.882
SCHADER (Fred)	9	7	2	..	.777
BARRY (Edna)	11	14	13	5	.727
CONWAY (Con)	6	4	2	..	.667
LAIT	8	5	3	..	.625

CRITICS' BOX SCORE

AS OF FEB. 14, 1925

	SR.	R.	W.	O.	Pct.
POLLOCK (Brooklyn "Eagle")	45	34	9	..	.800
GABRIEL ("Mail-Telegram")	51	32	13	..	.827
ANDERSON ("Post")	48	30	17	1	.825
BROWN ("World")	40	25	12	3	.821
MANTLE ("News")	65	40	24	1	.815
WOOLCOTT ("Sun-Globe")	60	30	12	6	.597
OSBORN ("Evening World")	37	21	11	5	.568
HAMMOND ("Herald-Tribune")	54	31	16	7	.574
RATHBUN ("Sun-Globe")	23	12	9	2	.522
YOUNG ("Times")	38	19	8	11	.500
DALE ("American")	76	38	27	11	.500
MACISAAC ("Bulletin")	15	14	13	5	.437
GRAPHIC (Public Opinion)	65	22	40	3	.338

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)	85	77	7	1	.906
PULASKI (Ibex)	30	29	1	..	.967
GREEN (Abel)	20	19	1	..	.950
SISK	10	9	1	..	.900
SCHADER	6	5	1	..	.833
BARRY	10	7	2	1	.700

COAST REVEALS WRITERS' SHOW; SCREEN TALENT IN PLATTELS

Doris Anderson's Skit Best Liked—Lois Wilson's Acting Surprise—Jackson's Sketch Has Old Theme—Percy Heath's Skit Farcical Hit

Los Angeles, April 14. The Writers' organization on the coast with a similar purpose to that of the Lambs in New York. They have in their membership stage and screen writers, actors, as well as newspaper folks, who once a month submit to a play committee one-act plays they have written. Of the number submitted, four are chosen and presented in the theatre, which is operated in the clubhouse. An admission of \$2 is charged to witness these plays, which are presented for two nights with a cast composed as a rule of motion picture actors and actresses desirous of showing their ability as far as the speaking stage is concerned, were they not stage personages previously or those stage folks which are now in the screen world and anxious to talk out loud for a change before an audience again. These bills are presented for six months in the year, and at the end of the season the play committee chooses one of them as the prize play, and that, of course, is endorsement of the organization so far as seeing it presented in general to the public.

Satire Very Good

As the April program seemed to be one of those triangular offerings with three of the four acts presented having a similar theme, Miss Anderson seems to have struck the right chord in her vehicle so far as smart, snappy and blue dialog is concerned. The story is that of the third business man who feels that his wife does not understand him and seeks the companionship of a butterfly, who just tolerates him for what he gives. The man, played by Ted Proity, stresses the fact that his wife is an old-fashioned kind of woman who knows nothing and simply is the chaste person she should be. He then leaves the apartment of his mistress to join his wife for a few moments. At this point the wife enters and instead of pleading with the mistress to give up her husband, she informs the latter that she is really sorry that she has to put up with this man, and that she should get all she can from him, as it is only a habit with him of changing mistresses every now and then. Of course, the husband is astounded at the remarks made by the wife and listens to the latter's plan as to how the husband should be taken.

The wife then tells of the advantage she has over the mistress by saying that if she wants anything she goes to the store and simply charges it to his account, while the mistress must go to the store with his money and entreaties to get what she wants. Of course, the husband returns, and the attitude of the mistress has changed. She tells him she is through with him and wants nothing, and that he is going back east to marry a man who is in love with her and does not care whether she looks prim and does not compel her to cater to his whims and will allow her to be just a good sort of wife. The wife appears on the horizon, the husband is astounded, she tells him she has known all the time about the other man, and that her forgiveness and promises to be good.

The treatment of this by Miss Anderson is very frank, and though the dialog may be just a bit too risqué for the vaudeville houses, it looks as though this skit would be a corking good one for any of the Broadway reviews that want something that is smart, snappy and risqué as well. Margery Bennett gave a superb performance as the mistress, with Lois Wilson surprising everybody by her commendable performance as the wife. Chet Withers staged the offerings.

"The Actress" Conventional Joseph A. Jackson presented the (Continued on page 23)

The Newsmen and Cal

Washington, April 14. News gathering by the correspondents in Washington when Congress walks out on them is sometimes pretty tough sledding. "Creations" oft-times burn up much coin of the realm in telegraph tolls to the dailies scattered about the country—but President Coolidge refuses to be made "the goat" and a hunch of the highest paid scribes of the town, who belong to the White House, are in wrong with Cal. Particular objection has been taken to the constant dose stories that have at one time or another had every member of the President's cabinet, in spite of the \$3,000 annual boost in pay given them by the last Congress, were leaving their jobs fast. This has caused the White House to issue many denials—and incidentally made two stories for the boys where there was none.

The President feels that it would make a good news story if some one would write about the purported news stories sent by various individuals which have never materialized. To still keep it a secret, Variety prints it.

JEWISH PLAYERS FOR S. A.

Joseph Schoengold and Frances Adler Leaving for Buenos Aires

Joseph Schoengold and Frances Adler, daughter of Jacob P. Adler, leave for Buenos Aires May 18 to play at the Apollo Theatre in that city for six weeks. The trip and the theatre are under the supervision of George Gould, former of Gould and Lichter, who owned a chain of 18 theatres throughout the United States which they sold out to the Gus Sun Circuit.

'Next Door' at Storehouse

"Next Door" which was known during its brief stay on Broadway as "Close Harmony" has been withdrawn from the road, again sent to the storehouse after five weeks of touring.

The piece was written by Dorothy Parker and Elmer Rice, produced at the Gaiety by Arthur Hopkins, although first announced by Philip Goodman. It ran three weeks, gained around \$3,500 through lauded by several critics, one conferring "The First Year" honors upon it.

Otto Kahn saw "Close Harmony" and liking it expressed willingness to finance a road tour with a return to Broadway if the show attracted attention out of town. Under Richard Herndon the show was sent out, with the title changed. It started at around \$3,500 in Boston, with \$5,000 the second week's gross and business then receded again.

'LASS O' LAUGHTER' OUT AGAIN

"Lass o' Laughter," a Scotch comedy, which had a short engagement at the Comedy, New York, early in the winter, is to be shown again for one week, with Flora Le Fraser Coulter, the original cast appearing. The special booking was arranged for the Montauk, Brooklyn, April 27.

The production originally was made by H. W. Savage, Inc., but has been taken over by Lou Wiesel, general manager for the Savage office.

Coulter Leaves "Caps Smoke"

Another departure from "Caps Smoke" at the Beck, New York, is Fraser Coulter. He has been replaced by Leslie Stowe.

Helen MacKellar is said to have declined an offer of \$1,000 weekly to appear in "Caps Smoke," she asserting it was a "man's play."

WOODS NEXT SEASON

A. H. Woods will be very active in producing for next season. Five theatres on Broadway have been allotted to him should he require them for as many shows.

Three of the Woods shows are already under way, one having opened. It is "The Green Hat," which is slated for Chicago (opened Sunday) in the summer. To follow are "The Lion Trap," "These Charming People" and "The Tailor of Trouville." Woods also has "The Felican," a London hit, definitely slated for one of the Selwyn houses.

The surprise in the Woods cast is the starring of Marjorie Rambeau in "The Lion Trap," by Daniel Rubin. While Miss Rambeau was for many seasons a Woods star, the disaster last season of "The Road to Yesterday," which closed the night it opened, was understood to have caused a permanent breach between them. A real lion will be used in "The Lion Trap," the principal scenes of which are laid in Africa.

Cyril Rood will be the star of "These Charming People," the dramatic version of Michael Afton's book of that name. With Afton's "The Green Hat" already produced, he may have a vogue here similar to Brockton's season or so ago. Lowell Sherman will be starred in "The Tailor of Trouville," which is due some time during the summer.

'Deliverance' and 'Beggars' With Former 1st on Coast

Los Angeles, April 14. Moroso's theatre stole a march on "Deliverance" by staging the production of "Deliverance," a new satirical comedy by Edwin Stansell. Wilkes had announced "Beggars on Horseback" to open last week but the Moroso staged "Deliverance" a week ahead and probably took the edge off the former play.

"Deliverance" is practically a parallel plot, and the report is that Stansell stole his idea from Wilkes and made it into the "Beggars" piece. A report published in one of the local papers states that Stanley intended to force his idea upon Wilkes and made it into the "Beggars" piece.

"Deliverance" is a corking entertainment but in its present shape is very crude and needs considerable doctoring. It probably will be fixed up before going into New York but it seems questionable whether it will have a chance after "Beggars on Horseback."

Wife Divorces Drinking Piano Player in Mass.

Worcester, Mass., April 14. Carrie M. Pope, of Athol, testified in Probate Court here in her quest for a divorce from her husband, of parts unknown, that her husband was continually intoxicated while they toured Canada in a musical show, for which he was playing.

Mr. Pope stopped drinking Jamaica ginger because it gave his complexion a greenish tint, the wife said.

Judge Frederick H. Chamberlain granted her decree nisi with the right to resume her maiden name of McLean.

Kaufman-Burton-Backer Sailing for "Tintin," April 27, bound for Italy, will be S. Jay Kaufman, David Burton and George Backer.

Mr. Burton has just finished starring "The Windmill Tooth." Mr. Kaufman is touring the revue "The Valseka Suratt" in preparation to report vaudeville, with five people in support. Mr. Backer is the legit producer.

Miss A. Kaufman and Burton will be away 10 weeks.

The William Collier show has been recaptured "Going Crooked." This is the third change of title since the piece went out. It was originally called "The Frame-Up," and later changed to "Re: Ward."

Shows in Rehearsal (AND WHERE)

"Queen Mab" (Oliver Moroso), Daly's 63rd St.

"Great Scott" (Frank Egan) Wallack's.

"The Right of Signeur" (Theatrical Broadhurst), Broadhurst.

"So That's That" (Joseph E. Shea), Bryant Hall.

"Flash" (Arthur J. Lamb), Bryant Hall.

"Play Jury" in Play

The "play jury" idea has been incorporated in Edward E. Rose's play, "Three Doors," which Albert Von Tisler will introduce April 23 at the Lenox Little Theatre, New York. The Rose play is being produced on another play by Arthur J. Lamb.

Minister Is Up-Stage on Bare Knees in His Church

Washington, April 14.

About a year ago a church, in an endeavor to raise funds, put across a male beauty contest that crashed the front pages of the local dailies. Now another church in a suburb of the town is all set to give "The Minister Follies of 1925," and again the front pages are crashed, only this time it is because the pastor, Dr. T. C. Clark, when accidentally dropping into the community hall of his church, caught a rehearsal and glimpsed the bare knees of the girls constituting the chorus.

Dr. Clark ordered proceedings stopped, issuing an edict that unless the knees were covered and the legs encased in long black stockings, there would be no show. "I have been the pastor of this church for 19 years," said Dr. Clark, "and it is the first time that anything of this nature has come up—and you may mark my words that it will be the last."

The show being staged for the joint benefit of Dr. Clark's church and the volunteer fire department of the village, directed by J. M. Barron, a citizen, and Walter Whitney, president of the fire company. They were called before Dr. Clark and informed by the minister that as their pastor he objected "unofficially and indignantly" to seeing dimpled knees in the hall of his church.

Those responsible for the show are not going to lose this chance for fame without a fight. They are working up a meeting to try and overrule the pastor.

Whitney said there was nothing about the village director, J. M. Barron, who said the minister had given all right, "The show will be given all right," said the fireman director, "but it can be imagined how black stockings are not going to harmonize with the rompers the girls are to wear."

GERMAN'S HAVANA REVUE

George Ackermann Giving Three Shows Daily at 80 Cents Top

Havana, April 14. A German producer, George Ackermann, from Berlin, is now putting on the shows at the Alhambra here and his current production is "La Pevista Loca" (The Crazy Revue).

The cast consists of a Cuban blackface comedian, seven other principals, 22 girls and eight boys. Three shows daily are given at an 80-cent top.

MILLER AND BELASCO LAID UP

Two managers were laid up last week. Gilbert Miller spent a week in the hospital for a cold, and Dan Belasco sustained a sprained ankle Friday, but limped to his office Monday.

Lennox Hawes was out of the cast of "The Pavilion" for several weeks suffering from a stomach trouble. During his absence Thomas Reynolds subbed for him.

"TIN GODS" SCRAPED

"Tin Gods," the William Anthony McGuire piece which has been given two tryouts, one with Francine Larrimore and the other with Lillian Foster, will not be rewritten as announced, but will be scraped and sent to the storehouse.

The piece was booked for Boston this week, but "Loggerheads" has been substituted.

LAST 'JESSIE JAMES' QUITS

The southern company of "Little Jessie James" closed in Easton, Pa., Saturday night. This is the last of three companies which had been presenting the musical on tour. The Lawrence Welch had the original company on tour, while Nicolai Welch and De Milt had two companies, including the one that closed last week.

"BAT-A-CLAN" HEADED FOR NEW ORLEANS

Jumping From Mexico for One Week—Special Shows in Havana at \$10 Top

Mexico City, April 10. The famous "Bat-a-Clan" revue from the Casino de Paris, which has been touring Cuba and Central America, will play one week in the United States shortly, the stand being New Orleans.

This is the revue from which the song hit, "Tittie," now in the Ziegfeld "Follies" and Elsie Janis' "Pussies" of 1925, was taken. In the "Bat-a-Clan" the number which is sort of the plot. Throughout the show the company asks, "Where is Tittie?" and at the finale they haul a foot thick hawser, to which is attached a tiny French poodle. The poodle is Tittie.

In Havana the revue gave several special performances at a \$10 top, being patronized by the more aristocratic classes who, being proud, will not attend the same shows to which the people of more moderate means are admitted.

The touring show, according to "Bat-a-Clan," has the most splendidly outfitted and carries a fair sized company.

Eddie Dowling as Author-Producer-Star

Eddie Dowling will wind up his road tour in "Sally, Irene and Mary" in eight weeks and will immediately begin rehearsals of "Whistling Tim," a new musical in which he will figure as author-producer-star. Eddie Dowling has written the book and lyrics. The Shuberts will have a financial interest in the production. "Sally, Irene and Mary" jumped to Pittsburgh this week, where it will remain for two weeks, after which it goes to Chicago for three weeks and then returns to the Chestnut, Philadelphia, for three weeks. This will be the sixth appearance of the musical in Jacksonville.

BELASCO'S "DESERT"

David Belasco's first production of next season, receiving a late spring try-out, will be "The Desert," by George M. Cohan. (author of "Casanova") and adapted by George Middleton.

The cast has already been engaged and the piece is penciled in to follow "The Harem" and the Belasco next fall. "Ladies of the Evening" will continue through the summer at the Lyceum to be followed in August by Irene Bordoni in "The Cuckoo Clock," which opens Aug. 15 out of town.

Nugent Family Plays

Reports of the Nugent family migrating to the Pacific Coast for the purpose of appearing in "Kempy" are pronounced.

Activities of the family at present are concerned with opening of "The Poor Nut" in Stamford, Conn., this Friday, April 17, in which Elliott Nugent and his wife Irene Bordoni will have the principal roles. J. C. and Elliott Nugent are the producers and authors in collaboration with Patterson McNeill.

And, of course, with a Nugent angle is "Gunpowder," to have production late in July and for which rehearsals start May 1. J. C. and Ruth Nugent will head the cast in this play, for which Gene Breen is the producer. Miss Nugent is currently rehearsing in "The Family Upstairs" by Harry Dell, with Lewis & Gordon the sponsors.

J. C. Nugent, father of the family, is just now recuperating from Bartholomew's Hospital as the result of a serious operation. He expects to be out in a few days.

WALTER DUGGAN BETTER

Chicago, April 14. Walter Duggan, general manager of the Selwyn interests here, who for the past two weeks has been confined to his home with a severe attack of the grippe, recovered in time to attend the opening performance of "The Green Hat."

Edgar Selwyn's Next Edgar Selwyn will shortly begin assembling a cast for "Something to Scream," a new comedy by William Le Baron.

It is planned to give the piece a two weeks' trial and then shelve it until next season.

Another experimental theatre is being promoted for Greenwich Village, with Frank Finnerty, real estate broker, at the head of the project as a prospective home for the Experimental Players, Inc.

The corporation has acquired a site at Bleeker and Christopher streets upon which they plan to erect an 800-seater.

This will give the Village four legit playhouses—Greenwich Village, Provincetown Playhouse and the Cherry Lane.

BROOKLYN STOCK SET

Alhambra Players Will Probably Finish Out Season

The co-operative stock which succeeded the Low company at the Alhambra, Brooklyn, has seemingly accomplished what predecessors were unable to do and look set for the remainder of the season.

While business has not been sensational, the promoters claim they are satisfied. The present management have displayed frugality in booking inexpensive bills which have been getting the business and, with the actors on a sharing basis, the stock has gotten by nicely.

This is the second co-operative stock to have gotten over in eastern stands, the other being the company at the Lyceum, Bayonne, N. J., which started out on a co-operative plan, but now has its players on a straight salary basis.

CAR OVERTURNED

Francis McCarthy Badly Injured While on Way to New North

Syracuse, April 14. J. Francis McCarthy, until recently with the Harrington Stock of Binghamton, N. Y., was critically hurt today when a new car which he was driving left the road and struck a tree. The auto overturned, McCarthy sustained a crushed chest and head injuries.

The stock player was on the way to Medina, O., where he was slated to join the David Livingston stock.

Woman Treasurer

Kidnaped and Robbed

Kansas City, April 14. In the heart of the financial district yesterday, Mrs. Joe Barnett, treasurer of the Al Bridge Musical Stock at the Empress, was kidnaped and robbed of \$1,400 she was about to deposit in the First National Bank.

Mrs. Barnett's car stopped in front of the bank when two bandits entered it. They compelled the chauffeur to proceed for several blocks when the men took the money bags and fled.

Mrs. Barnett carried a revolver and had vowed she would use it if ever held up but says she lost her nerve.

STOCK AT CAPITOL, ALBANY

Syracuse, N. Y., April 14. Newing & Wilcox will install the Capitol Players at the Capitol, Albany, N. Y., April 27. Allyn King will be leading woman. Susby Buckley will be director. The remainder of the company is being recruited. The opening bill at Albany will be "The Best People."

STOCKS

Virginia Richmond, playing leads with the Harold Hevia stock at the Garrick, Wilmington, Del., figures she got a great break last week, when she recovered a purse containing \$50 which she had accidentally left in a phone booth at Ziggett's drug store, 46th street and Broadway.

Upon arriving at her modiste's shop, Miss Richmond discovered her purse was gone. She chartered a taxi and went back to the booth where she found her purse lying upon the floor. A happy Easter for the actress.

Plans are under way for the organization of summer colored stocks at the Regent, Baltimore, and the Dunbar, Philadelphia.

It has been found by the stock managements a much easier proposition to operate permanent stocks at the cost is much below that required for traveling tabs and musicals.

Summer stock will follow Columbus burlesque next week at the Grand, Worcester, Mass., headed by Mary Ann Dentler and Arthur Chatterton.

Edwin Vail will be director.

The Sherman Players, at the Majestic, Cedar Rapids, Ia., last summer, opened another summer season there April 12. Violet Le Clear is playing leads. J. K. Swan is managing.

Maafred S. Gross has moved his stock from the Strand, Ft. Wayne, to the Family, Lafayette, Ind. Burton Allen Virginia Stewart and Ros-

coe Patch join the company at Lafayette.

Don Merrifield and Loretta Allen, stock players, are temporarily engaged at the Hothacker Film Plant Chicago, where a series of short film subjects are being produced. Milo Bennett placed them.

The Elia Kramer stock wound up at the Arcade, Connellsville, Pa., last week, and opened this week, April 13, at the Opera House, Dunkirk, New York.

Al Luttringer is in New York organizing a stock for the Westchester, Mt. Vernon, N. Y., scheduled to get under way April 27.

Rankin Mansfield is temporarily subbing for Guy Harrington as lead with the Harrington stock at the Stone, Binghamton, N. Y.

The Empire Players of Sackatoon (Canada) disbanded April 11 and returned to Chicago.

Raymond Atteby is with Margaret Bryant Players at Columbia, S. C.

Fran Bond Players have opened in the Metropolis (Bronx), New York.

Rex Snelgrove will close his company at Ludington, Mich., April 18.

Kenneth Daigneau has returned to the Alhambra stock, Brooklyn.

LITTLE THEATRES

The Santa Monica Community Guild (Los Angeles), a newly formed organization, presented three one-act plays as an opening bill of the summer season, including "In the Shadow of the Glen," by J. M. Synge, "Thirty Minutes in a Street," by Beatrice Mayor and "Boy Come Home," by A. A. Milne.

The guild plans to give a performance each month of the year, including two summer Shakespearean productions in the Greek Theatre.

The 15th annual convention of the Drama League of America will take place at Cincinnati, O., May 28-30. The league's midwest school, which is in association with the School of Speech at Northwestern University, Evanston, Ill., will have its term from June 22 to July 11. This is the school's fifth season.

The Little Theatre, Galveston, Texas, will present its third bill this month. George Bernard Shaw's "Candida," Petrus van der Meer will direct. James dividing his Little Theatre activities between that and Wichita Falls, Kan. where he recently produced "The Torch Bearers."

The Jewish Theatre of the Young Men's Hebrew Association will present Jacob Cordis' "God, Man and Devil" at the Homewood Playshop, Johns Hopkins University, Baltimore, late this month. Elizabeth Kraus of New York is directing.

M. Raymond Peterson of Salt Lake City has leased the little old theatre on North Park Oaks street in Pasadena, Cal., the former home of the Pasadena Community Players, and will remodel it into a picture house.

The Community Players are to move into their new building on South El Molino avenue.

Laboratory of Theatre Arts of Rochester, N. Y., under Mrs. John Sobie, managing director, and Margaret Leighton, production manager, recently produced "The Conflict," by V. McCauley and "The Man Who Married," by Anatol France, before the Drama Department of Geneva (N. Y.) Women's Club.

The Community Theatre League of Newark, N. J., a group of semi-professionals and amateurs has been organized to present one-act plays. The first bill is to be presented May 16. Samuel Grossman of the Jewish Art Theatre, New York, is director.

Dorothy Jo Welch has joined the Alhambra Community Players, Los Angeles, appearing as Glanina in "The Violin Maker of Cremona." Another playlet on the same program was "Hunger," Richard Sterling was director.

The Players' Guild of Springfield, Mass., for its third and final production of this season, will present "The Torchbearers" early in May.

Tony Sarg presented "Pied Piper"



SEYMOUR and JEANETTE

"Midnight Strutters"
E. F. Albee, Brooklyn, this week, April 13.
Booked solid next season Orpheum Circuit, opening Sept. 13, State Lake, Chicago.
Direction HARRY WEBER

as the Rochester (N. Y.) Junior Theatre's fourth attraction in the Regent theatre.

The Huntington Park (California) Community Players are to produce "The First Year," by Frank Craven, instead of George Ade's "The College Widow," this week of April 27.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

"Mrs. Patridge Presents—"
BELMONT THEATRE, NEW YORK
Management: GUTHRIE, INGLETON

HELEN BOLTON

"My Girl"
Vanderbilt Theatre, New York

SYBILLA BOWHAN

AS WANDA
WITH
"Rose-Marie"
Wood's Theatre, Chicago
Personal Rep. JENIE JACOBS

JAY BRENNAN

and
STANLEY ROGERS

with
"RITZ REVUE"
Shubert Theatre, Cincinnati

JOHN BYAM

"My Girl"
Vanderbilt Theatre, New York

ARTHUR DEAGON

"Rose-Marie"
Imperial Theatre, New York
Direction JENIE JACOBS

ALLAN DINEHART

with
"Applesauce"
Staged by
ALLAN DINEHART

Directed by RICHARD HENDON
La Salle Theatre, Chicago

HARRY FENDER

"Louie the 14th"
Cosmopolitan Theatre, New York
INDEFINITE

BET GILBERT

COMEDIAN
"CHINA ROSE"
Knickerbocker Theatre, N. Y. C.

WILLIE HOWARD

"Sky High"
Winter Garden, N. Y.
Personal Mgr. EUGENE HOWARD

GAIL KANE

"Loggerheads"
Hollis Theatre, Boston

Prophetic Lines

Syracuse, April 14.

"My time has come. My days are numbered. I may die before the day ends."

These words were read at a rehearsal of the Bethel Dramatic Club of Cairo by Franc Wilson, who was to have had the leading part in the play, "The Mistress of Silver." Mr. Wilson was stricken with apoplexy and died within a short time.

GNEGIN FOR YALE DRAMA

Syracuse, April 14. Prof. Morris Gnesin, of the College of Liberal Arts, Syracuse University, during the past season director of the Workshop Division of the Little Theatre, has been accepted by Prof. Baker for his new advanced drama course at Yale. Prof. Gnesin will study with Dr. Baker for two years.

Rehearsals have been started by the Oratorio society of San Diego for the production of "Samson and Delilah" late this month with a chorus of 200 voices.

The fifth production this season of the Buffalo Players will be "Anna Christie" at the Playhouse April 24-May 4. The leading role will be played by Mrs. John L. Clawson.

The Pearl Newton Dramatic Club is producing "Jack and Gill," a three-act play, in Toronto, April 13-14.

WM. T. KENT

"Rose-Marie"
Imperial Theatre, New York

HARRY PUCK

"My Girl"
Vanderbilt Theatre, New York
INDEFINITE

JIMMY SAVO

and JOAN FRANZA
"Ritz Revue"
Shubert Theatre, Cincinnati

MARIE SAXON

"My Girl"
Vanderbilt Theatre, New York
INDEFINITE

BILLY TAYLOR

JUVENILE
"CHINA ROSE"
Knickerbocker Theatre, N. Y. C.

LOUIS A. TEMPLEMAN

AS
"JIM KENYON"
with "Rose-Marie"
WOODS THEATRE, CHICAGO

CHARLOTTE TREADWAY

Leda-Morocco Theatre
LOS ANGELES

JUDITH VOSELLI

ZIEGFELD'S "LOUIE THE 14TH"
Cosmopolitan Theatre, N. Y.

H. PIERRE WHITE

WITH
"Rose-Marie"
WOODS THEATRE, CHICAGO

CHARLES WILLIAMS

EGGENTRIC COMIC
"Student Prince"
JOLSON, NEW YORK

Original Little Thea. Plays

Syracuse, N. Y., April 14. Little Theatre, The Workshop Division of the Syracuse Drama League presents three one-act plays "Boccaccio's Untold Tale," by Harry Kemp, directed by Allyn King; "Makers of Song," by Elizabeth MacGoodwin of Syracuse University, directed by Prof. A. Mackie, and "Bethany," by Prof. A. E. Johnson of Syracuse University, directed by Morris Gnesin.

"BOCCACCIO'S UNTOLD TALE"
Linda.....Pringle Mackie
Vivian.....Robert Glesne
Florida.....Morris Gnesin
BETHANY.....Linda Leavitt
"MAKERS OF SONG"
Kathleen.....Mary Elizabeth Pore
Peter.....Robert Glesne
Samis.....Morris Gnesin
The Old Woman.....Ruth Leavitt
The Peasant.....Wilbur O. Seale
MARTHA.....Adelaide Casey
Mary.....Mabel Heaton
Lazarus.....Albert E. Johnson

In the Little Theatre realm the idea's the thing.
Or, in other words, the Little Theatre is privileged to rush in where the professional drama dares not tread.

Which, perhaps, explains the presentation of "Bethany," an original playlet by Prof. A. E. Johnson of Syracuse University, at the Little Theatre. Doubtful whether a playwright would dare to use the theme which Prof. Johnson has utilized. And it is most certain that if he should he would have unusual difficulty in finding an impetus to produce it.

Christianity, the Church have thrown the halo of divinity about the character of Jesus of Nazareth. It comes, therefore, as a distinct shock to one's sense of the sacred of things—a sense developed by religious teachings—to see his human side emphasized.

And in "Bethany" Prof. Johnson tells us of the quite earthy love of Mary, sister of Martha and Lazarus, for the Man of God. It is a daring theme, indeed.

As handled by the Syracuse playwright, it provides a play, rather than the critical standpoint it seems that the idea is far higher than the playwright's brain child.

Certainly, if the theme is to be used at all, it is worthy of more extended treatment. The play needs greater simplicity in lines. There are passages in the playlet that are too involved.

The production and presentation, on the whole, was commendable. As concerns casting, Samuel Shumers Matthews was the most impressive. Mabel Heaton's Mary was less satisfactory. Her interpretation lacked force and character, which may have been due to faulty direction.

"Makers of Song," by Miss MacGoodwin, Jane Arding, played, entered in the Workshop Competition, as concerns development of plot, has the best offering of the evening.

Told in two scenes, with an interval of six years elapsing between them, this playlet is a whimsical Irish comedy, detailing the experiences befalling an Irish peasant lad and a town youth, who form a poet and the latter a materialist.

Kathleen, the sweetheart of Peter, the materialist, has a yearning for artistic as expressed by free verse. The price of her favor, when Peter proposes, is a bit of verse. And when Peter confesses his total loss as a poet Kathleen quits him for Samis, an artist.

Appears the old woman, an Irish fairy, who suggests that Peter might exchange his common sense for the peasant lad's muse. Of course, Peter eagerly accepts, but six years later rue his choice.

And Kathleen finds herself falling under the potato King's spell. "The good fairy steps in and saves the day. Peter becomes a potential potato king. The peasant lad finds the ending of the story he began six years ago, and the curtain falls.

It's a clever whimsy and in the main it's well written. Miss MacGoodwin, however, has been overliberal with dialogue, and this flaw was accentuated by the rather slow performance. Comedy value is found principally in spontaneity of speech and action. And where there is a minimum of action the burden upon spontaneity is doubled.

The difficulty may have resulted from the apparent anxiety to enunciate clearly and distinctly. That goal certainly was achieved. But speed was sacrificed. Indeed, that sacrifice was noticeable throughout the program. And with speed went the greater part of the sparkle.

"Makers of Song" was the best cast of the three offerings. "Boccaccio's Untold Tale," was typical Provincetown Players material—high-browish, tragic and theatrical. It was scarcely diverting—hardly entertaining. And this in spite of the conscientious work of Elizabeth Robinson as Olivia and Martha Leavitt as Vincent. Mr. Gnesin's Florio was not so good.

He attempted to imitate Lou Tellegen.

Reviewing shows on the west coast for 12 years and survived it. He's been waiting a long while to get into a picture his time being out of the last time he got into the time the series was discontinued.

Mr. Shannon is a native son of Seattle, although he immigrated to New York, where he studied the theatre for a time, but decided he preferred the zippy Pacific coast and returned to his home town. He has been with the Seattle "Star" for eight years, reviewing most of the time, also writes a column of humor, "Home Brew" (and may drink it too). The column is used in all the "Scriptor" papers of the west coast.

(The title of a series of brief sketches and photographs of dramatic critics and editors.)

DISBURSERS ON VERGE OF CONTROL FIGHT, EXHIBITORS LIKELY TO MIX IN

Looks Like Hook-up Between Adolph Zukor and Sam Katz—Marcus Loew in Soft Position for Metro-Goldwyn, While Carl Laemmle Is Not Asleep—Balaban and Katz as Exhibitors Only in Favored Spot for Independent Allies—Famous Steps Into Unexpected Territory—Universal Quietly Picks Up Small Western Circuit of Importance

The battle of the giants seems to have started. It looks as if it has developed into a three-cornered affair, with the third angle furnished by an unexpected source.

The Balaban and Katz end was well defined a couple of weeks ago, when it was stated that that organization was looking to tie up a string of houses that would reach from Chicago to the Gulf, and from the eastern section to the Pacific Coast, at the same time it being intimated that Adolph Zukor would not calmly permit the mid-west faction to get away with anything that he might construe as a possible attack on his interests.

Sam Katz arrived from Chicago this week and gave a talk to the T. O. C. C. yesterday. His idea evidently being line up the independents in New York.

The Famous Players faction has been hooking in here and there and landing houses, going into towns where no one believed it had any interest, this being especially true in regard to certain sections of New York State, and it isn't at all unlikely that Famous will spring a surprise in the near future regarding the theater situation in New England.

The surprise of all was the move on the part of Carl Laemmle and the Universal interests going after strings of houses in the smaller towns. Universal never seemed to have any trouble as far as the small towns were concerned, their chief regard being in the big cities for first runs for their product. The chances are that Laemmle, who is shrewd and far-seeing, saw something beyond the menace of lining up the first runs. He saw the coming of the buying combinations under the plans that Balaban and Katz have made and saw that he was going to protect his small town pie and line it up before the big fellows got all set and were ready to pick up the crumbs. That would have surely been the next step in the big fight. After the big towns would have come the small towns in some sort of a combination, with either B. & K. on one side or Famous on the other.

Marcus Loew is not to be overlooked in the fight, but Loew has been so situated that he has an assurance of an outlet of the Metro-Goldwyn product in his own theatre, and that makes him turn over to other organizations to operate with the proviso that they play those productions.

Zukor and Katz

The chances are, however, that Sam Katz, who seems to be the active member of the firm in the battle to line up theatres, is going to walk into something. Zukor might let Katz load up on purpose and then in a few years' time appear in the role of a good Samaritan to take the load off the shoulders of the Chicagoan. Zukor seems to have the faculty of pulling that right along and unloading again at the right moment.

Katz Yesterday, T. O. C. C.

At the T. O. C. C. gathering yesterday there was represented on the dia, in addition to Charles O'Reilly and Sidney S. Cohen, Sam Katz of Chicago, Nathan Burkan in his capacity as counsel for the T. O. C. C., Harold B. Franklin of the Famous Players theatre and S. L. Rothel of the Capitol theatre.

O'Reilly acted as chairman and introduced Sam Katz, who read a rather lengthy statement that had all the earmarks of having been prepared, and which set forth the aims and ambitions of the Balaban and Katz in what is termed their "natural expansion" to bring about further security for their investments. It went into their plan and

(Continued on page 30)

HAYS BANS BOOK

Will H. Hays, after banning the drama, "The Firebrand," for pictures, has also put his thumbs down on the famous novel, "The Constant Nymph," currently one of the best sellers.

It deals with English Bohemian life and is said to be quite hatchazookus in spots. Metro-Goldwyn is reported to have wanted the book for pictureization.

Fred Niblo Rejects Betty Bronson as Madonna

Los Angeles, April 14.

Louis B. Mayer's selection of Betty Bronson for the role of the Madonna in Metro-Goldwyn's "Ben-Hur" has occasioned no amount of fireworks on the Metro-Goldwyn-Mayer lot, which reached a climax last week when Fred Niblo, director of the picture, had a lively tilt with Mayer and refused to attempt direction of the actress whom he claims is miscast and unsuited to the role even at the cost of relinquishing the directorial reins of the picture.

Mayer finally gave in to Niblo's demands and Miss Bronson is now being directed by an assistant director. In attempting to justify his stand Niblo claims Miss Bronson by nature is a gamboling, frolicking little girl, incompetent to properly express the role of compassionate tenderness which was expected of the Madonna.

1ST NAT'L'S SALES DRIVE

The sales force of First National is making a concentrated drive all over the country for small town bookings. The recent coast to coast tour of the exchanges on the part of E. A. Zechman, general manager of sales for the organization, was for the purpose of steaming up the branch managers and their salesmen in regard to small town bookings. "Get the small towns," is the word that has been broadcast.

As part of this general scheme in the eastern territory Harry Buxbaum, the district manager, has organized a "flying squadron" to go out and mop. This squad is made up of salesmen from other districts who leap into the territory and clean up in the towns where the F. N. have not been getting what they term "adequate representation." As a result the eastern territory is leading all of the divisions of the First National sales organization in business.

A schedule of the standing of the sales forces on March 28 showed them broken up by districts as follows: Eastern, southern, central, mid-western, western, mountain and Canadian.

Stanley's Olney Opens

Philadelphia, April 14.

The new Olney theatre, another link in the Stanley Company chain, was formally opened to the public Saturday afternoon. The location is at Fifth street and Olney avenue. Julius H. Maatbaum, president of the Stanley Company, presided at the opening.

The opening feature was "The Thief of Bagdad," which will be succeeded Wednesday by Norma Talmadge's "The Only Woman." The Olney seats 1,000 on its lower floor.

BEN TURPIN MUST LAY OFF

Illness of Wife Requires His Constant Attention

Los Angeles, April 14.

As reported in Variety several months ago, Ben Turpin, screen comedian, is through with posing for the silver sheet. He declares that his retirement has been made imperative by the serious illness of his wife.

Turpin, who has been under contract to Mack Bennett, regulated his work at the studio so that he could be at home to do the housework and be near his sick wife, who could not stand his absence and became irritated at servants.

Some time ago Mrs. Turpin suffered two strokes. Turpin's contract with Bennett expired two months ago and he informed the producer that for the time being, at least, he would retire from the screen, but that he hoped to resume his work again, and that if he did so it would be under the Bennett banner.

SORIERO LEAVES U

Thomas D. Soriero, obtained by Universal from the Whitehurst interests in Baltimore to head their theatre department, resigned last week. Soriero had been with Universal since last November. At the time of joining he was given to understand he was to have a Broadway house. This did not eventuate, however, and Soriero is said to be about to embark on his own as an exhibitor.

F. A. Flader is at the head of the U theatre department for the present, but the executives of the organization are said to be casting about for someone to take over the entire direction of their theatre organization and run all ends of the department, including the booking of added attractions, as well as pictures, including their own product and outside pictures, besides short subjects.

Usheresses of Three Theatres Like Wuerz

A most unusual tribute was paid to Charles H. Wuerz, the retiring manager of Loew's New York theatre, where he had been located for less than two months, last Friday night, in what was formerly known as the Grande Promenade of that playhouse. After the performance in the theatre proper had closed, Wuerz summoned to the ballroom by his head usheress, Sadie Isaacs, under a pretext. On his arrival a large number of the strains of "He's a Jolly Good Fellow," intermingled with "California, Here I Come." Assembled were the usheresses and other house attaches of the Delancey Street, Avenue B and the New York, all three houses having been under his direction for a brief time since his return to New York City.

Walter Wolfe, of the advertising department of Loew's, was pressed into service to make an address welcoming Wuerz to the party and to present him with a wrist watch, suitably engraved. A free picture of Masonic emblems was also presented to the manager.

Wuerz leaves next Monday for Los Angeles to become one of the executive staff of L. L. Bard, Inc., Theatres. He formerly managed the California, Los Angeles, for the Loew interests prior to that house going over to the West Coast Theatres.

THE RED FLAG AND THE BULL

The usual exhibitor pre-convention wailing of red flag is going on with the slogan of "On to Milwaukee" the hue cry of the units identified with the M. F. T. O. A. which holds its convention in that city May 13-14-15.

The topic is to be none other than that time worn one, "The Menace of Producer-Exhibitor Extension." That is the old flag that will always bring the theatre bull to the forefront.

After the convention period is past there are all too few of those "friendly" reports that will actually do anything that might bring about actual blocking or stopping of the menace.

What the exhibitors really need is a couple of fighting leaders who will go out and battle rather than talk about it and what they did and what they could do and what they might do. In those annual reports that are read there must be many a typewriter that has the capital "I" worn out when the reports are finished.

As an added starter to the M. F. T. O. A. convention the Independent Motion Picture Producers and Distributors Association is to hold a convention in the same city for the three days previous to the exhibitor meeting and then they are going to remain on the scene for the exhibitor conferences.

Out of the I. M. P. D. A. convention will come some sort of a plan that will be offered to the M. F. T. O. A., possibly with the independents asking for exhibitor co-operation in financing and in the playing of their product.

The independents at a meeting in New York last week appointed John Lowell Russell president pro-tem of their organization because of the absence of L. E. Chadwick on the Coast. Chadwick is starting a number of producing units underway and it will be impossible for him to come east, although he may make a late appearance at the convention. The independents are going to invite the state rights exchange throughout the country into their fold at the Milwaukee meeting.

STRIFE BETWEEN PRODUCERS FOR "NAMES" IS GOOD FOR THE STARS

Adolphe Menjou, Reginald Denny, Colleen Moore, Richard Dix, Gloria Swanson and Tom Meighan Among Those in Contract Turmoil

Tox Mix at Sea

After a few days out last week on the "Aquitania," Tom Mix sailed the following radiogram to New York:

"Half way over. Have not met or passed anyone. They will never wear this ocean liner traffic."

"Passengers kicked about me wearing my spurs in the ballroom. I told them they were lucky I left my horse outside."

The casting about for names that mean something at the box office by producers and distributors is fast developing into a battle that might, if permitted to continue, possibly cause considerable of a portion of the feeling between the exhibitors of the Will H. Hays association. At present there seem to be a half dozen fights brewing over the services of this or that star or feature artist. From the outlook it is going to be one of those scramble which will result in the players getting all the best of it.

There is a definite break between the Universal and Laemmle organization and Reginald Denny, one of their male stars, developed from a two reel light serial into a feature star. Three or four weeks ago rumors were on the coast Denny was not satisfied with the "break" he is getting and that some of the bigger men in producing had made overtures to him. Laemmle is said to have gone up to the air and within the last week issued a legal warning that Universal holds an exclusive contract for Denny services. Laig last week he went to the Hays organization and informed it he expected the association to protect him at least as far as fellow members of the organization were concerned in the matter of the Denny contract, saying that U. held an exclusive contract with Denny calling for his services for the next four years.

Atop of that, despite announcement naming Gloria Swanson to do five additional pictures for Famous Players, it is stated by a number of her intimate friends she has not resigned with Famous but that last night's party given at the Park Lane was another of the fetes given in her honor in an effort to get her to definitely make up her mind to leave the firm. Either Famous star who has not placed his name to a contract with the organization. Meighan has been getting in the neighborhood of \$4,000 weekly from Famous and his new contract offered him would bring his weekly stipend to the neighborhood of \$9,000 weekly, but he refused to sign according to reports early this week. Either Meighan would be taken by other organizations in the producing-distributing field in the event that he broke with Famous. Meighan, it is said, is still negotiating with Famous, as with Harry Buxbaum, formerly of the Famous sales organization but now with First National, acting somewhat in an advisory capacity to the star.

First National, it is known, would give a good sized contract to Richard Dix in the event that they could

(Continued on page 32)

HAYS' CHILDREN'S SHOW IN FIRST BIG FILM HOUSE

Eastman, Rochester, to Experiment With Saturday Morning Programs

Rochester, N. Y., April 14.

Saturday morning shows for children are showing popularity here, especially after the recent announcement of the Eastman Theatre that it will offer a Saturday picture program as an experiment by the Motion Picture Producers and Distributors of America, Inc. Saturday morning kids shows have been drawing cards for Fay's, vaude and pictures, Piccadilly and Regent, picture houses, all season.

The Eastman is the first house in a large city in this country to attempt the experiment of the producers, headed by Will H. Hays. The first program will be April 25, Louis Chazy, assistant manager, Eastman, says the house sees no profit in the plan other than entertaining the children with some wholesome and suitable pictures. The experiment has been tried out in Asheville, N. C., and Tampa, Fla. The programs will continue until June 6 and will begin again in the fall.

The first program includes "Night of Mary: Shadows" (Educational), "Cartoonland" (Bray Productions), "The Hotentot" (Douglas MacLean).

FINANCING OPERATING CO.

Los Angeles, April 14.

Frank Wilson, head of the Motion Picture Capital Corporation, is left for New York last week to complete plans for the organization of a theatre operating company being financed by his organization.

HAYS' "GREATER MOVIE SEASON" BEING AUGUST TO STIMULATE EARLY-SEASONAL INTEREST AT B. O.

M. P. P. & D. Organization Decides Upon National Promotion Campaign—Jerome Beatty in Active Charge—"Jubilees" in 35 Cities Simultaneously—Previous "Movie Weeks" to Be Eclipsed—More Elaborate Campaign with more time for 1926—Opening of Next Season for Pictures Moved Up One Month Before Labor Day—Exhibitors in Hearty Accord with Hays Organization on Movement

The producers and distributors as an organization under the direction of Will H. Hays have evidently come to the decision that they are something wrong with the box office angle of the picture industry and have set about trying to correct it to the extent of launching a campaign to stimulate business for the theatres so that the exhibitors nationally may reap the benefit of a country-wide movement to bring the public to the theatres during the month of August. The movement has been inaugurated through the efforts of Hays as president of the Motion Picture Producers and Distributors of America.

The celebration is to be known as The Greater Movie Season. There is nothing particularly new about the idea of a Greater Movie Season. It has been tried out in San Francisco, Los Angeles and a number of other west coast cities for a week or so in each with all of the exhibitors co-operating and found to be successful. For two years past the Famous Players theatres in various parts of the country have had a Greater Movie Season Week, but the idea of a nationally-conducted campaign which is to give every exhibitor the direct benefit at the box office of his own theatre, irrespective of whether or not he plays the productions produced and distributed by the members of the association headed by Mr. Hays, is decidedly a step for the picture industry.

Best chief of exploitation of Universal, who has been loaned to the Hays organization to direct the campaign under the supervision of Mr. Hays. Best was chosen for the post after a number of other applicants had been discussed among which was a so-called high-powered exploitation agent who was turned down and who had lost the regard of his own club and that of the newspaper men in particular. However, so sure was this individual that he would be able to give the plan the impetus of an organization due to outside influences that he thought were powerful enough to land the job for him, including the editor of a trade paper, that he secured his position as a national producing distributor organization, but had to come right back again to the old job after having written his own "obit" for a couple of trade papers.

Jerome Beatty, staff Mr. Beatty will be at the head of the organization in New York and will surround himself with a staff of capable men to prepare material for the use of exhibitors. About three months will be utilized in preparing the barrage that is to be laid down as concentrated fire during the month previous to the Greater Movie Week. The staff, that will operate in New York is later to be augmented by field men who will tour the country and organize the local campaigns.

The plans at present include the undertaking of campaigns in at least 45 cities of the United States and Canada. Prominent exhibitors from the plans have been discussed are unanimous in their opinion that the movement is one that will be of tremendous value to the box office of the motion picture theatres of the country and they have assured Mr. Hays that he will have the wholehearted support of the theatre owners of the nation. Exhibitor leaders, such as M. J. O'Toole, Charles O'Reilly, Re-

presentative of the M. P. T. O. A. and the T. O. C. C. in the east and the heads of the Allied States movement in the middle and northwest have given their assurance that their organizations will be heart and soul with the movement.

The local campaigns in each city will be handled by a board made up of representatives of all the theatres in that particular locality. In the cities where the members of the Hays organization have exchanged the branch managers and their staffs will all co-operate.

Monster Jubilee
The general idea is to have the theatres stage a monster jubilee which is to celebrate the advent of the new season, August having been picked as the month when the exhibitor has the greatest need of a stimulant for his business. There is to be an intensive advertising campaign laid out and every known method of attracting attention is to be employed—posters, parades, throwaway headlines, banners are to be part of the battle to bring the public back to the box office a month ahead of time.

Heretofore Labor Day has always been looked on as the logical opening of the season, but it is the Hays plan to move it ahead a month. It is to be a campaign to bring back the old patrons, encourage the regulars to come more often and to create new picture fans. A comprehensive press book that is to carry the full details of the campaign, the promotion of parades, articles on the motion picture industry by famous authors, a series of institutional advertisements on motion pictures to be used by newspapers and in house programs. One break exhibitors will get is in direct dealing with the general idea of the plan, which is to help the exhibitor get the money and that is that he will receive all accessories used in the campaign at absolute cost.

Another in 1926.
The inauguration of the national Greater Movie Season this year is to be but a forerunner to a more widespread and intensive campaign to be inaugurated for the Greater Season of 1926 which is to mark the fifteenth jubilee of the motion picture as theatrical entertainment and the first showing of screen attractions. In the 1926 campaign it is understood that an organized force under the direction of Will H. Hays is to undertake a full year's preparation for the month of movies and something like \$500,000 is to be spent to carry out the national movement to intensify the public interest in screen diversion nationally.

In the present campaign something like \$50,000 has been subscribed by the producers and distributors who are members of the Hays organization to give the theatre owners the benefit of the impetus that will be gained through a national campaign and which should react to the extent of increasing box office returns for the month of August to record proportions for that time of the year.

P. P.'S IN BIRMINGHAM

Birmingham, Ala., April 14. The Famous Players have secured a site here at 2nd avenue and 18th street for a picture theatre, seating around 2,500.

'COVERING WIRE' IN HOLLYWOOD

A recent visit to Hollywood by a New Yorker revealed that there is an active practice out there of a system known as "covering wires."

The system, from reliable accounts, is of a certain clique or a member or members of it securing the purport of all important business or social wires, incoming or outgoing, to the Hollywood picture colony, executive and professional.

Neither of the telegraph companies has any knowledge of its messages being divulged. Revealing a telegraph message is a prison offense for the employee. It goes without saying that either would prosecute to the limit anyone who could be caught at this practice.

That this "covering" of wires on the Coast has become prevalent appears also well known to certain New Yorkers. They will not wire an important message of any nature into Hollywood, preferring long distance telephone or air mail even with delay.

In Los Angeles also it is alleged there are certain newspaper men who appear to be "tipped off" on anything in the way of a "good story" incoming or outgoing over the wires of that city.

It has been claimed by a resident of Hollywood who knows all of the "ins and outs" there that any intimate message of importance going to or sent by anyone of the different picture crowds will be known all over Hollywood among the picture people within the next 24 hours.

"Getting wires" is not unknown in the east. In the east it is understood plain and simple is the trick, although it is a delicate maneuver to land someone able to do it who will accept the "stake," and it is not a frequent occurrence in New York.

IND. LACK "NAMES"

Associated Exhibitors Retarded on '25 Program—Three Films Offered

Associated Exhibitors is held up on its 1925 program through inability to secure stars for three pictures. Officials of the concern say that most of the independent field producing first run stuff is in the same hole, as the stars who qualify as "name" long term contracts to the Big Four group. "Headlines," which is ready and waiting for production by St. Regis for release through A. E., "Lovers Island" and "Smile of the Barbary Coast" are the films affected.

Federated, Film Broke

Boston, April 14. The Federated Film Exchange, Inc. of New England, picture distributors, having offices in this city, filed a voluntary petition in bankruptcy in United States District Court, Boston, yesterday. The firm's liabilities are listed as unknown, and its assets likewise.

LYNCH BUYS DUVAL

Jacksonville, Fla., April 14. Stephen A. Lynch is now the sole owner of the Duval theatre (seating 1,500), and also obtains a 99-year lease on the Aragon Hotel, one of the best in the city. The Lynch deal involved \$100,000, the Duval theatre buy, costing Lynch, \$150,000.

FEARING PROFESSIONAL RIN, MENJOU WOULD VOID CONTRACT

At \$2,000 Weekly, Dissatisfied with Manner Famous Players Using Him—Too Much Work and Too Little Time for Preparation

Los Angeles, April 14. Adolphe Menjou has been here for New York to consult Nathan Burkan on his contract with Famous Players-Lasky. Menjou seems thoroughly disgusted with the way his contract is being worked out. He claims there are too many pictures a year for a featured player and too little time to prepare for them. Menjou says he has nothing against the company and would be glad to work for them as a freelance. His quest to quit, he declares, is not to get an increase in salary.

Menjou is now receiving \$2,000 a week, and his contract with the concern has about two years to run. According to Mrs. Menjou, his wife, who acts as his business manager, the Paramount people are willing to pay him \$2,500 a week, if he will work according to their wishes. She

Expecting Child, Chaplin Charters Hearst's Yacht

Los Angeles, April 14. Charles Chaplin left for San Diego this week to await the arrival of William R. Hearst's yacht, "Omaida," which he has chartered for two weeks.

It is understood as soon as Chaplin's wife gives birth to the Chaplin heir, expected shortly, the entire family will cruise for four or five weeks in Mexican waters to escape the press and curiously seekers.

Washington, April 14. A special examination has been ordered of Charlie Chaplin's mother, through the Department of Labor instructing the immigration authorities. Upon the result of this examination will depend whether Mrs. Chaplin may remain over here. Her last extension of time has expired. It is unofficially anticipated she will receive a permit for another year.

SKOURAS' NEW AMBASSADOR

St. Louis, April 14. Plans have been completed for the 17-story Ambassador theatre and office building, another enterprise of the Skouras brothers, to be erected on the northwest corner of Seventh and Locust streets. Construction will be started next month, and the theatre is scheduled to open in June, 1926. Seating capacity, 3,500.

NEILAN-BARKER BOTH LEAVE L. B. MAYER

Neilan Associated with Powers—May Make "Skyrocket"

Los Angeles, April 14. Marshall Neilan and Reginald Barker are reported shortly withdrawing from the directorial staff of Metro-Goldwyn-Mayer.

Neilan is reported also as having obtained independent backing through Pat Powers, and may take over the Gascon studios for his production work, the first picture said to be "Skyrocket" to be released through the Producers' Distribution Corporation.

Neilan held a contract for three more pictures with his present employers. It is understood, they will agree to his withdrawal, at any time, providing he makes an adjustment of finances advanced to him by them.

Louis B. Mayer refused to discuss details as to the extent of Neilan's financial obligations to his corporation, and was unapologetically incensed that the story concerning the withdrawal had leaked out.

It has been an open secret for some time that Neilan did not take kindly to the cutting and supervision of his productions by Mayer and his associates. When completed last picture Neilan said it would be the last they would ever cut, as he was capable of completing his own pictures.

Barker's contract expires with the completion of "White Desert," now in course of production. Barker also has objected to interference by M-G officials. John M. Stahl has been called in, and assigned to direct and supervise Barker's productions upon at least several occasions, which is said to have precipitated the breach between Barker and his employers.

In New York it is stated that Pat Powers held a wire as long as 10 days ago from Marshall Neilan, confirming the Powers-Neilan arrangement. It is likewise reported in New York that Neilan may direct the Peggy Joyce starring picture for Powers.

Producers' Casting Office

Los Angeles, April 14. The plan for the establishment of a central casting office for the employment of screen actors to be operated by the Associated Motion Picture Producers was ratified at a meeting of that body yesterday. A special committee is working on the organization plans. It is understood the bureau may charge a small commission to defray the overhead of the bureau at the beginning, which will later be eliminated, and work provided free.

Selling Shipman's Zoo

Los Angeles, April 14. Word has reached here that a varied assortment of animals, including wildcats, cougar, deer, bear, moose, eagles, huaky dogs and white mice and other animals, belonging to Neil Shipman's Zoo at Lionhead, Idaho, will be placed on sale at auction in Coeur d'Alene, Idaho, April 17. The sale was directed by the District Court at Sand Point, Idaho, to satisfy a judgment of \$795 which Sam Byers, a boatman, holds against the film zoo conducted by Miss Shipman.

The picture camp is closed while Miss Shipman is in New York doing stage and picture work. The menagerie was originally shipped to Lionhead from about four years ago, when Miss Shipman went there to make some scenes.

MISS SWANSON AND DeMILLE

Los Angeles, April 14. It is understood Gloria Swanson, regardless of how many more pictures she will place on sale, is not to be "Famous Players" again given her word to Cecil DeMille that upon finishing the F. P. agreement, he can have first call upon her services.

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"Honest and Truly"

The Deserving Ballad of Genuine Merit

by FRED ROSE

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"WILL YOU REMEMBER ME?"

The Foxtrot Ballad Beautiful

by LOU DAVIS

HENRY SANTLY

HARRY RICHMAN

✓ A FEIST HIT!

LET IT RAIN! LET IT POUR!

(I'll Be In Virginia In The Morning)

A Great Foxtrot Ballad

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✓ 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

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"I'll See You
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Getting Bigger and Bigger Every Minute

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"I Had Some One Else
Before I Had You"

AND I'LL HAVE SOMEONE AFTER YOU'RE GONE

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Revivals for Holy Week Turn Out Profitable

Moderns," the Ziegfeld story, for Colleen Moore.

VARIETY
Don't Advertise

MENJOU'S \$20,000 SURPRISE; POLARIS \$21,734

"Heart of a Siren" at \$10,800 and "Smouldering Fires" with \$9,060 Create Low Records for Colony and Piccadilly—"Man and Maid" at Capitol Showed \$39,800, a Flop—"Grass" Startles, Taking \$10,621—"Charley's Aunt" Holding Own at \$7,863

In all, Holy Week did not affect the Broadway picture houses so tremendously in the face of the general slump that has been in vogue during the past four or five weeks. The figures therefore in a general comparison do not show that the exhibition end of the industry received so bad a blow on this Holy Week. Of course here and there where the bad boys were shown the receipts dropped considerably under the average for the year, but this week all of the exhibitors are taking heart again for the week ending the first three days of the week showed a decided return toward pre-lenten receipts at the box offices.

The surprise of the week was the decidedly strong showing made by the Famous picture, "A Kiss in the Dark," at the Rialto with Adolphe Menjou in the starring role. The picture turned in \$20,023.25 at the window which was an \$8,000 jump over what the house had the previous week with a Vitaphone picture against that Pola Negri in "The Charming" was a distinct disappointment at the Rivoli where she drew \$21,734.75 and was not given a second week at the Rialto.

At the Capitol the Elmer Gantry picture, "Man and Maid," did a decided flop, registering \$39,800, which fell way short of the average buildup of the house. The Strand, however, with "I Want My Man," got \$26,400, which wasn't any too good.

The hard-luck twins of the past few weeks, the Colony and the Piccadilly, continued their losing streak. The former got \$19,600 with "The Heart of a Siren," and the latter, which held over "Smouldering Fires," dropped to a low of \$9,060. This marked the lowest receipts at both of these houses since they have been open.

"Charley's Aunt" at the Little Casino, although falling off to a second week, managed to show a gross that is better than average business for the house and delivered a good profit. The take was \$7,863. The Central finished the run of "As No Man Has Loved" on Saturday night with around \$4,400 for a six-day figure.

"Grass," the freak at the Criterion, has developed amazing strength and is getting a strong play, there being a steady increase of every performance. The final on last week was \$10,621, which is a figure way over seating capacity, probably for a two-day policy. At the Astor, the week was much more. "The Lost World" showed \$13,800. The picture finishes this week.

Estimates for Last Week
Astor—"The Lost World" (First National) (1,131; \$1,65-\$2.20). In showing remarkable strength at the Astor and maintaining an average over the picture has been followed by "Free and Equal." Last week \$13,800.

Cameo—"Charley's Aunt" (Pro. Dist. Corp.) (\$49; \$6-\$8). Holy Week dented the business a little, but it was still sufficient to show a home profit for both the house and picture, and the week has returned to the staid case again. Receipts, \$7,863.65.

Capitol—"Man and Maid" (Metro-Goldwyn) (4,450; \$6-\$1.65). Despite the fact that the feature offering was weak, the picture showed \$39,800 at the box office.

Central—"As No Man Has Loved" (Fox) (92; \$6-\$7.50). Last week was the final one of a long run given this picture here. It finished with showing a little better than \$4,400. On Sunday night the Fox people opened "The Fool" at the house, changing to a two-day policy and recent seats.

Colony—"The Heart of a Siren" (First National) (1,980; \$6-\$5.95). The picture continued the hard luck streak at this house with \$19,600 being about the final figures at the box office. This week "The Wizard of Oz" came in, but it looks as though the luck had turned.

Criterion—"Grass" (Famous

Unexplained \$16,000 Showing of State, Boston

(Drawing population, 500,000)
The two big straight picture houses of this city within a few blocks of each other, Loew's State and Fenway, found conditions widely different last week. The Fenway had slack business up to Saturday night with "I've Got a Secret." The State found the going better than it ever has been for a Holy Week with the gross figure normal. No explanation could be offered unless it was that the houses draw from different clientele.

At the start of this week things did not look very encouraging for the regular picture houses, due to the new flow of legitimate attractions opening in town and the release here of two feature pictures, "Quo Vadis" (First National) opened at the Tremont Temple Sunday night with two performances and scheduled business scaled from \$10 to \$11. It had opposition in the opening at the Park of the Lillian Gish picture, "Romola" (Metro-Goldwyn) \$1,500 for the evening performance. This is also shown twice daily.

Estimates
Fenway (1,590; \$6-\$7.50). About \$6,000; low business with "The Recreation of Brian Kent." State (4,000; \$6-\$7.50). "Kiss in the Dark" and "The Way of a Girl"; \$15,000.

Estimates
Did \$5,000 last week with "The Recreation of Brian Kent" and "The Recreation of Brian Kent." The "Recreation of Brian Kent" and "The Recreation of Brian Kent."

Business, capacity, scale, attraction and gross same as Modern.

BUFFALO WALLOPED

Buffalo, April 14.
Business dropped completely last week. Good Friday turned out to be the worst day of the year, with all theatres closed until 3 p. m.

Last Week's Estimates
Hip (3,400; \$5)-"The Great Divide" held up extraordinarily well since last week for \$15,000.

Loew's State (3,400; \$5-10)-"Mine With the Iron Door" and vaudeville. Accumulated to holiday conditions. \$11,000.

Lafayette Square (3,400; \$5-10)-"In Every Woman's Life" and vaudeville. Estimated \$14,000.

ALDINE, \$13,000 HOLY WEEK

Pittsburgh, April 14.
Last week at the Aldine, although Holy Week, Louis K. Sidney, division manager, had a low box office, drew \$13,000 into the box office through a Jazz Week.

Credit for this achievement is given Sidney, who revived the Jazz Week for the third time and got away with it.

Capacity of the Aldine is \$14,000.

Players (608; \$1.65). This picture has developed into a distinct sure thing and is playing to a packed house at almost every performance. Last week the receipts showed \$10,621.

Smouldering Fires (Universal) (1,340; \$5-\$5.95). A mistake was made in holding this picture over for a second week and the picture fell to a low of \$9,060. A new low was touched for the house. The figures showed \$9,060.

Man and Maid (The Famous Players) (1,980; \$5-\$5.95). Adolphe Menjou certainly proved his box office value with this picture. The receipts of \$39,800 tell the story more effectively than a lot of words can.

Charley's Aunt (The Famous Players) (2,200; \$6-\$8.95). Pola Negri did not display any remarkable strength in this picture, at least in accordance with her previous productions on Broadway, and as a result there was but a single week allotted to her feature. The box office return was \$7,863.75, at least \$2,000 under what she was expected to do.

Strand—"I Want My Man" (First National) (2,900; \$5-\$5.85). The second biggest Broadway picture in town last week, getting \$26,400, even though the house carried a heavy drop in business for a Holy Week. Lloyd Reussie which was played in conjunction with the feature.

FLEET TURNS HOLY WEEK'S FRISCO BIZ

45,000 Men Packed Everything in Town—Estimates for Week

San Francisco, April 14.
The worst week in a theatrical year turned into one of the best of the season by Uncle Sam's monster fleet of 14 vessels and 45,000 men. Thousands of visitors were packing every available room in hotels and boarding houses last week.

Not any one theatre stood out above another—all did as much as they could.

Estimates for Last Week
Loew's Warfield-Corinne Griffith in "Reckless" (Nat'l) looks like come-back after disappointment of "Love's Wilderness." Fanchon and Marco stirred up additional interest with local Cambrian Welsh Chorus (15). Lipschitz and his Musio Masters, using special series of Robert Bruce Overton money, taking well one of musical features. Got \$22,000.

Granada—"Secrets of the Night" and farewell of Paul Ash and his orchestra at this house. Ash dominant and outstanding attraction for Granada for a year. His good-bye tour brought in \$19,000.

California-Betty Compton, in "New from Paris" (F.P.) Betty good bet here. Max Dolin music as stage feature. Gross, \$13,500.

Imperial-Final week of "Thief of Baghdad." Neighborhood of \$7,500.

Cameo—This little house went after the sailor business with miniature "The Kidnapper" and "Ridin' Pretty." Caught on to \$3,800.

ZERO HOUR FOR PICTURE HOUSES; STATE, \$22,000; FOX, \$19,000

Only Two Theatres to Make Showing and Staging "Program Warfare"—"Yolanda" Dies at \$2,000 and "Herd" Finishes to Under \$7,500

Philadelphia, April 14.
Last week was the worst hour in the film houses preparatory to going over the top this (Easter) week. The Stanley and Fox were notable exceptions to the general rule of poor business. The Stanley had an outstanding program of months past, "The Drunkard from Paris," Henri Scott, baritone, and Fowler and Tamara, specialty dancers. The Fox had one of the best pictures it has had since the Christmas holidays, and the surrounding program was good also. Business was slightly uneven and, in keeping with most all local theatres, legit, vaudeville and pictures, collapsed at the end of the week.

The Aldine scratched along rather painfully, although in the first part of the week there were indications that "The Lost World" would hold its own. It had been originally decided to end the run this week; then two more weeks were added; then taken off again; then a Sunday matinee was announced, and that's the way it stands now, with "Grass" announced at the Aldine. The Aldine had been reported definitely as staying open all April 27.

"Yolanda" Flops
The Arcadia had a far worse time than the Aldine and the Stanley. "Yolanda," the Marion Davies picture, must be classed as a complete flop in its two weeks' stay; then a Sunday matinee was announced, and that's the way it stands now, with "Grass" announced at the Aldine. The Aldine had been reported definitely as staying open all April 27.

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LOVE AND POULTRY TITLES GOT \$12,000 TOP

Warners' "Bridge of Sighs" Retitled—Reviewers Didn't Give Local Girl Break

(Drawing population 600,000)
Kansas City, April 14.
The two Newman houses offered titles suggestive of the poultry market, "The Swan" and "The Goose Hangs High," while the other two first-run theatres, Liberty and Mainstreet, tried titles with love, "Learning to Love" and "Love's Temptation." The real name of the latter film, from the Warner Brothers studio, is "The Bridge of Sighs," but that seemed too cold for the Kansas City fans, hence the change. Names, however, did not matter much. It was the week before Easter.

At the Newman "The Swan" offered a local angle which was thought would help some. Frances Howard, a former Kansas City girl, appeared in the leading role, but the picture failed to give the local break; in fact, stated that Helen Lee Worthing, in the second feminine role, eclipsed the other.

Foyot tried an attempt to attract some customers, also offered a revival of the Chaplin "Pay Day," but failed to help.

Estimates for Last Week
Newman—"The Swan" (F.P.) (1,950; \$25-\$50). Ned Wayburn's Jazz Revue extra feature. Adolphe Menjou, well liked here, strongly featured. Notices about \$5-\$10. Hit close to \$11,000.

Foyot—"The Goose Hangs High" (F.P.) (920; \$5-\$10). Lots of entertainment verdict. \$7,000.

Liberty—"The Bridge of Sighs" (Warners) (3,000; \$5-\$10). Management for some reason played this one under title of "Love's Temptation." Although advertised as a Warner classic, it was not. It was a new picture and has established here. Around \$5,500.

Mainstreet—"Learning to Love" (1,200; \$5-\$10). Constance Talmadge. Five-act vaudeville completed regular program. Business right at \$12,000.

First-run films at other houses: "Dick Turpin," Pantages; "The Price She Paid," Globe; "Forgive and Forget," Garden.

CHICAGO HAS 2D LOWEST WEEK, \$30,750

Holy Week Bumped It—McVickers Did Well with \$22,000

Chicago, April 14.
Holy Week played havoc with the larger loop movie houses, while the smaller ones ran along apparently unhurt. Despite extravagant stage specialties and first-class screen attractions at the Chicago, that house reached the second lowest gross.

"Romola," which opened at the Roosevelt for an indefinite run, did not receive a very substantial support. This week will tell the story.

McVicker's, with Pola Negri in "The Charming," took the best bet over than expected, getting a little over \$22,000.

Estimate for Last Week
Chicago—"Cheaper to Marry" (M.C.) (5,000; \$5-\$7.50). Supported by spectacular stage specialties without powerful names, Chicago scored lowest week of season and second lowest since its opening of house. Only \$30,750.

McVicker's—"The Charming" (Famous Players) (2,400; \$6-\$7.50). With Pola Negri, showed small profit at \$22,000.

Monroe—"The Hunted Woman" (Fox) (973; \$5). Usual business for ordinary to show; \$1,900.

Orpheum—"The Rag Man" (8,000; \$5-\$7.50). Good feature showing promising results with next week's estimates passing opening week; \$5,500.

Randolph—"The Buck" and "The Vanishing Man" (U.) (445; \$4). One of first twin bills loop. Tendency to bolster receipts; \$4,700.

Roosevelt—"Romola" (Inspiration) (1,400; \$6-\$7.50). Regardless of the poor showing on initial appearance, looks like it will catch on; \$11,400.

Baltimore, April 14.
(Drawing population, 550,000)
The only box office not greatly affected by the pentential period on the eve of Easter were those at the Metropolitan and the Rivoli.

Estimates for Last Week
Lycium (25,100)-"The Sky Raider, with Capt. Nungesser in person. Business fair.

Rivoli (3,300; \$2-\$7.50)-"Bally (3d week). Little slack. Ahead of corresponding week last year.

Century (2,600; \$5-\$7.50)-"New Lives for Old." Light hit plus week equal low returns. Dropped \$2,000 under previous week; \$1,000.

New (1,800; \$5-\$7.50)-"Top of the World." House hard hit by seasonal slump. Dropped to \$1,000.

Metropolitan (1,400; \$1-\$10)-"The Mirage." Selwyn script better for screen than stage. Highly satisfactory week.

Hippodrome (3,200; \$5-\$7.50)-"Trouping with Ellen" and vaudeville. About \$7,000.

Parkway (1,400; \$5-\$7.50)-"Women and Gold." House getting first run recently, but business did not resist seasonal slump. Not over \$4,000.

Garden (2,800; \$5-\$7.50)-"Beyond the Border" and vaudeville. Even though the combination house off with rest. About \$9,000.

This Week
Century, "The Dressmaker from Paris"; Roosevelt, "The Rivoli"; "The Lady"; New, "Dixie Garden"; Parkway, "Air Mail"; Garden, "The Dressmaker from Paris"; Hippodrome, "Greed"; Metropolitan, "Recompense."

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INDEPENDENTS FOR STRAND

Manager Edward R. Reed of the Strand here, has booked the entire Chadwick and Columbia picture output for the coming season.

Three months ago the Strand lost the exclusive Paramount rights for the town, which it had held for 10 years.

COSTUMES FOR HIRE

PRODUCTIONS
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PRESENTATIONS
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U. A.'S YEAR'S FILM LAYOUT DISCLOSED AT ABRAM'S BANQUET

Conference by Executives and Stars—Mary Pickford's Birthday Part of Party—Quotas for Chaplin's and Fairbanks' Pictures

Los Angeles, April 14.

The week's conference of United Artists executives and their contributing stars ended with a banquet to Hiram Abrams by Joseph M. Schenck and the departure for New York of the former. Though the banquet was given in honor of Abrams, it was an occasion for Mary Pickford also. It was her birthday, and among the guests assembled were members of her immediate family.

During the conference it was planned for Douglas Fairbanks to deliver another picture this year besides "Don Q," which he is finishing. This latter picture, it is planned, will have spring release in a New York run house, and then get its general release in the fall. Miss Pickford is to make at least one more picture besides "Little Annie Rooney." If not two, with William S. Hart to provide two, the first of which will be "Tumbleweed." Redoph Valentino is to make five pictures together during his contract, which is to run two and one-half years.

Also discussed at the sessions held was the matter of the quota to be asked for Charlie Chaplin's "The Goldrush" and Fairbanks' "Don Q." It is figured that the Chaplin picture will be ready for release about this summer, and the world premiere will be at Grauman's Egyptian in Hollywood at the conclusion of the run of "The Iron Horse."

There were present at the dinner, besides all of the artists who will release through U. A., Mrs. Charlotte Pickford, Lottie Pickford and her husband, Allen Forrest; Peg and Constance Talmadge, Buster Keaton, Arthur Killy, vice-president of United Artists; R. W. MacFarlane, foreign representative; Natalie Talmadge and Syd Chaplin.

STRIKE BETWEEN

(Continued From Page 24)

get him away from Famous and it is understood that a couple of offers have been made to this male comer.

On the other hand Famous is said to have been casting about for the contract gardens of some of the other companies and tried to land Colleen Moore. The reason for the star and her husband leaving Los Angeles for a trip east and a month's tour of Europe is to take a rest and let the producing organization think over terms that they have laid down for the continuance of the contract they hold with Miss Moore, she being reported as ready to jump to Famous if First National does not come across.

Shortage of Male Draws
The greatest dearth at present seems to be male stars who can pull at the box office and that bidding for them is going on in spirited fashion is shown by the fact that Adolphe Menjou wants to break his existing contract with Famous and seek other fields. Famous developed Menjou for the past three or four years and built him up to a point where he is a distinct box office asset as was proven by his last picture on Broadway "A Kiss in the Dark" at the Rialto last week which pulled unusual business to the house during Holy Week when there was a natural slump on.

Denny's \$500,000 Offer

Los Angeles, April 14.
Reginald Denny and Universal are reported at loggerheads with Denny anxious to obtain a release from his contract, which has four more years to run upon the grounds that he is underpaid and can obtain more elsewhere.

Denny is said to have voiced his sentiments to Universal officials and was referred to Edward Loeb, attorney for the producers. He informed the latter that he would be willing to pay \$500,000 for his release, and was told by the attorney he would put the matter up to his clients. Loeb got in touch with Universal and then wrote Denny a letter which stated that if a certified check for the above mentioned amount were given him within seven days a release would be given. If not Denny

A PARROT IN LOVE AND IN A TANK

St. Louis, April 14.

"In Spring a young man's fancy..."
And even a Poll Parrot is not immune from the charms of the fair sex—even if she be a tiny little gold fish!

For many months Poll sat on his perch in the grand foyer of Loew's State where he is an integral figure. Love seemingly was not in his thoughts. But when Sally Goldfish came to the big State aquarium, Poll came under her vampire spell. One day Sally flirted more than ever. Poll looked about. No one was watching him. Combining back his head feathers, he fluttered over to the top of the tank wherein his love was swimming. He looked down on her. How beautiful she was!

Forgetting he knew not how to swim, Poll dove in. Once in, he discovered his error. He did not even think of Sally, who sneered wickedly. "Help! help!" And then Poll sunk. Up again. "Help! help! help!" Down for the second time. Theatre attendants came to the rescue and brought him out.

A polly doctor, hastily summoned, pronounced the case serious, but admitted there was a chance.

In this climate a bath for a parrot is usually fatal. The birds, delicate, are very susceptible to ectopic pneumonia. Poll, attended three or four times a day by the physician, and kept near the furnace in the boiler room, responded to treatment. Today he is back on his perch in the foyer.

But off of Sally Goldfish.

Longacre Building \$3,500,000 Worth of Theatres

Hammond, Ind., April 14.
The Longacre Engineering and Construction Company is doing a thriving business in this town. It has the contract for a mammoth new movie palace and ball room to be operated by Andrew Karnas, owner of the Trianon ballroom and Woodlawn theatre in Chicago. The cost will be \$3,500,000, a bond issue for that amount having been underwritten. Ground will be broken May 1.

The Longacre people are also building the theatre going up at State and Sibley streets for the Merchants Improvement Association. This enterprise represents an investment of \$1,650,000.

\$300,000 'Kid Boots' Film

Los Angeles, April 14.
Eddie Cantor is expected at the Christie Studios in Hollywood to make his screen debut in "Kid Boots" June 21. Scott Sidney is to direct the cinema adaptation of the play. The picture, it is said, will cost in the neighborhood of \$300,000 to produce, with \$65,000 having been paid Flo Ziegfeld for the screen rights.

The picture is to be released by Christie through Producers Distributing Corporation.

MISS DAVIES' LATEST APRIL 25

Los Angeles, April 14.
"Zander the Great," which is Marion Davies' latest film production, will have its Los Angeles premiere at the Criterion, April 25.

INSIDE STUFF ON PICTURES

Tom Mix on the night of his sailing on the Aquitania for London turned down an offer of \$1,000,000 from a group of Baltimore business men who wanted him to postpone his trip six weeks and give them the world's rights to the manufacture and sale of a novelty statue of himself and his famous cowpony "Tony." The offer included the immediate payment of \$100,000 and a like sum monthly for nine months should he have accepted the offer.

The offer was transmitted to Joe Lee, who is acting as personal expeditor to Mix on the European trip. The wire was received at the Cunard docks a few hours before the steamer sailed.

Mix stated before sailing that he would leave the matter entirely in Lee's hands and that the latter could act for him in this particular connection after their return from Europe, feeling that the trip abroad would greatly enhance the value of the foreign sales of the novelty. There is no question but that the novelty would find ready sales among the youngsters of the country, all of whom greatly admire the western star, and there should be a ready market for them in the picture houses of the country.

Mix is reported to have declared \$285,000 in jewels of Mrs. Mix's before sailing.

Famous Players-Lasky feel they have a genuine "find" in Grazi Nissen, the Norwegian blonde actress, recently brought by them to Hollywood from the east.

Upon her arrival in Hollywood she was cast opposite Ricardo Cortes in "In the Name of Love," with Howard Higgins directing, and immediately upon completion of her work was put into "Young Wives" being made by William de Mille. She is also scheduled to have an important role in "The Wanderer," which Russell Walsh is to direct. The gossip is that Famous feels it has not enough pull at the box office in women leads and is planning to groom Miss Nissen for possible starring honors. She is to be exploited heavily in the first productions with the hope of creating a demand for her among exhibitors.

Metro-Goldwyn is starting a cross-country exploitation from New York on May 1 in the form of a trackless train which is to tour the nation from the Atlantic to the Pacific advertising the picture product of that organization. Edward Bonas, vice-president of Metro-Goldwyn, and Howard Dietz and Eddie Brown are responsible for the idea of the first trackless train, a continental locomotive and pullman train. The idea is worked out in a couple of motor cars, one fashioned as a locomotive and the other the exact replica of a Pullman car with sleeping accommodations for five, hot and cold water, a kitchenette, buffet, radio, and an observation platform.

The train is now on its way east from Indianapolis and is due in New York on April 18.

Publicity recently in Variety, given to an idea of H. M. Addison of the Binghamton, N. Y., theatres, in offering someone's passes to all disorganizers (including priests and rabbis) within a radius of 100 miles from the city, brought to Mr. Addison requests from 27 managers for more details about the working out of his plan.

Mr. Addison says that Variety's intimation there would be a favorable reaction from the offer was substantiated in the actual results. Of 163 ministers written to, 113 accepted, with many expressing good feeling toward all theatres. The only declination was from a Methodist minister, who stated that, while appreciating the courtesy, his personal prejudice could not permit an acceptance.

Gloria Swanson and her Marquis-husband are calling now and then on the picture distributing offices of New York. When doing this Miss Swanson is generally preceded by her maid and followed by her secretary, afterwards with her Marquis of the same train.

At Famous Players it is reported the bunch is quite timid over Miss Swanson and their approaches to her, not so much because she is the wife of a title but because, according to report, Miss Swanson is receiving \$5,000 weekly from F. F. and has received an offer of \$17,500 a week from a Coast producer.

Seldom does Miss Swanson think of pictures, the rumor says, without thinking of the difference.

Bebe Daniels' contract with Famous Players-Lasky is said to expire very shortly. Though that concern has a renewal option, it is said that it will not be exercised.

It is asserted that Miss Daniels has not been the box office draw expected, and therefore to renew the contract would not be in conformity with the policy under which the concern is now operating. According to reports, Producers Distributing Corporation, Warner Bros. and Metro-Goldwyn-Mayer have been negotiating with Miss Daniels. It is said, however, that none of them is offering her a starring contract or even as large a salary as she was drawing with the Paramount outfit.

Mike Glynn, the fighting wonder from Astoria, who is now hidden away in the jelly bath waters that wash up against the town on Long Island known as Patchogue, is one of the board of arbitrators assigned by the T. O. C. C., who officiate during this month with Saul Raives on the Joint Board of Arbitration that settles the difficulties between exhibitors and distributors in New York territory. Mike has played a couple of rough ones in the Patchogue houses that he controls and the other side better watch out for him.

Sidney R. Kent, general manager of Famous, is said to have placed an exhibition value of \$1,000,000 on "The Covered Wagon" for the coming season, this booking being made on the strength of its release showings last year.

coming on the crest of a mighty wave of publicity

A.H. SEBASTIAN presents

"FRIENDLY ENEMIES"

with Weber and Fields

from the play by Samuel Shipman and Aaron Hoffmann

A GEORGE SEYMOUR production

Producers Distributing CORPORATION

Millions who have read the series of Weber & Fields' articles in the Evening Post are eagerly waiting to see them in this great production

THE SATURDAY EVENING POST

WEBER AND FIELDS

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 JAZZ DERBY" (25)
Singing, Dancing and Specialties
1 Hour
Grand Central, St. Louis

St. Louis, April 11.
A pretentious stage show, check full of entertainment, moving fast from start to finish.

A number by the chorus of 14 girls, spotted against a drop of an orange grove, very well done, opened. A mighty pretty aggregation for a movie house presentation. Taylor, Parsons and Hawks made a fine trio. They sang in front of a black velvet-drop. The White Sisters came on next for a dancing double. Jimmy Dunn, the comedian, just as popular. He sang a couple numbers and had some jokes.

The "one" curtain party, showing the full stage. The Keller Sisters and Ed Lynch were grouped about a grand piano. The background was lighted in blue from the wings and a yellow spot was on the trio. They offered a harmony selection and then Lynch yodeled a number, accompanied by one of the girls, after which he played a sax and one of the girls danced for the close. Nick Lucas and his guitar registered in a trio of selections. The next scene is in full, showing the Cross-word Puzzle sanitarium. A huge puzzle is the drop for the chorus and Dunn. After the girls exeunt, Dunn is introduced to some of the inmates of the place by the proprietor, one of whom is Kendall Cappe, the young eccentric boffer, who repeated his recent hit by getting the biggest ovation of the evening. After another number by the chorus, the White Sisters gave another real good dance specialty.

After another number by the chorus, Dorothy Johnson, a cute 8-year-old miss, showed her stuff with the sax. Dunn, in a villainous makeup with walrus mustache, got more laughs with his relation of samples of his villainy. Following

another very good dance specialty by the White Sisters, the entire company came on for the finale. A knockout show. Rusebel.

PASTELLE BALLET
Dancing
12 Minutes
Colony, New York

New York, April 12.
Albertina Rasch takes in a lot of territory when she programs this offering as "The greatest and most beautiful dance novelty of the age," but be that as it may, she has worked out a most effective routine of dances for the 16 girls of the ensemble and the quartet of soloists that she has featured. It runs from the classical right down to the snappy jazz, with the latter element being helped out to a tremendous extent by the orchestra arrangement.

The four featured dancers are Marita, Rosette, Jane Sels and Edward George. The latter is the most ineffective of the entire score of dancers on the stage and that is saying a lot, for out of the sixteen in the ensemble there are about 50 per cent that really could be called dancers while the balance appear to be pupils that are receiving training.

A comedy bit with four of the girls clad as boys that are utilized twice during the number is very effective, while the pictures at the opening and the closing of the act are splendidly grouped.

Of the soloists Marita easily stands out as the class of the offering. Here is a girl that has had the advantage of a lot of training, the muscles in her calves show that when she is working, but the snap and personality that she displays make her well worth while. Also there is a little blonde that does some jazz toe stepping that gets over to the audience.

The duet numbers with the boy,

except for his Mrs. mean nothing. He is awkward in carriage and in walking. Fred.

"A MUSICAL IMPRESSION"
Piano and Vocal
8 Minutes
Colony, New York

New York, April 12.
A really delightful little musical offering that fits perfectly into a motion picture house program. It is a combination of piano and prima donna, with the former permitted to carry the classical portion of the program. Dan Casler is at the piano and Eva Clark, the dainty musical comedy prima donna, is present through the permission of Arthur Hammerstein.

The set discloses the piano at the left of the stage with Casler seated at the instrument and Miss Clark leaning against it. The background is simple, just a dark velvet drape against which there are two candelabra, one on either side of a painting that is not too large. The greater part of the stage, the first set being but in two, shows a transparency which is utilized for the final number of Miss Clark's.

Casler's first number is a piano execution of "Lullaby," at the conclusion of which Miss Clark sings "Honest and Truly," following it with "The Indian Love Call" from "Rose-Marie," with the lights coming up behind the transparency disclosing the totem pole setting. The latter number of the prima donna was by far the more effective of the two she sang, and she just about caught the audience on mass by the manner in which she utilized her vocal ability in putting it over. Casler furnished a splendid accompaniment for her. Fred.

GISH WITH METRO

Following her legal victory over Charles H. Duell, Lillian Gish has signed a long-term contract with Metro-Goldwyn, but the details have not been announced. It is understood that following her marriage to the critic, George Jean Nathan, Miss Gish will act in scenarios which he will provide.

William Walter Bryan, newspaperman, is now in the scenario department of Famous Players-Lasky.

HOUSE REVIEWS

COLONY

New York, April 12.

This house is slipping over about the snappiest of shows that has been seen along the street for some time in a picture house. The program as laid out runs about an hour and 55 minutes, and includes a feature that runs 66 minutes, a news weekly and an educational in the film division, something new in the way of an overture arrangement, a piano and vocal interlude and a most elaborate ballet offering.

First, however, comes the innovation that has been wrought in the orchestra pit. It is something decidedly new to Broadway in the manner in which it is carried out, a combination of the classical and the modern in music that is presented under the title of "Symphon-jazz," a coined word which has been placed in the copyright records by Louis Katzman, the director-arranger, who is responsible for its creation and is acting as guest-conductor at the Colony for four weeks, being presented by S. W. Lawton.

To Katzman goes the credit for the tremendous change that has been brought about in the quality of the music offered by the Colony orchestra, whether the same result could be brought about through the playing of his arrangements with another director wielding the baton is more or less of a question at this time, for Katzman in the pit has a personality that he sells the audience and he seemingly picks up his musicians in his arms and carries them along with the sheer force of his personality. There has been an augmentation to the extent of four men in the Colony pit, and now there are 25 men there. The instrumentation is worked out with six violins, two cellos, piano organ, three trumpets, trombone, tuba, two French horns, flute, clarinet, oboe, bassoon, drums, three saxophones and banjo. At one time however, it looked as though about five of the men were doubling on the sax staff, giving the orchestra a total of eight.

The orchestra opens with Katzman's own arrangement of "Kam-menoy-Ostrov," which runs about three minutes, after which there is a switch into the melody of jazz, "Tea for Two," with the full ar-

range and then into "The End of the Road for the strings and reeds alone, and finally back to the full jazz again with "Lady Be Good," the entire overture running about 10 to 11 minutes, and knocking the house for a thunderous applause response. Katzman seems to have worked out something really worth while for the orchestra in motion picture houses, discovering the happy medium between the classical and what the majority of the public want, and it looks as though B. S. Moss has a bet here that he can develop into a real box office asset for the house.

The pictorial, which followed, ran 10 minutes, with the Fox and Pathe news weeklies running an 50-50 race as far as representation went, and international coming in for but one flash of their stuff. Pathe and Fox had four each.

Following was "A Musical Impression" (See Presentation), with Dan Casler at the piano, and Eva Clark vocalizing.

Eight minutes of a Bray nature picture proved interesting, and then 12 minutes of "Pastelle Ballet (Presentations), with the feature, "The Wizard of Oz," closing the show to the great delight of the kids that seemed to pack the house Monday afternoon. Fred.

RIALTO

New York, April 12.

The show in general at the Rialto this week was rather drab. A couple of spots are somewhat snappy, but they were so far between that the show did not stand up in entertainment quality. The feature was the Famous Players-Lasky release, "Adventure." It held interest. The only other portion of the program that likewise can be said of was the Jazz Divertissement with Delores Farris offering a combination jazz and Charleston to the extent of about a minute.

A James A. Fitzpatrick's pictorialization of the life of George Friedrich Handel, with an accompaniment of his famous compositions, served as the overture. The Rialto Magazine ran for only seven minutes, with Pathe taking the honors with three subjects, "The Von Hindenberg Campaign," the "U. S. Fleet

DOROTHY JOHNSON

"OUR OWN AMERICAN CARMEN"

CELEBRATED GRAND OPERA STAR

formerly of the CHICAGO and SAN CARLOS Grand Opera Companies

NOW PLAYING

FOX'S PHILADELPHIA, PA.

Personal Direction JERRY CARGILL

1576 Broadway, New York City

and the "N. Y. Kids' S. O. S." campaign. The latter initials figuring as the slogan, "Stay on Sidewalks," from the Fox News two subjects were used, while International contributed one.

"Elegie" as a cello solo was contributed by Gaston Dubois, which while done in musically fashion was a little slow as far as the audience was concerned. The feature followed running an hour and 18 minutes.

The Jazz Divertissement ran four minutes and garnered the greatest applause of anything shown or played.

Closing the show was a Harry Langdon comedy, entitled "Remember When." It was totally unfunny and failed to get a ripple. There was a little too much drama for the comedy to overcome it. Fred.

CHICAGO

The combined program at the Chicago this week is unfolded in eight distinct parts, including three presentations, fable, weekly, organ solo, comedy and feature. The type of entertainment offered in conjunction with the silent dramas are composed of turns that originally were intended for motion picture theatres. It is very seldom that attractions of this calibre are now offered in the picture palaces, as most of them have been coming to the vaudeville, legit and musical comedy fields for their added entertainment.

Nathaniel Finston struck up the overture, a conglomeration of Spanish melodies and labeled "Lolita." The musical rendition is

interspersed with several short solos, and is interrupted by a dance interpolation cleverly executed by Boris Petroff and Dorothy Berke. The entire musical concoction and presentation took up 10 joyful minutes. The scenery employed for the dance consisted of the front of a Spanish castle, with the iron staircase supplanted by two huge vases situated on both sides of the set.

"In a Latin Quarter" following. Fables was a vocal offering, featuring George Dufrane, a Civic Grand Opera tenor, assisted by Eugene Platinoff, pianist. This turn was also presented in a sort of a Spanish atmosphere and connected solidly. The new weekly was trailed by a novel organ solo introduced by Mr. and Mrs. Jesse Crawford at the twin organs, using for their interlude "The Holy City," accompanied

by slides. It was effectively presented and cleverly manipulated on the key boards. "A Bouquet of Flowers" was a Kelly Color process release. The scenic blended into a presentation which opened in front of a scenic drop representing a floral shop, with Walter J. Preston, a tenor, and Ruth Racette, soprano, offering singles and duets. Going into full a huge colorful bouquet surrounded by a ballet of three girls, who offer similar dance specialties. The act topped off with the entertainment with a fast toe routine.

The principal screen attraction, "Cheddar to Miami," ran a trifle over the hour, with a two-reel kid comedy taking up about 12 minutes. The entire program consumed a little over two hours and collectively furnished standard picture house entertainment.

a runway before the orchestra pit. In the first part where the show of original gowns used in the picture. A spot followed each model as she descended the circular staircase in middle stage, backed by a magnificent backdrop and registers. The girls presented a dance divertissement, "East Indian Romance," during the state house. The girls in the second part of the style show, showing Irene Castle frocks and some charming spring wraps. The pageant, as a whole, was too lengthy, the male audience being the most of the close.

The feature consumed 70 minutes. A three-minute trailer closed a very good program. Ruebel.

NEWMAN

Kansas City, April 10.

Suffering by comparison with the numerous magnificent productions in the revue line under the direction of Milton Field, the show has been produced at the Newman Theatre, Ned Wayburn's Symphonic Jazz Revue, the stage offering this week, was almost a total flop. The members of the little company were billed as being protégés of the stage, but the selection of material, the performance may be reconciled.

"The Swan" was the featured screen offering, a comedy of almost tiresome; only saved by the clever acting of Adolphe Menjou and Michael Vavitch, his chief male support. The real feature on the otherwise draggy and ordinary bill, was the playing of the Newman Concert orchestra, with the selection "The Miserere," with instrumental duet, "The Miserere," by Fran Frano, trumpet, and "The Miserere," with special lighting and scenic effects, was given a burst of genuine applause.

A Newman news and views with a number of Kinograph shots followed and then the Wayburnites.

"Miss Popularity," sung by Ruth Day in front of a flowered drop in one and changing to full stage for the chorus, was a highly costumed, but the number was slow and the dance evidently intended to follow the title was far from the Newman's usual information, quite different from the snappy dancing of the Kelly Six, which the Newmanites are accustomed to see.

"An Old Fashioned Cottage Bouquet" introduced Marlon Chambers, a dancer. She was carried off in a huge band box emerging when the lid was lifted. The same bit was used by the Newman Folies, which Mr. Wayburn directed here some months ago, consequently the edge of it has been taken off and as the majority of the house patrons were accustomed to far better toe dancing than was offered by Miss Chambers, the number didn't get so far.

"Play Time" was an animal (cat) impersonation by William Fables, which consumed some three minutes and then what was supposed to be a red hot number "Devil of Jazz." Evelyn Hoey was programmed as the singer, but could not put it over, her voice being more suitable for the better than the stage. The girls were also billed for a "Charleston," and but their efforts, every one working different, were laughable. Edwin Michaels presented a short dancing single and was given a fairly warm hand, but did not respond. Another "blue" song single did not get as far as the "Devil of Jazz," and the bunch went into the "Rain." This was the best thing in the offering and was led by Ruth Day, with all the company on for the better than the stage. The costumed number of the evening, and the introduction of a real rain curtain behind the group, with the water changing to a tinsel drop for the finish was enjoyable. The revue had been so strongly exploited that the audience was disappointed too much, hence the disappointment.

The feature picture followed and again were most of the patrons disappointed, as it had absolutely no popular appeal, and they only laughed at the droll acting of Adolphe Menjou.

Following the feature came the Mermaid comedy, "His Horse," which filled the allotted two and a quarter hours of a regulation bill.

Hughes.

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Exhibitors should employ "Variety" to make known what they want in the line of Added Attractions, or ask that professionals desiring to play in picture theatres communicate with them, giving details and salary expected.

"Names," attractions, bands and acts from any theatrical division, from Opera up and down, should employ "Variety" to let these exhibitors know they are available for picture house time.

"Variety" has no desire to interfere with the booking business of any agent or agency, but the present condition of picture house booking calls for some universal booking medium, until, between the exhibitors, agents and attractions, some regulated booking system is devised.

At present there is none.

Meanwhile, those of the picture business wanting stage attractions may find it most advantageous to advertise in "Variety." Attractions, whether acts, bands, "names" or novelties, wanting picture house dates, should do the same.

Just now it is the only certain way for all of both to reach one another.

LET *VARIETY* BE THE CLEARING HOUSE FOR PICTURE THEATRE BOOKINGS

(Any Variety office will suggest and assist an advertiser in preparing copy to the best advantage or make other and possible useful suggestions.)

NEW YORK

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Riders of the Purple Sage

New production, with Tom Mix starred. Same story formerly done as several motion pictures directed by Lynn Reynolds. At Piccadilly (Independent), New York, week of April 12.

Tom Mix.....Tom Mix
 Wade Boteler.....Wade Boteler
 Frank Erno.....Arthur Morrison
 Fred C. Clegg.....Fred C. Clegg
 Lew Walters-Judge Dyer.....Warner Oland
 Metger.....Charles Newton
 Rick.....Charles Newton
 Black.....Mabel Ballin
 Richard Tull.....Charles Newton
 Mrs. Yenters.....Harold Georger
 Sam Ernt.....Marion Nixon
 Mrs. Smith.....Dawn Gray
 O'Leary.....Wilfred Lucas

The ambition of a boy and the heart of a girl. Between the two, how can Tom Mix miss?

Every boy wants to be a Tom Mix; every girl wants her boy to be a Tom Mix.

And not only to the youth does the heroic figure of Tom Mix appeal as the daring, riding, shooting, handsome Westerner, the living reminder of the days that never can fade out of his history, but it is the grit and sympathy of the grown-ups—those who in their youth also wanted to be on horseback—that being so, and getting away from a regular review of this particular Zane Grey story, put that great writer of the woods and wilds on the literary map, for a Tom Mix picture of any kind is only a reason for Tom Mix himself now that he is so firmly set in filmdom, it may be worth more to get an outside observation on this same Tom Mix and his value to the picture industry, for he has an untold and uncounted value.

Tom Mix is an outdoor man—an athlete and one of those rare all-round everything of the sort that bespeaks health, vigor and cleanliness—cleanliness of mind and body that God-given opportunity to every boy and girl, with comparatively so few accepting their chance, and perhaps many unfortunately unable to take their chance through conditions.

If you would ask Will Hays today, tomorrow, yesterday, what is the foundation of the film business for all time, he will tell you cleanliness, for Mr. Hays doesn't decide by the box office.

Those independents who pick out salacious, lurid or suggestive titles and build a story around them—those organized picture producers and distributors who are willing to wreck the youth of the country for another \$5 bill over the average of the gross—those directors who figure they can raise their salary if they can ruin the screen, and the others who want to commit ruin on the screen, all for money and all for themselves—even those with their millions invested—all of those may disregard cleanliness, and while they are disregarding it, they are quoted as saying, "It's not worth 10 cents on the dollar, book or money value."

Tom Mix is in very close touch with the future of the picture business, probably too close for the coin-getting traducers to see the angle, but it's there, and very simply there. For as the reformers are agitating against pictures and against the youth seeing them, so Tom Mix is working for pictures through drawing the same youth into the picture houses to see him in his magnificent toga, his phenomenal skill at drawing guns, his remarkable riding and his nonchalant bearing that makes no pretensions for acting, but still may be the best of acting—natural playing.

Which gets down to the point, to wit: If Tom Mix can attract the boys and girls of America, not taking in the world, which he also does, it is correct to assume that those boys and girls growing up and as admirers of Tom Mix, will continue to like pictures if they are as clean as those that Tom Mix gives to them.

All pictures cannot have a Tom Mix, but all pictures of romance may have clean romance, the kind of romance the youth should have in his or her mind and heart, not the vile vamps, the dirty dames, the rotten rouses and the lustful villains to excite the imagination, or the pictures maybe of adventure or with any subject, but clean—have them clean, for if not, the very children of today, who, as they advance in maturity and observe the kind of licentious pictures now that so many producers are trying to sneak past the censors, those same children, as parents, will will that their children shall not go to the picture house.

"Tony" may have its place as the adorable horse, but it's Tom Mix who makes the draw, and it's Tom Mix whom you can't forget in his cowboy regalia.

As a matter of review on this "Riders of the Purple Sage" it may be said that the Fox cutters don't seem to pay much attention to the Mix pictures, at least this one, and the director was most careless in ever so many spots. It is all right to understand Mix and know what his admirers want, but it is just as well to recollect that adults watch Mix pictures also, and it would be just as well if some of these directorial absurdities were omitted

or made to blend. Mr. Mix himself might ask for a little more attention to detail.

As production "Riders" is a Mix picture, inexpensive to Fox, another thing about Mix. Among the leading film favorites and Fox's star bet, Tom Mix's pictures cost less than any other drawing picture possibly could. In the current film the chances are that Mix's dandy purple or black Western costume, with its clean to match, probably cost more than any individual thing in the picture.

For the final show at the Piccadilly Sunday night they were still standing up. The Piccadilly (Independent) was lucky to get this Mix and on Easter week. 8/mc.

CONVERSE DIVORCE

Los Angeles, April 14.

Thelma Morgan Converse, sister of Mrs. Reginald Vanderbilt, was granted a divorce from her husband in the Superior Court. The plaintiff alleged in her complaint excessive use of intoxicants and cruelty.

The couple were married three years ago and separated a year after their marriage.

PROUD FLESH

Louis B. Mayer presentation of a King Vidor production and a Metro-Goldwyn-Mayer release. Adapted from the novel of the same name by Lawrence Sanders. Vidor the director. Features Eleanor Boardman, Pat O'Malley and Harrison Ford. At the Capitol, New York, week of April 12. Running time, 90 minutes.

Eleanor Boardman.....Pat O'Malley
 Harrison Ford.....Harrison Ford
 Don James.....Tris Frigana
 Mrs. McKee.....William J. Kelly
 Vicente.....Rudie Marini
 Wong.....Sally Sherman
 Spanish Uncle.....George Nichols

A corking light comedy picture that should be the more approved as the admission scales tilt.

Vidor has turned out an excellent piece of work with this release which has Harrison Ford satirically playing the Valentino type of screen lover leaving ample room for much subtle humor and for which the director doesn't seem to have overlooked a bet. Some of the comedy touches are so lightly and finely drawn that it's doubtful if any audience habituated less than the middle class theatres will give this film its due, hence the statement that this celluloid conception will be

of more entertainment value in the better tone theatres.

Other than the picture itself a sidelight on this showing is the propaganda M.-G.-M. is cutting loose with in favor of Eleanor Boardman at the Capitol. This latest release closely approximates the sixth film in which Miss Boardman has held a role within the last 12 weeks at this house, marking a method of concentration upon one player that is bound to have an effect. Minus any trumpeting in the way of extra billing the system has been simply the constant showing of Miss Boardman at this theatre's screen and that the Capitol clientele has yet to tire of her is but the proof of the pudding in M.-G.-M.'s conception that it has a personality worth building up. As far as Broadway is concerned Miss Boardman is well on her way to becoming a "name" with that morale needing but one or two more good releases to crystallize.

This girl has proved, at least to Capitol audiences, that she has ability and there being little question of her meeting all requirements as to appearance, it is now purely a matter of suitably adapted pictures to fulfill the conception of Miss Boardman as a "name."

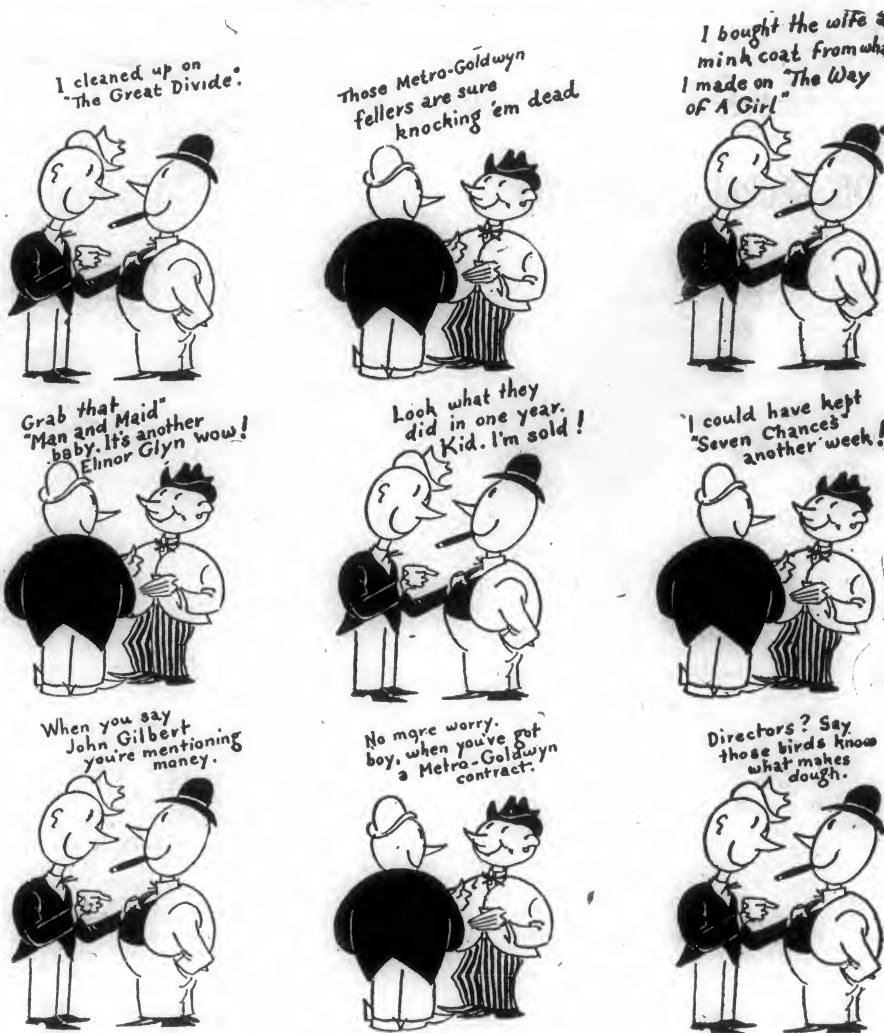
"Proud Flesh" marks a terrific

boost for the personal stock of Harrison Ford, who actually outshines the other contributing members. As "class" performance Ford's effort, herein projected, rivals the tone which Clive Brook gave to "Decade." Playing a self-assured Spanish nobleman of many loves and who lets nothing disturb his mental composure, Ford fairly scintillates in portraying the role as mayhaps conceived by the director, Vidor. If the conception is Ford's personal idea there is that much more credit coming to him. Either way it's an achievement only seen on a screen every so often.

Opposite Mr. Ford is Pat O'Malley, cast as a money making contracting plumber, whose rough wooing eventually wins the girl in spite of herself. O'Malley is very much in the spirit of the thing to nicely balance the triangle of the three featured players. Tris Frigana and William J. Kelly are more than adequate in their assistance while a Chinese servant bit was made to stand in relief by a cast member listed as Solin.

The story starts in San Francisco with the birth of Fernanda (Miss Boardman) in the midst of the earthquake. The first switch is to Spain where the child, now a young wo-

The TALK of the INDUSTRY



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Metro-Goldwyn

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

man, is being raised by Spanish relatives. Thence back to San Francisco where O'Malley meets Fernanda and where Don Jaime (Mr. Ford) precedes her. While the location remains in Spain the action concentrates on Don Jaime's serenading of Fernanda with the assistance of a troupe of acrobatic and singing servants with whom he has played about every balcony in that country. Jaime's finishing trick of clownship is to have his followers form a human pyramid which he mounts to converse with the object of all the attention. Thence to "Priso" where a ball in honor of Fernandes allows for a tango by Jaime and the girl, with one of Vidor's slightest being the fighting of the couple to get before the one mirror between bows.

The finish of the picture has Fernanda waving from a window to her Spanish cavalier who, when he realizes it's "air" so far as he is concerned, pulls out an address book and waves his chauffeur on. The showing of the address selected, that of a clear stand girl in a hotel, was the one grating note in the picture. The climax could just as well have been the thumbing of the feminine directory.

Vidor has injected many number of subtleties that more than lift this picture above the average, while the subtitles take a full quota by themselves. In a few instances, they are responsible for honest and spontaneous outbursts.

An excellent production forms the background, finely set off by the photography of John Arnold.

Summing up, "Code of the West" itself as one of the best of its type and if it doesn't get money there's no justice and it fails to entertain it's simply ahead of its audience.

Blk.

Dorothy Spensley has joined Heller and Simmons Studio press agents as a feature writer.

CODE OF THE WEST

Star-Lasky presentation of Zane Grey's story of same title; adapted by Lucius Porter; written by Daniel Gilchrist; Paramount release; running time, 75 mins.; meat at Rivoli.

Cal Thurnman.....Owen Moore
Constance Bennett.....Constance Bennett
Mabel Ballin.....Mabel Ballin
Henry Thurnman.....Charles Ogle
Ed. Harlan.....Ed. Harlan
Enoch.....George Bancroft
Mollie.....Gertrude Schindler
Tom Merritt.....Lillian Leighton
Cal Bloom.....Edward Gillingham
Pat Hartigan.....Frankie Lee

This is a fill-in, booked to run only five-sevenths of a week, with the \$5.50 Gloria Swanson premiere dated for Friday. Otherwise its occupancy of such a house as the Rivoli would be scarcely credible. It is doubtful whether a weaker feature has ever played one of Broadway's top-hole houses.

Miscast, misdirected, misplaced, mis-filmed, it is a weird anachronism on the Main Street of fictiondom in this year of its pride and might. Were it relieved of all its technical faults, it might be described as a typical outdoor Western of the round head heard, were it not for the presence of Constance Bennett, one of the newest of the cinema personalities, appearing in the leading feminine part. "Appearing" is right, too. To give this promising girl such a wishy-washy job in such an atmosphere at this stage of her upward career is no less than a sin.

Tom Moore, one of the veteran old-timers, can better withstand being tossed what would be a Bill Har part, were it a part at all. Since

when Moore became a cow-puncher, land-clearing pioneer, fire-fighting woodsman, girl-hirer son of the soil, he has been a success in the advance publicity, which is perhaps just as well.

Physic neither looks, acts nor registers in type. What assets he has of physique, manner and individuality are swamped under the demands of the ordinary, here, the small, apocryphal character. He is neither Moore nor Cal Thurnman. Miss Bennett, appearing for a few feet as a big-town flapper, is herself there after she is as out of her type element as the author intended, but she is as out of her type as the problem, which probably no one intended.

It is obvious that the riding and stunt work would be impossible for both Moore and Connie, and the doubling is palpable throughout. No point is made of this tenderness of girl going up against the unwanted hardships, as is emphasized in the case of an incidental horse who becomes a victim, atized, whereas no explanation is attempted of this asphalt-reared hothouse chicken turning circus rider.

The story is all bit and nil. What turns it has are, in the main, left raggedly open. The complications are so many and so many, and the abrupt fade-out kills clear up nothing.

One of the sons of a respectable rancher is sent to an Arizona town to meet his brother's fiancée's sister, a city skirt; she immediately falls with every man and woman in the town, though little evidence is shown, and the quiet cow-boy has befriended advises him to leave man the frivolous babe; he forces a marriage on her, takes her to his cabin, lets her sleep alone. A forest fire (supposedly started by the hated rivals on the next ranch, but not so explained) gives many, many feet of riding through flames stuff dead with repetitions; afterward she comes to him and kisses him and it's all over.

If Zane Grey wrote the story that shows on the screen he should be severely talked to; if he didn't, whoever slaughtered his script should get the woodshed conference. There isn't much lost in any of the picture cost next to nothing as such, things go nowadays.

THE FOOL

Fox film production of Channing Pollock's stage play. Directed by Harry Minko; with scenario by Edmund Glitchrist. At the Central, New York, April 12, for a run. Running time, 112 mins. Price thirty policy at \$2 top.

Edmund Lowe.....Edmund Lowe
Jerry Goodkind.....Raymond Blom
Unusual.....Henry Selby
Unusual.....Paul Panzer
Hamm.....A. J. Herbert
Goodkind.....Fred C. Jones
A Poor Man.....Anne Dale
Pearl Henning.....Mary Thurman
Care Jewett.....Brenda Bond

Fox paid a lot of money for "The Fool" and has spent a neat little sum in making it. Not any prodigious amount, but far more than is usually spent on the product coming from the 55th street and Tenth avenue plant. As a result he has a good picture on his hands.

As it stood Sunday night at the Central "The Fool" as at least half an hour too long, too finely crowded with closeups and unnecessary titles and cluttered with a mass of detail. But Mr. Fox and Winfield Sheehan know that "The Fool" has some neat cutting coming its way. With that done, they have a picture which has many more possibilities than the New York showing may indicate.

"The Fool" is not primarily a New York special rural picture. In the medium-sized cities and the small towns, especially the latter, where there are communities, churches and schools, this one should tie up as closely with people who never go to movies that business is almost assured. In some of the cities it is altogether or more than likely that the reviewers will treat this one with scant courtesy. They will be bored to tears at the moralizing and preaching of Daniel Glitchrist, the minister who tried to live like Christ, and if they are witty enough they may make merry at the expense of the picture. But that won't stop it.

Ministers will probably preach about it, and there is no doubt that any school or church would recommend it without reservation. It will deserve it, for "The Fool" is as clean as a mountain lake, forceful in its religious theme, a masterpiece of stuff which gets ready audiences from the home for a So, even if it doesn't come from Broadway smash the picture will go solid over the country at large. Its religious trend will offend no one, its symbolism will attract many and with its story tightened (the cutting will do that automatically) the film will stand on its own feet as entertainment.

Edmund Lowe plays the Glitchrist role and plays it well. Next to him A. J. Herbert as the tender of a mob which mistook the motives of the minister stood out. Herbert is a corking legit actor whose picture work has been scarce, but here he

reveals himself as a good bet. Anne Dale gives a touching performance of the little crippled girl, while Paul Panzer, a real veteran, and Raymond Blommer also stand out.

Exhibitors need only remember that "The Fool" is a well-planned as a stage play and that five legit companies of it went out and collected a lot.

It is the sort of film that can be boosted among the irregular patrons, an audience picture out of the ordinary. All it needs is advance advertising carefully planted.

Blk.

His Supreme Moment

A George Fitzmaurice production presented by Samuel Goldwyn, released by First National. Adapted by Frances Marion from Max Edgerton's novel, "World Without End." Featuring Blanche Sweet and Ronald Colman. Shows at the Strand, N. Y., week April 12, 1925. Running time, 75 minutes.

Carl Kins.....Blanche Sweet
John Douglas.....Ronald Colman
Sara Deeding.....Jane Winton
Mrs. King.....Blanche Sweet
Harry Ayon.....Cyril Chadwick
Adrian.....Noel Spaulding
Mueva.....Nick De Ruiz

Three color sequences, giving the audience an element of surprise and delivering a real kick. In addition to this it is safe to predict that wherever the picture is shown the women are going to go wild over the love making Ronald Colman does on the screen. He is out for the matinee idol honors and bids fair to receive them.

Opening with a color sequence of a scene in a Moorish harem with Blanche Sweet a blonde dancer of the harem, the audience gets the impression it is going to see another of those sheik tales. When the switch arrives that gives them the

realization they were viewing a stage spectacle and were just as much a part of the audience as the one that flashes on the screen there is an element of genuine surprise.

With that the reality story starts. It is a clash between the star of the stage production and a wealthy society woman for the affection of a young mining engineer, he falling for the beautiful blonde stage star and Miss Sweet certainly does look wonderfully well, almost startlingly so in the color shots. Then the society woman, through a friend, finances the young engineer to return to South America, figuring that it will be a case of out of sight out of mind as far as her stage rival is concerned. In this she is mistaken, however, for the girl of the stage goes with him, the two forming a pact to live together for a year to ascertain whether or not their love will be enduring, or if the lure of the stage will be too great for the woman.

It is a well done tale with the sex element played up about as strongly as possible, although in the color shots there are some stuns of remarkable beauty. How they ever managed to get by with the censors on the Moorish bath scene is going to be a mystery that will remain dark forever. It is beautiful, true, but there are elements that will look on it in a decidedly different light. One girl never shows her face at all.

Blanche Sweet has done a comeback in this picture and seemingly the opportunity was all that she wanted. June Winton as the society woman heavy was somewhat stilted at times but gave the role about all that it required. Besides to say she was clever enough actress to make the women dislike her. The others played little more than bits.

"An Excellent Western Picture"

—New York World

SAMUEL GOLDWYN

Presents

THE GEORGE FITZMAURICE

Production



Adapted by
FRANCES
MARION

From May Edgerton's great novel.

RONALD COLMAN

and
BLANCHE SWEET

A First National Picture

Picked as the Anniversary Attraction for the New York Strand



OWEN MOORE, CONSTANCE BENNETT, MABEL BALLIN
CHARLES OGLE, DAVID BUTLER

Screen play by Lucien Hubbard. Directed by William Howard, producer of "The Thundering Herd"

WE'VE got a stack of great reviews on this picture from the St. Louis, Omaha and New York papers—too many for this space. "Code of the West" is another proof Paramount is keeping right on through Spring and Summer with Big Pictures.

The releases from now till August include Gloria Swanson in "MADAME SANS GENE," Thomas Meighan in "OLD HOME WEEK," Jack London's "ADVENTURE," "THE NIGHT CLUB," with Raymond Griffith; "THE LITTLE FRENCH GIRL," James Cruze's "WELCOME HOME" and 12 others.

Paramount Pictures

RADIO EXPORTS FOR ASIA, AFRICA AND AUSTRALIA JUMPED 300%

Total Value in 1924 Is \$1,541,222, Compared to \$336,369 in 1923—Australia Best Market for U. S. Sets in Area

Varley Bureau, Washington, April 14.

Radio exports from the United States to Asia, Africa and Australia jumped over 300 per cent during 1924. The total value of these exports in 1924 was \$1,541,222, as compared with \$336,369 for 1923, according to the Department of Commerce as set forth in that department's third section of the radio survey of the world. This section is termed "Tuning in on the Orient."

Australia is the greatest market for American made radio sets in these areas, Japan is second and New Zealand third.

As compared with the United States, radio broadcasting and receiving got a rather late start in Africa, Asia and Australia. The department expects, however, that the growth which has been reported to the present time will continue and that the markets, as a result, will expand.

AFRICA

Although use of radio has not developed extensively it is interesting to note that broadcasting stations and the use of receiving sets are, by no means, unknown on that continent.

Algeria

No market as yet for radio equipment with it being believed that any future market will be confined to the 500,000 Europeans residing in the colony.

Union of South Africa

Has its own broadcasting stations and is an active radio market. Receiving licenses necessary before installation of set; 2,000 licenses have been issued in Cape Town and 4,000 in Johannesburg. Number of sets in use in Durban not reported, but there is a considerable interest there.

American made sets are practically unknown in the Union of South Africa. Practically all are of British origin.

Egypt

Not developed to any great extent at present there are a number of Egyptian students installing radio abroad evidently for the purpose of directing broadcasting in Egypt upon the completion of their studies. Members of the Bourne are understood to be interested in financing and erecting a broadcasting station in Cairo.

Kenya Colony

Broadcasting not started in this territory. Nearest station is at Johannesburg, 3,000 miles away. There is, therefore no market for receiving sets.

Madagascar

No market at present but it is believed that the 50,000 European population constitute a potential market.

Senegal

Permission from local authorities only thing necessary to install and use radio receiving sets. No private set at present and it is believed that the far distance of broadcasting stations precludes sales in the near future.

ASIA

Southern and Southeastern Asia. Climatic conditions and absence of available broadcasting material in Arabia practically prohibits the introduction of radio receiving sets in that peninsula at present. Proposed broadcasting station to be erected in Turkey may help the situation, however.

India requires that an import permit must be secured from the government prior to installation of radio material. Prospective user must obtain this permit. Quantity importation of radio sets into India is quite difficult.

Broadcasting at Rangoon has stimulated interest in radio in Burma. Policy of government towards radio not yet formulated. Present market on Island of Ceylon very limited.

In Java several applications to erect broadcasting stations have been tendered the government but it is expected that the government will reserve this as a monopoly. No broadcasting stations in Siam

and no permits have been issued for the use of receiving sets.

China

Got the department guessing as radio situation is not clearly defined. There is some broadcasting but the government seems to be maintaining what is virtually a prohibition on the importation of receiving sets and apparatus.

Japan

No market in Japan at the present time. Reports coming through have had everything set for broadcasting to begin or various dates, but always postponed. Believing that when broadcasting does commence that interest will take a healthy jump upwards.

Persia

A report from Teheran states that there are a few sets in use by the foreign military and diplomatic representatives residing in Persia.

AUSTRALIA

Exports to Australia in 1920 were just over \$1,000. This increased to \$1,052,000 in 1924. Australia got approximately 17 per cent of all exports from the United States to every foreign market. The big increase came with the change in regulations affecting radio in that country. In the sealed sets formerly used receiving was tuned to each program length with the owner only able to get the one program upon which his set was tuned. New regulations removed this and permitted the sale and use of open receiving sets. Restrictions were removed on imports of receiving sets.

Australia is quite well supplied with broadcasting stations. They are licensed and divided into two classes, "A" and "B." Class "A" stations are remunerated from the revenue received from users of receiving sets, while class "B" licenses are those of firms or persons who desire to broadcast without remuneration from such revenue. The wave lengths assigned range from 250 to 2,000 meters.

Most matter in Australia broadcasted is subject to censorship. Advertising matter may be broadcast for a certain length of time during each program providing it is previously announced.

Recent reports have amateurs throughout Victoria, New South Wales and South Australia have having heard station KDKA, Pittsburgh. Great deal of interest and market still expanding. American sets enjoying good demand and giving satisfaction.

RADIO STATIONS ARE MEETING DEMANDS

Especially True Away From Big Broadcasting Centres—All May Share

A number of the bands, besides the staff orchestras employed by the various broadcasting stations, have been receiving payment for their services from radio. The musician makes his demand in the name of organized labor, at the regular union scale, and has been getting it.

This has been particularly true with stations outside of the big radio centers like New York and Chicago. In these cities there are still a large number of fancy stage combinations who donate their services to radio just for the exploitation.

The hinterland musician cares enough for fame and glory and is holding out and getting his at regular union scale rates.

From this is seen a certain fore-runner of the inevitable whereby broadcasters will be paying for talent in other departments. The absolute thumbs-down by the Keith-Albee vaudeville interests and the smart legit managers is merely speeding matters in that direction.

Commission for "Wires"

As a radio listener in notes the avidity with which some radio announcers around New York "plug" for wires over the Western Union (mentioning W. U. only and never Postal), the impression becomes planted that these announcers may be receiving a commission from somewhere on the gross cost of wires they influence.

A telegraph company could well afford to pay commission on night wires set at the full rate. The "night wires" are charged at 30 per cent of the cost of day straight wires.

During the course of one announcer the other evening pleading for listeners in a "wire right away and hear your wire read within 15 minutes afterward," the announcer, (taking up two minutes for this, mentioned Western Union five times. He also stated that through a direct W. U. wire to the studio they would receive the message instantly. That also indicating that the "direct wire" would give the studio an accurate count upon every W. U. wire influenced. To make it more "commercial," also indicating that the listeners in, to save time, should use the telephone, another division of the American Telegraph & Telephone Co. owner of WEAFA, an admittedly commercial radio station.

The announcer referred to, however, was at WHN, another "commercial."

From listening in around New York and the various direct and indirect "plug" on divers matters and materials, there should be the best season radio announcers have ever had.

Undersea Radio Successful

Washington, April 14.

Dr. J. H. Rogers of Hyattsville, Md., a suburb of Washington, has been successful in reaching Europe by his underground and undersea radio. Recently Dr. Rogers successfully demonstrated the possibilities of the underground radio and for the past week has been experimenting in an attempt to reach Europe. He announced last night that a cablegram had come from Toulon, France, advising him that his station had been heard there at the same time repeating the message sent out.

Dr. Rogers believes that long distance radio waves travel through the earth and under the sea rather than through the air. He is now endeavoring to reach other foreign countries.

NEW RADIO STATIONS LICENSED

Washington, April 14.

A diversified line of businesses took out licenses during the past week from the Department of Commerce for the right to operate broadcasting stations. These include a film corporation, a light and power company, dry goods firm, church, radio and victrola shop, Pennsylvania State Police, and a knitting company.

There were seven new stations licensed during the week with two transfers from class "C" to "A" being made.

These follow in detail:

Call.	Station.	Frequency	Wave-length	Power
KFWO	Arkansas Light & Power Co., Arkadelphia, Arkansas	1130	265	\$60
KFRC	City of Paris Dry Goods Co., Geary and Stockton streets, San Francisco, Calif.	1130	268	\$6
KFV	Pitts Corporation of America, 4809 Delmar boulevard, St. Louis, Mo.	1250	240	\$60
KFVG	First Methodist Episcopal Church, 204 South Penn avenue, Independence, Kas.	1270	236	10
WODA	James K. O'Dea Radio and Victrola Shop, Patterson, New Jersey	1480	202	10
WRKA	Pennsylvania State Police, 18th and Herr streets, Harrisburg, Pa.	1090	275	\$60
WSKC	World's Star Knitting Co., Water street, Bay City, Mich.	1150	261	\$6
KZM	Preston D. Allen and Harrison streets, Hotel Oakland, Oakland, Calif.	1240	242	100
KFAD	McArthur Bros. Co., 134 S. Central street, Phoenix, Arizona.	1100	273	100

MET. STATIONS PROVIDE PLACE FOR ENTERTAINMENT FOR "FANS"

Violinists Becoming More Numerous—Kouns Sisters Included in Goodrich Silvertown Hour—WHN Broadcasts Anti-Radio Poem

The Thursday night watch before the radio revolution was placed in its progress save for the Kouns Sisters (Nellie and Sara) who sang six numbers as part of the Goodrich Silvertown hour via WEAFA in conjunction with the Silvertown Cord Orchestra. The Kouns played for Keith's only recently and are reported slated for a new route next season which makes their radio activity as a paid "advertising" feature surprising.

The Silvertown hour and the Joseph Knecht orchestra in the same fine fettle which has distinguished this regular radio offering. The Eastern influence found them doing appropriately dignified music, a plan pursued by several of the other music offerings.

Aside from this number, the same assortment of regular Thursday night regulars were introduced in turn. From the program one could anticipate the type of entertainment that was on the tapis.

WEAF's Thursdays

WEAF's regular dinner music by the Waldorf-Astoria orchestra was about the same, which is good. The Cushman Serenaders plugging the Cushman bread, the George Elliott Cooley talk on California as part of the series on "Touring in a Packard Eight," the Atwater Kent entertainers, the Silvertowners and the Ben Bernie-Roosevelt Hotel jaxists in sequence are to be encountered every Thursday night.

Each is satisfactory. The A-K and the Silvertown stand out. The Packard talk by the master talker, Cooley, is always excellent. The same criticism that the Cushman idea of stressing old time songs still holds although probably the bread people figure this good propaganda to interest the old folks who, after all, would be the most interested in their product.

Edward Levitt's Hotel Commodore dinner music from WJZ was satisfactory as ever. J. B. Kennedy of "Collier's Weekly" in a fashion talk followed in turn was succeeded by a standard review of Wall Street closing prices.

John Canady's baritone recital via WJZ with Will Oakland's tenor from WHN as part of Oakland's Chas. Shanley plug. From WJZ, the Benjamin Franklin Hotel, Philadelphia, orchestra also broadcast concert music that is on a par with the Commodore band.

The Silvertown's Scotch song recital with an Irish echo. He was accompanied by Dorothy Longacre at the piano.

From WGDS, the Arman Vasey orchestra and the Ritz-Carlton did its stuff followed by Oliver Sayler's weekly play on book review.

Earlier in the evening, WHN had a standard review of the week's Dr. Landis ditto with a health talk. Godfrey Ludlow, of the WJZ staff, filled in with several violin numbers until the G. A. R. program in the evening was reached in celebration of the 6th anniversary of the Battle of Appomattox. The U.S. Marine Band from WJZ in relay with WRC, Washington, was a high-light with spirited brass music.

A march rendition by this organization is a treat and they should do more of that sort of thing rather than classic sections.

WRC's Play for Mylan

WHN was plugging the Cheese Club and its benefit; also Miss Nobody from Nowhere, while WNYC, the city station, was plugging Mayor Hylan's refutation of an administration attack by Ogden Mills the night before. Such is the stuff that comes under the heading of radio entertainment.

Robert E. Hylan and Stephen Levitt were pianologing from WHN in the interests of their music firm while the Wannamaker organ recital from WJZ, with Dr. Adolphus in a Brahms recital, was on the air.

The Loew station put in a plug for the new Mount Vernon Theatre following which Al Wohlman did his high-light. A wire request from Ben Bernie caught Wohlman (Al and Ben are pals) muchly unprepared, but he faked it by repeating the song title a plenty.

Robert E. Hylan of the Marine Band delivered a trombone solo via the WJZ-WGY-WRC relay in finished style.

Poem Fans Radio

Wohlman was still on with a burlesque "pan" on radio in poem form and credited to Andy Rice. Wohlman "put the hooks" in for radio kiddie, but he failed to do so.

Coming via a broadcasting station, the Irony was too much. N. T. G. engaged in some linguistic cross-talk with a foreign baritone around 8:00 p.m. with some foreign song recital was that much Greek although the voice was rich and satisfactory. Jimmy Flynn, the Felt plugger, is among the best other reciters.

His lyrics getting over with extraordinary clarity in dictation. Irving Cohen, with a sister, Ruth, at the piano, performed a pleasing violin solo. A wire request from Ben Bernie caught Wohlman (Al and Ben are pals) muchly unprepared, but he faked it by repeating the song title a plenty.

The Marconi Brothers, accordionists, filled in at WHN. N. T. G. plugged another poem with some Robert W. Service recitations which are allegedly popular with the fans, according to reports.

From WJZ Ukulele Bailey was a bright number. He was handicapped by an ultra sendoff, this being his debut from WJZ, but he lived up to it.

Mal Hallett's dance music was a high-light of the Piccadilly Theatre program via WGDS.

Abel.

TOO MUCH "STATIC" FORCES N. O. TO SHUT IT OFF

Old Man Samuel (OMS) "Airs" His Troubles—Also Gratefully Acknowledges to Dr. W. A. Love and Gives Variety Credit for Innovation in Country-Wide Reviewing of Radio Entertainment

By O. M. SAMUEL

New Orleans, April 11.

When the flowers bloom in spring-time, the radio doesn't "bloom!" The past fortnight has brought muttering from thousands of air fans in the south, who are sitting safe and remorseful nightly while trying to tune into any old station at all, and generally winding up an unsuccessful evening by "tuning into" bed.

Just a few weeks ago the whole American landscape was at their bidding. But now—B-r-r-r-r! G-r-r-r! S-l-u-r!

Old Static has blurred and obscured everything. Continued rains, clouds and warm weather make each evening worse than the preceding one. Tuesday evening there was a lull, rather late, in the etheral moaning and groaning, and at 11:46 the old steamboat whistle at WJZ, Memphis, came through in a clear, sharp introduction. Later, the announcer advised that Joe Bennett's Moonlight Syncopators would attempt to regale the listeners far and near. It was the first decent transmission the local bugs had gotten in two weeks, and they were all ears.

KFRU, a small-time radio borough when entertainment is flush, received a royal welcome. The Novelty orchestra of the Bristol, Okla., station, was hitting it up at 11:47 with "My Best Gal." The song may be new there, but then, Bristol isn't very old itself. The radio bug stepped on it with "Sally," under which Bill Adair sang. In radio-land, after 13, when "signing off," they say "Good morning, Y'all," instead of "Good night." KDKA, Pittsburgh, said "Good morning" at 12:25, after an orchestra had slipped over a number in pretty fashion.

The St. Louis "Post Dispatch" broadcaster, KSD, was telling all the natives of Missouri who had not elected that day. About 12:15 those Night Hawks of the City stepped on it with "Sally," under which Bill Adair sang. In radio-land, after 13, when "signing off," they say "Good morning, Y'all," instead of "Good night." KDKA, Pittsburgh, said "Good morning" at 12:25, after an orchestra had slipped over a number in pretty fashion.

At Mooseheart, Ill., a trifle later, Mooseheart, Ill., was still doing. A vocalist offered, "Why Should a Cry Over You?" in a splendid manner. But that was all. The static strangled its deadly work all over again.

As far as New Orleans is concerned, it would seem a preliminary countrywide base, until improvements have eliminated static, for the winter months only. It seems that spring and summer receptions in this city are next to impossible. There isn't a dissenting voice to that statement around here, even from the radio dealers themselves.

It may be an idea to shift from receiving, in a countrywide way, for a span of several months, from the radio entertainment being projected presently. In that period the stations should be able to map out amusement evenings at variance, not only as far as the concerns are concerned individually, but in order to co-operate with other broadcasters in the promotion of a more diversified evening at home for their millions of listeners. Too much reliance is placed upon bands, and the bands nearly all play the same selections.

There should be co-operation, too, from the more powerful stations. Just now they shut out the "little fellows" completely when in their wake. The greatest good for the greatest number would be achieved by having all stations of the same broadcasting strength.

Countrywide Reviewing
This countrywide radio reviewing has been an odd assignment. "Caterings" an air show is something of an adventure, because one is not aware until the last minute whether he will like it or not. A few years hence it will be very

different. Radio will be a certain quantity then in the matter of diffusing entertainment.

Pioneering has been great fun, though, and deep down there is a thrill in the thought. Variety has been the first paper to publish a countrywide radio review. In the years to come practically every paper of importance will be doing it. Too bad, static had to intercept a continuance of the reviewing from this point over the spring and summer, but even at that the field has been covered as far as possible and further reports, for a while at least, would be mere repetition.

A concluding word of sincere thanks is herewith extended to a great pal and eminent physician, Dr. W. A. Love, for his interest and enthusiasm in furthering the reviews. His scientific knowledge and air data made them a pleasure. This isn't good-bye, but merely au revoir.

OMS, New Orleans, is merely signing off until next fall.

(OMS is the symbol for Old Man Samuel, a red head, but not a bad guy, even so.—Ed.)

RADIO CORP'S. BONE ON MUSIC LICENSING

Am. Society's Income Now \$20 Per Hour for Special Licenses

The Radio Corporation of America, "pulled a bone" last year by not licensing from the American Society of Composers, Authors and Publishers for the use of its copyrighted catalog which represents the cream of the nation's popular and successful light, opera and standard music. At that time the A. S. C. A. P., while sensing the menace of radio toward the commercial existence of music and its resultant benefits to the author and composer, was still willing to license the Radio Corp.'s stations for a nominal fee.

David Sarnoff, vice-president and general manager of the Radio Corp., was in negotiation with the American Society for a time for a blanket contract for its seven broadcasting stations (including WJZ and WJY, New York; WGY, Schenectady; WRC, Washington), but insisted on a contract for five years.

The American Society refused that period, realizing radio might shape up a deadly foe. A compromise for two years was offered but refused.

Now \$20 Hourly
As has developed, the American Society is now licensing special applicants for hourly periods at \$20 an hour for the use of its members' music over unlicensed stations. The yearly income from one such special application (usually advertisers) exceeds what the station would have to pay to give it carte blanche access to all the American Society's works for public performance.

In other words, what the Radio Corp. alone pays for its clerk's hire to check up on the songs broadcast so as not to infringe on the A. S. C. A. P., would about pay for the licensing fee for an entire year for one of its stations.

One regular radio feature via WJZ uses five hours weekly at \$20 an hour or \$5,000 annually in license fees to the American Society, which is much in excess of what that station would have to pay for an entire year.

DAYTON'S NEW STATION

Dayton, O., April 14.
The Dayton "Herald" will open its new radio station Thursday night in its new building, the studio being located on the fourth floor. The station is being operated in connection with the S. M. K. corporation's 500-Watt power station in the Gibbons hotel.

The station's call letters will be WSMK and program will be broadcast on a wave length of 215 meters.

RADIO PLUGS FOR HEARST-SCHENCK

Publisher and Picture Man Associated—Chain of Stations

Los Angeles, April 14.

At last William Randolph Hearst and Joseph M. Schenck have become business associates. Hearst for the past few months has been flirting with Schenck in some way or other to go into business with him. First he asked Schenck to take over the Marion Davies and Cosmopolitan productions. When that did not materialize it is said Hearst wanted Schenck to go into the theater business with him. Finally Hearst found Schenck in a receptive mood when he broached the proposition of establishing a chain of radio stations.

The initial plans call for the establishment of four master broadcasting stations to be located in New York, Chicago, Atlanta and Los Angeles. Then, when they are under way and operating, it is said more are to be established.

The plan of the 35 stations was worked out in such a way that it will be a double tie-up of the business interests of Hearst and Schenck. The Hearst papers in the cities that have radio stations now are hooked up with local stations. When the chain tie-up is finished this arrangement will cease and they will do their stuff over their own ether lines. Schenck on the other hand has made provisions that United Artists are to become interested as far as the benefits of the radio is concerned for the purpose of aiding this releasing organization in getting over its propaganda.

The stations are to provide first class entertainment with a corps of entertainers engaged under contract and salary by each. Then, of course, the commercial angle will enter into the project also for its general sustenance.

It is expected that the project will be under way about Jan. 1.

CANADA LEADS IN U. S. RADIO IMPORTATIONS

Radio Sets Valued \$186,947 Exported to Dominion in February

Variety Bureau, Washington, April 14.

Canada, of all the countries of the world, was by far the greatest importer of American made radio sets during the month of February. Canada's imports of radio apparatus for that month totaled 131,753 pounds, with a value of \$186,947. This exceeded any other individual country as to quantity almost tenfold. Sweden ranked next with 17,782 pounds, valued at \$22,536.

Total exports for the month of February, which have just been made public by the Department of Commerce, totaled 275,740 pounds of radio materials. These being valued at \$477,591. Close to one-half of the total exports, therefore, went to Canada.

Following Sweden, the next largest importers of American manufactured radio apparatus were Brazil, with 16,818 pounds valued at \$35,125; Australia, 16,594 pounds, valued at \$22,719; United Kingdom, 14,802 pounds, value \$23,195; Spain, 12,346 pounds, value \$23,124, and

RADIO IS COMMERCIAL PERFORMANCE

The long expected decision on the appeal from Federal Judge Hicklenlooper's opinion that radio broadcasting of a song is not a public performance for profit was handed down Thursday by the U. S. Circuit Court of Appeals for the Sixth Circuit at St. Louis (Cincinnati) and is a complete victory for the music men. Judge Mack, writing the opinion, reversed Judge Hicklenlooper in every respect, ruling that a radio performance is a public rendition.

It was expected that in either case the matter would be carried to the United States Supreme Court, but the music men are of the opinion that WJW, Cincinnati, will abandon the matter in the wake of the thorough opinion which overrules all of their defenses. Should the WJW station (owned by the American Automobile Accessories Co., the defendant) carry it up to the final and highest tribunal of justice in the United States, they are faced with the necessary technicality of first securing permission from that court for another trial. Judge Mack's opinion, this permission may be difficult to obtain.

The case is technically Jerome H. Remick & Co. against the American Automobile Accessories Co. over the alleged infringement of Remick's "Dreamy Melody" through the defendant's radioacting without permission and for profit. The station, WJW, is mainly operated by the Crosley Manufacturing Co. but the real owner is the defendant.

Radio's Defense

The most novel of the automobile company's defenses which included all the rest of the stock replies that broadcasting is not a public performance, and if it is a public performance, one not for profit, was the contention that radio is not an actual transmission of music but a medium for the sending out of electrical waves or impulses. Judge Hicklenlooper put himself on the map with the music interests by sustaining that contention although the Remick firm similarly showed that a phonograph record is not the actual "singing" of the music but of musical wave-lengths which are of no value without a tone-arm and a sound-box and that despite these facts the record manufacturers pay the copyright owners of the music royalties as provided under the Federal statute.

Of the most salient extracts from Judge Mack's opinion by Judge Mack appended, this statement is most striking:

"A performance in our judgment is no less public because the listeners are unable to communicate with one another, or are not assembled within an enclosure or gathered together in some open stadium or park, or other public place. Nor can a performance in our judgment be deemed private because it is deemed to be alone in the privacy of his home. Radio broadcasting is intended, and in fact does reach a very much larger number of the public at the moment of the rendition than any other medium of performance. The artist is constantly addressing a great and widely scattered audience and is therefore participating in a public performance."

This is directly opposite to Judge Hicklenlooper's version that it is not a public performance because the rendition is made in a private studio with only a microphone present and that there is no guarantee of an audience or the number thereof at the time of broadcasting. In answer to this, E. C. Mills of the music interests propounded the theory that let any individual be alone in the privacy of that same studio and preach edification therefrom the Government would know of it quickly and take immediate action for treason.

Other Infringement Claims

WJW, immediately following the filing of this suit, was notified that further tabs would be kept as to whether or not it broadcast copyrighted songs controlled by the American Society of Composers, Authors and Publishers, and that further action would be taken on similar grounds for copyright infringement. WJW has disregarded this warning and the various copyright owners now have a flood of evidence for as many further causes for law-suits in which they generally ask for \$250 damages, the minimum allowed them under the Copyright Law.

The action under the name of Remick and Co. was in reality instituted by the American Society.

Other extracts from the opinion are:

"The question presented is whether under the circumstances the broadcasting of the copyrighted musical composition is an infringement of the statutory copyright."
"While the fact that radio was not developed at the time of the Copyright Act was enacted, they raised some question as to whether a performance by radio comes within the purview of the statute. The answer is that it does. The statute was applied to a situation not anticipated by Congress, if clearly construed, and said situation comes clearly within the intent and meaning of the statute."

"That under the Copyright Act a public performance may be for profit, though no admission fee is exacted or no profit actually made is stated in *Herbert vs. Shanley*, 242 U. S. 591. It suffices as the law of the case that the defendant's performance is not eleemosynary; it is against the community as distinguished from the purely philanthropic use of another's composition, and the statute is directed to the commercial use of the work. Whether that commercial use be such as to secure direct payment for the performance by each listener or indirect payment as by a hat-checking charge when no admission fee is required, or a general commercial advantage as by advertising one's name in the expectation and hope of making profit through the sale of one's product by their radio or other goods. The reference to *Herbert-Shanley* in the decision reverts back to the first instance of the American Society testing its copyright rights of composers-members in the performance-for-profit of a cabaret. *Shanley's* restaurant, then in the Putnam building on Times square, refused to acknowledge it had employed through its own orchestra music of the late Victor Herbert for profit."

This angle was thoroughly set up. As against the defense of the restaurant (then without cabaret performance in full) the plaintiff (Herbert) with the society assuming the prosecution, set forth that the use of music as an attraction for diners, that it charged a cover, served food and drinks to those thus attracted and even had a check room concession for wearing apparel. The lower court upheld the claim and upon appeal the U. S. Supreme Court affirmed, thus giving the American Society the legal rights it since has been enjoying in a most remunerative manner for itself and all members.

Japan with 10,890 pounds, valued at \$19,789.

The countries receiving from five to ten thousand pounds of this apparatus were the Netherlands, Mexico, Argentina, Chile and the Philippines. Those with imports of less than 5,000 pounds imported include New Zealand, with a little over 2,000 pounds; Uruguay, 1,600 pounds; France, 1,400 pounds; Cuba, 2,800 pounds and right on down to the Irish. The value of imports recorded as to Germany's total imports for February reached but 411

pounds of radio equipment, valued at \$955. Russia in Europe more than doubled the German import the Russians purchasing 9 pounds, valued at \$2,318.

COAST RADIO SHOW

Los Angeles, April 14.
Southern California's Second Annual Radio Show will be held here for six days opening April 20. There are 29 radio manufacturers signed to have displays.

LOSES TWO JOBS, BUT GAINS WIFE; WIDOW OF 63

**Carver Forrest, 25, Quits
Work, Night and Day,
After Marrying**

Washington, April 14. Another youthful Washington musician has taken into himself an elderly bride. Carver Forrest, 25, stenographer by day in the Interior Department and in an orchestra at the Stoneleigh Court, hotel apartment at night, was married last night to Mrs. Flora Ritter Gorner, 61, and a widow, who lived at the hotel-apartment where Forrest played.

Mr. Gorner-Forrest is the sister of a local retired millionaire lumberman.

Forrest resigned from the Interior Department April 3 and is also out of the orchestra at the apartment home of his bride.

"NOT ME," SAYS HARRY

"Maybe it was my brother, Al, but not me, kid," said Harry Von Tilzer.

"If you don't know how the music business is and has been, ferret around a bit and you will find that none of the music publishers want to monkey around now backing shows."

"Take me off that 'angel' list or my creditors might hear about it," HVT broadcasting himself, referring to a story in Variety last week mentioning he was one of the backers of a new play called "Three Rooms."

JACKIE TAYLOR OUT

Forced Out of La Spagna by Union Technicalities

Chicago, April 14. Jackie Taylor and newly recruited orchestra leader, one week at La Spagna, an exclusive north side cafe. The union would not permit Taylor to continue at the head of his organization, he being a traveling member. The majority of the personnel in the Taylor orchestra were members of the local union and therefore the band could not come under the heading of a traveling organization. He was notified that he would have to go outside of Chicago for his talent and then come in as a traveling organization. It is intimated in musical circles that Benson, who at one time controlled all the first class musicians in town, engineered his removal. Benson carries a strong vote in the local union through the number of local organizations under his management. It is also reported another orchestra had an experience similar to the one by Taylor, but when he signed up with Benson he was allowed to remain.

WITTSTEIN ON WGY

Eddie Wittstein's famous New Haven orchestra, which has played at many colleges and prep school social functions than any contemporary, will be a feature April 17 from WGY, Schenectady, in relay with several other stations.

SONG HITS DANCE HITS

Everybody is Playing These
Are You?

"Hong Kong Dream Girl"
"Florida"
"Sunset"
"Look Who's Here!"

Published by
Robbins-Engel, Inc.
1550 Broadway, New York City

If you don't Advertise in
VARIETY
Don't Advertise

UNLOOKED FOR "PLUG"

L. Wolfe Gilbert, staff writer of Leo Feist, Inc., got across a corking national plug for one of Feist's songs with the personal assistance of Mr. E. F. Albee, the Keith-Albee chief executive. Gilbert wrote a special N. Y. A. version of a Feist number, "Will You Remember Me?" (incidentally authored by others than Gilbert) for Lillian Morton's special use N. Y. A. week.

Mr. Albee heard of it and ordered copies of the lyrics made up and sent to every resident manager in the country, with instructions to have an act on the bill sing it at every show.

While the idea was to plug the song title as a secondary matter, Mr. Albee's personal interest carried it beyond expectations.

MUSIC WINNERS

Rochester, N. Y., April 14. Selection of the most meritorious orchestral selections from the 59 scores submitted in the Eastman School of Music's national competition for American composers was completed last week. The winners who will have their scores played by the Rochester Philharmonic Orchestra, Howard Hanson conducting, May 2 are Aaron Copeland, New York; George F. McKay, Lead, S. D.; William Quincy Porter, Cleveland; Bernard Rogers, New York; Mack Sennett, New York; and Adolph Weiss, of Rochester. They will be given transportation 40 Rochester for the concert.

Aaron Copeland won attention through his "Concerto for Organ and Orchestra," which Nadia Boulanger played last season with the Boston Symphony and with the New York Symphony. George McKay is teaching music in South Dakota. William Quincy Porter is a teacher at the Cleveland Institute of Music and a student of Ernest Schuch. Bernard Rogers is probably the widest known of the group his "Prelude to the Faithful" having been performed last year by the State Symphony Orchestra of New York. Joseph Stransky conducting Adolph Weiss is first bassoon for the Rochester Philharmonic and formerly was first bassoon for the New York Symphony.

New People on Victor

Grace Moore, soprano of the "Music Box Revue," makes her Victor record debut May 1 with two selections from the production. Zez Confrey and his orchestra also return to the Victor lists the same week after a prolonged absence.

King Alfonso XIII, of Spain has also been addressed on the Victor for release at that time. One talk is his greetings to the Spanish-American Republics, and the other an address to the Spanish nation. The retail price of this record is \$1.50, which represents a 75 cents surcharge for a Spanish soldiers' fund by imperial command.

HONOR DEAD MUSICIAN

Watertown, N. Y., April 14. All band musicians in and about Watertown massed to play at the funeral of Vincent E. Irolli, veteran professional musician. Native of Italy, Irolli was educated at the Military Conservatory of Music at Naples. His professional career on this side included engagements with the Elgin Watch Factory Band, Goets Concert Band, Dodge City Cowboy Band and with these theatrical orchestras: Bijou, Chicago; Grand, Bloomington, Ill.; Jennings Opera House, Elgin, Ill.; vaudeville, Chicago, and Orpheum, Chicago, Opera House and Olympic, all of Watertown.

Irolli was a cousin of Congressman La Guardia, of New York. His widow, Mrs. Genevieve Henry Irolli, and a son, Vincent, survive.

A NEW BRUNSWICK BAND

A new Brunswick recording orchestra to make its debut this month is the Rhythmic Dance Orchestra, set to be under Ray Miller's direction. The band has been organized for the exclusive purpose of playing the Rhythmic classics arranged by Frank Black and published by Forster of Chicago.

"Hungarian" and "Egyptian Echoes" are the first two transcriptions from classics by Black for Brunswick recording.

Hallett's Georgians at Arcadia. Mal Hallett's Georgians, a nine-piece Moss-Hallett unit, under the direction of Bill Drewes, tonight at the Arcadia, New York, open (Wednesday), succeeding the regular Hallett combination.

BALLROOM TIME HAS 21 WEEKS

**Nat'l Attractions Start-
ing May 30**

Dance orchestras are assured 21 weeks of employment over the "ballroom circuit" sponsored by National Attractions of New York, Inc., which starts operating actively May 30. The circuit as lined up assures that minimum with the following some of the more important spokes: New York is represented by the Arcadia ballroom, Clover Gardens and the Rosemont, Brookland, Philadelphia; Granada Park, Detroit; Euclid 90th and Euclid Gardens (both L. O. Beck enterprises), Cleveland; Beck's East Market Gardens, Akron; Buttery ballroom, Springfield, Mass. Beck will have a new place in Cincinnati, now in construction, ready for the summer, and another new Beck ballroom, in Columbus, O., opens Labor Day. Mr. Beck is president of National Attractions, Inc.

Some of the bands which have been lined up for touring are Sam Lanin's Roseland combination; Meyer Davis' Le Paradis (Washington, D. C.), orchestra, Vincent Lopez' Jr., band, The Debutantes, Seymour Simons, Paul Whiteman's Levitans, Austin Wiley (Cleveland), Paul Tiese, Oklahoma Cowgirls' Band, The Cadets, Madrid Spanish Orchestra, Royal Northwest Mounted Band, Ray Stillwell, Duke Yellman, Sammy Kahn.

The average cost to a ballroom for a week's attraction will be \$1,500. It will include a band of 11 or 12 men and some "name" attraction such as dance team, novelty act, etc., as the extra added feature.

The 21 weeks are of the "big time" category. A "small time" circuit will be started after May 30 to include small towns and dance halls with five to eight-piece bands as the traveling attractions so as to also afford those lesser cities an opportunity to dance to new bands periodically.

A franchise system is being worked on so that no one neighborhood will have a "big time" attraction, and a franchise in direct opposition to each other.

BAND BIZ BRISK

German Musical Instrument Manufacturing Good

Washington, April 14. Business in the musical instrument industry in the Stuttgart district of Germany during the last quarter of 1924 is reported as being brisk in reports to the Department of Commerce. Piano factories were employing many additional workers, and in spite of the fact that no pianos are exported to the United States on account of the high protective tariff, Germany, on the other hand, fears American competition in the foreign markets.

The accordion and mouth organ industry at Trossingen, Wurttemberg, is said to be favorable with the declared shipments to the United States in the last three months of 1924 having reached a total value of \$169,325, increasing from \$76,392 in the preceding three months. Accordions exported were valued at \$141,350 for the last quarter of 1924, against \$115,916 in the quarter preceding.

Jack Horn and B. A. Rolfe Go With Ballroom Circuit

Jack Horn has resigned as Vincent Lopez' business manager to devote himself exclusively to the National Attractions of New York, Inc., which is sponsoring the new "ballroom circuit." Horn is vice president and general manager of the new enterprise.

B. A. Rolfe, cornetist with Lopez' band, also leaves that field the end of the week, but apparently alien himself with National Attractions as booking manager in charge of the bands.

NAT. H. S. BAND CONTEST

A national high school band contest, which will be held June 9 in Gary, Ind., different states will hold contests to determine their representatives for the national contest.

INSIDE STUFF On Music

The false McKenzie kidnapping clue which brought Mr. and Mrs. Ferdie V. Grofe into unwelcome limelight, has been dropped. The authorities have given the Grofes a clean bill of health, their adopted child not being the kidnapped McKenzie girl. Grofe is Paul Whiteman's chief arranger and composer with Whiteman of "Wonderful One" and other song hits. The dailies appreciated the Grofes' innocence throughout by not stressing their theatrical connections and handling their end of it gracefully. Captain John H. Ayres, in charge of the Bureau of Missing Persons at Police Headquarters, stated, "The Mr. and Mrs. Grofe are as clean as hounds' teeth. We no longer consider the Grofe child seriously as Lillian McKenzie."

The story was originally "steered" to the New York "Daily News" by an irresponsible and notorious character who had been thrown off the payroll of Hearst's "Evening Journal" (New York). To bring to W. R. Hearst's attention the kind of a "news man" he had finally kicked off the sheet, the irresponsible framed the phony and "The News" fell, as it is a Hearst competitor and "The News" thought it was "stealing" a "Heart man." Losing the "Journal's" weekly check broke the heart of the irresponsible.

That the popular music business is gradually reaching a higher plane is evidenced by odd little details which are sure-fire indicators, however. The orchestra leaders as a whole are becoming generally more appreciative of sincerity and side-stepping the "banana oil" that was formerly the chief stock in trade of a band and orchestra employee of a music publishing house.

The band pluggers in turn are peddling less of the "oil" and are also making themselves scarce as much as possible instead of infesting certain haunts and nightclubs with the discomfort of the management, the orchestra leader and themselves.

The intelligent musicians are adjusting themselves so that the new music, as it comes through the mails, is given just as careful attention as if personally brought down by some music house attaché. There is a certain vain percentage of bandmen, however, who never open parcels of orchestration and give nothing attention except if personally brought to their notice. For that portion, and it must be admitted some important orchestra leaders are included among them, the music publisher's employee naturally maintains his familiar "line."

As a general thing, the orchestra leader is being less hounded by orchestra pluggers.

In the details of the grand bouncing that Count Ludwig Salm von Hogenstraten is reported to have gotten from Le Grand Duc when he left in argument in the aristocratic case with Clarence F. Cummins, an American, the name "Bricktop" Smith was mentioned.

"Bricktop" Smith is a former New York colored girl, a dancer, who, since going to Paris, has become the manager of Le Grand Duc in the Montmartre.

It is believed that the husky "bouncers" in the cafe were instructed to preserve peace and quiet, notwithstanding that the Count was married to Millicent Rogers, daughter of an American multimillionaire.

Incidentally, foreign dispatches commented upon the admiration the Count and Cummins had toward an English girl, named Hilda Mannars.

The Liver and Bacon Club, formed by Rudy Le Biang, brother of Joe Le Biang, which meets in Le Biang's restaurant, Times Square, has a song dedicated to it entitled "Liver and Bacon." Harold Lewis wrote the music and Joseph Garrity, the lyrics.

(Luella) Kendall Lee, daughter of Mrs. Richard Kendall Lee, 1040 Park avenue, New York, who is engaged to marry Jules Glensier, vice-president of Cartier, Inc., Fifth avenue jeweler, is also a professional dancer. With Basil Durand she has danced at the Club Mirador, Club Lido and also in Palm Beach.

Joseph Jordan, the orchestra leader at Loew's State, New York, has been making his novelty overtures a feature at the house and at the same time endearing himself to the music men. Jordan affords them an opportunity for a song plug with chorus slides but enhances its appeal through novelty such as in comedy slides, comedy verses, etc., which he conceives in co-operation with the music publishers.

Jordan's overtures are justly programmed outside of the house each week as an "act" along with the rest of the bill.

Not only rich fathers support their sons' jazz bands like Otto Kahn with the Roger Wolfe Kahn orchestra at the Hotel Biltmore, New York, but another vaudeville band, headed by a songwriter, has also interested an "angel," not a relative. He deems a jazz orchestra a good financial investment for some reason or another and is guaranteeing the personnel the regular salary weekly, regardless.

The Roger Wolfe Kahn band which has just landed a Victor recording contract, incidentally, is attempting to make itself self-supporting. Kahn, pere, is reported not particularly keen on continuing his original idea and considerable reorganization of personnel to reduce the weekly salary is now in process as it has been the past few weeks.

With late reports stating that the Mound City Blue Blowers are "over" in London and with Lopez taking a harmonica player abroad with him, the question arises as to what is keeping the jug players in the south.

According to the above information it should be a pushover for the southern crockery artists, if not in New York, then in London. All of which leads on to Dr. Rockwell, vaudeville single, who might just as well throw his act away, take his tin whistle, migrate to foreign shores and clean up with his personal tin opera.

Not a bad time to pick, as summer approaches, to close up the "padded" cabarets for 30 or 60 days as punishment for having been caught selling. Some of the closures may decide to remain closed until the new season. Several of the better class cafes find business quite slack when their people stay in their homes.

It's new stuff, "clothing" as a fine and making a promise to never again. Who'll throw the waters?

The longer prohibition endures, the bigger gag it is getting.

Musician and Bride Freed On Charge; Rearrested

Des Moines, April 14. Five minutes after Leroy Fox, 28, musician, and his 17-year-old high school bride, were acquitted by a jury in the district court on charges of obtaining money under false pretenses by the issuance of a number of bad checks, the couple were rearrested on a second warrant charging a similar offense. They were returned to the county jail.

The warrant was sworn out by J. L. Deschamps at Humboldt, Ia., a stockman and father of the girl.

The girl, who was a student at Humboldt high school, eloped with Fox, saxophonist, in a traveling

orchestra, following a brief acquaintance during the time Fox played with an orchestra at Humboldt. The father said he would press action to have the marriage annulled.

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AND HIS
CADET ORCHESTRA
New, Novel and Entertaining
Unanimous Praise by Press and Public

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By ABEL

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YEARNING (Fox Trot)—Roger Wolfe Kahn and His Hotel Biltmore Orchestra
HOT-HOT-HOTTENOT—Same—Victor No. 19616

The solo of the house of Otto Kahn has graduated into the Victor artist class, quite some progress. This couplet marks his debut disk as a Victor recorder. Both numbers are distinguished by exceptional arrangements. The "canning" itself couldn't miss because the Biltmore hotel orchestra personnel is comprised of several crack musicians who have had wide recording experience with combinations and "house orchestras" other than this organization. The banjo, brass and reed work is exceptional. Young Kahn himself performs a sax solo interlude in satisfactory style.

TIGER RAG—Mound City Blue Blowers
DEEP SECOND ST. BLUES—Same Brunswick No. 2804

Just "mean" and "hot"! The Mound City Blue Blowers with their trick kazoo-banjo and comb-and-tissue-paper "instrumental" disc out the "wickedest" blues imaginable. The "Tiger Rag" (La Rocca) discloses some particularly wild indigo modulation. The banjo, in addition to the original trio, gives the rendition the necessary musical body. "Deep Second St. Blues" by McGauley-McKenzie-Lange of the Blue Blowers is a lazy drag and "low down" as the companion piece. For disciples of the indigo school this couplet is an earful—plus!

DEEP IN MY HEART, DEAR (Waltz)—Vincent Lopez and Orchestra
THE LOVE SONG—Same—Okeh No. 40323

Two operetta waltzes. "Deep in My Heart" is from Sigmund Romberg's "Student-Prince"; the other by Edward Kanneke from the operetta of that name. Both are nicely scored, the intricately charming compositions being enhanced by nice sax choirs, strings, chimes, etc., in pleasing performance.

OH, JOSEPH (Fox Trot)—The Savoy Orpheans
MAGIC MOMENTS (Waltz)—Same—Columbia No. 259

The Savoy Orpheans are from the Savoy Hotel, London. Rarely is a British recording marketed over here, although not quite so, conversely. Both numbers are from Richard Pells' "Madame Pompadour," probably the reason for the imported recording in view of the operetta's foreign derivation.

For a British orchestra, the product is surprisingly good. The scoring is worthy of a native arranger. The reeds and brass in the fox trot, and the banjo and violin contributions in the waltz are wholly meritorious.

LOVE ME (JUST LIKE I LOVE YOU) (Fox Trot)—Ernie Golden and His McAlpin Orchestra
I'LL TAKE HER BACK—Same—Edison No. 51512

Ernie Golden and his McAlpin Hotel orchestra make their debut as disk artists on the Edison with this couplet. Always a worthy dance organization, their translation to the disks leaves nothing wanting. The instrumentation is worthy and the scoring shows off their distinctive qualities to the fullest.

A MAMA LIKE YOU AND A PAPA LIKE ME—Jane Green (Vocal)
SOMEBODY LIKE YOU—Same—Victor No. 19604

A rag couplet of the typical Jane Green order. The "mama" song is a post-marital lament in novelty style and the reverse a fox trot ballad. Miss Green's unique delivery distinguishes both.

OH! THOSE EYES (Fox Trot)—The Vankoe Six
I NEVER KNEW—Same—Okeh No. 40335

The Vankoe Six, a Buffalo combination, are Okeh newcomers, but highly satisfactory. For a sextet they make their stuff sound very important. The secret lies in the intelligent switching from instrument to instrument for solo specialties.

The "eyes" number (Kalmers-Ruby-Jerome) is a "natural" by the by as a possibility and the set does tricks with it. The trumpet, trombone, piano, banjo and deep sax evidences themselves with solo interludes. As dance offerings, they are snappy and fetching.

Alvin Explains Checks

Los Angeles, April 14. Don Alvin, orchestra leader at the Green Hill, asserts his recent legal difficulties over an automobile were not properly reported. Alvin says that about a year ago he purchased from the Lewis-Hilliard agency here an automobile which at one time belonged to Sid Grauman and the amount involved was \$3,000. Some months later Alvin had considerable paint and upholstery work done on the car and the job amounted to \$357.

A few days after the work was completed Alvin states he stopped payment on the checks he had given for the work. The reason he did this, he declared, was because he found the job unsatisfactory. The checks were returned marked "refer to maker." With the result the holders began legal proceedings in the criminal branch of the Superior Court.

On March 31 Superior Judge Charles Hays dismissed the case when the entanglement had been satisfactorily adjusted between all parties.

BUSY SONGWRITERS!

St. Louis, April 14. Larry Conley and Gene Rodemich, songwriters, have completed a commission from Warner Brothers to write the theme for "Broadway Butterflies," a forthcoming Warner picture.

Conley's second musical comedy, "Dixie," will receive its presentation at the Grand Central theatre here next week. Conley is trombonist in Rodemich's orchestra at that house.

STRICKLAND AT PALISADES

Charlie Strickland and his orchestra leave the Palais D'or next week to open their annual summer engagement at Palisades Park, N. J., April 30. Strickland is recruiting an eight-piece outfit under his own management to replace his regular band at the Chinese restaurant.

HAIJO'S SYMPHONIC JAZZ BAND

A symphonic jazz band is being organized by Haijo, the composer, for a hotel in Atlantic City, also for a production in view. Haijo composed for "Natlie," also rearranged the score of that recent failure at the Knickerbocker, New York.

NAT. MUSIC WEEK MAY 3-11

More than 1,000 cities are expected to participate in the National Music Week, scheduled for May 3-11. Many prize contests have been arranged, and there will be special state events.

HAENSCHEN RECORDING TRIP

Walter Haenschel, Brunswick recording technical chief, leaves on a six weeks' recording trip to the coast next week. Haenschel will "can" numbers by Abe Lyman, Paul Ash, Vic Meyers (Seattle), Marlon Harris, who is playing the Orpheum time; Keller Slater and Lynch, ditto; Gene Rodemich, and others.

Music Men's Organizations Settling Differences Inside

The Music Publishers' Protective Association and the American Society of Composers, Authors and Publishers will endeavor to co-operate in the adjudicating of its members' squabbles within the ranks of its organizations. Too much litigation, it is feared, will give the industry a black eye with the public, particularly in differences involving royalty claims and other songwriter complaints.

Court proceedings are generally expensive and protracted. It is believed that Rosenblatt, Mills and Hein, executives of both organizations, can do much to expedite adjustment of any differences in the least expensive fashion.

Ernie Breuer's grievance against Billy Rose, Mort Dixon and Ray Henderson, claiming a fourth interest in "Follow the Swallow" (Remick) will be referred to this trio for such action among other complaints.

BAND LEADER MARRIES

Worcester, April 14. Frank W. Chaffin, 33, leader of the Worcester Brigade band, and Miss Abbie G. Nickerson, 34, a milliner of Pawtucket, R. I., were married last week in this city by Rev. Vincent B. Tomlinson. Mr. Chaffin has been a bandmaster for 25 years, much of the time as leader of Worcester Brass Band.

LEADING ORCHESTRAS

IRVING AARONSON

and his Commanders
Elsie Janis' "Fuzzies of 1925"
Fulton Theatre, New York
HOF-BRAU HAUS
53d St. and Broadway, New York

ACE BRIGADE

and His 14 Virginians
MONTE CARLO RESTAURANT
Broadway and 51st St., New York
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BROWN-AGLE'S

ORCHESTRA

New Playing ARCADIA BALLROOM
Broadway at 53d Street, New York
JOE W. KAT, Manager

ROY FOX

and his Orchestra
Now Featured at the
Cafe Lafayette
LOS ANGELES
FOR DETROIT
IT'S
JEAN GOLDKETTE

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Crystal Palace Orchestra
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66th Street, near Broadway, New York

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"FOURTEEN YEAR ON BROADWAY"

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TED HENKEL

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LEIGHTON'S CAFETERIA
101 E. Broadway, Atlantic City
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LONG BEACH
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Columbia Recording
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Third Consecutive Season
SENATE, CHICAGO

SAM LANIN

AND ORCHESTRA
ROSELAND
Seventh Year on Broadway
A "NURMI" RUN

Woodside Inn, Thornwood, N. Y.
will open for the summer season
April 15.

FRIEND AND BROWN ACT

Two of the most successful popular songwriters, Cliff Friend and Lew Brown, have formed a vaudeville combination under Rose & Curtis' direction. Their vaudeville itinerary is unique, the idea being a preparatory tour before opening in a Jones & Green production, probably the "Greenwich Village Follies."

PRYOR MOORE

ORCHESTRAS
Playing Daily at the
5 Boos Bros Cafeterias
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The Playhouse Orchestra
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MEL PEDESKY AND HIS
MONTMARTE ORCHESTRA
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GEORGE MEYERS

AND HIS
Club Alamo Orchestra
Appearing Nightly at the
CLUB ALAMO
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FRIAR'S INN ORCHESTRA
"That's That"
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LOS ANGELES

GLEN OSWALD'S

Victor Recording Orchestra
Playing Cinderella Roof
and DOUBLING THEATRES
LOS ANGELES

BEN POLLACK

and ORCHESTRA
Venice Ball Room
Venice, Cal.
(for a long time to come)

RADIOLIANS

RAY WALKER, Director
6TH MONTH AT
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711 7th Avenue, N. Y. C.
Representative: HARRY PEARL

DAN RUSSO and FIORITO

ORIOLE ORCHESTRA
Edgewater Beach Hotel
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Exclusive Brunswick Artists

The SANGAMO BAND

DICK LEIBERT, EMORY DAUGHTEN
Now at the famed
Harvey's in Washington, D.C.
Open
POWATAN HOTEL ROOF
Washington's Most Exclusive Roof

HARRY STODDARD

AND HIS
"Streets of New York Orchestra"
Keith-Albee and Orpheum Circuits
Directed by BOB & CURTIS
PER. ADV. FRIARS CLUB, N. Y.

WASHINGTONIANS

Club Kentucky
Broadway and 49th Street, N. Y.
Playing Keith-Albee Theatre
"DUKE" ELLINGTON, Director

SPECHT'S CABARET PINCHED IN PHILLY

"Alphonses and Gaston" Bit
While Raid in Philly Is
On—Two Other Raids

Philadelphia, April 14. While Paul Specht's Pandora Cafe was being raided last week, a musical concert for President Coolidge in Washington. The President was host to a banquet to the Washington correspondents to meet Attorney General Specht, as a courtesy to the Chief Executive, played at the function, not knowing raiders were giving his Pandora a visit for alleged liquor selling.

Senator James Watson of Indiana personally introduced the bandman to President Coolidge. An incident connected with the Pandora raid was the Alphonses and Gaston act between G. Allison Brower and George Specht, the jazz leader's brother, who are of the Pandora management. Said admitted being the manager of the cafe until advised by Acting Lieutenant Beckman, who headed the raiding detachment that he was a search agent, seizure warrant and must place the manager of the cafe under arrest. Whereupon both denied such responsibility. But Lieut. Beckman took both into custody.

George Specht attempted to pass the buck at that time when he turned to Lieut. Beckman with a story that he had had an argument with Brower as to who should be the boss at the cafe and that he gave in to Brower, which he advanced as a reason why Brower should accept service and be taken into custody. A quantity of liquor was also confiscated at the Hotel Walton Roof Garden and the Peking Cafe. The Club Cadix was searched, but nothing found.

Attempts to revoke the dance licenses at these places will be made.

3 ENFORCEMENT BILLS Passed in Iowa—Provides for Jail Sentences and Fines

Des Moines, April 14. Three prohibition bills which greatly strengthen the liquor law enforcement agencies were passed by the State Legislature last week and now go to the governor. With final enactment of these measures, prohibition workers who have been watching the bills, declared Iowa had the strongest liquor laws in the country.

One of the bills makes it mandatory that jail sentences as well as fines be given bootleggers for first offenses.

Another makes possession of liquor prima facie evidence of intent to violate the liquor laws and the third requires that an order of abatement must be issued before the attorney may receive his fee.

JANSSEN'S FOOD TALKS

August Janssen, the restaurateur, takes to the air next week with a regular series of food talks via WOR. Every Tuesday Janssen will address the ether audience.

A new dinner menu at Janssen's uptown Hot-Brau at 53d street will be unveiled this (Wednesday) afternoon, when the Society of Restaurateurs will be guests at the function. The dinner will be followed by a banquet at which the Vienna from the House of Hapsburg Estate will be used for the first time in this country.

Bronx Road House Openings

One of the first of the road houses of Pelham, closed over the winter, to announce a reopening is the Ben Hur at City Island, with John Nulty proprietor. It opened Saturday.

Chateau Laurier, also on City Island, is not due to open until Decoration Day.

Bacon & Day SILVER BELL BANJOS

New Catalog—Just Out
THE BACON BANJO CO., INC.
GROTON, CONN.

Sam and Ike Bloom in Spat Over Dolls—Toy Ones

Chicago, April 14. "The Blooms (Sam and Ike) don't look alike, but have the same ideas. The two youngsters of the cabaret field who operate the Deauville had a spat last week and all over some dolls (not live ones). The cafe has recently installed two novel doll machines, operated by strings, playing the dances the dolls are lowered within reach of the participants permitting the customers to scramble for the possession of the tiny figures.

The latter is what caused the controversy between the two. It seems that the dolls are lowered by the manipulation of strings and both of them wanted to have the honor of execution.

Someone arbitrated the matter and it now is agreed that each one would operate the strings for a period of six weeks. Ike took the first six weeks with Sam being promised the next six. The bookies around Chicago are laying five to one Ike will be re-elected to operate the racks during Sam's period.

DEAUVILLE, CHICAGO

Chicago, April 14. Not very many months ago what is now the Deauville, a small hotel in the last stages of senile decay. Ike Bloom's ideas and capital transformed it into a night club of first class, which has since been a consistent winner for its proprietor.

Proctor Bloom has been liberal with money for the present floor show, and it looks the money. First, there were two girls, "the crazy waiter," a fixture at the Deauville and a popular draw. His hokum is undisciplined slapstick, but it makes them laugh. He has a large staff of waiters. Together they are responsible for the comedy touches.

The Irving Rothchild syndicate took over the orchestra work. They are a warm group. Of the entertainers who sing, Ellen Flory was used to check their revolvers with their hats and coats.

Wigan is building a large, modern dance hall and skating rink on his Main street property.

THE TENT

Baltimore, April 14. "The Tent" couldn't have held very many more tonight under any conditions. "The Tent" from reputation, coming through to Washington, had taken the Monumental City by storm and was attracting many from Washington. The answer, after spending about three hours in the place, is creditable to two things—Stuart I. Whitmarsh, the owner-manager, and Meyer Davis, dance band combination.

Climbing the stairs to the top of the Lyceum the entrance and the interior decoration, done in a deep red, spell just what "The Tent" implies. Soft lighting enhances the picture, and with colored waters all in white with turbaned heads the transportation of the guests to the tent of some Arabian sheik is splendidly carried out.

The place is popular with the trouper playing Baltimore. Capt. Nungesser, the French ace, making personal appearances with "The Sky Raider" (film), and also Gilbert Calkins, publicist with the capitol, were among the celebrities present.

This reviewer has caught several of Davis' bands, but this was the Le Paradis mood (Davis' pet organization) as well as this "Tent" aggregation. With Nathan Espinoff directing and playing the violin it is truly an all-star aggregation of musicians. They're a hard-working bunch, too, with the intermissions short and with a half hour "Marathon" as Whitmarsh termed it, staged each evening during the music never stops for a moment.

Each of the boys of the orchestra—Ray Welch, banjo-saxophone; Nicholas Vito, bass; Phil De Williams, piano; G. Edelman, saxophone; and Howard Daulton, drums, contributes solo stuff in the typical Davis arrangements, with De Williams at the piano going in strong for the chimes. Nicholas Vito, at the drums sings, the chorus of many of the numbers and the dancers like it.

Whitmarsh is planning a "Paint and Powder Revue" for the coming week to honor the local amateur dramatic club. He is bringing in many professionals for this revue.

Those of the stage are welcome at "The Tent," and, glory be, to all the crowd of them there tonight Whitmarsh didn't ask one to do a tree show. Meakin.

Pool for Exercise

Prisco and Solly Violinsky are among the proprietors of a night club in the Times square section. When all of the proprietors are in the club looks prosperous and extra seats must be provided for the cash buyers.

It requires an all-night vigil for Messrs. Prisco and Violinsky to watch their trade and partners. Among the latter is Jerry Hitchcock, not a bad watcher himself.

On their way home after the night place closes in the morning Prisco and Violinsky take their morning exercise in the form of calisthenics at the Priara, playing pool. This is usually between 11 and 12 a. m. There is no band at the Priara and no dancing, nothing but arguments, so the pool players are comparatively enjoying a daily vacation.

Revue Girls Want Salary

Los Angeles, April 14. Six dancing girls in the Green Mill cabaret at Culver City complaining to the State Labor Board yesterday the place owed them in the aggregate \$440 for salary. They said they had been irregularly paid since opening March 15. The deputy order the management to make good within 48 hours.

Diane Shane, Edith Jarvis, Dot Clark, Carmen Deemyth, Polly Lloyd and Delphine Welch are the complaining girls.

IN THE DAY OF "GUNS"

El Monte, Cal., April 14. A. N. Wiggins has been a dance hall proprietor for 15 years and he says times have changed. When Wigan was a beginner his guests used to check their revolvers with their hats and coats.

Wigan is building a large, modern dance hall and skating rink on his Main street property.

Marigold Gardens on the Road

April 25 or thereabouts Harry Susskind expects to open his newly remodeled and decorated Colonial Inn on the Pelham Park road under the title of the Marigold Gardens. The new place will seat about 500. It has a sunken dance floor in an extension of the main building. The Gardens are opposite Susskind's established road house, Pelham Heath Inn. The two road houses will give the proprietor a seating capacity of over 900.

Saxi Holtzworth's Orchestra, New York, a big hit in Keith Vaudeville, is completely equipped with Conn instruments.



Saxi Holtzworth's Orchestra, New York, a big hit in Keith Vaudeville, is completely equipped with Conn instruments.



Saxi Holtzworth's Orchestra, New York, a big hit in Keith Vaudeville, is completely equipped with Conn instruments.



Saxi Holtzworth's Orchestra, New York, a big hit in Keith Vaudeville, is completely equipped with Conn instruments.

OVER-ZEALOUS SHERIFF Liquor Raids Hurling Roadhouse Trade

Davenport, Ia., April 14. Prospects of a thriving business at the roadhouses in this county this summer have gone glimmering, as the result of the activities of the newly elected sheriff, Frank Martin, who is making regular rounds of these places during the night with particular activity on Saturday, when the roads usually have their capacity crowd.

Martin's campaign against the roadhouses, which, in the last few years have been highly successful, with plenty of liquor available for guests who neglect their own flasks, is generally reputed to have been Klan inspired. His first drive was against the Kettich's new Inn, a ready street place, which was forced to close within a few days of an opening that cost nearly \$10,000, because of the excessive vigilance of the authorities.

Law Observation Posters

Washington, April 14. Another way to spend taxes collected by the government and by the prohibition law. A poster campaign is about to be launched for law observation and the bureau, having convinced Congress that it would be a good idea to spend \$50,000 to circulate the nation, are now ready to spend it. It will be available July 1. The officials of the bureau are not coming out formally and making a direct bid for ideas but say they will gladly receive suggestions for designs as well as phrases.

Billboards along the highways have been rejected as too expensive. It is believed here that the entire campaign will be confined to posters with "enanny" sayings on them.

EX-PUG BUYS DANCE HALL

Davenport, Ia., April 14. Frankie Whitney, retired lightweight boxer of Cedar Rapids, has purchased the Green Lantern dance pavilion, north of Davenport. Whitney plans to assume active charge when the next two weeks.

He has several interests, including the management of a large amusement park at Wausau, Wis.

INTOXICATION RECORD BROKE

Washington, April 14. All local records for intoxication convictions were smashed during the month of March, records of the Police Court disclose, which disclose a total of 1,029 cases. Convictions for drinking in public numbered 16.

Cabaret Performers Quit Addison Floor Show

Ada Foreman, dancer, and her partner, Dan McCarthy, as well as female singer, walked out of the Hotel Addison, Detroit, last week after one week of a two week engagement had been played. The reason given Max Hart, their agent was that the management of the hotel demanded that the women mingle with the guests, sit at the table and be otherwise sociable. In addition, one of the managers is said to have used demerol at the women singer. Another dancer, girl of 15, was in the show with her mother, but she was unmolested. The Addison is rated a first class hotel and its dance floor is of glass lighted from beneath.

L. I. Padlocks

The Penatnick Inn, Bay Shore, L. I. and the Southampton Hotel Southampton, L. I., have been ordered padlocked for seven and fifteen months respectively. Federal Judge Campbell in Brooklyn, N. Y., last week signed the decrees.

BALLROOM CHANGES HAND

Burlington, April 14. E. A. Kalwisky assumed management of the Military dance hall representing a group that is taking it over from Ford K. Mifflin, manager the past year. Mr. Mifflin will remain identified with the place until the end of this season, on April 25, when he retires from the dance hall business. Mr. Kalwisky will retain his position as publicity manager of the Palace theatre, with which he has been connected for 10 years.

Historical Pageant for Knox Count

Bloomfield, Neb. April 14. An historical pageant, covering the early history of Knox county is to be a feature of Knox county is this fall. Details have not been worked out but it is planned to have different sections of the county take charge of the pageant, and give one section of it each of the last three nights of the fall.

Varsity Club in "Village" Chang

The Varsity Club, Greenwich Village, was taken over last week by Joseph Newgard and Dick We who also operate the Checkerboard cabaret in the Village. The transfer was made by Joe Woods at Jimmie Ryan, who had built up fifty clientele mainly through the club being one of the few places in the Village area open after hours.

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Listen, all you professionals, to the word of one who has made a tremendous hit in Keith Vaudeville. Saxi Holtzworth writes:

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NOW PLAYING COLISEUM--CHICAGO--APRIL 11--MAY 3

"PIONEER DAYS" FIREWORKS

Spectacle with Special Settings and People

Franklin Park, Ill., April 14. A fireworks spectacle will be staged at fairs this year under somewhat novel conditions as regards the scenery used. Instead of the drops, painted in perspective, a real frontier town will be built, dance hall, saloon, school house, blacksmith forge and postoffice surrounded by ranch houses and corals, Indian tepees and other settings. "Pioneer Days" is the title of the spec. It is produced by the Potts Fireworks Company. The concern gave a preview of the stage settings at their factory grounds to a number of newspaper men last week.

Over 300 people will be used in the production, which will occupy the entire infield of the racetrack. Indians on the warpath will be seen, the old stage coach and festivities in the dance hall presented, culminating in a battle with the redskins and rescue of the inhabitants by a detachment of soldiers from an adjoining post.

The scenery will be all in the way of set pieces, built on frames instead of hanging pieces universally used, with the action of the pageant spectacle spirited and interesting.

PITTSBURGH PARKS

Kenny Park Opens Easter Sunday—West View Park Also Starts

Pittsburgh, April 14. Two of Pittsburgh's parks have gotten into summer swing. Kennywood park started Easter Sunday, this marking the twenty-sixth year for this popular recreational center. New attractions include the Niagara Whirl and Sealpines de Luxe, with a fairy whip, new ride for the children. The new swimming pool and bathing beach are nearing completion.

West View park, with many new features opened April 13. In addition to an entirely new "fun" house, a \$10,000 athletic field has been added.

Merchandise Concern

Loses Suit Against Elks

Rockland, Me., April 14. The jury given the case of the New England Fair and Carnival Co. vs. the Rockland Lodge of Elks has brought in a verdict in favor of the defendants. It was an action to recover \$859.88 for a consignment of merchandise alleged to have been sold to the local lodge of Elks by the carnival company.

It was brought out in the trial that the plaintiffs had sent the goods on the order of the promoter, George W. Johnson, and that the lodge dealt with Johnson and not the company who supplied the goods.

Less Concert Bands in Parks; Dance Orchestras

There will be few parks in the East featuring concert bands this season. Their cost is too much for the park managers to encounter. The booking of the bands at this time indicates that bands may be engaged for week-ends only, with light programs also listed for holidays.

All the parks have dance orchestras which may confine their music to the dance halls only unless special arrangements are made to have them double in concerts in the parks proper.

Concert bands, however, will again be featured at Columbia park, North Bergen, N. J.; Midland Beach, Staten Island, N. Y.; Luna Park, Coney Island and several other of the larger parks in the East.

GUS HORNBECK ALONE

Baltimore, April 14. Gus Hornbeck, the rodeo promoter, contradicts any statement Shorty Mack is to be associated with rodeo Hornbeck will play at Luna Park, Coney Island.

"Never heard of Shorty Mack," says Hornbeck.

BUT ONE CHAUTAUQUA MAN INCREASING BIZ

Jas. L. Loar Adds to Holdings —Others Have Cut Down on Bad Prospects

Chicago, April 14. James L. Loar, an independent chautauqua operator, has added another circuit to his holdings this season. Loar is the only man in the chautauqua business who has added to his business.

In every other case managers and owners of circuits have cut down, most of them over half. The season is expected to be a bad one for chautauqua, chiefly because this sort of amusement seems to have had its day.

A number of managers, as reported in previous issues of Variety, are getting into other businesses, several entering the travel-bureau field.

TRIMBE IS NOW E.W. MANAGER

Formerly Successful Chautauqua Operator

Chicago, April 14. Nelson Trimbe, who for a number of years operated the Nelson-Trimbe Chautauqua and Lyceum circuits, has been appointed manager of one of the Ellison-White circuits.

Until this year Trimbe was looked upon as one of the most successful of chautauqua circuit owners. He maintained offices and had a number of people employed. Very suddenly he sold his holdings, only to immediately take a position as superintendent.

Levy Selected to Head S. L. Banquet Committee

Chicago, April 14. The Showmen's League of America held a big meeting last Friday at the club rooms. Charles G. Browning, second vice-president, occupied the chair.

The chairman for the Showmen's League banquet and ball for next December was appointed. Sam J. Levy was selected.

The matter of "League Day" came up for discussion, but no chairman was appointed until this week, when it is hoped that Fred M. Barss will again be well enough to attend.

A committee is quietly investigating the hold-up of last week, all being entirely convinced that the tip-off came from the inside of the club.

The Ladies' Auxiliary held their usual Friday night meeting. Mrs. Ed. A. Hock, president of the organization, in the chair.

C. I., Cincy, Opens

Cincinnati, April 14. Coney Island is under way, with the main interest centered in the dedication of a new island boat and the opening of the new cement swimming pool, claimed to be the largest in the world.

The new boat, "Island Queen," is an oil burning non-sinkable vessel. The park has centered upon the safety angle in its exploitation, and it is figured that the boat trade will blow up a harvest wind for the amusement center.

"Thrillers" Wanted

With some of the Eastern parks set for early openings park managers and bookers are looking for "thrillers."

One of the first to get consecutive dates last week was Frank Silvas, known as "the giant snail the whip," who does a head down stunt from a 65-foot pole with a 50-foot swing.

DONOHUE SHIFTS TO JONES

Chicago, April 14. James Donahue, for many years promoter with the late C. T. Kennedy has joined the Johnny J. Jones forces in a similar capacity.

SO-BE GOOD, TEAS POOR

Reports Give Territory at Present Good Rating

Chicago, April 14. Exhaustive reports from the south say conditions all over that section of the country, with the exception of West Texas are remarkable good, due mainly to good prices for cotton, fine weather for the early spring planting and general agricultural and industrial prosperity.

In West Texas there has been so rain for seven months. Unless this is speedily remedied, conditions there will be serious and are so at the present. In Eastern Texas the people are enjoying general prosperity. In Louisiana there is a boom in oil, several big wells coming in between Alexandria and Shreveport, making that part of the country fertile territory for shows and amusement enterprises. Mississippi and Georgia are in better condition than in some years, Alabama is getting along nicely, while the Carolinas apparently are prosperous.

CARNIVALS

(Mostly Week Stands)

American Amusement Shows, Philadelphia, April 11 to 15; Almo Exposition Shows, San Antonio, April 20. All American Shows, Chickasha, Okla., April 13. Barlow's Big City Shows, Granite City, Ill., April 13. Coyne's Greater Shows, Park City, Utah, April 13. Bernardi Greater Shows, Baltimore, April 27. K. G. Barcklow Shows, Defiance, O., April 27. Brown and Dyer Shows, Poughkeepsie, N. Y., April 27. Guy's Greater Shows, Richmond, Va., April 25. Bruce Greater Shows, Scotland, N. Y., April 13. Central States Shows, S. Jacksonville, Fla., April 13. C. A. Clark Greater Shows, Douglas, Ariz., April 13. Clark's Golden Rule Shows, Upper Sandusky, O., April 27. Guy's Greater Shows, Wilsonville, Ill., April 27. Cooper Rialto Shows, Farrell, Pa., April 18. Harry Copping Shows, Elyria, Ohio, April 25. Indiana, Pa., May 4. Cote's Wolverine Shows, Detroit, Mich., April 18 (indef.). Coleman Bros. Shows, Middleboro, April 30-May 5; Hartford, Conn., 11. Colton's Greater Shows, Birmingham, N. Y., April 25. Dyer's Greater Shows, Vancouver, B. C., May 4. A. F. Crounse United Shows, Schenectady, N. Y., May 1. Dyer's Greater Shows, Boswell, Pa., April 25; Rockwood, Pa., May 4. De Marco Shows, Blue Island, Ill., April 25. Dixieland Shows, Poplar Bluff, Mo., April 13. Dresden and Exposition Shows, Elmira, N. Y., May 2. Dalton and Anderson Shows, Memphis, Tenn., April 13. Elman Amusement Shows, Milwaukee, Wis., April 25 (3 weeks). Endy Shows, Pottsville, Pa., April 25. E. J. Leland Shows, San Francisco, Calif., April 11; Melrose, Oakland, 20. Noble C. Fairley Shows, Leavenworth, Kan., April 25. Greater Sheeley Shows, Baltimore, Md., April 18. Greater Eastern Shows, Richard City, Tenn., April 13. Heller's Acme Shows, Paterson, N. J., April 18; Bloomfield, N. J., 25. L. J. Heth Shows, Sheffield, Ala., April 13. Hermann's Mighty Exposition Shows, Johnstown, Pa., April 18; Windsor, Pa., 25. Hughes and Johnson Shows, Weona, La., April 13. Cox Hoag's Mighty Show, Ottumwa, Ia., April 30. Elman Amusement Shows, Barberton, O., April 24. Johnny J. Jones Shows, Sanford, Fla., April 13; Washington, D. C., 20. Kraus Amusement Company, Greenloch Park, N. J., May 1 (indef.). K. F. Ketchum's 30th Century Shows, Bridgeport, Conn., May 4 (4 weeks). Knickerbocker Shows, Sharon, Pa., April 18. Lacombe Exposition Shows, New Orleans, April 11; Hattiesburg, Miss., 10.

WHAT THE WORLD WANTS

Variety Bureau. Washington, April 14. The foreign demand for American made musical instruments is growing, judging from the requests that appear each week in this service of the Department of Commerce. This is but one of the many opportunities for new business listed for the current week.

It is necessary in replying to forward the communication to the nearest branch office of the department. It is also necessary to first mention the country, then the article and lastly, but equally as important, the governmental code number that follows.

A study of the below list will disclose that the celluloid collar is not yet a "has been" at least in France. Among the purchasers are the following:

Australia, automobile body and trimming supplies (14549); Austria, toilet preparations (14551); Belgium, art goods, pictures, calendars and stationery, artificial flowers, glassware and porcelain articles, glassware, hair-dressing requisites, hosiery, novelty mirrors, rubber novelties (all 14538); China, automobile accessories (14542); Czechoslovakia, dry goods novelties (14540); England, wooden coat hangers (14581); France, celluloid collars, cuffs and bosoms (14587); Germany, automobiles and trucks (14544); India, overseas newspapers, toilet soap, secondhand clothing, waterproof coats, new and

secondhand (all 14431); Ireland, radio sets (14551); Manchuria, phonographs and records, stringed musical instruments (both 14571); Netherlands, hearing apparatus for the deaf, radio apparatus (both 14575); Palestine, batteries, equipment, electrical accessories, electrical automobile horns and spare parts (all 14569); Portugal, automobile accessories (14545); Roumania, elastic suspenders (14589), scrap rubber tires and tubes (14581); Sweden, automobile accessories and specialties (14546).

Selling Agents Those desiring to act as selling agents only include the following:

Argentina, hosiery (14540); Brazil, aluminum kitchen utensils, men's coats, safety razors (all 14533); China, wardrobe trunks (14571); Cuba, blankets and hosiery (14530), straw for hat manufacturers (14531); Denmark, fire extinguishers (14531); England, underware (14532); England, hosiery and paper goods (14558), women's artificial silk hosiery (14553); Germany, automobile accessories (14547); India, cotton and rayon hosiery (14532), underware (14569), games, haberdashery, jewelry, studs and links, mirrors, secondhand clothing (all 14534), toilet preparations (14549); Poland, bicycle, motorcycles and apparatus, sporting goods (all 14543); Salvador, aeroplanes, lighting accessories, motor boats, small marine engines (14557); Wales, pianos (14555).

FAIR GROUNDS FOR 4TH

Chicago, April 14.

The Kewanee District Fair Association has engaged the S. W. Brundage carnival to show at the fair grounds under its auspices the week of June 28, with special afternoon and evening shows July 4. In connection with the Brundage shows there will be sports of all kinds, horse racing and ball games in connection with gala games.

All of which opens up a new use that could be made of the fair grounds for this particular week. Towns and cities that possess fair grounds, no matter if they are situated some distance from this center of population would do well to encourage the carnivals to exhibit as the very fact that there is to be a celebration of any magnitude, such as such a display, if properly advertised is bound to draw crowds who on July 4 are particularly anxious to find some place to celebrate.

Fire in Nat'l Fireworks Does \$200,000 Damage

West Hanover, Mass., April 14.

A loss of \$200,000 was suffered last Tuesday at the plant of the National Fireworks Company here as the result of a fire and explosion that destroyed many of the company's buildings and a plant. An investigation by state authorities it was stated that a spark, which caused the fire, originated in a small building occupied by Maynard Goodwin, a powder mixer. Stubbs was the man killed. Reports of the experts show that Goodwin was mixing saltpeter, sulphur and black powder when a spark caused by friction ignited the powder.

Massachusetts Fair Dates

Blackstone Valley Agricultural Society, Uxbridge, Sept. 18-19.

Gardner Agricultural Association, Gardner, Oct. 18-19-20.

Lunenburg Community Fair, Lunenburg, Oct. 18-19-20.

Oxford Agricultural Society, Oxford, Sept. 2-3.

Westchester North West Agricultural and Mechanical Society, Athol, Sept. 7-8.

Worcester South Agricultural Society, Worcester, Sept. 18-19.

Worcester County West Agricultural Society, Barre, Sept. 24-25.

Worcester Agricultural Society, New England Fair, Worcester, Sept. 7-8-9-10.

FIREWORKS PLANT EXPLOSION

Hanover, Mass., April 14.

One man is killed and several others injured in an explosion that took place April 7 in the National Fireworks Plant here. The property damage amounted to \$50,000.

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, April 14. The breach of promise suit of Lois Meredith against Col. Ian Denalton has been withdrawn, according to cables from London stating that Miss Meredith's attorney, Dudley Field Malone, will sail for New York at once to secure Miss Meredith's assent to the settlement. A large money award is said to be made to Miss Meredith, in return for which she drops her suit and surrenders the case. A few days ago Miss Meredith left her former apartment at 22 West 58th street.

Among the real estate transactions reported last week were the sale of the old Astor Assembly Rooms, 185-186 3rd avenue, where a picture theatre will be erected; a three-story theatre to be built at 11-18 Second avenue; theatre at Little Neck, L. I., and the leasing of office space at 11th avenue and 44th street, by Gloria Swanson as headquarters for her picture and stage activities.

S. L. Rothafel will be tendered a testimonial dinner May 3 at Hotel Baltimore by New York Chapter No. 13, Sojourners Club, a national Masonic organization of officers, members and Marine Corps officers. The dinner is in recognition of "Roxy's" activity in supplying radio sets for wounded veterans in government hospitals.

"Puppets" moves into the Frolic under its road title of "The Knife in the Wall." The public jumped to the conclusion "Puppets" had all the characters were marionettes.

A pair of first-night tickets to all the Sam H. Harris productions next season is offered by Mr. Harris to the person submitting the best name for a new colt. The name last week to his mare, Truifreyer. The daddy of the youngster is the famous Man of War.

Myron C. Fagan announces that he will be the producer of his own drama, "The Snake."

"Black-Eyed Susanne," Alonzo Price's musical comedy, will be presented by Arthur Hammerstein next season with Nonette, the violin-playing star.

"When Ships Come In," by George Middleton, has been acquired by Martin Beck.

Henry W. Savage has decided to stage send "Lass o' Laughter" on tour with Flora Le Breton, reopening at the Montauk, Brooklyn, April 27.

"The Sign on the Cross" has been condensed into a five-act playlet for Charlotte Walker.

"Trouble Island," by Len D. Hollander and Leon Stephens, and "Joney," by Anna Morrison and John Peter Toohy, have been purchased by Kluge Gordon, who will produce the two comedies next season.

"March On" Howard Young's comedy, which had a tryout earlier in the season, will again be placed in rehearsal by Lewis & Gordon.

"Flesh," Arthur J. Lamb's new play, will open at Stamford, Conn. April 26.

A behind-the-scenes tea dance and poster show will be given at the Plymouth on the afternoons of April 20, 21 and 22 for the benefit of the Drug Out, ex-service men's clubhouse.

While a scene of the picture, "The Wild Girl," was being filmed Friday at the gang plank of the Leviathan at her Hudson river pier, Edward Maguire, who was extra, drowned dead from heart disease.

A new theatrical firm called Classics, Inc., comprised of undergraduates and recent graduates of New York University, plans a revival of "The Country Wife," written by William Wycherly in 1671.

Tallulah Bankhead has been picked by Sam H. Harris to play the Jeanne Eagels part in the London production of "Rain."

"The Dance Boy" has been taken over by H. Eric Jewett.

A mass meeting will be held Friday night at Carnegie Hall by the "Cabbies' Committee on Music to Protest against the Music License" by Mayor Hylan and Chamberlain Beolsheimer on the coming summer.

band concerts in Central park. Band Director Franko Goldman will speak and his band will play several numbers.

Proceeds of the performance of "Is Zat So?" on April 20 will go to the Hilltop Camp for tubercular children established by the Presbyterian Hospital. Ailing east side children are given a three weeks' rest at the camp at Hawthorne, N. Y., each summer.

Dramatic rights to "The Constant Nymph" have been sold to Charles L. Wagner, who will make a production next season.

Margot Kelly has begun rehearsals of "The Loves of Lulu," an adaptation of Franz Weiskind's "Erdgeist." Ulrich Haupt is making the production and plans to open the end of April.

Bertha Kalich opened Monday with a four weeks engagement of Yiddish plays at the Rose Zilbert in the Brownsville section of Brooklyn.

L. Lawrence Weber is planning to return Houdini in a full evening entertainment, "Medium Smashing" and escapes.

"Great Scott!" opens at the Montauk, Brooklyn, April 20. This is the farce comedy first called "The Bear Car." Tom Wilkes is the producer.

"The Makropoulos Secret" is the name given by Herman Glauert to the new play he will produce, written by Dr. Karel Capek, who wrote "R. U. R."

A monster program is being built by the Theatrical Auxiliary for its benefit performance for the Tuberculosis Sanitarium for Actors at Saratoga, to be given at the Manhattan Opera House April 19. B. F. Albee is chairman of the arrangements committee. William Morris and Col. Walter Scott will head committees.

Elsie Janis has accepted the chairmanship of the Theatre Division in the 1925 Home Service Appeal of the Salvation Army in New York City. Theatrical people are being organized to help in the appeal.

Earl Carroll, first lieutenant in the reserve corps of the Army Air Service, flew to Buffalo last Wednesday with a letter from Mayor Hylan to Mayor Schwab of Buffalo, congratulating the latter on the success of the Municipal Council on acquiring an aviation field. Carroll received the letter at City Hall, made a rapid automobile run to Buffalo, and then flew to Buffalo, then made Buffalo in four hours and 10 minutes flying time. Buffalo 450 miles from New York by rail. He flew back by way of Pittsburgh to Atlantic City and then to Mitchell Field.

Frank Tinney has obtained an order from Supreme Court Justice May in Brooklyn, N. Y., permitting her to serve a complaint by mail or publication upon her husband, as the first step in her divorce suit. The papers filed allege that Tinney is living in England, and cannot be reached by personal service.

Karin Branzell, Swedish contralto of the Metropolitan Opera Company, fell 15 feet from a stairway to the stage Friday night while singing in "Samson and Delilah." Branzell recovered herself, again mounted the stairs and continued, though bruised and decidedly nervous. This is her fourth descent to sing on the stage this season.

When Edgar Selwyn arrived on the "Berengaria" he informed ship news reporters he had brought back the play for "dramatic critics to write about."

Janet Beecher broadcast from WOR Newark, Friday, a talk on "The Church and the Stage."

Smith & Maclean have the Pacific coast rights to "Lady, Be Good" and "What Price Glory?"

Mrs. Victor Herbert, widow of the late composer, and her daughter, Therese, co-executrices of the late composer's estate, filed suit against the Ziegfeld "Follies," Inc., for \$3,600. The notice specifies a weekly sum of \$150 due up to the date of Herbert's death, and an installment from the time it fell due to date.

CHICAGO

Chicago, April 14.

Gregory Kelly and Madge Kennerly, who are the "Follies" (Berk) donated their services to a program at Cohan's Opera House for the benefit of the Charlotte Cushman Club of Chicago.

The Anti-Saloon League has framed a drastic bill for introduction in the state legislature. The bill if passed besides providing for a state prohibition commission and a large staff will make it possible for enforcement agents to make arrests without warrants.

The Polish National Peasant orchestra has arrived in Chicago for a series of concerts. 45 musicians are carried. They were chosen competitively and specially trained to play the folk songs of Poland. Count Konstanty Sobanski is leader.

When it was announced John McCormack would sing at a recital at Orchestra Hall composed of "request" numbers, the management received 232 requests for forty-two different selections.

The glue club of the University of Chicago presented part of the annual "Glue Club" at the school last week. 40 youths participated.

The Ascher Bros. theatre are plunging Paddy Harmon's "Miss Chicago" contest which is also a tie-up with "Bobbi," a ladies' shampoo, the Ascher Bros. theatre are plunging a re going strong to the beauty contest. The winner goes to Atlantic City late in the summer to compete with the Ascher Bros. beauties of the land with a free wardrobe, much publicity, and a trip to Hollywood for the big winner.

The "Inquiring Reporter" buzzed five pedestrians on the question: "Will the public like the new headline Farrar with less respect since her recent mix-up with prohibition officers?" All five answered "No."

Referring to the revival of "Aren't We All?" in New York by Cyril Maude, Frederick Donaghy commented in the Tribune: "I note he will not give the piece in New York with the cast of apprentices who were rejected for its failure at the Blackstone."

A two-hour program of music and speeches was broadcast April 8 from a DH airplane on a 450 meter wave length. It is said to be the longest time such an experiment has been made.

Mrs. Clothilde Hayden has made Ada Gray musician for a suit for \$25,000 for alienation of her husband's affections. John Hayden, erring husband, is a school teacher.

The Chicago, Milwaukee & St. Paul adding new crack train to Seattle, including a "smoking car" for ladies.

Kathleen Freeman, two-year-old daughter of Mr. and Mrs. Franklin Freeman (vaudeville) got her name and picture in the papers last week. Kathleen was named after the greatest globe-trotting youngster, having just returned to Chicago, her birthplace, after a \$6,000-mile jaunt.

Oak Park, Ill., which rebuffed Sunday movies at the polls last week, will have a vote on the proposed Sabbath with silk hats, frock coats, dignified conduct and ancient courtesy. It is planning a cherry blossom festival to celebrate the preservation of the seventh day.

Hundreds of children from the Illinois Children's Home, Chicago Orphan Asylum and other charity institutions were taken free to Selma, Ala., Sunday at 10 a.m. to celebrate Sabbath at the Selma. The Chicago Motor Bus, Illinois Automobile Club and Yellow Cab Co. supplied transportation.

Evansport and Oak Park, two of Chicago's residential suburbs, voted against Sunday movies last week. In both villages the campaigning was bitter, and the total vote away from the average.

Harry Krauth led the pro-movie faction, while his daughter, Harriet, was an important leader of the anti-movie group. The group organized 15,000 Bible students to pamphleteer against the "desecration" of the Sabbath. The anti-movie group, "Save the Seventh Day." The movie exponents cry: "Wake up. Vote yes for Sunday movies." In Oak

Park the Rt. Rev. John Code of St. Edmund's Catholic Church declared movies were more or less demoralizing at any time, but especially so on Sunday.

PACIFIC COAST

Los Angeles, April 14.

Mrs. Clara Parrott, wife of James G. Parrott, screen actor, was denied an increase of alimony from \$25 a week. Parrott originally brought suit for divorce on the grounds of cruelty, and also accused his wife of undue familiarity with other men. Mrs. Parrott filed a counterclaim, alleging that Parrott made her take an oath before telling his case time she went out just where she had been.

David ("Red") Kirby, film actor arrested for disturbing the peace, after he was alleged to have beaten up his wife, with whom he recently was reconciled, was sentenced to 10 days in jail by Justice Joseph Marchetti. The beating was said to have been administered to Mrs. Kirby recently captured the lime-light when he overhauled his wife's automobile as she was on her way to court to testify in her suit for divorce and for custody of their child. As a result of this kidnapping the couple was reconciled.

Mrs. Edna Mae Accord has filed a petition asking the court to set aside a divorce decree which alleges her husband, Art Accord, screen actor, compelled her to sign. This agreement was for a complete financial abandonment. Mrs. Accord says her husband told her he would "lie in the gutter before he would support any woman." The wife asks that she be given \$150 a week alimony.

Reginald Denney, screen star, has run afoul of the speed cops. He was picked up on a charge of speeding and later released \$100 bail. In the screen Denney has raced through many a speed film for Universal, but this is his first experience with the real cops.

Albert Gran, 59, screen actor, had a narrow escape from death when an automobile in which he was riding was struck by another machine. He was removed to the Hollywood hospital and treated for cuts and bruises.

The "mysterious soprano" who has been warbling over the radio and puzzling the fans as to her identity was identified in the result of a divorce which she was granted from Kenneth G. McLean, U. S. deputy marshal. The wife, Ruth, who is married left her testifies. Judge J. W. Summerfield, in granting the divorce, said he didn't see how the court could allow her alimony out of the salary of a deputy marshal.

Howard J. Oswald, camera man, tried once for alleged mistreatment of Blanche Oelrichs, but was acquitted. When the jury disagreed, will have to stand trial again. The girl said Oswald took her in to a grove of willows near the Los Angeles River and seriously harmed her. Oswald denied the charge.

August J. Morello, also known as Amelita Cofa, pleaded guilty to selling a glass of liquor to a prohibition agent in the Greenwich Village Police case and was sentenced to 10 days in the Orange county jail. Morello said he was a movie actor out of money and work.

The old "flu" seems to have been pretty prevalent around Hollywood, and has caused a lot of delays and postponements in pictures.

Lewis Stone was unable to appear for work at the United Studios for the first time in several weeks. The "Who Lied," now in course of production, Belle Bennett, under contract to Fox, was out of the picture because of the flu attack; Robert Vignola, the director, was another victim, and George O'Brien had to hold up production on "The Foxes in the Snow" because he is being strangled at Fox because of a flu attack.

In addition, there were dozens of cameramen, electricians and other workmen at the studios who were forced to lay off on account of the illness.

Abe Lyman's Orchestra ball team is going to try to capture the city orchestra championship from the melody purveyors of Harold Roberts in a game to be played on the grounds adjoining the Ambassador Hotel.

Helen Lynch, screen actress, has appealed to the State Labor Com-

Daily Papers of NEW YORK CHICAGO COAST

missioner to help her collect wages she claims are due from Lawson-Harris Productions Co. of Hollywood. The defendants have been summoned to appear before the commissioner.

Mrs. George H. Day, actress, wife of Sgt. Pedro policeman, who claims she was once in Ziegfeld "Follies," was arrested for horse-kipping Robert Phelps, automobile dealer and a Sunday school teacher, in San Pedro.

She asserted Phelps made remarks about her character and that she had phoned him to visit her while her husband was on duty. Phelps, after being summoned, said she did not know the woman and that she was mistaken in her statement and belief. Phelps is now appearing at a picture house in San Pedro.

Arthur Murdock, self-styled fortune teller on the "Fike" in Van Nuys, Cal., didn't possess sufficient psychic power to foresee a call by police deputy who took him into custody on charges of possessing several pints of contraband liquor. He was convicted before Judge Rennie and fine \$100.

Los Angeles business men meeting in the Hotel Biltmore today were to celebrate the anniversary of Admission Day, Sept. 9, in honor of California's admission to the Union.

An automobile stolen from "Burr" Montana has been located by the police in Holbrook, Ariz. The car disappeared in Los Angeles March 29. Two men found in the machine, George Stewart and Lon Rice, are in jail.

Fred H. Solomon, dance hall owner, Los Angeles, has filed an answer categorically denying the charges preferred against him by Mrs. Clara Sykes, a widow, in a suit for breach of promise. The widow is asking \$75,000 heart balm. In his answer Solomon set forth that he had married Mrs. Sykes in a "fictitious past" which caused him to refuse to marry her.

After ending a legal review of the life of Lota Crabtree, actress, who died in Boston recently, attorneys representing her estate and her sister, Cuckburn, one of its claimants, came here this week from Tucson, Ariz., to take further depositions (telling the result of the result of a divorce which she was granted from Kenneth G. McLean, U. S. deputy marshal. The wife, Ruth, who is married left her testifies. Judge J. W. Summerfield, in granting the divorce, said he didn't see how the court could allow her alimony out of the salary of a deputy marshal.

Corinne Griffith, picture star, denied that Mrs. Arthur Turpin, posing as her sister in "Personal Affinities" in small towns through Wisconsin. Griffith says she has no relatives in Wisconsin and none anywhere with the exception of her mother, who she said to theatre owners that they should not make arrangements with one purporting to be her sister.

Chas. E. Stevenson, motion picture actor, is recovering from a minor illness at the Good Samaritan Hospital. Stevenson for the past ten years has been playing in Harold Lloyd Productions.

Citizens of San Gabriel held a mass meeting at the Mission Playhouse to start a campaign for money to build a new church. The church has stood half finished for two years. This sudden activity bids for the mission play by offering its produce for a suitable building to present it in.

Peggy Kerr Saxton (Greenwich Village Follies) filed suit for separate maintenance in the Superior Court against Chas. Gordon Saxton, the critic. The suit was based on the non-support. The complaint sets forth that Saxton is at present earning \$100 a month, and that he has refused to support Mrs. Saxton. The complaint also alleges that Saxton only contributed \$10 toward the support of his wife during a period of three months.

The action brought by Hepner, in which he sought to recover \$200 for a wig was settled out of court. Four years ago William Hepner attended a party at the home of Mrs. M. J. Hepner, who secured the star's head for a wig. Miss Joy thought it was all a joke and when the wig arrived from Mrs. Hepner, when suit was brought against her last December she was greatly surprised.

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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:

ATLANTIC CITY	55	NEWARK	49
BALTIMORE	54	NEW ORLEANS	48
BUFFALO	46	OKLAHOMA CITY	55
CHICAGO	46	PITTSBURGH	52
DES MOINES	49	ROCHESTER	49
DETROIT	49	SAN FRANCISCO	49
HOUSTON	54	SEATTLE	49
INDIANAPOLIS	54	ST. LOUIS	54
KANSAS CITY	50	SYRACUSE	48
LOS ANGELES	50	TORONTO	52
MILWAUKEE	49	WASHINGTON	55

dancing. While not in a class with
Cyril B. Robinson, the boys
rank well up among the best.

Newhoff and Phelps (New Acts),
with eight assistants, registered in a
big way. Charles Irwin, a comedy
monologist, but his monolog is several
minutes shy of a full-length single.
His gossip is Scottish in theme,
most of the gags being variations of
the stock wheezes about the parsi-
monious nature of the Highlanders.
Following Irwin's cinema screen
was revealed and the N. V. A. appeal
from President Fred Stone was pro-
jected. Irwin reappeared to read a
letter to the audience, after which
Al Herman came on in street clothes
to entertain the customers while
house attaches took up a collection
for the N. V. A. Fund.

Bradgon and Morley caused
much laughter with their pourpours
of nonsense. Their interpretation of
"colorato poetry" is a keen burlesque
of the sort of aesthetic bosh
associated with certain phases of the
blank verse complex. Marcelle
Shields is a petite accessory to the
Bradgon-Morley turn. Nine num-
bers were the toll the audience ex-

periences. The scene is a run-down
cabaret to which has come a man
and a woman trying vainly to escape
the grasp of tormented con-
sciences. She is married, but not to
her escort. Breeze impersonates the
stolid waiter, fat footed and spiri-
tless, who serves a pair of cynical
customers. He is the former husband who
has lost his grip on life through the
treachery of his wife and his
friend. He tells his story to a cap-
tain of waiters just as the pair re-
turn and reject him. There is
an effective scene, he declares that,
for all his poverty and menial vocation,
he is waiting for his big day. He
finishes by wishing they may live
100 years and that every New Year
will be as this one. Breeze has an
excellent supporting cast. He fin-
ished strong, being compelled to
make a speech wherein he spoke of
the cordial spirit which prevailed in
vaudeville and which indirectly was
a boost for the N. V. A.

Al Herman followed. Herman ap-
parently does whatever comes into
mind, being an amusing free-
cracker.
Closing the show was Dave Apol-
on, an undisputed master of man-
dolin and guitar. A couple of spec-
ial drops and a trio of helpers make
a production for the night. Act held
the audience practically intact.

Loop.

Plenty of life, color and entertain-
ment in the current Majestic show.
Lucy Gillette, the program consists of
Lucy Gillette, Farnell and
Crafts and Sheehan. The sur-
rounding turns are in some instances
above the average four-day-
with each succeeding act holding
down their assigned positions nicely.
Crafts and Sheehan, in the last ap-
pearance, through to a hit. Farnell
and Florence walloped them with
their extemporaneous routine. The
"madam" bit is a distinct novelty
and served to procure many laughs.
Lucy Gillette could easily hold down
a spot when playing the smaller
houses. Her juggling and balancing
registered stronger than any opening
act at the Majestic this season.

Violet Goulet seemed to hit the
moment she appeared. The Majestic
audience gave many entertainers.
Her musical contributions that are
executed on the violin were roundly
applauded. She makes a nice ap-
pearance and possesses good tech-
nique. Lewis and La Varre slipped
across a neat array of "rube" talk
that scored. The man in a com-
ic and derives more from his pre-
cious business than any of his prede-
cessors. Crafts and Sheehan were
number nicely and furnishes an ex-
cellent straight. Walter Hill, sup-
ported by a man and woman, offered
a comedy sketch that pleased the
majority.

Farnell and Florence followed, and
were succeeded by Danny Graham
Revue, a corking flash turn that has
the assistance of five women. The
girls are all specialty dancers, dis-
playing many changes of wardrobe.
The bulk of the routine is executed
in singles, with the featured mem-
ber having a shade the best of it
from a terpsichorean standpoint. It
is a good turn for the intermediate
houses. Crafts and Sheehan were
followed by another flash turn,
which introduced Billy Puri and Co.
The latter closed, holding them in-
tact and winding up a perfect Easter
week show.

Loop.

Only four of the five acts which
came up from the south on the Loew
road show were at the Chateau the
last night. The fifth act, which was
Eddie Foy and his offspring, booked
independently. Father and children
got a nice reception. The second

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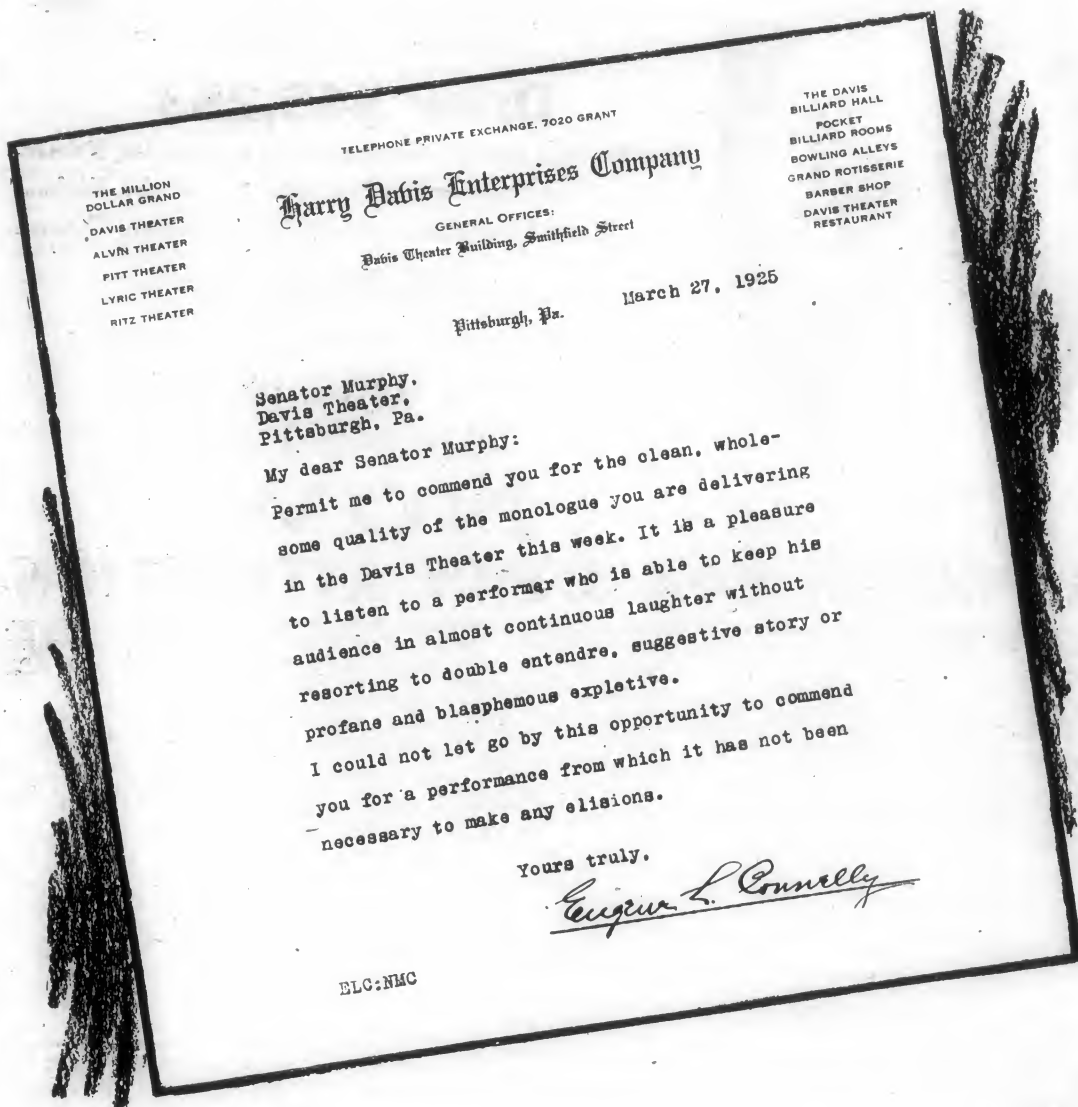
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NEW ORLEANS

By O. M. SAMUEL

Tulane — "The White Peacock" (Ola Petrova),
St. Charles — "Smilin' Through" (Saenger Players),
Strand — "Sally,"
Liberty — "Thief of Bagdad,"
Tudor — "School for Wives."

Individually, the various acts at the Orpheum last week impressed more thoroughly than they did collectively. Dissected, the program

disclosed a higher modicum of entertainment than as an amusement body in toto, proving that seven good acts will sometimes make a rather rapid show.

Bill-topping was Mrs. Leslie Carter in "Alice of Tartary," she, and she alone, being the card on which the box office had to win or lose. From the size of the crowds, it looked like an even break.

There was a real surprise in that a No. 2 act walked away with the hit honors of the show. Bennett Twins were rather shabbily treated at the start. Their "pretties" and didoes were not of the natural sort and seemed to cloy. Added to that contingency, they overstayed and overbowed. Zero.

Low Nurdock and Mildred Mayo had the gang in front rubbing their eyes in mute stupefaction as they slipped over the supreme loose dancing act of the year. They twirled and cavorted in a series of break-bone evolutions and revolutions that brought a deafening roar of applause, stopping the show completely. The couple can move down to closing. Hughie Clark, assisted by Tommy Monaco's band, earned second honors, the rotund singer slowly but surely winding his way round the auditors and receiving affectionate regard for all his endeavors. The harmonists, who were voted rather a colorful complement.

Elliott and La Tour were deemed just a bit too noisy. In their desire to please both parties were overdoing their "bits" which was unfortunate. Remarking within the picture at all times, they might have achieved a healthy score. They were contented at moments when an eight-pounder would have been more apropos. Had they proceeded cumulatively certain success would have redounded, for there is the type of act that almost always succeeds at the Orpheum.

Carter established herself instantly, surrounding an incoherent playlet with a halo of histrionism that could not help but make it unailing. Her enunciation and varied inflections were welcome relief from the muffled mumbblings of so many present-day Theatians.

And there was a refined delicacy in her portrayal that ensnared and engaged the beholder. Her curtains make the rank and file of vaudevillians seem like interlopers. Tom Smith did not do so well as upon previous visits. It was not until he projected the familiar mind-reading burlesque that any degree of interest accrued, which may mean the back-splitting fellow needs to summarize, inventory and take stock of himself.

Achilles and Newman held them very nicely at the end, the heavy-weight stuff that the late Paul Conchas popularized over here still showing values of a high order.

New Orleans is to have a fortnight of elite opera next season under the chaperonage of Major J. Theodore Budecke, the intrepid impresario and editor of "Society Talk."

SYRACUSE, N. Y.

By CHESTER B. BAHN

Westing—Frank Wilcox (3d week).

B. F. Keith's—Vaudeville.
Temple—Pop, vaudeville.
Strand—"Sally" (film).
Empire—"Charlie's Aunt."
Robbins-Eckel—"The Thundering Head."

Crescent—"The Sea Hawk."
Savoy—"Let 'Er Buck."
Rivoli—"Teeth."
Regent—"The Lighthouse by the Sea."

The Empire, only local first run picture house heretofore without an organ, dedicated its new Marr & Colton organ Sunday. The organ is a replica of that in the Piccadilly, New York, and Paul H. Forster, late of the Piccadilly, has been signed as permanent house organist. In installing the organ, the Empire fol-

lowed the example set by the Robbins-Eckel, which put one in last fall, following the threat of a musicians' strike.

The Blou, Louisville, owned by B. J. Wolfe, has been leased to the Schine Amusement Corporation, possession passing Oct. 1. Wolfe remains as manager. Universal recently purchased an interest in the Schine circuit, operated by Meyer Schine, Gloversville, and Attorney Edward Byrne of this city.

Hope for a new legitimate playhouse on either the site of the old Bastable or the old Grand Opera House here has finally and definitely faded.

Stephen A. Bastable late last week announced a five-story business and office building would be erected on the site of the old Bastable theatre. The Post Standard Co. announced the old grand building had been included in the realty deal, which turned over its property on Fayette, Montgomery and Genesee streets to R. N. Tapp, New York realty operator. On the site of the old grand will arise a twenty-five story skyscraper.

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DETROIT

By GEORGE WINTER

Garrick—"For All of Us" (William Hodge). Next, "Applesauce." Shubert-Detroit—San Carlo Opera Co. Next, "White Cargo." New Detroit—Thurston (2d week). Next, "Vanities." Majestic—Woodward Players (stock). Playhouse—Jessie Bonstelle Co. (stock). Keith's Temple—Vaude. (James Barion).

After the two weeks' sensational business of "The Green Hat" things are again normal in the Detroit theatres.

The San Carlo organization is making its second visit of the season.

"High Stakes" is the Jessie Bonstelle bill, while the Woodward stock offers "The Haunted House."

It business holds up "White Cargo" will endeavor to hold up for a "run."

The celebration of N. Y. A. Week reached its climax Wednesday night with a big vaudeville show at Orchestra Hall. The acts were recruited from both vaudeville and legitimate. William Hodge, Jessie Bonstelle, Howard Thurston and artists of the San Carlo group participated. There were two jazz orchestras and more than 20 acts on the bill.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Kid Boots." Broad—"The Youngest." Proctor's—Vaudeville.

AN APPEAL

All of the show business is invited to contribute toward the Building Fund of the Northwood Home, to found an institution for the aged. It is a splendidly large to take care of the patients afflicted with the dread disease who may wish to avail themselves of the privilege. This Sanitarium will not be non-sectarian. A patient once enrolled may remain within its hospitable walls until pronounced cured, without charge of any kind, form or action.

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 COL. WALTER SCOTT Treasurer

1495 Broadway (Putnam Bldg.), New York City

Adirondack Tubercular Fund NORTHWOOD HOME, SARANAC, N. Y. EDWIN MAYER, President

NEW YORK AUXILIARY E. F. ALBEE, Pres. WILLIAM MORRIS, Vice-Pres. COL. WALTER SCOTT, Treas.

*Loew's State—"Lady of the Night" and vaudeville. Newark—"I Am the Man" and vaudeville. Rialto—"Locked Doors" and vaudeville. "Sally." Fox's Terminal—"Charley's Aunt" and "A Spanish Romeo." Goodwin—"The Age of Innocence." Miner's Empire—"The Talk of the Town." Lyric—"Round the Town."

The three leading dance schools of the city gave acts at the vaudeville houses Holy Week. Miss Palmer appeared at Proctor's, Greenwood's at the Newark and Lippel's at Loew's State. Each of these topped the professional acts on their respective bills, and probably no such splash as the Palmer act ever appeared at Proctor's. At the Newark, Adam A. Adams, one of the owners, had a sign over the Greenwood billing in the lobby. "If this show isn't worth \$1.50, then I am no showman." Of course, this left him wide open for his competitors to say something, but he had the right idea. As the dance school acts cannot always break even, considering the heavy overhead for the extraordinary costumes, it is probable they charge up the loss to advertising. Eighty girls, with a bewildering change of costumes for only one week, runs into money, no matter how the costumes are obtained.

Harold Shadblot, former manager Fox's Philadelphia house, is now assistant manager of Loew's State here, succeeding Edgar Kelly, resigned.

MILWAUKEE

By E. M. ISRAEL

Davidson—"No, No, Nanette." Garrick—"Abie's Irish Rose" (11th week). Palace—Vaudeville (Orpheum). Majestic—Vaudeville (Loew). Pabst—Slick (German). Gayety—"Easter Chicks" (stock burlesque). Empress—"Moonlight Maids" (Wisconsin—"One Year to Live" (film) and Waring's Pennsylvania. Alhambra—"Confessions of a Queen." Strand—"The Golden Bed." Merrill—"Playing With Souls." Garden—"On Thin Ice."

Anne McMurdy is now press agent for the State Milwaukee houses. Her first assignment on the new job was a trip to Hollywood with Florence Ullric, sister of Lenore Ullric, Delacoe star. The younger Ullric girl won the Wisconsin Theatre beauty queen contest and is to be given a test at the United States.

Fox and Krause have purchased the contract of the Empires Theatre Company, Cleveland, for the Gayety. This show, headed by Danny DeMar and Billy Ballus, was to appear at the Empress, Mutual house, in summer stock.

All Milwaukee houses suffered a severe set-back during Holy week.

Eunice Hall and Charles Stone, No. 2 Fox and Krause show, have left that organization for Pantages time.

SEATTLE

By DAVE TREPP

Longview, Wash., the model city that was built within two years from a forest wilderness to a community of 10,000 population, declared a holiday last Saturday for

the purpose of celebrating the opening of the new Columbia theatre, and the arrival of the first passenger train over the Longview, Portland & Northern Railway. The theatre, seating 1,200, is devoted to motion pictures and road shows.

Willard's cabaret, along Pacific highway, just north of Seattle, was visited by a robber the other night. However, the manager grabbed up the money bag, took to a secluded room and called the police, which caused the bandit to depart.

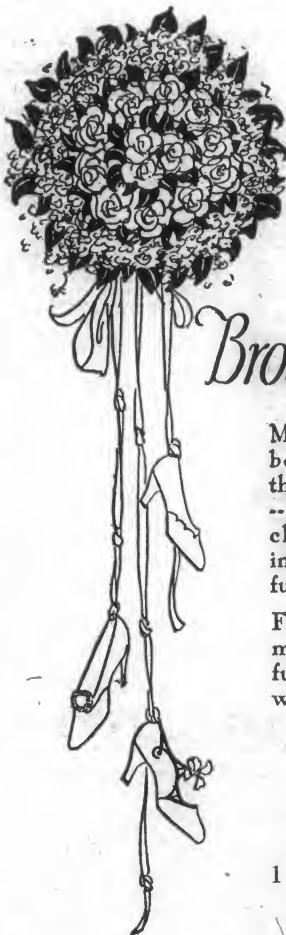
Rosa Ponselle made her first appearance here at the Metropolitan theatre April 4. She was enthusiastically received.

Manager George Hood, Metropolitan, has made arrangements for summer stock at his house.

Robbing theatres seems to be a favorite pastime for robbers in the Northwest. The latest holdup was that of the Orpheum box office here April 6. The lone, unmasked robber walked up to the box office at 10:30 a. m. as if to purchase a ticket when he told Cashier Allen Wilson to hand over all the money. About \$400 was given the robber who held a revolver on Wilson. Two other men in another portion of the office were scarcely aware of what was going on before the thief and money were gone.

DES MOINES

By WILLARD R. SMITH
Berchel—"Foot-Loose" (Anglin-Faversham Co.).
Garrick—"Kandy Kid" (Mutual).
Majestic—"Broadway Scandals" (musical).
Orpheum—Vaudeville-pictures.
Des Moines—"Declasse" (film).
Strand—"Exzuse Me."
Capitol—"Sally."



Broadway Beauties!

Many are the beauties to be seen on Broadway these brilliant Spring days—beautiful girls, beautiful clothes, and last, but as important as any, beautiful slippers!

For every knowing woman knows that a beautiful slipper brightens the whole ensemble!

I. MILLER
Beautiful Shoes

1554 BROADWAY

BUFFALO

By SIDNEY BURTON

Majestic—"Chocolate Dandies." Shubert-Teck—Dark. San Carlo Opera next. Hipp—"Dorothy Vernon of Haddon Hall." Loew's—"Dick Turpin." Lafayette—"Idle Tongues." Olympic—"Head Winds." Gayety—"Come Along" (Columbia). Garden—"London Gayety Girls" (Mutual).

Legit business in Buffalo is topsy-turvy. The Teck was not only dark last week, but remains so during the present, which has always been one of the best of the year, locally. "Bringing Up Father" (Majestic) last week was unable to buck the seasonal antipathy. At \$1 top, the show has gotten money here annually, but last week proved an exception. Bookings at the Majestic are uncertain from now on, the first attraction definitely underlined so far being Ethel Barrymore, May 4.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lysium—"Chatterbox Revue" (local) last half.
Keith-Albee Temple—Vaudeville. Fay's—Vaudeville and "Charley's Aunt." Gayety—"Let's Go" (Columbia). Corinthian—"Maids from Merry Land" (Mutual). Eastman—"The Rag Man" (Jackie Cogan).

Piccadilly—"Sackcloth and Scarlet." Regent—"The Goose Hangs High." Victoria—Vaudeville and picture. Kilbourn Hall—"Siegfried" (UFA film).

Manager Harry Mitchell (Keith Temple) announced his spring cut rate. Five hundred main floor seats daily, except Sunday, at 75 cents evening and 20 cents matinee.

Gayety (Columbia) closes its regular season this week.

Corinthian (Mutual) goes into summer stock April 20.

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ARTHUR UNGAR is Charge
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756 So. Broadway; Phone 5005 Van Dyk

Nan Halperin and Elliott Dexter divided headlines last week. It was a well-blended show, though slugging in a spot or two ran in a consistent and satisfying manner. Monday night, Miss Halperin, with her character song studies, whose latitude ran from burlesque to dramatic, was most welcome. Opening with a cue for more which they did not get, as Miss Halperin is a hold-over and was content with stopping the show, and not playing the part that many actors do of stalling for encores. She had her offering, gave without stint, and when it was completed left the stage. This is an example many another headline should follow; it would be beneficial to them as well as to the audience.

Mrs. Dexter comes back here in a playlet which he wrote himself. This is without a title, as he is conducting a price contest for one to be given at the end of the season, therefore, he is programmed as a playlet without a name. It presented in four episodic scenes, covering a period of 10 years. The story tells in the first scene that an expectant father and his best friend, a former lover of his wife, await the birth of a child in a corridor outside of a bedroom. They agree to name the child after the friend in case it is a boy. The nurse comes from the room and informs them the mother had died at child birth. The second scene shows the father paying ardent tribute to the deceased poetess as he seeks the youngster in a crib. The housekeeper during this scene impacts to the nurse who comes to visit the baby, knowledge of the fact that the

friend was the father of the child and that everybody knew it but the father himself.

In the third scene, four years later, the friend tells the father the housekeeper has been cruel to the child and that he should get rid of her. The housekeeper appears and tells the friend that the father will not dare discharge her, if he does she will tell him something that will break his heart. Then the father and the housekeeper have a scene in which the man berates her for her attitude toward the child and discharges her. She in turn breaks the news regarding the friend. This is a very dramatic scene, with Dexter as the father, being quite emotional. Blanch Rose plays the part of the housekeeper, and seems to be just a bit too ironic in her characterization.

Upon being informed that his friend had betrayed him, the father leaves a note stating that everything was his, he gives to the nurse and disappears. In the fourth and final scene, the child is having a birthday party, and it seems as though the father, being quite emotional, is always moody, and the nurse and friend are a bit worried about what is wrong with the youngster. The child is very moody and depressed, and while it is playing with some toys, through the French window into the living room comes the father. He talks with the youngster, who does not recognize him; the child tells of getting numerous toys and leaves the room to get one of them when he walks the friend and recognizes him. Then the father begins a denunciation of the friend for betraying him. He tells of how he had gone down into the slums cursing everything and everybody, and then coming to a realization of his senses deciding to build himself up again. The friend when confronted by his accuser refuses to say anything, as he feels his former pal would not believe him. The dialog progresses to the point where a letter is produced from the woman, saying that she had told the father a lie, then, of course, everything is happy.

Though this vehicle contains plenty of sentiment and pathos, and may be one suitable for Dexter, it is still a bit crude in construction and can stand plenty of ironing out. Boyd Irwin as the friend is convincing in his characterization. Frances Buckley as the boy is rather uninteresting, playing the role in an unconvincing style. Madeline Ashton does well as the nurse. Dexter no doubt with his scene reputation and ability will have little difficulty in pleasing with this offering when it is in shape.

Opening the show were Kay and Lorene Sterling, with dancing feats on a stage which included the walls, buck end wing, Spanish and ended with some Russian steps. Their offering is a bit different from the average skating act, and a most

adequate one to open a big-time show.

Next came Stan Kavanagh and Co. Cavanaugh is a juggler who hardly has any peer in his line. However, he seems to depend on the fact that he is a comedian and over-talks himself. Curtailment of the talk routine considerably lessened up of his work with the hats, Indian clubs and balls would be most beneficial. He was the first show stopper of the evening.

Then came Harry Webb and orchestra of nine men with scenic novelty. Each of the numbers the band played had scenic embellishment of some sort or other. The idea is a very good one. Webb has an aggregation of good musicians, several singing as well as for dance and play. Their concluding number showing the jazz band of today, and that of five years ago was successful.

Harris and Holly (colored) with comedy talking, singing and dancing, gave the show its first laugh comedy wallop. In their quiet and droll way they unburend a bunch of laughs with their dialog, and cashed in heavily with songs and dances.

Ed. Pressler and Blanch Klais, in the next to closing spot, had things all their own way. The chanting of Miss Klais and the grotesque antics of her partner hit on "six."

Closing were Zoe Delphine, Co. man and two women, wire walking novelty. Seems too much time is wasted in the opening scene, when one of the women does too work at a table above her. Then, of course, comes the surprise with the raising of the drop revealing the couple sitting on the wire. With the position of the act reversed to opening this was a very satisfactory, but as the part starts with the exits, the turn would probably be better off in going in with their wire work over "ast, as then it would be able to hold them in. It is an act deserving of attention.

Douglas Fairbanks is putting the finishing touch to "Don Q." based on the novel of the same name by K. and Heathcote Pritchard, at the Pickford-Fairbanks studio. The story bears no relation to the "Don Quixote," adapted for the screen by Jack Cunningham. Donald Crisp, besides directing, plays Don Sebastian. The cast also includes Mary Astor, Lotie Pickford, Joan Herrold, Warner Oland, J. F. MacDonald, Stella DeWalt, Charles Stevens, Martha Franklin and Al MacQuarrie.

Mary Pickford started "Little Annie Rooney" last week at the Pickford-Fairbanks studio, working on the end of the lot from her husband. William Beaudine is directing the picture was adapted from an original story by Miss Pickford. The supporting cast includes Hugh Allen (male lead), Walter James, Gordon Griffith, Spec O'Donnell, Eugene Jackson and some 30 juvenile actors.

Zasu Pitts will play the feature role in "Pretty Ladies" (Metro-Goldwyn Mayer), directed by Monta Bell. Tom Moore has the male lead. J. J. Tashman also has an important role.

Shirley Mason has been chosen by William Fox for stellar role in "The Woman," which Charles Kenyon and Edward Mortimer are adapting for the screen. John Barrymore has been borrowed from Warner Brother to play opposite her.

James Flood will direct "The Wife Who Went to War" (Warner Bros.), adapted for the screen by Bess Meredith from the novel by Gertrude Wentworth James.

Eva Novak (Mrs. William Reid) has temporarily retired from the

screen. She expects the stork some time in August.

No sooner had Famous Players-Lasky dismissed Jetta Gouda from her contract than she signed with Cecil B. DeMille, who stars her for the next two years. The contract was signed immediately after she brought suit against Famous Players-Lasky for breach of contract. Miss Gouda's first appearance under the DeMille contract will be in the feminine lead opposite Rod La Rocque in "The Coming of Ames," directed by Paul Sloane.

Jean Middleton, vaudeville violinist, wife of Frank Van Hoven, has been ill with a nervous break down at the home of friends here for past month. Miss Middleton is stopping at 106 North New Hampshire avenue, and would be glad to hear from her friends in the East.

Billy Dooley has obtained a release from the Orpheum Circuit on his booking and signed a six month contract with Christie Comedies to be featured in two-reel comedy subject they will make.

Floyd Johnson, of the Musical Stock Co., Dalton's Broadway, fell down a flight of stairs while hurrying to make a quick change in his dressing room, and was injured about the back and body which necessitated his removal to the Clare Barton Hospital. He will recover.

Pacific States Booking Association have added Largo at Watts to their bookings. They are providing four acts the first half of the week, and one flash act the last half. The hour will be a quick change in addition to the vaudeville.

Mort Harris, San Francisco representative for Irving Berlin, was in Los Angeles last week conferring with Max Winslow and Jake Calver, executives of his concern, regarding future releases for the coast territory.

The dates for the contests in the Los Angeles district of the California Elitodford Association have been set for May 18 to 24, according to announcement. The competitions will be for violinists, pianists, singers, choral organizations, church choirs, and high school groups. Registration of contestants will be held up to May 9.

Charles E. Wuers, who quit as managing director of the California and Miller's, Jan. 1, to return to the executive offices of Loew's, Inc., is due back here the end of April. Wuers has been signed up by the Bard Theatres, Inc., to take executive charge of their numerous houses in this section. His first task will be to get ready for opening the new Bard in Pasadena, which is to have a vaudeville and motion picture policy about May 15, and Wuers will then open two other

houses now being erected, one at West Adams and Crenshaw streets, and the other in Hollywood.

Roscoe ("Fatty") Arbuckle and Doris Deane will take no chance of their impending marriage being construed as illegal. So, therefore, they have decided that they will wait until the middle of May before seeking some one to tie the matrimonial knot for them. Arbuckle feels that he will be safe then as Minnie Durfee's Paris decree of divorce will be final by that time.

Phil Kornhaber, head of Los Feist professional department, arrived here last week for a 10-day vacation. Phil Kornhaber came here for a rest only and will spend most of his time taking in the sights, including the Mission Inn (Riverside) and Catalina Islands. Mrs. Kornhaber is with him.

William Knott, manager, First National Exchange here for the past eight years, has resigned his position. N. C. ("Jack") Brower, assistant manager of the San Francisco exchange, was brought here to take his place.

Renee Adoree, film actress, who recently obtained an interlocutory decree of divorce from Tom Moore, actor, at the end of 11 months when the decree was permanent will marry Gaston Glass, another picture actor. Both are appearing in "The Sunset Limited" (Clune Studios).

About a year ago Glass and Louis Gansler, director, were arrested in a raid of a woman's apartment, two women being taken into custody with them. After the case against Glass was tried twice and two juries failed to reach a verdict, the charge against all defendants was dismissed.

V. H. Matson has been chosen president of the Chautauques to be held at Redlands April 26-27 in the large amphitheatres.

John W. Hicks, managing direc-

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ASSOCIATION**
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Fifth and Olive Sts.,
LOS ANGELES, CALIF.
Artists, Get in Touch with Us When
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Bet. the Hill St. & Pentagon Theatres
Run by CARL and LILLIAN MULLER
The Old Time Chop Boli
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MOORE and FREED in "SPOONING and BALLOONING"

wish to announce that Sam Moore, of Moore and Freed, is the undisputed originator of playing music on a toy balloon.

The following is a list of the shows, to be substantiated the above statement, and any act attempting to use same other than Weaver Bros. will be rigidly prosecuted, as this novelty is thoroughly protected:

READ!
ARTISTE FORUM
New York, May 29, 1925
Editor Variety:

In this week's Variety I saw in his review of the Fifth avenue show said we had also seen the playing of musical band saws, violins, etc.

Through the advertising columns of Variety we proved our claims for the novelty we had challenged our imitators, without receiving a response from any of them.

Did I see ever anyone playing a one-string on a plectrum and use the crown of a hat to graduate the tone? We have and have seen hundreds of standing from many years ago who heard us play the hand saws then.

Wanted also to know who is playing the toy balloon. THAT WAS GIVEN TO US BY SAM MOORE, WHO ORIGINATED IT, and we have since then had the pleasure of playing it in the Department of the U. S. A.

How about the musical knife and disfecting cans? Does it pay to bring originals late vaudeville? Judging from the credit we receive from WEAVER BROS.

Per. Rep. CHAS. A. ALLEN, M. S. BENTHAM OFFICE

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The professional meeting place
OPEN ALL NIGHT

Excellent rooms in connection-you'll like them-shower bath-\$1.00 a day to the profession.

EDDIE MACK TALKS

BERT Advises

ROY CUMMINGS, who is at the Hippodrome, New York, this week, probably uses more wardrobe than any other male star. He is always immaculate but still he takes those funny falls and comical swings. How can he be well-groomed and give his clothes such violent usage? A knotty problem! Not at all. Roy is completely outfitted by EDDIE MACK and has been for many, many years. To wear good clothes and get good wear, get an EDDIE MACK.

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ANNOUNCEMENT

A BRAND NEW ACT

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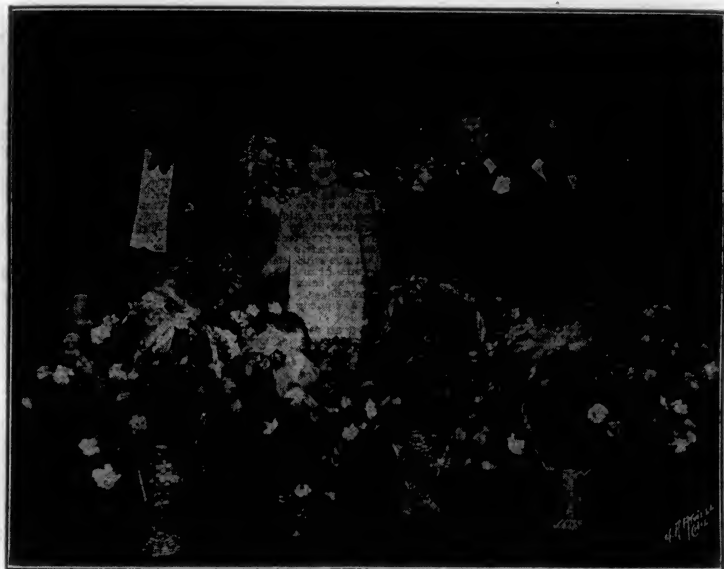
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BENNY FIELDS

AND THEIR MUSIC BOXES

CHAS. BOURNE

PHIL ELLIS



Headlining on its initial appearance Palace Theatre, Chicago,
next to closing to an absolute sensation

ALL NEW

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Direction HARRY WEBER

MISS SEELEY'S entire wardrobe made by Mme. Frances

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FRANK EGAN'S SUCCESSORS

"WHITE COLLARS"

"A hilarious comedy acted to the hilt"—N. Y. Times.
CORT Thurs. W. 44th St. Eves. 8:30.
 Mats. Wed. and Sat. 2:30.

WALLACK'S Thurs. W. 42 St.

DORIS KEANE

in "STARLIGHT"

ZIEGFELD COSMOPOLITAN

Theatre, Col. Circle, 29th St. and E'way

LEON ERROL in

LOUIE THE 14TH

LYCEUM WEST 42d St. Eves. at 8:30

Mats. Thurs. & Sat. 2:30

LADIES OF THE

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"A MASTERPIECE"—A. Woollett,

SAM H. HARRIS presents

IRVING BERLIN'S FOURTH ANNUAL

MUSIC BOX REVUE

Staged by JOHN MURRAY ANDERSON

MUSIC BOX Thurs. W. 45th St. Eves. at 8:30

Mats. Thurs. & Sat. 2:30

"A GLORIOUS EVENING FOR AMERICAN

ULRIC"—Alan Dale, M. Y. Lincoln

DAVID BELASCO presents

LENORE ULRIC in

"THE HAREM"

Supported by WINNIE COURTNEY

By Ernest Vada. Adapted by Avery Hopwood

REPUBLIC Thurs. W. 43d St. Eves. 8:30

Mats. Wed. & Sat. 2:30

ANNE NICHOLS' Great Comedy

"ABIE'S IRISH

ROSE" THIRD

THE PLAY THAT PUTS "U" IN HUMOR

EMPIRE E'way & 40th St. Eves. 8:30

Mats. Wed. & Sat. 2:30

DAVID BELASCO presents

HOLDEN BLINN JUDITH

BLINN ANDERSON

in "THE DOVE"

A Melodrama by Willard Mack

MARTIN BECK Theatre, W. 45 St.

Evens. 8:30

CHARLES K. GORING presents

THE MYSTERY SUPER-THRILLER

CAPE SMOKE

with JAMES BENNY—MITH SHEPLEY

New E'way Prices: Eves. Best Seats \$2.50

Best Seats Wed. Mat. \$1.50; Sat. Mat. \$2.

PIGS

LITTLE THEATRE

WEST 41st STREET. Evens. 8:30.

Mats. Wed. Fri. and Sat. 2:30

VANDERBILT 48 St. E. of E'way. Eves. 8:30

Mats. Wed. & Sat. 2:30

SIXTH MONTH

LYLE D. ANDREWS presents

"MY GIRL"

A SMASHING HIT

The Classiest, Happiest Musical Play in Town

with HARRY ARNOLD'S ORCHESTRA

"One of the supreme entertainments

of the season."—Osborn,

Eve. World. "Ibsen's 'The Wild

Duck' with Actors' Theatre cast

at 48th St. Theatre. Eves. 8:30.

Mats. Wed. and Sat.

STRAND BROADWAY

8th ST. E. of E'way

"A NATIONAL INSTITUTION"

Direction.....Joseph Pisknett

Nazimova in "My Son"

FULTON Thurs. W. 46th St. Eves. 8:30

Mats. Wed. and Sat. 2:30

ELSIE JANIS

in her Bird's-Eye Revue

"PUZZLES OF 1925"

With JIMMY HUSKEY

"MISMATES"

A MELODRAMA

TIMES SQ. Thurs. 41d St. Eves. 8:30

Mats. Thurs.-Sat. 2:30

CYRIL MAUDE

IN

AREN'T WE ALL?

Frederick Lonsdale's Great Comedy Success

THEATRE GUILD PRODUCTIONS

BERNARD SHAW'S FAMOUS COMEDY

Caesar and Cleopatra

GUILD THEATRE 134 Street West

Eves. 8:30. Thurs. & Sat. 2:30

FRONTO COLUMBUS 82d

THEY KNEW WHAT THEY

WANTED

With RICHARD

KLAUF West 5th St. Eves. 8:30

Mats. Thurs. & Sat. 2:30

THE GUARDSMAN

ALFRED LYNN DUDLEY

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Mats. Thurs. & Sat. 2:30

ARIADNE

"THE STERLING WORD"

CARRICK 45 W. 38 St. Eves. 8:30

Mats. Thurs. & Sat. 2:30

PROFESSIONAL

With GLENN

49th St. Eves. 8:30

Mats. Thurs. & Sat. 2:30

Arthur Hopkins presents

'What Price Glory'

"A True and Stunning War Play" by

Maxwell Anderson and Laurence Stallings

PLYMOUTH Theatre, 45th Street

Eves. 8:30. Mats. Thurs. & Sat. 2:30.

PLAYHOUSE 41st St. E. of E'way

Eves. 8:30. Mats. Wed. & Sat. 2:30

STEWART & FRANCHI present

2nd Year! The Joyous Comedy Success

"THE SHOW-OFF"

By GEORGE KELLY

ELTINGE Thurs. 41d St. E. of E'way

Eves. 8:30. Mats. Wed.-Sat.

At Last! The Great American Comedy!

THE

FALL GUY

By JAMES OLESON (CO-AUTHOR OF

'IS SAT SAT') and GEORGE ABBOTT

with ERNEST TRUNK

B. F. KEITH'S

RIVERSIDE

E'way & 50th St. Riverside 82d

CLIFTON WEBB & MARY HAY; TED

BETTY HEALY; MARJORIE GATSON;

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B. F. KEITH'S

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Mats. Daily, 8:30. Eves. 8:30. 8:30.

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DEVAN & FLINT, others; and Photoplay

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KEITH-ALBEE'S NEW YORK

HIPPODROME

B. F. KEITH'S Super Vaudeville

DIGEST SHOW AT LOWEST PRICES

MAT. DAILY EVERY NIGHT

(incl. Sun.), 2:15 (incl. Sun.), 2:15

1,000 SEATS \$50 1,000 SEATS \$1.50

Michael, manager, Brisbane, Australia,

exchange, for the F. P. L.

Co., are all here to attend the Paramount

mount convention, which takes

place April 25-29. Then the quintette

office heads.

Dagmar Dalgren, former wife of

Kid McCoy, now doing vaudeville

and concert work under the name

of Carmen Downing, must pay Irene Smith, piano player, \$48.45 for services as her accompanist before April 31, or face prosecution on the part of the State Labor Commissioner, to whom a complaint was made. Miss Smith claimed she played for Miss Dalgren at a local club while the latter was instructing classes in dancing, but that the dancer failed to reimburse her at all for her services.

Tom Wilkes Majestic Theatre opened this week with "Beggars on Horseback" Edward Everett Horton in leading role.

Mrs. William S. Hart, former screen star and wife of William S. Hart, is seriously ill in her Hollywood home following a heart attack.

Mrs. Lou Telegen, whose secret marriage to the screen star December 17, 1923, was recently made known, decided to return to the screen several weeks ago. She is playing the feminine lead in "Titans," directed by Ed. Sloan.

Gertrude Short, screen actress, announces that she and Perc Pembroke, picture director, are to be married this summer. The wedding will take place in San Francisco at the home of Pembroke's parents, who are wholesale jewelers.

After getting out of several legal entanglements for wearing the uniform of the United States Army without permission, Capt. Walter Wanderwell and Aloha Hall, known as his adopted sister, were married at Riverside April 8. The marriage took place while the couple were at that place making personal appearances in conjunction with pictures they had taken of their world travels.

Superior Court Judge Crawford denied a motion made by the Christie Film Co. to dismiss an action for \$1,500 brought against it by Mrs. Ella Weaver Eiden for asserted plagiarism of a picture scenario. Mrs. Eiden charged that she submitted a scenario to the defendant in 1921. It was returned to her by the defendant, she alleged, as being unsalable. Later, she alleged, the defendant produced a comedy which was a duplicate of her story.

The company filed an answer denying the charge and made motion of a dismissal on the ground that the case had not been brought to trial two years from filing. Mrs. Eiden explained to the court that her original attorneys had withdrawn from the case and she had not been informed of the statute of limitation applying to such cases. The court upheld her contention and requested the case to be placed on an early trial calendar.

John Steven McGroarty's second California play, "La Colondrina" ("The Swallow"), was staged at the San Gabriel Playhouse, opening Easter Sunday. It was produced by the famous "Mission Play" in "La Colondrina" McGroarty tells the story of Conception Arguello, a famous California beauty, and her various lovers.

The role of Conception is in the hands of Violet Schram and Richard Sterling is cast as Count Nicolai de Resano. There are 100 supporting players.

The newly remodeled and redecorated Orange Grove, taken over by Tom Wilkes, opened this week with Mary Boland in "Meet the Wife."

Miss Boland has in her support a musical cast, comprising Wyndham Standing, Richard Tucker, L. Vivid Munro, Lois Austin, Parks Jones, Mayfair Murphree and Ralph Kline.

Sydney Mier, who was treasurer at Wilkes Majestic here, is the new manager of the Orange Grove.

Beverly Bayne is going to start suit for divorce from Francis X. Bushman, according to report here. Mrs. Bushman has retained Attorney

of Carmen Downing, must pay Irene Smith, piano player, \$48.45 for services as her accompanist before April 31, or face prosecution on the part of the State Labor Commissioner, to whom a complaint was made. Miss Smith claimed she played for Miss Dalgren at a local club while the latter was instructing classes in dancing, but that the dancer failed to reimburse her at all for her services.

The action is so surprising to the film colony, as it has been intimated several times that a divorce was coming. Feb. 22 Mrs. Bushman gave out a statement to the effect: "Mr. Bushman and I have separated permanently. We decided we could not live happily together."

PITTSBURGH

By JACK A. SIMONS

Nixon—"Passion Play" (film).

Shubert-Alvin—"Sally, Irene and Mary's" next, "Ritz Revue."

Shubert-Fitt—"White Cargo."

Gayety—"Wine, Woman and Song" (Columbia).

Academy—"Laffin' Thru" (Mutual).

Low's Aldine—"Lady of the Night."

Grand—"Charley's Aunt."

Olympic—"The Goose Hange High."

The amateur championship dancing contest will be held in Duquesne Garden April 30 and May 1-2. Ned Wayburn will be the judge. Vincent Lopez and orchestra will play.

The first public announcement that a community playhouse be erected in Pittsburgh was made last week during an amateur production in Carnegie Music Hall by the Stage and Play Society. The project will be discussed at a meeting to be held on April 27.

TORONTO

By E. C. SNEEGROVE

Royal Alexandra—"White Cargo"

(2nd week).

Princess—"Bringing Up Father in Ireland."

Uptown—"Uncle Tom's Cabin" (stock).

Comedy—"Grounds for Divorce" (stock).

Grand—"The Big Mogul."

Shubert-Alvin—"Sally, Irene and Mary's" next, "Ritz Revue."

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Gayety—"Wine, Woman and Song" (Columbia).

Academy—"Laffin' Thru" (Mutual).

Low's Aldine—"Lady of the Night."

Grand—"Charley's Aunt."

Olympic—"The Goose Hange High."

Fay Bainter in "The Dream Girl" and a return engagement of "Chauve Souris" are the next attractions at the Royal Alexandra.

Sine & Blake's "Chocolate Dandies" next at Princess.

Hugh Buckner in Vaughan Glavin's "Uncle Tom's Cabin" appears in "Guy Fawkes" an English film at the Tivoli.

Julia Arthur rested here prior to going on tour of the smaller Ontario cities. She gave four special performances before leaving, on Good Friday and Saturday.

Elsie Denney, former English

My der uncle Jake:

Dis week we're on the bill with Irving's Midgits. They were ship on photos so their publicity man at them if they had any cuts, and they told him Low's Lincoln Square, Avenue B and Gates Theatre.

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P. B. Please send us south with a girl act so we can have our wash-

ing done.

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WHITNEY DOVER

In "TWENTY MINUTES IN PARIS"

EDDIE FITZGERALD AT THE PIANO

LAST WEEK IN VAUDEVILLE THIS SEASON

B. F. Keith's Palace Theatre, this week, April 13

MR. EDDIE FITZGERALD Will Be at Liberty Following the Palace Engagement

actress and favorite dancing partner of the Prince of Wales, now a resident of this city, has the leading role in "Grounds for Divorce."

B. C. Whitney was a visitor last week. Although born in Detroit, he considers himself half Canadian as he married a Toronto girl and all his children were born in Canada. He himself has spent half of his life here.

The circus did not fare so well in Toronto as in other cities. On the opening night of its week's engagement at the Coliseum, only a handful of people were on hand. The circus seemed lost among the thousands of empty seats of that spacious auditorium. The G. W. V. A., who are responsible for the bringing of the circus, had to take in \$16,000 before a cent went to them.

"The Big Mogul," with Fiske Otis, will be filmed following its engagement at the Grand.

Walter Kingsford will shortly rejoin the Cameron Mathews English Players.

Roy Locksley and Jazzhonic orchestra is the added attraction at the Hippodrome.

Harry Preston (vaudeville) has returned to live in Toronto after an absence of 14 years on the stage.

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will for the present be located at 406 Canada, Sutter and Hyde Streets, San Francisco, Cal. Address him there for vaudeville material. Among recent clients are Four McGraws, Rogers, Fred, Jimmy Lyons, Barr and La Marr, Sam Ward, Beeman and Grace and George Guhl.

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WILLIAM FARROW - LIDA GARDNER - NANCY REED

IN

"NOVELTY SURPRISES"

ONE OF VAUDEVILLE'S REPRESENTATIVE SINGING AND DANCING INTERLUDES

Wm. Farrow, 69 Years Young—Lida Gardner, 74 Years Old, and the Greatest Dancer of Her Years Before the Public

THIS WEEK (APRIL 13)

B. F. KEITH'S RIVERSIDE NEW YORK

Week of April 20, Coliseum and Franklin, New York

April 27, Keith's Bushwick, Brooklyn

BOOKED SOLID UNTIL JUNE, 1927, FOR KEITH-ALBEE-ORPHEUM AND AFFILIATED CIRCUITS

Direction HARRY WEBER

HOUSTON

By BUD BURMESTER

Starting the middle of May, the Interstate Amusement Co. will launch its new summer season, according to the Dallas office. Five vaudeville acts, feature film and two reels subjects will be presented thrice daily, with four shows Saturday and Sunday. Bills will change Saturday instead of Sunday as heretofore. The same admission prices now in evidence will hold sway.

Lloyd Finlay, director, Majestic orchestra, is reported as having

trouble with the Interstate executives over the additional time required for the presentation of the three shows daily and the four each Saturday and Sunday. Finlay is booked solid at the Rice hotel, and also in the Rice cafeteria, but will have to forego this work in order to be at the Majestic for the added work. He is after more money and is now in Dallas endeavoring to straighten out affairs.

Oлга Petrova's "Hurricane" drew only indifferent notices. The show didn't start until after 9 p. m., owing to late train connections, and finished way after midnight.

Fritz Leibler will be at the Palace for three nights, starting April 16. "Hamlet," "Macbeth," "Romeo and Juliet" and "The Three Musketeers" will be staged. No advance sale has been noted.

Marion Harris headlines this week's array in vaudeville. She is being much feted hereabouts, owing to her relationship to the Hughes family, prominent socially. Incidentally, her repertoire is badly arranged, and much adverse comment on the act has been heard.

The opening of the Will Horowitz Texan theatre (films) was a big event last Saturday. J. Warren Hughes family, prominent socially, lent color to the opening, which attracted many civic and social notables. The film star later played an engagement at the Iris, Horowitz's other house, and pulled exceptional business.

INDIANAPOLIS

By VOLNEY B. FOWLER

English's—Berkell Players (stock). Murat—Dark. Capitol—Musical stock.

The Capitol, closed since the Columbia Circuit dropped it from the burlesque route, reopened Easter Sunday for a trial of musical stock, management, Ed Daley, Dena Daley and Billy Mack are playing the leads with a company of 36.

Policy is four shows a day with 25-50c. prices.

The Berkell Players started the third week of their third season in stock at English's this week. "The Masquerader" bel dup surprisingly well last week, despite the traditional pre-Easter slump. The opening week before that was the best first week in the company's local history.

Julius Tannen (Keith's) last week had a "back home again" celebration. Indianapolis is his home town.

Frank G. Barry, 46, many years proprietor of Barry's Cafe (West Ohio street) and widely known as a boxing referee, died of apoplexy here last week.

The LaPorte (Ind.) Theatre Company has declared its usual 7 per cent semi-annual dividend on its preferred stock.

H. J. Harris, Hillsboro, Ind., has taken over the Sunshine theatre, Hillsboro, from B. F. Lemon, Crawfordsville, Ind.

It is reported representatives of one of the Indiana movie theatre strings are looking over sites for a big movie house at Greencastle, Ind. The town's chief amusement center is the Opera House, a second floor theatre of the old, old days. Business opportunity apparently is good at Greencastle because it is the seat of DePauw University, with 1,500 students. The town has a normal population of about 3,500. The university, a Methodist institution, doesn't permit dancing, and the students for years have been crying for more entertainment than the town now affords.

Billy Connors and W. H. Brannigan continue to control the theatres of Marion, Ind., with the announcement the Marion Theatre Co. has leased the Grand, Orpheum and Lyric theatres from the Washington Theatre Co. Connors and Brannigan manage the houses. There is a possibility the Grand will become a pop vaudeville house.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Rain" (Jeanne Eagles). Orpheum—Vaudeville. Pantages—Vaudeville. Globe—Vaudeville. Empress—"Stolen Sweets of 1924" (Mutual).

Garden—Bridge Musical Tab Mainstreet—"If I Marry Again." Newman—"Sackcloth and Scarlet." Royal—"A Kiss in the Dark." Liberty—"The Last Laugh."

Six of the eight acts, Orpheum bill this week, required full stage, and things were sloped up slightly on this account. For two of the acts, Cissie Loftus and Harry Snodgrass, the piano had to be moved in front of the drop in "one" for the finish of the acts in order that settings could be made without further waits.

The Kansas City Grand Opera Co. will give its annual week of opera at the Shubert, starting May 11, under the direction of Mr. and Mrs. Otley Cranston. The ballet will be directed by Marie Kelly. Walter Wheatley will be leading tenor. The following operas will be presented: "Tannhauser," "Martha," "Carmen," "Il Trovatore," "Cavalleria Rusticana" and "Faust."

Harry M. Snodgrass ("King of Ivories"), who gained national fame while playing with the Jefferson City, Mo., State Prison Band in the State radio studio, was here for the second time this season. His act is the same as when he first started his vaudeville career, with several new selections.

"Be Yourself, Dearie" (Bridge Players), at the Garden this week is an original comedy by Margaret Echard.

ST. LOUIS

By J. LOUIS RUEBEL

American—Earl Carroll's "Vanties." Shubert-Jefferson—"Able's Irish Rose" (3d week). Empress—"Lightnin'" (Woodward stock).

Orpheum—Vaudeville. Rialto—Vaudeville and pictures. Grand Opera House—Vaudeville and pictures. Gayety—Low Kelly (Mutual). Liberty Music Hall—Stock burlesque.

Low's State—Siamese Twins and "The Denial" (film). Dalmonte—"Riders of the Purple Sage." Kings—"Introduce Me." Rivoli—"Introduce Me." Missouri—"The Dreammaker From Paris" (film) and fashion show. New Grand Central—Jazz Derby and "Playing With Souls" (film). Capitol—"Argentine Love." West End Lyric—"Argentine Love."

The annual circus of the Follen Relief association opened Monday night, April 14, billed for two weeks.

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Est. Henry C. Miner, Inc.

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and outworn suits from about 5th Ave. tailors, new and slightly used; low prices.

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Before moving we are having a sale on all leather goods, reductions from 25% to 50%. Traveling Bags, Suit Cases, Overnight Cases from \$7.50 up.

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ACCORDION
FACTORY
in the United States
The only factory
that makes an act
of music—made up
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Special Rates to the Profession
Excellent Coffee Shop in Connection

BALTIMORE

By "T."
Auditorium—"Greenwich Village
Follies."
Ford's—"The Wisdom Tooth."
Academy—"N. Y. A. Benefit Per-
formance (Friday)."
Lycium—"Romola" (film).
Vagabond—"Arms and the Man."
Maryland—Keith-Albee vaudeville.
Lee McLaughlin, press representa-
tive for the Hippodrome, is work-
ing hard on a "Charleston" contest
at that theatre week April 30.

Frederick C. Schanberger, Jr.,
manager of the Lyceum, went to
New York last week to arrange for
the personal appearance of the
Misses Gish at his theatre Monday
night in conjunction with the local
premieres of "Romola."

Any unusual excitement in the
Times square district last week was
probably due to the temporary



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absence of Leonard R. McLaughlin.
Locking up the Auditorium office
after the departure of Ballett, he
went up to town, it being the first
open week of the theatre's highly
successful season.

Leffingwell Pratt, perhaps the
biggest sensation in the local the-
atre world since the departure of
Tunis Dean and his futuristic
haberdashery, turned his observa-
tions in the "Observer" last week
from plays to play critics; if this
were a mere hundred years ago it
would be a matter of swords or
pistols at 30.

VARIETY BUREAU

WASHINGTON, D. C.
The Argonne
Telephone Columbia 4630

By HARDIE MEAKIN

Bela—"The Gortilla."
National—"The Poor Nut, next."
The "Second Mrs. Tanqueray"
(Edel Barrymore).
Polk—"Baby Blue" next, "Green-
wich Village Follies."
President—"White Cargo."
Auditorium—Washington Opera
Co. in "Barber of Seville" (April 15
only).
B. F. Keith's—Vaudeville (Benny
Leonard).
Earle—Vaudeville (Dolly Davis
Revie, Janet of France).
Strand—Vaudeville—Myers and
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Mutual—"Giggle" (Mutual).
Columbia—"The Charmer" (Pola
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Metropolitan—"The Rag Man"
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Palace—"Seven Chances" (Bus-
by Bostons).
Rialto—"The Last Laugh" (Emil
Jannings).
Lawrence Beatus espurred all
over the place advertising the cur-
rent Buster Keaton picture. Keaton
always get money for the house,
and Beatus is out to bust all former
records.
N. Y. A. Week at Keith's has Ro-
land Robbins making the big fea-
ture the 17th, with a special mid-
night show. The Earle has com-
bined with Myer Davis and to-
gether they are staging a gala af-
fair at Davis Swanne Tuesday
night, while the Strand has special
stuff each night.
Orangeto Ratto, assistant man-
ager, Palace, plays the accordion
and Monday night WRC (broad-
casting station) here put Angle "on
the air." He has also written a
song, "Give Me a Smile," that is
selling fast hereabouts.
A recent story published in a
trade journal under a Washington
date line that next season would
find Columbia burlesque in the
President instead of the Gayety
was denied by John Lyons, local
Columbia manager. Lyons ascribes
the rumor to a recent visit here of
Sam Scribner, Tom Henry, Mike
Joyce and Charles Waldron, who
inspected the President while here.
The house is Columbia property,
which has been a "white elephant"
on their hands for many seasons.
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EIGHTH FLOOR, MAJESTIC THEATRE BLDG.
WE CAN FILL OPEN TIME FOR ALL STANDARD ACTS "THE OFFICE OF PERSONAL COURTESY"

ATLANTIC CITY

By MORT EISEMAN
Apollo—"The Second Mrs. Tanqueray" (Ethel Barrymore).
Globe—"The Lost World."
Virginia—"The Dressmaker from Paris."
Colonial—"As Man Desires."
Strand—"Grend."
City Square—"Those Who Dance."
Capitol—"The Beauty Prize."
Liberty—"The Man Who Played Squares."
Bijou—"Charley's Aunt."
Palace—"The Good Bad Boy."
Ventnor—"Another Man's Wife."
Atlantic City had a big Easter Amusement places were crowded to capacity. Cafes and cabarets did a big business. Excellent talent was offered at the various cabarets. At

Palais Royal there was Ewan Burrows Fontaine, Eddie Cox, Loretta McDermott, Minnie Allen, Maxie Stamm and Ethel Bailey, and Charlie Master's orchestra.
At the Beaux Arts Robbin's Synopators were the musical feature. Evelyn Nesbit headed the Folies Bergere bill, followed by Dorothy Braun, Marie Tolman, Gypsy Burns and Doris Robbins, with Karm and Andrews orchestra.
At the Manhattan Cafe appeared Jack White, Nan Demar, Babe Shay and Alida Fisher; at Golden Inn, the entertainers were Billy White and six dancing girls; Blanche Babbette, Jack Schrader, Harry Denison, Joseph Hartley and Wagner's five jazz kings.

Work on the new Stanley theatre

BOOKING DEPARTMENT

Palace Theatre Building
NEW YORK

THE GUS SUN BOOKING EXCHANGE CO.

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Los Angeles Hillstreet Bldg.
Denver Tabor O. H. Bldg.
Main Office San Francisco Alexander Theatre Bldg.
Melba Bldg.

stopped because of a strike of bricklayers and plasterers. The strike occurred when members of the Bricklayers, Masons and Plasterers' Union objected to working with members of the International Plasterers Union.

Bob McGraw, manager, Globe smashed all publicity records in Atlantic City when he put "The Lost World" across to big houses with only 24 hours in which to paper the town and get all the notices out.

Richard Dix addressing the local Women's Club said that he would rather have a broken leg than use a "double."

Deasie Love came from New York by plane Easter Sunday, landed on the beach here where she was met by a band and the mayor. Later she made a personal appearance at the Globe, where "The Lost World" is playing.

SAN DIEGO, CAL.

By LON J. SMITH

Sprekels—"Politics" (Kolb and Dill)
Colonial—"The Vamp" (musical stock)
Savoy—"Just Married" (dramatic stock)
Passage—"Pop vaudeville."
Balboa—"The Goose Hangs High" (film).
Cabrillo—"A Man Must Live."
Rialto—"Thief of Bagdad."
Mission—"A Thief in Paradise."

Broadway—"Her Night of Romance."
Plaza—"The Dark Swan."
Superba—"Price of Pleasure."

The New Savoy Players opened last week, management, of Scott Palmer (Savoy), and so far business has equaled that done by Murphy's Comedians, who left San Diego April 4, after a long and successful season here.

The Colonial changes shows twice a week now and has added a "country store" Wednesday and Friday nights. The company, headed by Fritz Fields, has played here steadily for more than two years.

Julian Eltinge opened a special engagement at the Balboa April 13, and, as usual, the house was packed with women. It looks like a sell-out all week.

BILLS NEXT WEEK

(Continued from page 12.)

3d half F. Wright Co.
Sensational Togo Mando & Wynn
Corking Rev

GUS SUN CIRCUIT
BUFFALO, N. Y.
Lafayette
Lillian Steele
V. Haverhill Co
Bartram & Saxton
Crystal Slipper Bldg
JAMESTOWN N. Y.
Palace
3d half
La Vall & St

Lowrey & Lacey
Deacaire Rev
Wilbur Mack Co
Rerve De Lux
ROCHESTER N. Y.
Victoria
Dorothy Kenton
Haply-Gu-Lucky Co
3d half
Gilmore & Carroll
Speer & Parsons

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Reply to M. Douglas Flattery Vice-President
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SHARON, PA. WAREEN, PA.

3d half
Pamter & Blaise
Bush & Goodwin
Dallas Walker 3
3d half
Torino Co
Dot Kenton
Werner Amores Co

INTERSTATE CIRCUIT

AUSTIN, TEX.
Majestic
(20-12)
Same bill plays
Galveston 3d half
Alexandre & Wynn
Weber & Ridner
Murray & Allen
Creations
Marion Harris
Reed & Terminal

DALLAS, TEX.
Majestic
Ree Jong
Sargent & Lewis
Snow & Narine
Dixie Hamilton
Four Camerons
Mabel Ford & Co

OKLAHOMA CITY
Orpheum
Queens Dunesia
Haller & Day
Westbrooks Ship
Neil Abel
Fred Schafer Co

3d half
Horkins
Ling & Long
Fred Hipster Co
Barton & Young
(20 to 50)

F. WORTH, TEX.
Majestic
Dippy Diers & B
Simpson & Dean
Bush & Pollard
Margit Hegedus
Newell & Most
Weaver Bros

HOUSTON, TEX.
Majestic
Hins Gladdens
Nixon & Fina
B & Rosedale Rev
Tates & Carson
V & B Stanton
N Arnaut & Bros

3d half
L. ROCK, ARK.
Majestic
Van Horn & Thies
Hermas Timberg

3d half
Lottie Altherton
Quay Four
F & T Babini
Lans Travers Rev
Kelly & Dearborn
Morgan & Moran

TULSA, OKLA.
Majestic
Herkling
Ling & Long
F. Hader Co
Barton & Young
3d half

LaTemple
Lubin & Laurie
Golden Vivilin
Vestelin 5
Redmond & Wells

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WESTERN VAUDEVILLE MANAGERS' ASS'n.

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2. THE AMBASSADOR ORCHESTRA—Exclusive Vocalion Red Record Artists, featured in "MERCENARY MARY" at the LONGACRE THEATRE. Entire production scored by Louis Katzman.

3. WILLIE CREAGER AND HIS ORCHESTRA—headlining in Picture Houses and Vaudeville.

4. THE ELKAY PUBLISHING COMPANY—which has already scored with "THE MEANEST KIND O BLUES" and "THROW DOWN BLUES." Other numbers in preparation are "WITHOUT YOU," "JUNE MOON" (two Con Conrad songs); "DREAMS OF TOMORROW," "RAVING ABOUT MY BABY" and "BASS ALE BLUES." You'll hear more about this publishing firm before long.

—and still arranging

LOUIS KATZMAN

392 Audubon Avenue, New York City

AMUSEMENTS

VARIETY

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NEW YORK CITY, WEDNESDAY, APRIL 22, 1925

56 PAGES

SOVIET RUSSIA BOOKING ACTS

VARIETY'S BOX SCORE USED TO ADVERTISE "EAGLE'S" CRITIC

Brooklyn Daily Displaying Critical Percentages with Own Dramatic Editor in Lead—May Have Paper Printed for Wagons

In this issue is a reproduction of the advertisement carried on Page 3 of the Brooklyn "Eagle," 150 lines across two columns, and including the critical box score Variety published April 11. In that score Arthur Potzick, dramatic editor and reviewer of the "Eagle," was in the lead (for the third time this season) of all the metropolitan daily critics.

"The 'Eagle' draws attention to

(Continued on page 21)

230-YR. OLD PLAY IS NOW MAKING \$3,000 WEEKLY

"Love for Love" Packing Village Theatre for First Time in Years

The most profitable attraction in New York in proportion to the gross is "Love for Love," Congreve's comedy that dates back over 200 years. The costume play's takings at the Greenwich Village are averaging around \$7,000 with the profit approximately \$3,000 weekly.

House and show are under the same management, the Provincetown Playhouse, producing group headed by Kenneth MacGowan, former dramatic critic, and James O'Neill. Because of the large profits in the Village, the sponsors of the Congreve work are loath to bring it uptown.

Another factor in the play are the

(Continued on page 15)

Vamping On and Off

Los Angeles, April 21. Edwin D. Moores, wealthy mining man, was granted a divorce from DeSacia Moores, screen actress, known professionally as DeSacia Fawcett, on grounds of desertion by Judge Summerfield.

The plaintiff alleged his wife left him three years ago, asserting she would rather be a picture star than a wife, and that her favorite pastime on and off the screen was to be a vampire.

SOUSA AGAINST BROADCASTING

Bandmaster Makes Condition for Hip

Sousa will not permit radio to employ his music Saturday night at the New York Hippodrome when the National Tribute to General Pershing will be presented on the stage.

Waiving aside its no-radio rule for that evening, the Keith-Albee office has granted permission for the special performance at the Hip starting at 11 Saturday night to go through the air. That permission is given for the night only.

In view of it the bandmaster en-

(Continued on page 9)

Padlocked and Other Cafes Make Acts for Vode

The Club Barney show from Barney Gallant's Greenwich Village cafe is going out as a vaudeville act. The Barney orchestra under Hale Byers' direction, Eleanor Kern, songstress, and Al Schenck, Charleston dancer, comprise the turn.

This idea is along the lines of the "Night at Club Richman" and Tex Guinan's El Fey Gang acts. A deluge of similar acts is predicted, not only from padlocked cafes which will keep themselves represented in vaudeville during the period of punishment but from active cafes. The Club Fronton show with the Al Sledge's orchestra et al is another preparing for vaudeville similarly.

Mouth Organ Popularity

Washington, April 21. Word from Germany to the Department of Commerce is that the only musical instrument of the many manufactured in Germany is that has shown increased export figures is the mouth organ (harmonica). In 1923 there were 2,448 tons of these instruments shipped out of Germany. This has increased to 3,488 tons.

The department adds that this is enough to supply a mouth organ to every child in America.

FIRST GOVT. TO MAINTAIN OWN AGENCY

Government Limits British Engaged Turns to 25% of Whole—English Actors in Russia Report Good Treatment and Terms With Salary Paid in American Dollars—Principal Cities of Russia on Government-Booked-Direct Circuit

400 ACTS YEARLY

London, April 21.

The first known instance of a country booking its own vaudeville programs is that of Russia, with the Soviet Government signing its own variety bills for Petrograd, Moscow, Warsaw and other native cities.

An outline of the venture states the Soviet directors will book 400 acts annually for each city, of which 25 per cent. will be British, but each English turn so engaged must be members of the V. A. F. Some acts already working in Russia report excellent treatment and conditions besides which the players say they are being accorded good salaries paid in American dollars.

The V. A. F. is the Variety Artists' Federation, non-union, composed of the English variety, or vaudeville players.

MARION DAVIES CALLS IN ANN PENNINGTON

"Zander the Great" Gets Week's Jump on Swanson Film in L. A.

Los Angeles, April 21.

The name of Gloria Swanson is not to be used in the Los Angeles "Examiner" and "Herald," the two Hearst papers here, until after her picture, "Madame Sine Gens," opens at the Million Dollar on April 25. Such were the instructions—that W. R. Hearst gave prior to departing for the east last week.

This was following the booking of Marion Davies in "Zander the Great" at the Criterion, as the Paramount management had de-

(Continued on page 9)

QUICKEST FILM FLOP EVER KNOWN; WOODS' "FREE AND EQUAL" OUT

Colored Elevator Man Adds to Manager's Trouble by Quitting Job—Picture Opened Sunday Night Shuberts Took Chance—Lost Out

LITTLE GROUP'S GUEST-PLAYERS

Dallas Group Doing New Stuff This Week

Dallas, April 21.

The Dallas Little theatre, this week has leased the Circle, the largest legit house in Dallas, for its production of Sutton Vane's "Outward Bound," unique in that it is the first little theatre production to have a cast of guest leads. Eight players from contemporary groups all over the country, ranging from Pasadena to Buffalo, have accepted the invitation with all expenses defrayed by the Dallas group.

The Dallas group is one of the most ambitious and prosperous in the country. Its amateur playhouse and really is valued in excess of \$25,000 and the membership is 500. Last year it made a 1,200 mile trip from Dallas to New York to compete in the Belasco cup tourney and won it.

"Quaker Oats" Vaudeville As Radio Entertainment

The Kellogg Co., of Battle Creek, manufacturers of "Quaker Oats" and other breakfast cereals, will present an ambitious "Top Radio Vaudeville Program" for an hour April 28 from WEAf, linked with 11 other stations.

Eugene Lockhart will officiate as master of ceremonies and the talent will include Ben Bernie and Hotel Roosevelt orchestra; Vernon Dalhart and Carson Robison, Victor and other record artists; Harry Riser, crack recording banjoist and leader of the Lido-Venice orchestra; Vee Lawnhurst, jazz pianist.

RISQUE PLAY WITH LILA LEE

Henry Baron is about to produce a French farce adaptation, "The Bride Retired," reported as ultra risqué. Lila Lee, the picture star, is slated for the title role, with Stanley Ridges and Evelyn Gossnell (her).

Al Woods is said to have had the piece formerly, but abandoned it as at the height of the "play jury" turmoil.

Possibly the quickest flop on record among the pictures that have come into a legitimate house on Broadway was recorded by "Free and Equal," which was first shown at the Astor on Sunday night. Before matinee time Monday it was known the picture would be withdrawn before the end of the first week, this Saturday.

It is the first occasion, the Shu-

(Continued on page 9)

\$37,221 NEWARK, N. J., RECORD FOR CANTOR

"Kid Boots" Breaks High for Town by \$9,000—At Shubert, \$3.50 Top

Newark, N. J., April 21.

Eddie Cantor smashed all of the box office records of this city by over nearly \$9,000 when he drew \$37,221 to the box office of the Shubert theatre. His show, "Kid Boots," played a \$2.50 top with an extra matinee Friday, to \$2,700.

The previous record made at the same house was \$28,000 by "Greenwich Village Follies" last fall. Can-

(Continued on Page 16)

JANE WITH "HOT" TALK

Herman Gantvoort will follow his production of "The Makropoulos Secret" with "Jane, Our Stranger," a best-selling novel by Mary Borden, the wife of a general in the British Army.

"Jane, Our Stranger" is located in Paris and has some hot dialog. "Hell's Bells," which Gantvoort has now at the Cohen, will play Chicago this fall before taking a general road route.

COSTUMES GOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN—EXCLUSIVE DESIGNS BY LEADING STYLE CREATORS
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ALSO 15,000 COSTUMES TO RENT

NEW ITALIAN NATIONAL THEATRE INAUGURATED BY PIRANDELLO AT ROME

Object Is to Parallel Comedie Francaise and Moscow Art Groups—Has Backing of Banks and Public Officials—Plans Call for World Tour—Selected List of Authors Omits Shaw—O'Neill, America's Only Representative

By THEODORE PRATT

Rome, April 21. The new Italian national theatre, designed and originated to parallel the Comedie Francaise of Paris and the Moscow Art Theatre of Russia, had an auspicious opening here last night with King Victor Emmanuel II among the many notables present. The name of this theatre, so far but little heralded even in its own country, is the Theatre d'Arts di Roma (Art Theatre of Rome) and is under the direction of Signor Luigi Pirandello, the prospective "Six Characters in Search of an Author" and "The Living Mask." The plays chosen for the opening were "The Feast Day of the Patron of Selling Boats," a one-act play by Pirandello, and "The Gods of the Mountain," by Lord Dunsany.

Since the abrupt failure of the two "art theatres" in Milan last year, there has since been talk a good deal of this type of theatre in Italy. Therefore Italy's dramatic leader of the present day, Pirandello, at the head of the best groups of players, playwrights and theatrical artisans obtainable, formed the new theatre with the moral and financial backing of the highest public officials and various banks, also with the interest of His Majesty the King and the President of the Cabinet, Mussolini.

Last January this new group took over the miniature hall in the Celschali Palace, where the once famous old Piccoli Marionettes formerly held forth, and operations were immediately commenced for

future productions and reconstruction of the site. The result is an exquisitely appointed little theatre capable of seating 400, with the stage, installed under direction of Signor Albertini, director of the Scala Opera House in Milan, equipped with the latest mechanical devices.

The theatre will be purely of the artistic type and can hardly be expected to be a financial success. But its purpose is not the lira. An American play, the prospective calls for the presentation of significant plays, not only from the modern Italian theatre, but from seven other countries and practically embracing all important and modern drama.

Selected List of Authors In this the United States will be represented by Eugene O'Neill, whose "The Hairy Ape" and "The Aspern Papers" are on the list of plays to be given. Incidentally, O'Neill is the only American playwright selected. Regarding the remainder of the program chosen, Italy is represented by 13 sons, while England has Lord Dunsany, who has one of the opening plays in addition to his "A Night at an Inn," Chestered with "Maggie" and Galsworthy with "The Guarded House." It will be noted that George Bernard Shaw, for reasons unknown, has been eliminated.

From Russia has been designated four plays. Serenar is present with two, "Nothing Matters" and "Happy Death," while Minski's (Continued on page 17)

THRICE WRITTEN OPERA WINS PARIS PRIZE

Score of Delmas "Cirka" Destroyed by Germans and Second Work Stolen

Paris, April 11.

A biennial prize of 10,000 francs paid in cash, and 30,000 francs providing for production expenses, has been awarded by the City of Paris to Marc Delmas for his opera, "Cirka." The music was completed just before 1914 and fell into the hands of the German invaders, being destroyed. In 1920, while in Rome as a student, Delmas rewrote his opera, but the manuscript was soon after stolen with other papers. Undaunted, he composed his score the third time, finally winning the prize. Jean Craz' opera, "Poliphemus," now played periodically at the Opera Comique, was also produced as a prize winner in the same manner.

ARRIVALS

April 21 (Paris to New York), Dudley Field Malone, George Fitzmaurice, Henri Racovar, Pat Dowling (Paris).

April 18 (London to New York) E. H. Sothern, Julia Marlowe, George White (Mauretania).

April 18 (New York from London) Mrs. E. H. Sothern, Julia Marlowe and Mr. Sothern, John Costes (Mauretania).

April 16 (Paris to New York) Arthur M. Fournier, Clifford Stork (Le France).

April 16 (Bermuda to New York) Al Johnson, William Farnum (Araguaya).

Prince Alexis in Vaude with Mediocre Voice

London, April 21. Reka, a Continental musician, playing instruments of the fifteenth century, successfully opened at the Foliesin yesterday and is classed as an excellent act.

Prince Alexis Obolensky, concert base and also on the bill, failed to impress through his mediocre voice and an amateurish delivery.

AMERICANS ABROAD

Paris, April 11. In Paris last week: Mae Murray, George Fitzmaurice, George Harris, Basil Dean, Sigrid Holmquist, Mrs. George Polacco (Edith Mason), Kay Laurelle Leslie, Mrs. Gertrude Atherton, Eva Le Gallienne, Norman Bell Geddes, Percy Hammond, George C. Tyler, Bruno Walter (conductors of N. Y. Symphony Orchestra).

Mary McCormick, operatic singer, has recovered from her attack of pleurisy and is moving to the Riviera to recuperate.

Madeline Kettle, Boston soprano, is singing at the Opera, Nice. Miss Kettle goes to the Constanza theatre, Rome, next week.

AMES' SAILING DATE

London, April 21. Winthrop Ames states that he will sail from here immediately after "Beggan on Horseback" opens.

A. E. Mathews heads cast.

GOING WEST

(N. Y. to L. A.) W. A. Frazer, Bogart Rogers.

Expect Laurette Taylor in Paris this evening, April 11. Laurette Taylor is expected to appear here during the summer with her pantomime, "Pierrot the Prodgal."

ARLEN ON TOP

Two years ago Michael Arlen was just an author around London. Now he is on the road to a fortune. His "The Green Hat" had sold about 30,000 copies up to the time it was taken up and made into a play, indicating that until then the novel had a fairly good class sale. The success of the play is acknowledged, based on sensational business in Detroit and Chicago where its reception virtually precludes failure on Broadway.

Not only that, but Arlen, of Jewish-Armenian parentage, has been given a contract from Famous Players for two original scenarios at \$25,000 each, the pictures being designed for Pola Negri. The film company will place at his disposal a cottage at Hollywood plus servants and a car, all to be paid for by F.P. The film writing is to begin next fall.

On the side Arlen has taken a high priced assignment from the "Cosmopolitan" magazine. As to top it all Arlen is the most entertained author in New York.

"DANCING MOTHERS" CLOSING IS DENIED

Management Said to Have Reconsidered—"Kismet" Revival Off Saturday

London, April 21.

Something of a turmoil surrounds "Dancing Mothers," at the Queen, as the announcement that show will close this Saturday has been denied by the management. Today's papers carried spread advertisements for the show.

The presumption is that the directors of the piece reconsidered the decision to close, and the management now claims an indefinite run. The attraction has "strutted Elliott, her daughter (Jean Forbes-Robertson), Geoffrey Tearle and Lucille Faber in the cast.

An actual closing, however, is that of "Kismet," at the Oxford, which will end a season of 17 days Saturday. This revival opened to half a house and was declared "old fashioned" by the press.

FIRE AT ALHAMBRA

Paris, April 21.

Fire completely gutted the stage and dressing rooms of the Alhambra at an early hour this morning, with performers playing the house losing all of their effects.

The auditorium of the theatre was preserved by the iron emergency curtain.

The Alhambra is the local English music hall, which has constantly played the best of American vaudeville acts. It is booked by Charles Gulliver and the Variety Theatres Controlling Company (London).

A. A. Appeals to Unions

London, April 21. The Actors' Association vehemently opposing the Y. A. F., is appealing to the trade unions for financial support in order that it may live.

J. J. COMING BACK

London, April 21. J. J. Shubert will leave her tomorrow on the "Leviathan" for New York.

Margaret Bannerman Stricken London, April 21. Margaret Bannerman was forced to withdraw on doctor's orders from the cast of "Fallen Angels" four days before the piece opened at the Globe.

Tallulah Bankhead has been requisitioned to substitute.



From property man, with the Price & Butler stock company (ill) headline all over the English-speaking world, and now getting up in my French for a return money's engagement at the Alhambra, Paris, and hope to repeat there with the same big success as on other engagements.

U. S. A. EDWARD B. KELLER, London, Paris and Berlin, LEON ZEITLIN.
FRANK VAN HOVEN

ENGLISH FILM COMBINE

Another Idea to Stand Off America's British Trade

London, April 21.

It is rumored a combination of Stoll, Welsh, Pearson, Hepworth and other film producing organisations will be formed to work in conjunction with exhibitors as a means of encouraging British celluloid productions.

This procedure is simply another proposed means to combat the American monopoly of the film market.

SAILINGS

May 30 (New York to London) Val and Ernie Stanton (Olympic).

May 5 (New York to Berlin) Julius Kender, Arthur S. Lyons, Greenlee and Drayton, 3 Eddys, Arthur Bryson, Sam Wooding's orchestra, 12 colored chorus girls (Arabia).

May 2 (New York to London), Hamilton Mott (Minnehaha).

April 30 (London to New York) Albert Grey (Olympic).

April 25 (London to New York) Mr. and Mrs. W. S. Butterfield (Berarria).

April 25 (New York to London), George Engles (Paris).

April 22 (New York to Rotterdam) Alice Meyer, Col. W. F. Clarke (Mauretania).

April 22 (London to New York) J. J. Shubert (Leviathan).

April 22 (New York to London) Michael Arlen, Hans Kinder, William Morris, wife and daughter, Ruth; James B. Regan and wife (Alice Joyce) (Mauretania).

April 21 (New York to Hamburg), Alice Bodansky, August Berger, Sam, Theodor, Mrs. K. H. Branzell, Miss. Hans Todsen, Maria Muller, Herman Hans Wechsel, Carl Flesch, Lucille Chalfant, Heints Blackie (Reliance).

April 18 (London to New York) Ray Comstock (Acquintance).

April 22 (New York to London), Harry Harlow, Mr. and Mrs. W. H. McCarthy (Mauretania).

April 18 (New York to London) Lulu Volmer, Lucille Laverne, Rose L. and Ottilie Suro and mother (America).

April 18 (New York to London) Marie Jeritta, Seymour Hicks, Ella Terris, Brian Leopold Popper, Georges Enesco, Mrs. Gilbert Miller, Mrs. Jesse Lasky, Mrs. Robert Carson, Hilda Turnbull, Alex. A. Aaron, George Gershwin, Sam Lee, Fred Thomson (Olympic).

April 18 (New York to Paris) Florence Walton, Leon Lettrich, Gligi Arthur C. Train, Ernest Schelling, Roland Young, Vincent Poir, James Forbes (La France).

April 17 (New York to London) Dollie and Billie Lodge and parents, Mr. and Mrs. William J. Large, Arthur McSweeney, Charles McGood, Gerhard Lehmann, Jacob Dornswieg (Cleveland).

April 16 (New York to London) Myra Mackenzie, Maud Weyman, Pat Munger, Irene Couch, Margaret A. Connell, Eva Kitchen, Marjorie Susse, Winnie Susse, Mary King (Cleveland).

April 15 (Paris to New York) Gish Schlegel (Paris).

April 14 (London to New York), Mr. and Mrs. Ernest Glendinning (Ohio).

SHORT RUNS MARKED BY PARIS REPLACEMENTS

Many Revivals Listed—"Romance" Resumes at Renaissance

Paris, April 14.

As foreshadowed, J. Sarment's latest "Madelon" had a short run and was replaced by another revival of the late H. Batteille's "La Tendresse" at the Porte St. Martin, with Yvonne de Bray, J. Grellin, Manjoy, Mile. Mornaud. Maurice Rostand's "L'Archange" likewise had short innings and is succeeded by a revival of the late Edmond Rostand's "L'Aiglon."

The French version of Edward Sheldon's "Romance," by Robert de Fiers and P. de Croisset, has resumed at the Renaissance, following the few performances of the revival of Colette's "Cheri," which migrates shortly to the Gymnase. "Romance" was created at the Athenes early last season, but was withdrawn for the summer.

Henry Bernstein has remounted his three-act piece, "Le Volier" ("The Thief"), at the Gymnase, as a substitute for his "Galerie des Glaces," but has arranged for "Cheri" to follow.

Appropriate Play The Odeon resuscitated Arnould Greban's "Vray Maitre de la Passion," which proved an interesting venture for Holy Week. Mme. Neith Blanc ably impersonated the Virgin Mary, Rigout as Christ and Cetty as Judas, were particularly remarked.

This passion play was preceded by an act from Rene Berton entitled "Le Precursur."

In the American Amphitheatre at Frajeas, Philippe Horta presented for Easter "Oreste," by Berton, and "Britannicus," as presented at the Comedie Francaise, with Albert Lambert and Madeline Roch in the leads.

Another stage version of Dostoevsky's novel billed as "L'Idiot," by V. Bienstock and Nozler, is being offered at the Vaudeville by Ida Rutolstein, who is financing the venture.

Charles Mere's "Le Vertige," from the Theatre de Paris, remained over the Easter holidays at the new Madeleine and will be replaced by Nivoux and Pagnoli's comedy, "Les Marchands de Gloire" next week.

"Le Coup de Jarnac," three-act farce by Marsan and Gorse, recently revived at the Sacchi, goes way to M. Guillon's "Un Gens dans les Choux," toward the end of the month.

MAIDEN NAME PASSPORTS

Washington, April 21.

A decision that will be of importance to professional women is expected shortly from the State Department as to whether or not a woman may apply for a passport in her maiden name.

Arguments in favor of such a privilege were presented to Secretary of State Kellogg last week by Helena Normanton, an English lawyer, representing Ruby Black, a newspaper woman, whose application for a passport in her own name was refused by the department.

HICKS MAY RETURN IN FALL

Passing through New York on their way to England, from Australia, Seymour Hicks and Elaine Terris (Mrs. Hicks) sailed Saturday on the "Olympic." Though requested to remain in New York for a brief professional engagement, Mr. Hicks is reported to have said he preferred not to, but may return over here in the fall, to open for a run.

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INSERTED SONGS IN "MISS BLUEBEARD" INPAIR BORDONI'S LONDON CHANCES

Critics Play Show in Sunday Papers Despite Auspicious Opening—"Torchbearers" Another American Offering English Reviewers Are Skeptical About—Admit It Entertaining, but Claim It's Not a Play—Four Premieres

London, April 21.

Two openings last week and the same number last night marked the theatrical aftermath of Easter over here. "Little Miss Bluebeard" and the fourth edition of the "Punch-bowl Revue" were the Easter week entrants, while "The Torchbearers" and "Courtin'" are this week's premieres.

Of the quartet "Little Miss Bluebeard" at Wyndham's is causing the most stir. The show opened splendidly with Irene Bordoni forced to a speech at the finale. The performance reached its zenith during the second act, greeted by uproarious laughter, but after that seemingly dwindled away.

However, the auspicious opening meant nothing to the critics. In the Sunday papers they indulged themselves by frantically panning the piece because the star introduced interpolated songs. A Sabbath broadside from the press may not mean so much in America, but on this side it is sufficiently influential to place the show financially in doubt with the odds distinctly against it.

"Torchbearers" and Critics. The other American attraction, "The Torchbearers," delighted a first-night audience at the Ambassadors, and although admitted entertaining by the dailies the reviewers protested it wasn't actually a play. Marie Tempest heads this cast.

At the Duke of York's the new version of the Punch and Judy in submitting much new material well received. A cast replacement is that of Robert Hale, officiating in the niche formerly held by Alfred Leslie.

"Courtin'" is a Scotch comedy by the Scotch Players at the Garrick. It is mildly amusing but with a light plot handicapping, it is an unlikely financial prospect.

DEATHS ABROAD

Paris, April 11.

Theodore Bausch, 76, German sculptor, died at Stuttgart.

Alfred de Tarde, 42, French author, died suddenly.

Stoll Reviving Griffith's "Hearts of the World"

London, April 21.

The Stoll Film Company has entered into a contract with D. W. Griffith to exploit "Hearts of the World." The picture was shown at the Palace here and was just about to be exhibited by the cinemas when the Armistice was declared and it was withdrawn.

The Stoll people contemplate making a splurge with the feature in the autumn and will play up the names of the Gish girls, who are now being exploited in "Remola."

CAPITOL'S PLIGHT

London, April 21.

Open but a little over two months the Capitol, London's leading cinema theatre, has become reduced to a double feature and continuous policy.

At the time this house opened, February 11, an elaborate presentation program, on the style of the first run American film theatres, was given. A consistent \$1,000 weekly deficit, however, forced the dribbling away of other than screen features until the management is now experimenting with dual film attractions as a draw.

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HOFFMAN GIRLS FOR WINTER GARDEN, N. Y.

J. J. Engages Troupe in Paris —Girls First Appeared in "Follies"

London, April 21.

J. J. Shubert has signed the Gertrude Hoffman Girls at the Moulin Rouge for the Winter Garden, New York.

The girls will sail from this side May 14 and the other Hoffman troupe, playing Berlin, will replace the French contingent in the Paris revue.

The Hoffman Girls first appeared in Ziegfeld's "Follies," New York, after which they went to London.

MARY LEWIS AS "MERRY WIDOW" PARIS HIT

Revival Well Liked at Reopening of Apollo—Miss Drusilla Scores

Paris, April 21.

"La Veuve Joyeuse" ("The Merry Widow") was revived Friday, inaugurating the program of the new Apollo and was an imposing premier.

A feature, other than marking the reconstruction of the theatre, is Mary Lewis (American), cast as Missia. M's Lewis was warmly welcomed and her initial assignment is the result of a personal recommendation from this opera's composer, Franz Lehár. Another American girl to score was Miss Drusilla, dancer, who appeared in the third act.

The Societe Metropolitaine Theatre, controlling the Apollo and headed by Raoul Audier, F. Sabret and Lombard, arranged with L. Volterra (manager of the Casino de Paris, next door) to produce the revival in conjunction with R. de Fiers. Leo Mascart is credited with the staging, while Albert Aveline arranged the dances.

In support of Miss Lewis is H. Defosse, as the Prince, which part he created in the original French version. Others include Max Bussey, Oudart and the Mmes. Leone Pascal, Leonnee and Gina Darty. Paul Letombe, who will be conductor of the Marigny when it reopens, is directing the orchestra.

Lehar was present for the opening prior to visiting London to witness a new production.

The Apollo now is a distinct asset to the theatre group here, which was in need of a house suitable for the staging of light musicals on a major scale.

"Blackguard," Film, Good

London, April 21.

"The Blackguard," UFA film, opened at Albert Hall last night and gives indications of a successful engagement.

This picture was made in Germany with a British director and an all-German cast other than Jane Novak, who is the leading woman. It has been splendidly produced, is replete with mob stuff and, despite a gloom-spread story, was accorded a fine reception.

Radio Paying for Songs

London, April 21.

The Performing Rights Society has arranged with the British Broadcasting Company for the payment of use of copyright songs.

Madge Saunders Starts Divorce

London, April 21.

Madge Saunders is bringing an undefended divorce suit against Leslie Henson.

Shaw Finally Consents

George Bernard Shaw's voluntary permission to the Theatre Guild to omit the prolog to "Caesar and Cleopatra" marks the first time he has ever allowed any of his works to be played except in their full length. The prolog shortens the running time by 16 minutes and is spoken by the Egyptian Sun God, Ra, impersonated by Albert Bruning. It will also be omitted, by Shaw's permission, from a forthcoming London production of "Caesar and Cleopatra."

VAUDEVILLE OF PARISTAKE BY F. P. FIRM

Historic French House to Be Remodeled—Foreign Society Held It

The historic Vaudeville theatre, Paris, has been acquired by Famous Players of New York. The deal was closed with the Society of Authors and Composers and the picture people will take over the theatre and remodel it entirely. The facade of the present house will be all that will remain, but there will be two theatres where but one bloomed before when the rebuilding is accomplished.

Plans have been drawn by a French architect and a model has been sent to New York for approval. The plans and the model will be gone over by Robert E. Hall, who is the chief engineer for Famous, and when finally approved work on the reconstruction of the Paris house will start immediately.

GOOD ADVANCE REPORTS

London, April 21.

"The Right Age to Marry," breaking in at Brixton, is reported to have a fair chance when it reaches the West End.

The play is both humorous and sentimental supplemented by clever character studies.

TOM MIX STIRS UP LONDON AND PARIS

New York Dailies Take Cognizance of Terrific Interest

London, April 21.

Tom Mix and his party left London Saturday for Paris, after having stirred up this old town as it had not been moved by an American celebrity in years.

London editors did not take over well to the publicity they were obliged to extend to Mix through the intense interest so very evident in him, but the same London editors pushed along the publicity through editorials.

Joe Leo, the Mix press agent and a Jewelling with him was given a dinner and a suitably engraved watch by the British newspaper men before he left, also unusual.

Paris, April 21.

A mob so large Tom Mix was unable to mount his horse greeted the American picture star when reaching the station here from London. Police were unable to handle the situation. Many people were crushed but no one seriously hurt.

Following a dinner Sunday given by Mix to the newspaper men, Mix ran into a terrific demonstration at the race track in the afternoon, Mix tilting the front pages with ease of the Paris dailies.

New York dailies last week carried cable dispatches reading that the "London press does not take kindly to the circus stunts devised by the cowboy's press agent."

The London news item also stated, referring to Mix, that "no other screen artist who has visited England has had more publicity" and "a half dozen newspapers contain editorial references to Mix. He has backed Painleve off of several editorial pages."

The Mix party arrived in London Tuesday of last week, leaving Saturday, giving Joe Leo but four days to crowd in his sensational publicity getting stunts.

CIGALE REVUE RISQUE

Paris, April 21.

The revue entitled "Mett-y-tous les Ours" offered by Max Villet at the Cigale April 11, is sure to please, as there is risqué patter.

Mile. Turcy is the star, assisted by Armand Bernard (picture actor), Gino Kelly, Les Stills and a local troupe.

INDEX

Of Pages In This Issue

Miscellaneous	1
Foreign	2-3
Vaudeville	4-9
Burlesque	17
Legitimate	19-25
Legitimate Reviews	24-25
Sports	16
Pictures	26-36
Pictures Reviews	36-36
Presentations	33
Film House Reviews	34-35
Musical	36-38
Radio	38
Editorial	18
Cabaret	38
Times Square	15
News From the Dailies	14
Operas and Concerts	21
Outdoors	39-41
Circus	42-43
Inside Stuff—Legit	16
" " "—Vaudeville	32
" " "—Music	37
Obituary	43
Correspondence	44
Letter List	47
Vaudeville Reviews	10-11
Burlesque Routes	17
Bills Next Week	12-13



Glorious

GILDA GRAY

The Golden Girl

The International Star who toured Europe last season and then returned to the United States, playing a coast to coast tour of the Famous Players Theatres and establishing records heretofore undreamed of. She smashed every existing record for salary paid to any stage star in America in Los Angeles when she received \$14,822.75 for Holy Week at the Famous Players Metropolitan theatre there. Her appearance at the star of two continents drawing \$45,283 at the box office. Her tour is under the personal management of Gil Roeg.

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"STAG" WOMEN IN CHICAGO FOR "WORK"

Too Warm for Them in N. Y.—Six Agents Book- ing Stags in Chicago

Chicago, April 21. New York is sending this town its female dregs, according to a recent check-up, which reveals the presence here of many of those "ladies" who specialize in entertaining stag parties.

Finding things too warm for them in New York these characters have migrated to Chicago, the next biggest market for their sort of merchandise.

The local police raided a stage affair on the south side a couple of weeks ago and took about 400 male spectators in custody. They were freed on payment of \$5 each. Four of the five girl performers were fined \$100 each. A fifth girl, who was lucky enough to get out through an underground passage, is said to have arrived in town that morning from New York and had no trouble in getting "booked."

The booker of this particular affair, as well as other bookers who trade is mostly in this entertainment are being closely watched.

There are about six such bookers in town and two are women, one a middle-aged character who does a "monologue" for such all-male gatherings as may desire it.

Myerson Denies Flo

Brown Is His Legal Wife

Washington, April 21.

Flo Brown, a vaudeville single, seemingly had the right to sue for her divorce, having put across a raid on the apartment of the alleged "other woman," etc. Now, however, Joseph Myerson, the husband, has filed an answer in the District Supreme Court denying that the vaudeville is his legal spouse.

Myerson, known in racing circles, states that Mrs. Myerson was divorced by Louis Branstetter of New York under a decree which forbade remarriage while she lives.

The charges of misconduct were also denied by Myerson, which charges were filed after the raid engineered by Miss Brown and which ended with, according to the police, a battle between Flo Brown and the lady occupant of the apartment, Martha Atkinson, a manicurist.

Myerson, along with the other denials, spiked the statement made by Miss Brown as to his alleged wealth, she having stated that it was not an infrequent thing for him to carry \$100,000 in his pocket, adding that he never carried less than \$5,000 at any time. Myerson lives at the new Mayflower hotel while Miss Brown is established at 2702 Woodley place, northwest, an exclusive section of Washington.

Florence Mills Next Week

Florence Mills and Will Vodery and His Orchestra will open a tour of the Keith-Albee houses next week at the Hippodrome, New York. The colored act will receive a reported salary of \$3,000 weekly.

In addition to Vodery and his musicians a chorus of eight will be included in the turn. It will be similar to the cabaret revue done by the same cast at the Plantation, New York.

COLORED SHOW FOR BERLIN

Arthur S. Lyons is taking a colored revue to Berlin for a summer run. They sail May 5 on the "Arabia," with Sam Wooding's orchestra from the Club Alabam, Greenlee and Drayton, Arthur Bryson, 3 Eddys and a chorus of 12 among the cast.

Harmonica Player Not Sailing
Morrah Minnervitch, harmonica player, will remain with the Elsie Janis revue, "Puzzle," current at the Pelton, and not go to England with Vincent Lopez when the bandman sails May 3.
That's what they claim in the Dillingham offices—and they run the show.

MISS GUINAN AT MORITZ WITH \$1,500 GUARANTEE

Also "Piece" of Night Club
with Granlund—Received
\$1,000 at El Fey

The same week that Texas Guinan and Her Mob, last at the El Fey cafe, open at the Palace, New York, the entertainers will transfer the scene of their activities in night life entertainment from Larry Fay's place to the Club Moritz.
Texas is deserting the El Fey, where she built up a wide following during her year's stay, for the Moritz for several reasons.

For one thing, her guarantee will be \$1,500 weekly as against the \$1,000 at the El Fey. Also, she will have a "piece" of the place with Nils T. Granlund, the Loew publisher, as her partner. The present management (Weiss - Baumer), which also controls the Club Alabam, has disposed of its interest in N. T. G.

Texas Guinan, coming into the El Fey from the Beaux Arts, where she was valued at \$400 a week, vied the large salary increase through business never going below \$2,200 nightly.

Moritz Compromised
The Moritz, which opened in mid-winter, was one of the 14 places caught selling, and among the first to compromise by agreeing to close for one month. Originally slated to suspend April 29, this was voluntarily advanced a fortnight, the padlocking taking effect April 15. It resumes May 15. The Guinan Mob debuts at the Palace the week of May 11.

N. T. G. with his radio plugging from WHN, the Loew station, has been reported being more than casually interested in first one place and latterly another cafe. His ardent and superlative radio "plugging," even more forceful than his usual "piece," the other, has tended to support the theory he is in some way financially concerned. He has thus built up quite a following as well as a master of ceremonies extemporaneous wit. It is "doped" he will click.

K-A. Acts on Radio for Pershing Night Only

The radio public will have the benefit of tuning in on a galaxy of famous stars that reads like a benefit Saturday night (April 25), when Elsie Janis, Blanche Hayes, Van and Schenck, Emma Trentini, Weber and Fields, Clara Kimball Young, Benny Leonard, James J. Conant and others will appear on a special program in tribute to General John J. Pershing.

The national tribute to General Pershing will be held at the Hippodrome at 11:30 p. m. For the first time the Keith-Albee organization has waived its refusal to permit its stars to broadcast. The radio-casting will be done from the stage of the Hip.

Weber-Fields at Palace

For the first time in nine years Weber and Fields appeared at the Palace, New York, Monday afternoon, before a crowd that jammed the theatre to the back wall.

It is said the team of famous funnymen will play but briefly in the metropolitan district. Their present tour including the Orpheum Circuit just completed, is announced as a "farewell Appearance," but that is thought to have been for publicity purposes only. The pair, admirably in the west and another trip over the Orpheum "by unanimous request" would do as well.

CLARK AND VERDI REUNITE

Clark and Verdi, who dissolved a partnership of many years standard in the several years ago, reunited. They will shortly return to vaudeville in a former act.

Since the dissolution both have appeared with various partners.

"SINGING BUTCHER" TENOR

A new tenor billed as "The Singing Butcher" is on independent time.

Wallace Edginger on Orpheum

Wallace Edginger has been booked for a tour on the Orpheum middle western houses, opening April 26.



DOROTHY BERKE
and
BORIS PETROFF

Take this means of thanking the Messrs. Balaban & Katz and their marvelous organization for helping to make our three-week engagement a most pleasant one.

This week (April 20th), Riviera; then back to McVie's, Chicago.

LANGDON'S FILM SALARY \$3,000 WEEKLY AND 25%

Contract with Sennett Expir- ing—Vaudevillian Reaching Stardom in Pictures

Los Angeles, April 21.

Harry Langdon, who has risen from vaudeville to the verge of film stardom in appearing in the Mack Sennett product during the past few years, is close to the end of his contract. It is understood Langdon will not be retained by Sennett, but he can be of better value in full length comedies. At the present time he is negotiating with several producing concerns for his services.

Langdon is asking a salary of \$3,000 a week and 25 per cent of the profits.
Langdon got his start in the picture field with Sol Lesser, making several comedies for the latter which were not released at the time they were made. Lesser held them on the shelf, but is understood to have sold them at a profit to one of the large releasing organizations.

Julia Ann Cody to Testify In Offins' Divorce Suit

Phil Offin, who is being sued for an absolute divorce by Mrs. Belle Offin, believes he will be successful in contesting the litigation. As a result, on his papers, introduced by Kendler & Goldstein, his lawyers, Offin was given a preference for immediate trial. The trial was slated to start yesterday (Tuesday) morning.

Offin is a vaudeville agent. He was ordered to pay \$45 weekly alimony and \$300 counsel fees; his wife had asked for \$75 a week and \$1,000 fees. The litigation involves Julia Ann (Julienne) Cody, a typist in the Peerless Booking Office, and she will take the stand to protest her innocence. Miss Cody will testify that the alleged "compromised" position in her room was harmless; that she lived with another girl constantly; that the doors were never locked.

Because of these facts, Justice Davis in the New York Supreme Court gave Offin a preferred trial in which to prove his case. The preference, if successful for the agent, would naturally shorten the period Offin would have to pay alimony.

"JUDY O'GRADY" FOR JUSTINE

Justine Johnston's new skit will be "Judy O'Grady," a comedy playlet by Edwin Burke. Henry Halliday and Edmundo Pinto head the supporting cast of four.

Miss Johnston was supposed to appear in an act of Burke's called "Norah," but by mutual understanding the author turned out the new sketch.

Lewis & Gordon are producing.

MARY CARR'S PLAYLET

Mary Carr, pictures, will open at the Orpheum, San Francisco, April 19, in a five-people dramatic sketch, booked for one week.

DANGER OF PLAYING POLITICS

Chicago, April 21.

Certain managers in Chicago have been playing minor politics too excessively with the result that when their man is out of office the opposite faction tries to make it uncomfortable. This was exceptionally noticeable during the recent election when some of the managers in town informed some of the actors appearing in their theatre to mention the name of a certain politician running for office. It happened that the man promoted did not win out.

His opponent notified all of his political friends not to accommodate certain managers in town with favors and make it difficult for them. Recently a fire chief was ousted from office. This chief had the time that he had controlled power was tendered entirely, able courtesies such as season passes for various playhouses and taking care of anyone gratis recommended by the chief, while his assistant was shunned and left out in the cold. The latter having come into power, has time and time again disrupted the running of shows. Regardless if a turn employing special acts had their scenery fire-proofed a week or two prior to coming to Chicago, the turn was informed by the fire department the scenery must again undergo treatment or else it would not be permitted to be displayed before the public. The amount charged is exorbitant with the result the turn appears in a house sitting rather than to pay the requested amount.

Lay Off Politics

While the thing is brewing and is undoubtedly a local prejudice it would be advisable for the heads of the various circuits to inform their respective managers to eliminate politics from the operation of the theatre and do not necessarily mean to ignore them entirely, but not to become over-confident the party or parties whom they are catering to exclusively will remain in office forever.

ROBT. KENNELLY HURT

Car Hit by Truck on L. I.—No More Auto Jumps

Robert Kennelly, of Kennelly and Leininger, was badly injured in an automobile collision Saturday morning when the team were making a jump by automobile from Lynbrook, L. I., to Stroudsburg, Pa., where they were to have opened Saturday.

An accident occurred on the Merrick road near Valley Stream when the car driven by Kennelly was struck by a large milk truck and overturned on an embankment. Kennelly suffered abrasions of the head and also lacerations of the face and body. Miss Leininger, in the rear seat, escaped with slight injuries having her wounds dressed and returning home. Her partner was removed to a local hospital where his condition is said to be serious.

Upon regaining consciousness Kennelly said he had been making jumps via automobile for the past seven years, with this his first accident. He added that hereafter the team would travel by train.

8-Year Old Child's Mother Fined \$50 for Stage Turn

Los Angeles, April 21.
Mrs. J. F. Kennedy, mother of Hazel Kennedy, 8, in vaudeville, was fined \$50 on a charge of violating the labor laws in permitting her child to appear on the stage without a permit, a 30-day jail sentence in addition to the fine was also given and suspended upon Mrs. Kennedy's plea of guilty.

It was further stipulated by the court that the youngster is to make no further stage appearance in California for six months, and after that only through a proper permit.

The case was prosecuted by Deputy State Labor Commissioner Leary. The mother was warned by her to prohibit minors appearing on the stage without having secured a permit.

Mrs. Kennedy was haled into court several times prior to conviction on the same charge during the past year.

Bessie L. Sisk Tries Again

Memphis, April 21.
Bessie Lee Sisk, who killed Herbert Bingham, pianist at the local Orpheum three years ago, made a fifth attempt to kill herself today by using a mercurial poison. She is broke and despondent, according to the police, and her present condition is serious.

Her reason for killing Bingham was given "to keep others from getting him."

Pictures and Steak at Albac

Providence, April 21.
The Albac will play straight pictures as a summer policy, beginning this week. The comedies will follow the pictures with the house going into three a day with the reopening of the regular vaudeville season.

E. LEONARD'S CONCERT

TOUR NEXT FALL?

Minstrel Has Idea of Diversi- fied Program—To Retain Parts of Present Act

Eddie Leonard is contemplating leaving vaudeville next season to try an extended concert tour along the lines of that being made now by Paul Whiteman and his orchestra. While Leonard and his troupe are primarily of the minstrel category, the offering will not be a minstrel show of conventional pattern, but rather a popular concert program of singing, dancing and instrumental novelties. It will be conducted along the lines of those tours attempted by several big orchestras and radio entertainers this year.

Leonard expects to recruit a company of about 40 people. He hopes to incorporate a good part of his present act, "O. B. Didn't It Rain," into the presentation, particularly his banjo orchestra.

The idea is unique for a vaudeville act, and as yet only in the process of conception, although Leonard is known to be anxious to have been anxious to conduct his own company on a national tour for some time. The minstrel has been in vaudeville for 15 years, and is generally recognized as one of the very biggest headliners on the circuit.

MCCOMAS IN "CAPE SMOKE"

Ruth Shepley, who withdrew from "Cape Smoke" Saturday, entered the cast of "The Back Slapper," at the Hudson, Monday, co-featured with Harry C. Browne. She replaced Mary Fowler. Carroll McCormack replaced Miss Shepley in "Cape Smoke," at the Beck, and is now co-featured with James Rennie. "The Back Slapper" was suddenly changed to "The Wild Doctor." A telegram to the writer explained the piece had been sold for pictures, with a provision the new title be used.

ORPHEUM'S COMBINATION

The Moore & Megley combination tour, which opens a tour of the Orpheum Circuit at Minneapolis April 26, is playing its only New York date now. April 20-week, at the Hamilton.

The act leaves the Hamilton to mid-week to open at Minneapolis. The acts included are Hazel Morris, Foonsee Sisters and Gypsy Wanderers, with special scenery, costumes and music.

MCCORMACK AND KELLY SAIL

John McCormack and Walter Kelly will sail for Europe May 1 on the "Olympic." The tenor and the "judge" met at New Orleans during the winter.
McCormack may sing at Covent Garden, London, but both may not sail for the Continent. Kelly has booked some English time, his first foreign act, since since early in the war.

EDUCATING INDEPENDENT MANAGERS. OF A RACIAL BETTER-CLASS ACTS

Independent Bookers Handicapped by Attitude of Indifferent Managers—Meeting Call for New York Issued

A movement is on foot among the better-class independent bookers to attempt to educate owners of independently-booked theatres to extend their weekly appropriations for vaudeville next season in an attempt to interest a better grade of acts in playing independent dates. Many of the bookers have appreciated they have been working under an insupportable handicap in attempting to get acts to play the independent houses at the ridiculously low salaries allotted by the theatre owners. The latter want good shows, but don't want to pay the price, according to arguments advanced by the bookers, and they figure the time is now opportune to convince these managers that unless they play acceptable vaudeville in their theatres they might just as well take out the mediocre acts and operate with pictures. Independent managers, and those out of town especially, have looked upon vaudeville as a necessary evil and little else for years. Bookers have been humoring them to hold them and standing for unjustified squawks as to the quality of vaudeville without a murmur for fear of having the house drop out on them and take their bookings elsewhere.

Dissatisfaction
So much dissatisfaction has cropped up this season over the bills and the quality of acts that the bookers think this is the right time to strike in order to have a show-down one way or another. The inroads the tab shows have been making as opposition to independent vaudeville has also had its effect in prompting the bookers to speak their minds and to attempt to educate the houses on their books that vaudeville is just as important as pictures in houses operating with the combination policy. One of the strongest arguments to be advanced by the bookers is that a cheap show is not cheap when it doesn't draw business. They are asking a two weeks' trial, with a show booked in advance, to convince the managers that more expensive shows that pull business is cheaper in the end.

Most of the bookers have sent out notices, inviting the managers to attend a conference in New York, at which the advancement of independent vaudeville will be discussed.

Dora Early Divorces Carl Byal After 12 Years

Detroit, April 21. A 12-year matrimonial and stage career ended when Dora Early was granted a divorce from Carl Byal. They had appeared together in vaudeville (Byal and Early), since their marriage, April 9, 1913, until their final separation, Oct. 23, 1924. Judge DeWitt H. Merriam awarded the mother custody of their two children, aged six years and 15 months. Dora Early is now doing an act assisted by Frances Kaye on the Pantages circuit.

STOLE DANCER'S GOLD SKIRT

Boston, April 21. A fast-working thief backstaged at midnight Saturday at Keith's got a \$500 fur coat from the dressing room of Gladys Abner (Will and Gladys); \$275 saxophone from a musical act, and when Florine Claire, the dancer, started to do her stunts she found her gold South Sea skirt was missing, so she had to eliminate her Hawaiian dance. When word of the thefts got around the Calts Brothers kept a tight grip on their wooden shoes and Al Ward stood guard over the piano.

FOOTBALLERS AND ACTS

Knute Rockne, football mentor of Notre Dame, may develop into a vaudeville producer. He is sponsoring one act, a "Single," in Walter Keefe's, a Notre Dame alumnus and class poet of the class of 1921.

Hershfeld's Sideline

Harry Hershfeld, artist papa of "Able Kableb," has a new sideline. It is writing scenarios for fireworks displays. The first production which may be staged at Palisades park is "Night Life in Yonkers." The town claims this is a field entirely overlooked by writers and if it lands, he will issue franchises among the Cheese Club members.

Agents and Producers Near Fight Over Charge

A near first fight between Irwin Franklin and Jack Fauer, independent agents and producers, was averted in the vaudeville booking office of Faily Markus, Friday. The scrap was over the services of Maurice Costello, erstwhile picture actor, who is in an act of Fauer's called "Violet." According to report, Costello was originally connected with an act produced by Franklin. The latter went to Fauer, who left the act with Fauer for bookings. An independent circuit objected to the use of a hypodermic needle in the act. Fauer explained the advantages of the "Violet" turn to Costello, with the latter shelving the original in favor of the latter. Irwin returned from the south to find Costello playing in the Fauer act. He met Fauer in the office of Markus and accused him of slipping him the double-cross. The near battle followed.

Carroll's Coast Theatre

Los Angeles, April 21. Harry Carroll is due here Thursday to close a deal that is on for a theatre to be erected here for his use. It will cost \$300,000. All of the preliminaries were understood to have been arranged when a hitch occurred over the lease, necessitating Carroll coming on.

The theatre is to be completed by December.

Harry Carroll produced Carroll's "Pickins" in Los Angeles this season. It had a run of several weeks. He closed the season in San Francisco, and will reopen in eastern vaudeville with an ensemble act May 10.

OLGA LAVELLE DIVORCED

Los Angeles, April 21. Frank V. Rogers was granted a divorce here last week from Olga F. Rogers, known in vaudeville as Olga Lavelle, on grounds of desertion. Rogers alleged his wife "chased around" with other men. One day he found a man in their apartment and had to beat him up to get him to leave the house, the husband charged. He also alleged his wife took their three children away and he has been unable to locate them since.

FRED ARDATH ENGAGED

Des Moines, April 21. Fred Ardath, here last week, announced Claire Hanson, of Marion, would become his bride Labor Day. They met in 1922 in Hollywood when playing leads in "Love and Romance" (film). Miss Hanson is of "Claire Hanson and Boys."

105 Harmonicas in Act

Providence, April 21. As the result of a picture used in one of the dailies last week, "The Providence Harmonica Syncoptators," a group of 15 players who use 105 harmonicas in their turn, secured a week's booking at Fay's a pop house here this week.

DOROTHY JARDON'S TOUR

Dorothy Jardon opens on a tour of the west coast Orpheum houses April 26.



BADER LAVELLE TROUPE
"The Art of Picturesque Pedal-estry."

This week (Apr. 20), B. F. Keith's Hippodrome, New York. Glorifying the Bicycle with pretty girls, pretty drops and pretty tricks.

Direction—FRANK EVANS

SPAGHETTI PARTY JUST TICKLED SIR JOSEPH

Dropped in On His Pal, Jack Haske, Chief Cook and Also Friend of the King's

It was difficult to quickly understand what Sir Joseph Ginsburg, the eminent nunciate, was saying as he said it had happened a few days ago. It sounded as though Sir Joseph was trying to talk in a double voice. He mentioned spaghetti, the King and Jack Haske.

After having a muffler attached to his mouth and the brakes down with Sir Joseph in first, it came out he had been to a spaghetti party where Jack Haske had done the cooking. Sir Joseph could not immediately make the King's connection, but that broke later.

Sir Joe said he recalled Mr. Haske from London, where he played before the King. Asked who had played before the King, he or Mr. Haske, Sir Jos. replied he knew nothing of Haske's private life, but that he, Sir Jos. himself, and after he had won his Sir, had played before the King. Which King Sir Jos. wasn't certain of, but he said he had happened a few months ago and the name had slipped his memory. Where he had played also puzzled Sir Joseph, who thought it was the day the King passed through Newark.

That Dame Sophie Tucker

Sir Joseph was asked what he had had besides spaghetti at the party and he answered there were some extra attractions, mostly that Dame Sophie Tucker. As it sounded like a good story, Sir Joseph was requested to go over it in small lots. The titled entertainer detailed his experience, mentioning he had grabbed a light off without asking Willie Howard along. Sir Jos., in an aside, advised he held a grudge against the star of "Sky High." Sir Jos. said that Willie Howard, his best friend, had given him a \$10 bill to get a box of cigarettes. On his way to the cigar store, according to Sir Jos., he passed a restaurant, or tried to pass it, he couldn't remember that either. Anyway, he said, upon returning with the cigarettes and \$2.30 in change, Willie wanted to know when the price of cigarettes had gone up. Sir Jos. said he replied in kind, which led to a difference of expression between them, and so he temporarily walked out on Mr. Howard.

Sir Jos. was asked if he thought that was nice to eat up the best part of a ten-dollar bill without permission. Sir Jos. answered he saw nothing wrong about it, that he had to bust up the bill to get the cigarettes, and why shouldn't he get his tip in advance? Speaking of Spaghetti! Reverting to the spaghetti matter, Sir Jos. stated it had taken place in a large room without a ceiling, a much larger room, he claims, than Mr. Willie Howard's front parlor. Sir Jos. thinks it must have been a hang-out for a painter, as he said there was a much better looking girl on the

Vaudeville Agents Alarmed Over Future

The time vaudeville agents view with alarm the ever-increasing number of vaudeville acts signed by the special contract department of the Keith-Albee circuit for routes from one to three years.

Although the agents receive their regular commissions there is a feeling among them that the special department will be the medium of cutting down their numbers eventually with just enough agents surviving to represent the acts remaining away from the long term contract department and preferring to book through a representative.

The special contract department (n. the acts booking direct are now said to represent almost 10 per cent. of the entire vaudeville personnel employed weekly. As most of these acts were signed by representatives of the circuit without the connivance of the agent the latter feels the act regards him as a neutral factor and will object to book when the present contract expires at some future time.

This is the way it has been working out according to the agents. While no weeding out has been attempted by the K-A circuit, it is bound to come sooner or later, in the opinion of several of the artists' representatives.

The Keith-Albee Circuit is on record as stating agents are necessary to the conduct of a vaudeville booking agency, but this doesn't reassure all of them.

Wall than any of those on the floor, excepting that Dame Sophie Tucker, who promised him to have her hair dyed red the next day.

Sir Jos. didn't recognize the girl on the bill because she had nothing on, he claimed, but he didn't get a good look at her face, but on information and belief Sir Jos. asserted the girl on the wall was not any of the acts on the party.

Mr. Haske looked great, said Sir Joseph. He was all in white so everybody would know who was doing the cooking. Quite a mob was there, claimed Sir Joseph, and those who were still able to eat the spaghetti when Mr. Haske finally cooked it. He liked it, too, said Sir Jos., but also admired the extra attractions. Sir Jos. claimed that in London Mr. Haske, a producer, and he added that Mr. Haske certainly did produce some nice spaghetti at the party.

Notified to describe the Haske spaghetti, Sir Jos. answered it smelled like any other spaghetti, but tasted differently; it wasn't heavy and you could eat it without a towel. Sir Jos. claimed he had never tasted spaghetti cut up so well. He had expected to see a party with everybody winding up the spaghetti they could cheer off a chunk now and then, but this was different spaghetti, according to Sir Jos., who asked the Variety man not to mention his name as being at the party because he didn't want his best friend, Mr. Willie Howard, to know he had gone there without him.

Failed to Keep 'Promise'; Marie Winter Gets Divorce

Chicago, April 21. Marie Winter, former dancer was granted a divorce last week from William Winter, father of her three children. The husband is in Milwaukee, it is said. As soon as she was granted the divorce, the local courts he will be served with papers asking why he should not be assessed weekly for the support of his wife and offspring. On the other Mr. Winter testified her husband had "promised" to kill her.

Leo Weischofft represented the wife.

Marks' Thea. Seats 4,500

Chicago, April 21. Ground has been broken for the new Marks Brothers' theatre at Sheridan and Devon. The theatre will seat 4,500 and cost \$2,000,000. It is a four-story building, the largest of its kind in the country. Alex L. Levy and William J. Klein are the architects.

WATER JUMPS BOY MOTOR BOAT

Van and Schenck K.-A. Booked on Ocean Fronts

Van and Schenck are being routed by the Keith-Albee Circuit on summer hops to allow them to make their jumps by motor boat. The team own an Elco cruiserette in which they will live while playing the K.-A. houses at Philadelphia, Baltimore and Washington. The boat will be anchored in the harbors or rivers while they are playing the three week opening at Keith's, Philadelphia. So far as is known this is the first time a vaudeville act has made water jumps.

\$32,500 for Saranac Home

The benefit performance in aid of the Northwoods Sanitarium at Saranac Lake, N. Y., Sunday night 1st the Manhattan grossed \$32,500, including sale of tickets, revenue from the benefit program and private donations, one of \$5,000 from E. F. Albee and another of \$500 for a gallery ticket by George M. Cohan, who had been billed to participate in the performance but couldn't make it.

The benefit under the supervision of William Norris held a program of some 30 acts. A benefit was also planned for Saranac in the appearance of Francis X. Donegan and Silvio Hein, alumni of the institution which cares for professionals, in a two-act.

FIRE PANIC STOPPED

Projection Room Ablaze at Grand, Atlantic-Quick Stage Managing

Atlanta, April 21. A catastrophe was narrowly averted Wednesday afternoon when fire originated in the projection room of Loew's Grand, throwing the capacity audience into a panic and causing a riotous stampede for the exits.

Cool work on the part of Jimmy Drambell, the stage manager, in throwing up the house lights and rushing all the performers on the bill on stage to sing and dance while the orchestra played at full speed, probably saved many lives. The glare of the lights eclipsed the dull red glow from the projection rooms and after about 20 minutes the vaudeville show continued.

The blaze started between the stage and the auditorium. First intimations of the fire came when a streak of flame leaped from the booth, and in an instant the audience was panic stricken.

Several thousand dollars worth of film were destroyed. After the vaudeville bill had been completed Tom James, house manager, dismissed the crowd as there was no available film to show.

KOUNS AT FOX'S

Philadelphia, April 21. At Fox's local picture house for the week of Monday, April 21, first intimations have been engaged as a special attraction.

BRESKIN AND VIOLIN IN

Ellas Breakin, violin virtuoso, will make his vaudeville debut at the Hippodrome, New York, May 4, under the direction of Alf T. Wilton. Capman Boys and Fashionettes, female jazz band of seven pieces with dancing, will open on the K-A Circuit next week, also handled by Wilton.

PICTURES ONLY AT 23RD ST.

Proctor's 23rd Street, New York, will supplant its current policy of stock, pictures and vaudeville next week with a straight picture policy. Although the theatre has been announced as for summer only, the future of the house is problematical.

REMOVED MULCAHY, ONE OF AMERICA'S CHAMPION TENNIS PLAYERS, has just completed a tour of the United States and will appear at the Grand Theatre, Chicago, on Monday night. The first night of his tour is held there this evening. —Advertisement.

V. M. P. A. Now 100% N. V. A.

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

I feel it is only right and just that you should know what the Chicago office and managers have done for the ROYAL VENETIAN FIVE, and I am sure this will break every previous record for kindness and charity in the history of "Better Vaudeville" and spirit of our glorious N. V. A.

Coming into Chicago from Mr. Delmar's time, we were booked week of February 22nd at the Lincoln and Englewood. While playing two days at the Lincoln, my brother, Frank Leo, manager of the act, was stricken with pneumonia and rushed to the American Hospital in a critical condition. Mr. W. L. McGowan, manager of the Lincoln, told me I could finish the date with four people and at the end of the week we received our salary in full. Mr. Kalsheim, the booker, notified me I could also play the Englewood with four people, and here, too, I was paid in full for the five people act.

Through the kindness of the office, while my brother was still in the hospital, we were booked week of March 8th, with the four people act, at the Majestic, Chicago. Sunday and Monday everything went fine. Tuesday one soprano was taken ill and by night the tenor also was taken ill, putting in bed three of the entire act of four. I notified the office to send another act, which they did. Saturday I went to get our pay for the three days, and to my amazement, I found there was ready our full salary, just as if nothing had happened! I couldn't believe it, and after I thanked Mr. Hayes, the manager, he told me, "All right, Mr. Venetian, go home and tell the rest of your folks I wish them a speedy recovery."

Now, Mr. Albee, whoever heard before of playing three days, and getting paid for seven? It is sure a wonderful era vaudeville has arrived to, and we all know it is through the managers' efforts and untiring work for the betterment of our profession.

My brother at the American Hospital was treated like a king, with a private room and all the attention possible, just because he was an "N. V. A. er." Mr. Webb, the local N. V. A. officer, phoned Dr. Thorek and Frank Leo was discharged from the hospital, fully recovered, without paying a cent—but he paid \$250 to an outside specialist for an operation on his nose.

I cannot find appropriate words with which to thank Mr. Samuel Kahl, the head booker of the Chicago office; Mr. Kalsheim, Mr. McGowan, of the Lincoln; the manager of the Englewood; Mr. Hayes, of the Majestic; Dr. Thorek, of the American Hospital; and Mr. Webb, of the N. V. A., for all they have done in behalf of the ROYAL VENETIAN FIVE.

We beg of you to accept our sincere thanks and please extend same to the above bookers and managers.

Most sincerely yours,

ROYAL VENETIAN FIVE

Per Sebastian Leo.

March 19, 1925.

Dear Mr. Leo:

Your letter of March 19 is very pleasant reading. I think one of the most effective and beautiful parables told by Jesus was that of the Good Samaritan.

This world is filled with so much distress, so many who meet with misfortune, that such acts of kindness as you received from the managers, as set forth in your letter, are indeed a blessing. I have been connected with this work for over ten years, and today received a telegram that the one man who has been unconvinced of the work that has been done to humanize the vaudeville business has accepted its principles and will put them into operation. He will be happier than he has ever been in his life, and your letter coming on top of this knowledge has made the day worth living for.

We are now 100 per cent. devoted to the principles of the National Vaudeville Artists' Association and the Vaudeville Managers Protective Association, which means that the unfortunate of our business are to be cared for, our business dealings are to be straightforward, misunderstandings are to be corrected in an equitable manner, there is to be no more uncertainty as to the value of a contract, there is to be kindness, unselfishness and a co-operative spirit shown by all who make their living in vaudeville, whether it be the employees of the house, stage boys, musicians, artists or managers. It sounds fairy-like, but it is true, based on the most generous thought and adoption of the principles of our Lord. They are all simple, not hard to put into operation or to carry out, and they bring nothing but happiness and contentment.

I am sending a copy of your letter to the different managers, who were so gracious and kind, commending them for their splendid cooperation.

Cordially yours,

E. F. ALBEE

Mr. Sebastian Leo,
care of Royal Venetian Five,
306 Woods Theatre Bldg.,
Chicago, Ill.

March 25, 1925.

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.

Editor Variety:

Memphis, April 19.

Kindly insert the following correction on last week's article. Head: "Panning in New Orleans Paper of Rubini and Diane Causes Row." Subhead: "Throwing of Pennies in Atlanta."

In Variety Jan. Rubini claimed himself victor in a fist fight with Eddie Furman of Furman and Evans.

This is hereby corrected, as reports and witnesses (including stage manager) who saw same, say that

Furman had to be torn away from Rubini to end scrap.

Furman was made the goat, after talk had been going on regarding Diane's material on stage.

This is the second fight Rubini has been in since the show has been intact, the other being with Fews and Mares, the latter belittling him before everybody.

Motto—There is one thing in calling one's self the victor and the other in being able to produce the goods.

Furman and Evans.

(Sent by wire.)

NEW ACTS

Gladys and Sybil Foochee, revue, Moore and Megley.
Buddy Doyle, with eight colored boys.

Duke Yellman and Irene Castle Orchestra (13).

Bob Nathanson's Orchestra (10). Hubert Kinney Co. (7).

Dura Cross and Renee (3). Mannee, Follard and Knecht (3).

Lucille Hughes and Charles Wheeler (2).

Jimmy Wire (1).
Jack Doncourt and Frank Griffiths Co. (4).

Ida May Chadwick, who went abroad to appear in the revue, "Wonders," at the Palladium, London, has returned to New York. She is contemplating a flir in vaudeville with a new singing single, with all special material. She will carry a piano accompanist.

Rhea McKee Scott (Ferguson and Scott) has formed a new alliance with Jack Gardner.
Una Clayton is rehearsing a new play from her own pen. Two men in support.

Jack Hartley and Ferne Rogers, prima donna, 2-act.

Robert T. Haines in sketch (4 people).

Jack Dillon and Evelyn Forrest, 2-act.

Morin Sisters (3).

Ralph Whithead (1).
Roberts and Clark (2).

Five Yodeling Troubadours (5).
Cunningham and Bennett (7).

Klar and Jacobs (2).
Bob Walters (1).

Wyeth and Gilrie (2).
Brown and Friend (3).

Eddie Conrad (5).
Marie Hart and Co. (2).

Mark Cook Coward (3).
Harry Tanner (1).

Minerva Courtney (3).
Harry Lee (1).

Capman Boys and Fashionettes (8).
George Griffin and Brevelin (5).

Barnum with Bailey, without a band (2).
Diehl Sisters (3).

Edgar Bergen, ventriloquist, playing chaetautau last season, and Christine Chadwell, 2-act.

INCORPORATIONS

New York

Hunt Devices Development Corp., Manhattan. Amusement devices; capital, 100 shares, no par value. Directors: Chas. Hunt, M. C. Ready, W. L. Rathbone. Attorney, W. L. Rathbone, 140 Nassau Street.

Deif Amusement Co., Richmond Borough. Theatre proprietors; capital, \$1,000. Directors, P. Licht, L. Denby, I. Licht. Attorney, F. H. Hines, Richmond Terrace, St. George, S. I.

Rheben Theatres Corp., Manhattan. Theatres, pictures; capital, 1,000 shares, no par value. Directors, Isaac Abrahamson, Leon Kaufman, Albert Strause. Attorney, L. Kaufman, 80 Maiden Lane.

Banger Amusement Corp., Manhattan. Picture theatres; capital, \$200,000. Directors, I. Pelsner, Joseph Horowitz, J. Genell. Attorneys, Levy, Gutman & Goldberg, 277 Broadway.

Robbie Amusement Co., Brooklyn. Pictures; capital, \$100,000. Directors, Samuel Small, L. Rubin, Max Abraham. Attorney, Simon Berg, 32 Court Street, Brooklyn.

Concert Management Daniel Hoyer, Manhattan. Musical, \$100,000. Directors, Daniel Mayer, Marks Levine, A. M. Wattenberg. Attorneys, Bennett, Attorney, Simon Berg, 32 Court Street, Brooklyn.

Producing Rights Conveying Corp., Manhattan. Pictures, etc.; capital, 500 shares, no par. Directors, Robert Buchman, George Wetsenberg, M. Cohen. Attorney, Saml. Schwartzberg, 1475 Broadway.

The Kane & Thatcher Holding Corp., New York County. Dramatic and literary compositions; capital, \$10,000. Directors, T. F. Kane, James Thatcher, Lynn Davidson. Attorney, Joseph S. Klein, 1540 Broadway.

Ernest Pascal, Manhattan. Books, plays, stories, scenarios, etc.; capital, 200 shares, no par. Directors, E. Pascal, F. Davis, F. E. Holtzman. Attorney, F. E. Holtzman, 36 West 44th Street.

Congress Film Corp., Manhattan. Pictures; capital, 100 shares, no par. Directors, Alex. Smith Jr., Edward White, Joseph Clifford. Attorney, Joseph Clifford, 145 West 45th Street.

Grand Chrystie Corp., Manhattan. Theatres, pictures, etc.; capital, \$5,000. Directors, Nathan Schulman, Grand, Chrystie Corp., 217 Broadway.

Grove Street Theatre, Manhattan. Capital, 200 shares, no par. Directors, M. B. Angell, G. A. Brownell, L. H. O'Leary. Attorneys, Davis,

Polk, Wardwell, Gardiner & Reed, 15 Broad Street.

N. & C. Amusement Corp., Richmond Borough. Amusement devices; capital, \$10,000. Directors, H. B. Tirelli, D. Tirelli, L. Tirelli. Attorney, E. Ziegler Jr., 277 Broadway.

Albert Restaurant and Amusement Co., New York county. Hotels, theatres, etc.; capital, \$100,000. Directors, J. R. Lord, A. M. Konrad, I. J. Watson. Attorneys, Yankauer & Davidson, 261 Broadway.

Newburgh Theatres Corp., Manhattan. Pictures, theatres, etc.; capital, \$30,000. Directors, R. D. Sarfaty, A. D. Gherman, L. M. Scheuer.

Harvard Mortgage and Trading Co., Manhattan. Real estate, operate buildings, factories, theatres, etc.; capital, \$10,000. Directors, Max Kaminsky, Helen Katz, S. A. Laffer, Attorney, S. S. Hauben, 305 Broadway.

Frieisau Pictures Corp., Manhattan. Pictures; capital, \$25,000. Directors, John Friedman, F. A. Sirani, A. P. Valerio.

Composite Pictures Corp., Manhattan. Capital, 200 shares, no par. Directors, H. E. Goldberg, J. Morrison, F. Freeman. Attorneys, Marks & Marks, 26 Fifth Avenue.

Mutual Chaplins, Manhattan. Pictures; capital, 90 shares, no par. Directors, L. Auerbach, Joseph Simmonds, William M. Wilson. Attorneys, Seilsberg & Lewis, 43 Cedar Street.

Masochuists

The American Theatre, Inc., Boston; moving pictures; capital \$1,000; no par value shares; incorporators, Alice J. Thatcher, Jamaica Plain; Hamilton MacPadden, and Gratton L. Wilson, both of Cambridge.

JUDGMENTS

Laurence Schwab; Marie Schwab; co. vs. \$138.40. In re: Hurling Strong Record Co., Inc.; Hurling Standard Gas Engine Co., Inc.; \$722.50.

Same; same; \$693.29.
Little Opera Co. of America; M. Samson; \$329.95.

Same; same; \$42.42.
Leon Gordon; M. Englander; \$4.

Am. Mot. Picture Corp.; Consolidated Film Industries, Inc.; \$1,607.70.

Same; same; \$474.47.

Satisfied Judgmente

Leo P. Flynn; Sam Wallace; \$6,430.25. In re: \$121, 1925.

Jos. P. Bickerton, Jr.; Nat. Pig. & Engraving Co.; \$3,539.32.

MARRIAGES

Grace Kahr, actress, to William C. McTarnahan, non-professional, April 18, Brooklyn.

Prince Rouffet Bel Halithoff, cabaret dancer in Washington, to Delight Potter Arnold, daughter of Assistant Director of Veteran's Bureau at Washington, April 16.

Arthur ("Bugs") Baer, to Marguerite Casady, Brooklyn, in the Cathedral of the Holy Name, Chicago, April 15. They left for the Pacific Coast on a two-year tour of the world.

Marguerite Stuart Tobin to William J. McNamara, at the Spanish chapel of Our Lady of Esperanza, Washington Heights, New York, April 15.

Herman Billings, of the Grand Theatre, Hartford, Conn., to Hazel E. Reed, of Springfield, Mass.

Alexander DiRienzo, of Worcester, Mass., stage electrician, to Marion Marina Clark, also of Worcester.

Irving Karo, tenor, Original Honey Boys, to Renee Lindsay, non-professional, at Raleigh, N. C., April 17.

Byron F. Moore, manager, Orpheum, Champaign, Ill., to Effie Ifene Wallace Homer, Ill., non-professional at Chicago, April 15.

Bert Green head Los Angeles branch International News Service, to Hazel Etherton, at Decatur, Ill., April 26.

Frank Nicholson, director, to Janet Dawn, actress, April 15 at Santa Ana, Calif.

Eleanor Scott, film editor, at Los Angeles April 18.

Alice Gilligan, actress, to Dr. Fred F. Donahoe, Lowell, Mass., April 14.

Frances Brett, daughter of I. S. Brett, of the Colony, New York, to George Valentine, April 19, in New York.

If you don't Advertise in

VARIETY

Don't Advertise

MANAGERS' MISLEADING REPORTS INVESTIGATE BOOKERS

Good Acts Panned by House Men—Ordinary Acts Boosted—Independent Bookers Catching Shows More Frequently—Politics and Favoritism

Wide discrepancies in managers' reports as to how acts go in one house and flop in another has aroused suspicion of the bookers of independent houses that politics and favoritism are being played by some performers and house managers. It has prompted many of the bookers to cover their houses with greater regularity.

Standard acts booked at top figure for independent time and who have been known as sure-fire have had many bad reports sent in against them, much to the surprise of the bookers, while less talented turns have been "breaking records" and "singing a new song," according to the house reports in some places.

The condition has produced much annoyance to the bookers through the seeming dissatisfaction of the managers to play a good act when the office can obtain it, with the manager recalling the previous "lesson" handed him.

So far the bookers have found that the managers have been away in judgment. They have hoped into theatres by surprise and have seen acts out and show stoppers who were being reported as "having done fairly" on the date. The bookers I just suspected the acts were cheating and cutting material, but are now satisfied the managers and not the acts are at fault.

Managers Expect Too Much

One booker sums it up that as soon as an act comes to the appropriated lot, no matter how good it goes with the mob it fails to win the manager because of its costliness, and with the latter practically expecting the impossible of it. Many managers turn rated as good entertainers but whose names have no particular "draw" value, occasionally fill in open weeks on the independent time. Managers figure they should pack their theatres and when they don't they are N. G. in their estimation.

This situation is making it more difficult than ever for the independents to get this class of acts to play their time, the latter figuring it a thankless assignment.

K-A-Orpheum Routing Acts for Five Years

Dr. Rockwell has been signed by the Keith-Albee and Orpheum Circuit for five years. The booking also includes the Merediths, the dancing duo, who jointly booked with Rockwell, following him on all bills to allow Rockwell to clown from the audience.

A joint salary is reported as graduating upward with an increase each season.

Harry Fitzgerald handled the long term bookings.

LOEW'S MT. VERNON OPENS

The newest west theatre, seating 1,500, opened Saturday night at Mt. Vernon, N. Y. It was made a special event by the city.

The house was built by A. H. Schwartz, of the Home Company and was to have been called the Gramatan. Loew took it over and named it the Mt. Vernon.

"The theatre is on Stevens avenue, one block behind Proctor's. It offers the first real competition this house has ever had. Proctor's has a split week policy, six acts with Picture.

H. C. Weiss, formerly assistant at Loew's State, New York, is manager.

K-A BUILDING IN ROCHESTER

Rumors the Keith-Albee Circuit were contemplating purchase of the Eastman house, Loew's State, Rochester, were denied by K-A officials this week.

The K-A Circuit, however, contemplates the erection of a 3,000 seat vaudeville theatre in Rochester. Negotiations are now on for a site.

Francine Larimore and Sketch

Francine Larimore is to enter vaudeville in a Lewis & Gordon sketch as yet unchosen. It will mark her debut in the two-a-day.

ACTORS TURNED BACK AT CANADIAN BORDER

Highway Not for Use Until Officially Permitted—Vaudeville in New Brunswick

St. John, N. B., April 21.

The advance guard of motoring actors and actresses, for the 1925 season, into eastern Canadian territory, are Lafrance and Garnett, blackface comedy act, and Miller and Murphy, dancing and singing. These vaudeville people decided to come from Boston to Halifax, N. S., by motorcar instead of by rail, or an alternative of rail and water. The performers found conditions fairly to their liking until reaching the international border, when, on striking the United States side of this province, they were further disturbed when intercepted by a road patrol and turned back, on the ground that motor cars could not use the highway until about May 1, or perhaps later, no definite date being set.

The acts were forced to leave their cars at the border and complete the jump to Halifax by rail. Despite the delay in waiting for trains, connections were made.

Of the eastern Canadian vaudeville circuit that originally included Halifax, N. S., Sydney, N. S., Glace Bay, N. S., New Glasgow, N. S., Amherst, N. S., Moncton, N. B., St. John, N. B., Fredericton, N. B., Halifax is the sole survivor, all others having fallen by the wayside in favor of dramatic stock, repertoire, musical comedy, tap stock and repertories and pictures.

The Strand, Halifax, is progressing favorably with an attempt to reinstate vaudeville, and a four-theatre circuit may be organized, with the jump from Bangor or Boston. Week stands will be made, as at present, at the Strand, Halifax. Five acts will comprise the bill plus two or three reels of pictures. The circuit may be given a trial during the summer. Tentatively, Halifax, St. John, Moncton and Sydney will constitute it.

Dale's Dancing Left Out

Johnny Dale (Bronson) and Daley (Bronson) left New York, Monday under the handicap of having to scrap his dancing in the act through having injured a ligament in his right hip while the act was playing at the Greeley Square last week. Dale had been on the verge of cancelling the State date, but figured he could make the dancing until he showed for a rehearsal Monday morning.

Although Dale's dancing has been his greatest asset as an entertainer, his present act consumes over 10 minutes of dialog, with his partner, Alvin Bronson. It was arranged to permit the team to discuss several dances, with Dale attempting a mild legmanla at the finish.

HOUSES OPENING

Keith's Columbus, will continue three a day vaudeville as the regular policy through the summer. Heretofore the house played stock during the hot weather.

The Empire, Bridgeport, Conn., has been acquired under a long term lease by Tommie C. Smith, who will remodel the house and open it with vaude and pictures late this month.

LIGHTS REOPENS MAY 30

The Lights Club, Freeport, L. I., on Decoration Day (May 30), as usual, will reopen.

Kuy Kendall With Mme. Sherri Kuy Kendall has joined forces with Mme. Andre Sherri, costumer-producer.

Sam Follow Reinstated

Sam Follow, independent vaudeville agent, has been reinstated by the Loew Circuit.



RAMONA
Featured Dancer
With Dave Apollon,
Week April 19—State Lake, Chicago.

Low Comedy Best Liked

Low comedy acts have supplanted the former comedy sketches in vaudeville. The producers are specializing in the low comedy turns in preference to the others, because the low comedy act, with comedy business emphasized instead of dialog, is found to be audience proof and isn't hampered by the acoustics of the modern large capacity houses.

Another factor, according to the producers, is the influence of the pictures upon vaudeville audiences. The silent drama fans are so used to seeing action on the screen, demanding the same thing on the stage. They have been educated to the obvious working out of the picture stories and comedies and refuse to think any more.

Sketches are rarely seen on the vaudeville bills now, due to the above reasons. The exceptions are the occasional appearances of "names" from the legit and picture branches, in a sketch vehicle, but the rank and file of vaudeville players have gotten away from the sketches almost altogether.

One important producing firm, which has specialized in the producing of sketches, finds them hard to book unless a "name" can be secured. Bookers have frowned upon the sketches for several reasons, claiming they slowed up vaudeville bills, but the real reasons for their unpopularity are the apathy of the audiences.

Sketches with "names" are good only for one trip around the big time houses. Efforts to book the same vehicle with a vaudeville cast minus a "name" have been most unsuccessful unless the act had unusual merit in story and dialog.

"Soft" Audiences

The low comedy acts go as well in the pop priced houses as they do in the big timers. In the latter houses the low comedies claim the first money of "softest" audiences. The higher the prices and the higher the intelligence of the audience the easier for the low comedy act, according to the principals.

In the large modern big capacity houses the low comedy acts frequently clean up, where the talking comedy act, which depends upon expression and vocal intonations, is handicapped by the size of the interior and the acoustics. The low boys also have their odds in the smaller houses and are favored by the bookers as a result.

Jack Henry Leaves Choo

Jack Henry, comedian, has severed a business connection with George Choo after having appeared in that manager's flash acts for 12 years. Henry may take a flyer as a vaudeville producer on his own.

'Be Jam to Calcutta' Shaved

Rejoind David's production act, "The Road to Calcutta," with Maurice Barrett, closed Saturday. It will be permanently shelved. It had been out 23 weeks.

BERNSTEIN'S BUREAU FOR NAT'L INFORMATION

Idol of Times Sq. Wants to Do Public Boozing—Ready to Accept "Booze"—Suggestions

"Well, well, how's the kid?" asked the idol of Times square, Freeman Bernstein. "You're a great laugh for me," said Mr. Bernstein, furiously looking up and down the street. "Every time I see you stagger around this square, I always say to myself: 'There's a guy enjoying himself even if he doesn't know it.' You can sober up by drinking, can't you?"

"And a couple of nights ago I caught you trying to cross here. I lost two bets with myself over you at night, but I had an idea out of it. One of the bets was that you would be hit by a car and the other was you wouldn't make the other side whether you was hit or not."

"But even if I did lose the bet it started me thinking. Says I: 'Freeman, there's something for you. That guy couldn't have gotten all of the stuff in this place. He must know a lot of joints.'"

"Ain't I right, bo? I seen you time and time. That's so ain't it?"

Knowledge and Goin

"This wheezing turn your knowledge into coin. You be my guide in my new Booze Bureau for National Information. Anyone can find out anything about booze for a few stamps, or \$1 if they want inside stuff."

"That, kid, is probably the pipe cline of the world for quick money. You get the information and I get the coin."

"For the dollar we'll tell 'em what booze to get to keep out of the hospital. You must know that, too. For \$2 we'll tell 'em where to get booze and save \$10. You see I figured that out, too. 'We make a profit for them before they start.'"

"There ain't no Booze Bureau of Information in this country, is there? We get a clear start with this one. Supposing we get a letter and 50 cents, no stamps, asking if a certain place we'll tell 'em is safe to drink in. We don't like that place so we show the mug that runs it the letter and say:

"See, this is the way we influence. 'You'd better give us a free pass to eat here for a year or we'll steer this business away.' He'll probably turn us, saying we are trying to pull the wool, then we write back and say:

"Dear Sir:

"We were pleased to receive your inquiry as to the restaurant you mentioned on 53rd street, at the dump is a speakeasy and we caution you against it. You would probably strange while trying to drink their poison. But if you will stick in our office tomorrow morning we will give you a safe and sane address what ain't going to nick you or put you on the bum."

"In to see and hear. Then we give him the works. We sell him the one dollar info and also the \$2 tip-off, then make him an agent of ours on 25 per cent commission to take his friends."

"Kid, there ain't a thing to this one. You printed a story the other week that there are 500,000 booze joints in this country. Well, say every one has 10 customers. That's 5,000,000, and if only 20,000,000 send only 10 cents apiece, no stamps, look what we get the first month. Of course that's important about stamps because if they all send stamps we'll have to move our office to a storage house."

What and Where to Buy

"You may be able to think up some other information we can sell. But that booze stuff is going to be the thing to buy it and what to buy. It's the berries."

"Will split everything, Bo. I take first moneys up to the rent and the overhead, then the next money for my personal expenses. Besides a salary I must have as I am going to be the worker, and after that I want some money against the future expenses, also I would like to collect my salary for the first three months, and after that we split even. I take mine and you get what's left."

—Rime.

PALACE 'NAMES' NEXT WEEK

Wilda Bennett, prima donna, appears in vaudeville next week at the Palace. On the same bill will be the Almond Veasy orchestra from the Fitz-Carlton hotel, also debutant, and Laurette Taylor doing the same.

PAN'S \$5,000,000 PROMOTION FOR 15 HOUSES

Wants Additions to Circuit—By Lease

Los Angeles, April 21.

Late activities in the Pantages camp indicates that Alex Pantages is endeavoring to obtain \$5,000,000 from local banks for the purpose of erecting and leasing 15 houses to augment the present Pan Circuit.

It is understood that the desired loan has not been consummated, but that Pantages is going ahead with his augmented policy. He expected this week to close for a site in Long Beach, where he will build his own house, install Pan shows there, and withdraw them from Hoyt's where they now play.

It is understood that Pan's agreement with Hoyt contains a four weeks' cancellation clause.

It is also reported that Pantages has leased a house in Tulsa, Okla., and will send road shows there immediately.

The money Pan seeks here is slated for investment in building a new house in San Francisco.

PAN'S DENVER CUT

Empress off Circuit but Asks Act to Deduct 25 Per Cent

Los Angeles, April 21.

There is always a new wrinkle around the Pantages office. The latest being the procurement of acts at a cut salary to play the Empress, Denver.

The contract which Pantages held with the Bonfili interests, who owned the Empress for four weeks ago. They of course took the house (theoretically) off of the circuit. Actors are being told this. But if they want to they can play the house; the method being used in procuring acts to play the house is by having Ed. G. Browder, known as one of Pantages' personal missionaries, visit the Pantages acts playing at Hoyt's, Long Beach either on Saturday night before they close or Sunday night. He tells the acts that as they are going to Salt Lake and as Denver is out they naturally would have a week's lay off, but he can arrange it for them to play Denver if they will accept a cut of around 25 per cent from the engagements. There is no time for the actor to consider the matter if he wants the work and Browder as a rule walks away with the contract.

Browder also operates a booking office which is licensed by the State of California and authorizes him to accept a 10 per cent commission.

Small Time with Hope of More Houses This Summer

Small times booked through independent agencies which have cut down their bills or discontinued vaudeville entirely during the Lenten period have returned to their normal policy, much to the delight of the bookers.

The rearrangement has brought back 22 houses to the various bookers.

A survey of the independent bookers brings an optimistic prediction that fewer houses will drop out this summer than in previous seasons and that many picture houses which have been in the habit of continuing through the summer with the seasonal policy will add vaudeville this summer.

The prediction has sent rival agencies scurrying to get the houses announced for vaudeville and also trying to induce ex-pat picture palaces to put in vaudeville, using those already won over to the policy as an argument with which to interest the skeptics.

With one of the spottiest seasons the independent bookers have had to contend with for years about on its last lap, the bookers are extending efforts to line up business for the summer, which has usually been a very dull period.

RIGHT OFF THE DESK

By NELIE REVELL

Abie Martin was right when he said that when a woman isn't down she's out. Last week after barely managing to crawl up into daylight again, I did some tramping. Dave Beeher, who was imported from the west to manage the Alhambra theatre, invited me to attend the Wednesday night performance as the guest of honor for N. V. A. Week there. I went. I won't say I wasn't scared to death that I was going to have stage fright.

Before I stepped on the stage I was as frightened as I used to be when approaching the operating room. But the minute I stepped out in front of the foots, it was all right. I felt just as full of confidence and as close to the audience as I ever had when I was playing the two, three, four and five-a-day 30 years ago.

No wonder it seemed like home to me there. Up to the time Percy Williams sold the Alhambra I was press agent there. My old friends, Jim Silverthorne, Evan Thomas, Jim Brennan and Jim Corcoran were there to greet me and Marion Coates who was also a great attraction brought me home in her car.

For those who believe that casting actors because they are types is a recent custom of managers, I have some news. There isn't anything new under the sun. Brandon Tynan will tell me up in this. At the Catholic Actors' Guild meeting the other afternoon, Mr. Tynan splashed Daniel Frohman in the rear of the room. The actor was making a speech at the time and very deftly brought Mr. Frohman into it.

"Some years ago," he said, "when I first came to New York, I used to haunt Mr. Frohman's office—and those of other managers. But some day whenever Mr. Frohman happened to be casting, I got in to see him. He looked me over the first time and said, 'Sorry. You're not the type. You're just a little bit too short.' The fourth time this occurred I decided to do something about it. So I bought very high-heeled shoes, a frock coat and a tall silk hat. I was all prepared for the next time. A summons came from the Frohman office. They were casting and wanted to see me.

"That afternoon I strolled in, all done up in my new regalia. Mr. Frohman squinted up at me.

"I had no idea you were so tall," he told me finally. "This is a boy's part and I'm afraid you're just a little bit too tall!"

Being one of the speakers at the Catholic Actors' Guild meeting, having my tea poured by the charming Helen Lackaye and drinking it in company with Daniel Frohman and then being escorted to one car by the Reverend Father Fahey constitutes what I call no mean afternoon.

The baseball fans needn't worry about Babe Ruth not coming back to them as good as new—or better. For his operation was entrusted to the hands of Dr. George D. Stewart, who can take a person apart and put him back together again, and he's in the general charge of Dr. Edward King. I know both of them and if a person isn't serious having doctors he couldn't choose more wisely. Dr. Stewart especially is an expert at making a Cook's Tour of the human chassis.

When Anne Nichols has nothing else to do—er isn't collecting with a steam shod the net from "Abie"—she spends a lot of sending around big boxes of fudge to her friends. Just now she is in Atlantic City on a fudge spree. And now I've got to wire her and tell her that since my doctor condemned me to a diet, five pounds of fudge to me is just the same as five pounds of tempting poison.

Not since the war, when everybody felt it his duty to assume a long and serious face, have I seen so much gloom as there is at the Hotel Somerset since the announcement of its sale. Many of the guests and all of the staff seem to feel that they are enacting one of those old-fashioned melodramas where the heroine has her home sold over her head and is put out into the cold, cruel world. This is all probably very wrong for the hotel ought to go on just as smoothly under its new owners as it ever did; yet the attitude is easy to understand for the whole staff knows when Mr. Nott leaves they have said good-bye to a friend as well as an employer. Most have been with the hotel for periods ranging from six to fifteen years and the bell captain for nineteen.

It means a loss for me, too, since it is the only real home I have known for the last two years. They made me welcome when I left the hospital, even though I came in an ambulance, and most hotels would rather see an ambulance with sick people away than bring them in. My association with the house goes farther back than that, however, for it was from there I was married and Mike, the porter, who has been there for 22 years, handed me into my carriage to go to the wedding (I've forgiven him for that).

It is going to be harder to reckon without our host, Mr. Nott, than it ever was to reckon with him. Bills payable weekly!

By this time I'm getting used to having things sold out from under me. Percy Williams sold a vaudeville circuit while I was press agent for it. Just as soon as I got settled down to my job on the "Evening Mail," that did a fade out to Mr. Munsey. And now my home goes on the block. Maybe they all want to get rid of me and that is the easiest way they can accomplish it.

Among my callers last week—under the heading of life-savers those several days—was Mrs. Kerry Meagher, widow of our late beloved Kerry C. Meagher of Chicago.

Henry Ford, I notice, is going to fill the sky with silver airplanes and automobiles will be passe. I observed to a friend that it won't do the girls any good then to carry "mad money," if they are told to walk. "Now," explained my up-to-date friend, "they'll have to spend the 'mad money' on parachutes before they start out."

At the Jewish Theatrical Guild meeting Sunday a silver gavel was presented to William Morris, previous to his departure for Europe. As Barney Davies observed, "Mr. Morris won't have any trouble knocking around Europe."

Sophie Tucker says that people out west are much more outspoken than here in the polite east. In a hotel restaurant in a little Illinois town she came across this sign on the menu:

"This silverware is not medicine—do not take it after eating."

Electrician's Wicked Left Too Much for Wife

Chicago, April 21.

Harry P. Gannon, an electrician, owns a wicked left hand, according to his wife, Genevieve Gannon. Through Attorney Leo Welskopf, Mrs. Gannon wants to get away from that damaging wiring.

In her complaint Mrs. Gannon sets forth that during an argument

in the home one morning, Harry led with his left and deadly aim to her face. That settled the argument for that day and the wife thought her husband had completed his exercises upon her. But the next morning, says Mrs. Gannon, he repeated, and that was too much for her, also not the conduct of a loving husband.

The Gannons were married June 7, 1924.



HARRY "HICKEY" LE VAN

In vaudeville assisted by the lady above.

MISS LETTIE BOLLES

Lincoln Sq. New York, now (April 22-26)

Direction—ABE FREEDMAN

Independents Producing Big Time Flashes

Independents are producing more than 75 per cent of the flash acts for the big time with a corresponding decrease in the output of former standard big time producers.

A new group of producers has sprung up, most of them independents, to replace the pioneers. Among the newcomers producing for the Orpheum and Keith-Albee Circuits are Irving Tishman, Irving Yates, Lew Cantor and Johnny Hyman.

All formerly produced exclusively for independent sources and the Marcus Loew Circuit.

Several explanations are advanced for the spathy of the old line producers. The most reasonable is that their activities which embrace the legitimate field. Another reason is that the former acts of these producers are still playing and payable.

The newcomers produce on a less lavish scale from a production standpoint, leaning more to novelty business and comedy than in an extravagant profusion of scenery and costumes.

In this manner they have been able to meet the themselves a margin above production and overhead expenses.

ILL AND INJURED

Carlton Hoagland, on the coast all winter, returned to New York the other day with one leg in a cast, from an accident. The cast was removed Sunday.

Mme. Schumann-Helnek, taken ill with influenza at Sioux City, Iowa, April 16, cancelled her concert date at that city.

Helen Menken, leading lady in "Seventh Heaven," was operated on for appendicitis April 16, at Modesto, Cal.

Tom Dingle has been discharged from the French Hospital, New York, following an attack of pleurisy. He will rest for a few weeks at Saranac, New York.

Arthur Klein, the vaudeville agent, is now able to walk about without a cast upon his leg, injured some weeks ago.

Sammy Howard (Howard and Norwood) ill since last Friday with influenza, caused cancellation of bookings for the present.

Vaudevillians confined to French hospital, West 34th street, New York: Helen Manning, Colleen O'Ryan, Jim Tom Brooke, L. Sylvester and Charles Shelvey.

Jimmy Taylor, cornetist with the Commanders (Hofbrau Haus) is in French hospital recovering from blood poisoning.

Mrs. Florence Gerlach, office manager for Equity's New York headquarters, will enter the Orthopedic hospital Friday for a spinal operation. Several vertebrae are affected and the patient will be encased in a cast for about eight weeks.

THE DRESSY SIDE

By SALLIE

Rellicking Mme. Sans Gens

Gloria Swanson's "Madam Sans Gens" is a rollicking role. Her antics are deliciously amusing. The picture's beauty of settings and costumes is superb and the French glimpses, also her bored expressions are lovely. The picture is much too long.

Gloria is her prettiest in the laundress outfit of narrow strip dress with white apron, simple white fascio and white organdie cap. The snuff-box owned by Emile Grain is claimed to be a possession of Napoleon and is beautifully jeweled.

Russian Dancer in Veils

Anna Robenne, Russian dancer, and Arthur Loesser, pianist, gave one of the smartest dressed audiences of the season an evening of novelty at the Manhattan. Miss Robenne's interpretations are splendid. Russian Madam, "Seven Veils and the Daily attractive out. She is a graceful, serious artist and her dancing is quite different.

The doll outfit of the ruffled pink taffeta, dolled up with blue flowers and pink picture hat is in good contrast with her blond coloring and blue eyes. The most spiffy Russian outfit scene is hers, an under dress of flowered crepe with bolero jacket of silk velvet embroidered in gold and edged in fur. The full Russian chiffon white sleeves showing; many necklaces of pearls and a high coronet for head dress of pearls and jewels with a flowing white chiffon veil is altogether unusual. The setting for the evening of various shades of mauve and green worn velvet gave the mellowness background needed.

The audience's applause was most generous.

Variety in Vocalizing

The program of the last of the Sunday night concerts at the Metropolitan, besides well balanced had a variety of good vocalizing. The Russian Madam, "Seven Veils and the Daily attractive out. She is a graceful, serious artist and her dancing is quite different.

Madam Delivault can boast of only a fair voice, which more tone coloring, better range and greater diction might improve. She looked well, wearing a fluffy cerise tulle creation.

Spectacular Hipp Bill

The Hippodrome's bill this week is spectacular. Trini and the Venetian masqueraders' acts bubble over with melody, dancing, rhythm and color. The absence of three or four jazz orchestras is noticeable. Ruby Norton has a pleasing voice appearance and is attractively dressed, wearing two stunning outfits. The violet satin and seal blue chiffon affair made very modish with full overskirt of blue edged in flounces V shaped bodice trimmed in roses, silver slippers and flesh hose is snappy. In her white satin and seal blue chiffon affair, sleeves cut, white blouse, cerise ash at waist and large rolled white satin sash with cerise band she looked nifty, but her feet should be dressed in white rather than silver.

Betty Healy's pink chiffon is a good debutante suggestion, made full skirt, trimmed in rose petals, cut low, sleeves, yoked with a chiffon throw, pink satin slippers and broad bands of rhinestones for head-dress.

The girls in the syncretized dance and Zulu rigs lend the act much color, of corn shade of fringe for skirts, balero black velvet, and Miss Healy in red winds up an interesting dancing act with much fun, sandwiched in by Ted Healy.

Trini's act was an instantaneous success. A most elaborate shawl of royal purple heavily embroidered in huge roses is used as a throw for one of the chair. The Venetian Masqueraders show good taste in their musical travesty. Collette Ellen looking especially attractive in her dancing frock of white satin, very abbreviated. Olga Boehm's voice is of good quality, she looking well in a peach shade of chiffon and satin embroidered.

Irene Shaw's red oliveth bathing outfit cut very decolette and worn with red high bathing shoes is funny. The Woodland Echoes with their crystal fountains, Hippodrome nymphs, etc., wound up a bill of unusual quality.

ENGAGEMENTS

Anita Booth has replaced Elsie Lawson in "Dancing Mothers" at the Maxine Elliott, the latter withdrawing to enter a new production. Several cast changes were made in "Silence" last week. Walter Shuttlesworth replaced Joseph North, and Elsie Cabot and Lysle Wilbury were added.

Marjorie Rameau, Robert Warwick, Thomas Irwin, Marie Curtis, Shirley Ward, Henry Whitmore, Lefty Mantor, Frank H. Tangora for "The Lion's Share." A. E. Anson will stage it and play a part.

Ruth Nugent, Clara Wedon, Warner Vestman, Edna Tanager, Lillian Garrick, Harold Elliott, Edna Gary, Jerry Devine, Hermine Stone, "The Family Upstairs."

Galina Kopernak, "The Squall." Harry Humphrey, Curtis Cooksey, Charles Bickford, Clarence Derwent, Frank Andrews, Roland Rughston, Andrew Malony, Richard Hanley, Edith King, Isabel Lowe, Mary Moore, Isabel Winlock, Betty Lee Carter, Edna Turner, "Flames" formerly "The Right of the Seigneur."

Bertha Dickson, London production. "Ledy Be Good." Stewart Baird, Kathleen Niday, "The Loves of Lulu."

Carroll McCormack replacing Ruth Shively in "Cape Hatteras." Julia Parker, premiere danseuse for Kesseloff ballet, "The Love Song."

Carroll, "The Dance of the Hours." Gregory Kelly, Lucille Webster, "The Butter and Egg Man."

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HILTON AND BURT PART

Hilton and Burt have dissolved their vaude partnership. Peggy Burt is going it alone from now on and is currently heading the new floor show at the Palomar cabaret, New York.

At the conclusion of her present engagement Miss Burt will return to vaudeville in a new singing sing; carrying her own accompanist.

The first issue of "Actors' Union News," a monthly publication devoted exclusively to colored artists and players, is sent to professionals. The editorial staff consists of Bart Kenneth, editor; Teliaf Vasiliou, district editor, and S. H. Dudley, business manager. The initial number is devoted to the recent union convention held in Washington, D. C.

INSIDE STUFF

ON VAUDEVILLE

Harlingen, Tex., was advised by the Interstate Circuit of Texas (vaudeville) it would furnish the town with good vaudeville if the town would furnish the Interstate with a theatre. It called for a total of \$50,000. Harlingen citizens responded by immediately subscribing \$20,000, with an additional sale of \$30,000 in stock. Corpus Christi will get in on it, playing the Interstate bills four days, with Harlingen getting them for three.

A vaudevillian now in a Broadway musical show decided to have a little party of his chums in the company following the performance one evening. He personally invited those wanted. One young woman pleaded that she be permitted to bring along "a couple of close friends." The comedian agreed.

When the party had assembled and were about to sit down to the table, the young woman appeared. Behind her were 34 friends.

Bob Carleton and Julia Ballou, at the Orpheum, Kansas City, celebrated their home coming (home town) by introducing their five-month old boy, Bob Carleton III, to the Monday matinee audience. Since its birth in a New York hospital the youngster has traveled nearly 10,000 miles with his parents.

Joe Laurie, Jr., will join the ranks not only of non-musical stars next season, but will probably enter the thin ranks of the author-producer-manager-star class, as he is "seriously considering" a songless vehicle written by himself for the fall. That he is through with girl-shows he definitely announces, and adds that he will proceed with the rest of it unless someone shows him a book he likes better than the one he has written, and which William Degen Weinberger, his guardian, has given the O-O and the O. K.

Brendel and Burt are said to have settled their suit against the Shuberts for \$18,000 on a claim of that amount for unpaid time on a contract, accepting the rest of the season in the traveling "Passing Show," with a weekly increase to make up a goodly portion of the sum sued for.

An offer of \$4,000 weekly for the Duncan Sisters in a New York cabaret was declined by the girls, through their contract with Tom Wilkes for "Topsy and Eva" preventing the Duncans from appearing elsewhere without his consent.

This contract is binding upon the Duncans although they are half owners with Wilkes in the "Topsy and Eva" show.

The cry has come up from many vaudeville writers that work for them has become increasingly hard to find, and in the various offices may be heard half a dozen different reasons advanced. One such writer says that after considerable investigation he has found vaudevillians themselves today are writing their own material to a large extent. Unless an actor wants a sketch, or special songs, he usually creates his own ideas, carries them out and even writes the dialog. In the same way artists now often write turns for each other's vaudeville. There are actors who have turned out three or four current vaudeville skits besides the one in which they are working.

When Walter J. Scanlon was nicked for \$50 per for his wife as alimony in a New York Supreme Court, Judge Tierney "went after" Scanlon for having adopted "the name of a decent man" as the court put it, referring to the late William J. Scanlon.

Comment by the court was caused through Walter J. Scanlon's name having been previously and professionally, perhaps in reality, Walter J. Van Bunt. Under such a name he was a singer in vaudeville. When going out as an "Irish tenor," Van Brunt changed his name to Scanlon, seeking exploitation and promoting through Catholic societies on the strength of the Scanlon adjunct. According to a story in those days it was two years before the Catholics found out what "Scanlon's" real name was.

Capt. Irving O'Hay has returned to New York, his first peep at the old town since December 31. In the three months the Interin the captain spoke at 83 banquets, having three return dates in one town (Lancaster, Pa.) This is an unusual record for a humorist or lecturer. It gave the captain but 9 days of rest in the 92 days out. Jumps also had to be contended with, as there is no "breaking jumps" for banquets at random. With a bulging bank balance Irving has gotten some sense as well as dollars. He's "buried" his money for an annual income so that when

the old dogs won't hike as lively as of yore, no one need cross the street to avoid a touch—O'Hay will be the under-cover kid for coin.

Recently a picture comedian had several weeks on his hands in New York. He offered himself to several vaudeville agents and they wouldn't handle him, but finally a sharpshooter of the street took him up in the Keith office and, through an official, framed six weeks of playing time at \$2,000 weekly. The movie comic played the time, doubling between two big houses one week, collected his \$12,000, had no agent to pay, and as a gift to the man who took him in the Keith office, sent \$50 by his valet.

Connie Madison, who is Mrs. Johnny Dooley, is about to become a mother. She was with the "Follies" but retired before the attraction closed its season. Dooley is in vaudeville with a revue of bits from "Keep Kool" which had been inserted in the "Follies." The agreement for that material between Flo Ziegfeld and Paul Gerard Smith called for a guarantee of 25 weeks at \$500 weekly, the "Follies" being out just about that time. "Keep Kool" bits were released back to Smith which explains their vaudeville usage.

Smith and E. K. Nadel are in Chicago to promote a summer revue for the Loop.

Writing anonymously to Variety, "The Cicero Sap," so-called by himself, wanted to know if Bonita was kidding in her suit to restrain a Columbia Burlesque show from using the title of "Wine, Woman and Song." Bonita alleges the title belongs to her and the use of it by a burlesque company is damaging in reputation and money.

It seemed to make "The Cicero Sap" laugh and remember to write about it.

"Isn't that dard?" he said. "When 'Wine, Woman and Song' with Alexander Carr, Lew Hearn, Orville Harrold, Alan Coogan and Jim Mullin played every dump on the old Western Wheel (burlesque) for years."

"Well, so long. Guess I'll sue Izzy Herk for copying 'Miss New York, Jr.'"

Steve Clow, former publisher of the former "Broadway Brevities" and now in the federal penitentiary at Atlanta, under a sentence of six years, is understood to have been assigned to the doctor's office at the institution.

Colie Lorella, formerly an acrobat, has gone to the ranch of Paul Quinn at Yocinda, Calif., about 25 miles north of Los Angeles.

Vaudeville agents are multiplying so fast within the Broadway area some action is expected to be taken by the bookers to do business with only those considered worthy and entitled to recognition; 41 agents were in the Associated Vaudeville Agency (independent) one day.

It is believed that some agents are not empowered to represent acts that are listed on their books, simply offering them to the bookers and, if acceptable, make a bee-line to a phone or telegraph office to notify the act of its booking desirability.

When Laurette Taylor goes into vaudeville next week, opening at the Palace, the second act of "Pierrot, the Prodigal," will be done with the same cast which has been performing the pantomime at the Actors' Theatre. The Keith office, however, to get away from such a long "dumky act," have arranged for Miss Taylor to open in one with short monologues, and then to make a speech following the conclusion of the panto. Galina Kopermak will be featured in the turn.

Harry Marlow leaves New York today (Wednesday) on the "Mauretania" after having spent a week at the N. V. A. clubhouse as the guest of E. F. Albee. Mr. Marlow came over to observe the N. V. A. Drive, also the club. Marlow upon returning home may suggest to the English vaudeville managers that they adopt a similar manner of assisting the vaudeville organizations over there although he has not much faith in having a drive sponsored by all of the managers for a week. It may resolve itself into a drive for one night for a state.

In England Mr. Marlow, who retired professionally about three years ago, is the secretary of the Variety Artists' Benevolent Fund, which is somewhat along the lines of the Actors' Fund over here. It is, however, apart from the Variety Artists' Federation, the latter an active protest organization. Mr. Marlow is on the executive committee of the V. A. F.

About the only active English theatrical organizations now are the V. A. F., Actors Association (which is fighting the V. A. F.) and the Stage Society, composed mostly of those legit who became dissatisfied and left the A. & B. Both the A. & B. and the V. A. F. are union busters. The Stage Society is non-union and unattached. The N. V. A. is also non-union.

Old Theatrical clubs in England like the Water Rats and The Terriers have gone out of existence. The Vaudeville Club and Knickerbocker Club of London also have passed away.

Accompanying Mr. Marlow over, just for the trip, were Mr. and Mrs. W. H. McCarthy. Though not a pro, Mr. McCarthy is well known to the English show people and was among the charter members of the Water Rats.

If George Price goes into vaudeville Gus Edwards will book the act of his former protegee, but will not stage it. Mr. Edwards is producing and staging the El Fey Club act.

Van and Schenck were awarded the top line billing at the Hippodrome this week instead of splitting the space with Trini, as originally laid out. The songsters requested the Keith-Albee Circuit to give either one of the two acts the headline billing, but not to split it.

Van and Schenck have been regarded as headliners by the K-A Circuit for many seasons. The Trini turn was produced by Ralph Farnum and entered vaudeville six weeks ago. Before that the Spanish girl had a brief musical comedy career in this country with two Shubert musicals.

Silvio Hein and Francis X. Donegan did a double turn Sunday night at the Manhattan Opera House, New York, during the benefit performance for the Northern Flood at Saranac. Mr. Hein but lately returned from Saranac and Mr. Donegan was in the city for a week. Donegan sang while Hein accompanied. Both looked well and healthy. In Saranac they have been appearing doubly at entertainments. Donegan besides singing, danced as he did formerly.

The habits of Saranac, mostly regularity of living, remain with the boys after they return. Mr. Hein can't remain awake after 9:30 at night and can't sleep after 7:30 in the morning. He doesn't want to change it. This week Tom Dingie is going to Saranac for a rest.

Elsie Ferguson, provided she locates a suitable sketch while on the coast may go into vaudeville upon her return. Miss Ferguson is to try out a play while in California. Another possibility for vaudeville is Fay Bainter, between seasons.

A report in New York said Joe Howard had married Anita Case, the prima donna in the ensemble act, Wiring Mr. Howard to the Orpheum. St. Louis this answer was received: "I know nothing regarding my prima donna's personal affairs."

A gift of 2,000 safety razors for the benefit of the N. V. A. drive was made to city's Palace, Cleveland John F. Royal, the manager of the house, sent out the razors with a letter mentioning the present, but adding that no one receiving anything sharp should fall to send a piece of change to stand off the possible hoodoo. However, the donor said a remittance was not insisted upon and the razors could be kept notwithstanding. The usual reply according to account was a \$3 bill or check.

DAVIES AND PENNY

(Continued from page 1)

cided to place the Swanson picture in the Million Dollar.

The original booking for "Zander" was April 22. Learning the Swanson picture would open on that date, the Hearst people did the old pressure stunt. The Douglas MacLean picture, "Introduce Me," was in the Critter line. Learning the Swanson picture would open on that date, the Hearst people did the old pressure stunt. The Douglas MacLean picture, "Introduce Me," was in the Critter line. Learning the Swanson picture would open on that date, the Hearst people did the old pressure stunt. The Douglas MacLean picture, "Introduce Me," was in the Critter line.

Called in Ann Pennington

The Hearst picture had been booked into the Criterion for a minimum of three weeks. Hearst got in touch with Florence Ziegfeld, and the latter agreed to send on Ann Pennington to appear in the prolog of the "Honor the Great" picture at the Criterion. Miss Pennington was rushed out of New York and arrived here Saturday, just six hours before the picture opened at the Criterion that evening. Oumanaky, the ballet master, was engaged to prepare the presentation and dances in association with Harold Horta, managing director of the house. Hearst agreed to pay for the services of Oumanaky as well as providing Josef Urban to supply the scenic installation.

The Hearst papers then began a heavy advertising and publicity campaign by covering the news page with an intensive regarding the progress that was being made by Miss Pennington in her trip across the country to be a guest of her friend, Marion Davies. This kept up all last week and now in a blaze of glory on the arrival of Miss Pennington. Nearly every picture star an executive of any prominence was at the Santa Fe depot to meet her, and, of course, the picture layout was immense in the Hearst papers.

It is figured that with Miss Pennington the picture may be able to remain at the Criterion for at least six weeks.

Meantime with Miss Swanson due to the picture may be able to remain at the Criterion for at least six weeks.

while the Hearst papers are silent.

RECORD FILM FLOP

(Continued from page 1)

berts have let the Astor go for a rental of \$5,000 a week for the bare walls. They thought "Free and Equal" was going to be a tremendous excitement creator and the house would be full. They made a deal with A. H. Woods, sponsoring the film, for a sharing agreement, 50-50.

Woods thought the picture for \$65,000 about eight years ago from Thomas H. Ince. At various times since he wanted to try to put it over, figuring he had a knockout picture. It was big enough for a picture show. Not until Sunday was the picture shown anywhere in the east other than privately. Those who saw the film in its original state that after viewing the Sunday night showing that everything which might have caused the wallop in the way of excitement had been deleted.

George Quits

George, the colored operator of the pint size elevator that carries one to the Woods offices in the Elgin theatre, has been the manager of the lift for 13 years, saw the picture Sunday night. Monday morning he told Woods he wouldn't work for a man who showed that kind of a picture and left the elevator flat on the ground floor. Woods felt worse over the attitude George assumed than he did because of the flop.

Speculation now is what the Shuberts will do the next film man who comes into their offices trying to get a house for a picture.

SOUSA OFF RADIO

(Continued from page 1)

tered a condition of his own, that while he occupies the stage the "mike" must be shut off. That has been agreed to. Sousa's inviolable rule has been not to go on a radio. Pershing's tribute will be the bronze medal of himself, costing about \$2,000. It is to be presented under the auspices of the American Legion.

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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, April 21.
Clara Kimball, April 21. To the police of the West 100th street station Saturday evening that she had left a case containing \$70,000 worth of jewels in a taxicab going from Hotel Algonquin, on West 44th street, to Riverside Drive and 52d street. Officials of the cab company were notified at once and ordered all their vehicles searched, but the jewel case was not found.

Douglas Fairbanks purchased the screen rights to "Cape Smoke" for \$100,000 Saturday with the stipulation that the present stage version immediately be changed to "The Witch Doctor," which was done in Monday's advertisement; that half of the purchase money be expended by the Forrest Producing Corporation in advertising the stage offering in New York news papers, and that the advertising campaign be continued over a period of six months. Fairbanks represents the United Artists Corporation in the negotiations.

Perth Amboy, N. J., police arrested Joseph Buchbeinder, manager, and Agnes Jensen, cashier, of Ditman theatre, and Anna Goldstein, cashier of Crescent theatre, on charges of violating the Sunday closing laws after Sunday night's performances at those two theatres. They were paroled for arraignment later in the week before Recorder Pickergill. The picture houses are controlled by the United Theatre Enterprises of New York.

A revival of "Trelawny of the Wells" is planned by the Players' Club for the week of June 1. John Drew and Laurette Taylor will head an all-star cast.

The last five of the 14 supper clubs that U. S. Attorney Buckner has moved for injunctions in Federal Court have consented to decrees which close their places for one month. The last of the 14, 290 West 51st street; Club Deauville, 100 East 59th; Monte Carlo restaurant, 369 West 51st; Lido Venice, 45 East 59th; and the Restaurant, 467 Madison avenue. The Colony was padlocked Monday night; the others will be on April 30.

Will Rogers, Don Marquis, Frank Crowninshield, and Henry Snyder Harrison were among the guests of the American Woman's Association at Hotel Plaza Sunday night. They are adding to the drive of the women to net \$30,000 worth of stock to build a clubhouse.

Frances Nanine, who does an Apache dance in "The Rat" at the Colonial, sprained an ankle during a Sunday night performance and is under the care of a physician.

A musical version of "East Is West" with Walter Hatter in the original role, is planned by the Shuberts.

"Treasure Girl," the musical version of "The Fortune Hunter," will be produced by Charles Dillingham next season.

Anno Dale, 16-year-old picture actress, spoke at Cornell memorial Church, 46th street, Sunday night on the relation of the church and pictures.

The picture version of "My Son" was exhibited at the Strand Sunday in spite of notice to Manager Joseph Plunkett that an injunction against the showing had been asked for by Gustav Blum, Inc., producers of the play now running at the Bayes. According to Blum, the picture rights were sold to First National with the stipulation that the production was to be released until April 1, 1925. Plunkett claimed that was a typographical error—the date was April 1, and no court papers were served on him he went ahead with his booking.

Michael J. Walsh, manager of Yonkers' Strand, which his father owns, was charged in Yonkers Court Saturday with unlawfully exhibiting a child performer, his own daughter, aged six. Charge was made by the S. P. C. C. Walsh pleaded not guilty and the case was adjourned until next Saturday. The child, Baby Doris Glas, is a member of the National Child Welfare Association and has appeared throughout the country. Walsh was formerly Deputy State Comptroller.

Arrangements have been made by Earl Carroll whereby several prominent actresses will appear as "guest

stars" in the leading female role of "The Rat" at the Colonial. Peggy Joyce will be the first, assuming the part April 27; after a week or two Mary Miles Minter will take the lead, to be followed by Lila Lee and then others. In the meantime Dana Desboro, who is appearing regularly in the part, will play other feminine parts in the piece, thus giving the other ladies of the cast vacations during the summer run.

A girl about 17 years old, who registered as Gloria O'Rayder, who attempted suicide at the Hotel McAlpin Saturday. Dr. Harrer, house physician, administered first aid and sent the girl to Bellevue hospital, where it is said she will recover. The girl said she had returned from Hollywood after a brief picture career, failed to find employment and was despondent.

More than \$200 has been received toward the fund to provide a bust of Charlotte Cushman for the Hall of Fame at New York University, reports Eleanor Gates, secretary of the committee.

David Belasco promises early production of "The Desert," by Lorenzo Ametia, adapted by George Middleton. That in the fall he will bring out his own play, "The Doll Master."

Members of the advertising staff of Famous Players-Lasky Corporation closed a three-day convention with a dinner and entertainment at the Roosevelt Saturday night. Four hundred and fifty representatives were in attendance, many from foreign lands.

"Three Doors" will open at Lenox Little Theatre April 23.

The cast is being assembled for "The Straight Shooter" to open at Atlantic City May 25.

Bebe Daniels sailed over Times square in an aeroplane Saturday and dropped leaflets advertising the Lamb's Gambol to be held next night at Metropolitan Opera House.

John Galsworthy's "A Bit of the Sky" will be given by the Actors' Theatre at the 48th Street for special matinees in May. O. P. Heggie will head the cast.

Wolcher & Koehler make further announcement of their project to put a street concert in a theatre in the Times square neighborhood, saying they will secure a theatre for opening June 1, with a first-class company presenting the while productions for a run of two or three weeks each, with \$10, \$15 on Saturday nights.

Further plans for the testimonial General John J. Pershing at the Hippodrome Saturday night include the playing by five army and navy bands, 105 musicians, massed into a band and led by John Philip Sousa, a number by the combined orchestras of the Rivoli, Rialto and Criterion theatres, and a band of 100 men, led with Silvio Hinn collaborating, and when the war-time songs are played their authors will appear, among them being George M. Cohan, Irving Berlin, Gitz Rice and Percy Weinrich.

Rudolph Gray, colored actor, filed suit in Harlem Municipal Court Saturday for \$150 claimed to be due him after the closing of "The Good Deal" at the Lafayette, Seventh avenue and 131st street, produced by Joseph P. Ryan and his partner, the latter a vegetable and fruit dealer on Upper Fifth avenue.

Mr. Ernestine Schumann-Heink has accepted the offer made to her by Manager Gatti-Casazza to rejoin the Metropolitan Opera next season. The contract will celebrate practically half a century on the stage, having begun her career at Prague in 1871. She is 64 years of age.

Congressman Sol Bloom, in an address Sunday night in the Bijou at the first anniversary services of the Metropolitan Opera, warned his hearers that if the copyright bill now before Congress is enacted into law it will permit radio broadcasting to protect the rights of the theatrical performance without paying a cent to actors or producers. Bloom failed to understand the lack of interest shown in the bill by New York theatrical managers and fears they do not realize its significance.

"Roamerholm" will be the second (Continued on page 16)

PACIFIC COAST

Los Angeles, April 21.

J. Wycoff, picture actor, was fined \$100 or given the alternative of spending 30 days in the Venice jail by Judge Walter Rennie, following his conviction of having assaulted Gus Marchesi, a Venice merchant, with a heavy cane when the latter quarreled with him over some money that the actor had borrowed. Marchesi's right leg was broken with the cane. Wycoff has been given five days to get the money to pay the fine or begin his jail sentence.

When Mary Pickford attended the banquet given in honor of Hiram Abrams by the United Artists group recently at the Baltimore she wore a diamond necklace containing 36 stones—valued at \$5,000. It was a gift from her husband, Douglas Fairbanks, and after the affair she missed it. A search was started and as it was not found a \$1,000 reward has been offered for its recovery. The jewel was insured.

Following the denial that Genaro Spagnola, Italian film actor, had attempted to jump out of a window which imperiled the lives of the audience, Spagnola, a picture actress, the former was released from the city jail by the police. Two detectives who investigated the case ordered released when they found no evidence to warrant the holding of Spagnola.

Mrs. Leslie Carter arrived at her Hollywood home from New York City this week. She will appear under the management of Frank Egan next season in a new comedy, "The Shanghai Gesture."

There were two birthdays in the Charlie Chaplin family last week. Charles Chaplin and his wife, Lila Gray, 17. Parties, of course, were held at the Chaplin mansion in honor of both events.

Despite the fact that Rupert Hughes was denounced as an atheist and he fit persons to control the education of a minor, Judge J. Perry Wood named him with Conrad Rice, a judge, to be the guardian of the minor, Judge J. Perry Wood named him with Conrad Rice, a judge, to be the guardian of the minor, Judge J. Perry Wood named him with Conrad Rice, a judge, to be the guardian of the minor.

Attorneys for Sam E. Erickson, the appointment, cited in evidence a magazine article which the author, producer published last October in which he had written that "any person who states that he believes in the Bible either lies or is ignorant of what he says." The article was entitled "Why I Quit Going to Church."

Erickson, however, was named as administrator of the estate of his daughter, which amounts to \$50,000 life insurance and \$10,000 personal property.

Glory Swanson will not have to face a suit for money due for legal services to attorney J. B. Light and Macdonald. A settlement has been effected out of court and a dismissal of the action requested. The attorneys claimed.

An agreement to pay \$10,000 for their services in obtaining a divorce for Miss Swanson from Herbert K. Somborn, but that the star had paid \$2,500. The attorneys assigned their claim to Jennie N. Prince.

Mrs. George H. Day, a former "Rolling Stone" wife of a San Francisco policeman, pleaded guilty to a charge of horsewhipping Robert Phelps, a repair shop foreman. Mrs. Day was acquitted in the Phelps case because he was alleged to have made slanderous remarks about her.

Two Nome dog teams will be featured in two different theatres here this week. Pantages announces that Solomon Basco, the famous Nome rescue dog team driver, with some of his dogs, will play a headline act.

Over at Lewis's State Sol Lesser in his role of a famous driver and anti-toxin into diphtheria-stricken Nome during the epidemic. Lesser has brought this story and his team from Alaska for the special purpose production.

The big event of N. Y. A. Week here tonight is the benefit held in the Philharmonic theatre under the direction of Harry Ringer, western representative of the Orpheum Circuit, and his partner, McKown, manager of the Hillstreet theatre.

All of the headliners appearing at the Orpheum, Patience, Hillstreet theatre, and the Hillstreet theatre, are in the program. There were also dramatic and musical stars and celebs.

critics from the movies to make personal appearances. The show opened at 8 o'clock and ran past midnight.

In a suit filed by Mrs. Lydia A. Thompson to recover the stock in the Citizens' Mortgage Co., W. T. Wilson, a stock salesman, is accused of using the names of Charles Chaplin, Douglas Fairbanks, Mary Pickford, William Gibbs McAdoo and D. M. Griffith to persuade the plaintiff to part with her property in exchange for stock in D. W. Griffith, Inc. Mrs. Thompson asserts that Wilson called on her and represented that he was an agent of D. W. Griffith, Inc., and persuaded her that the movie stars named above were actively interested in his concern, and also that the shares she held were worth not more than \$3 each. He also promised her, she said, a profit of \$1 for every dollar she invested.

Peggy Kerr Saxton of the "Greenwich Village Police" has filed suit here for divorce against her husband, Charles Gordon Saxton, and has granted her full alimony by Judge Walter Gates.

Mary Pickford is considering divorcing Miss Lorraine Decker following a rejection of his love suit, Genaro Rocco, an Italian character actor in the same bar, was arrested and ordered held on charges of attempted murder.

Alleged to have attempted to shoot actress Miss Lorraine Decker following a rejection of his love suit, Genaro Rocco, an Italian character actor in the same bar, was arrested and ordered held on charges of attempted murder.

David ("Red") Kirby, a movie actor, recently sentenced to 10 days for assaulting his wife, has been made the defendant in a divorce action by his wife, Mrs. Kirby, who filed a similar suit some weeks ago, and pending a hearing of it Kirby kidnapped her in a movie style and reconciliation ensued.

Jack Dempsey and his bride, Estelle Taylor, are planning on embarking upon a honeymoon to Europe. Dempsey and his wife have gone to New York to shoot the movie "The Champion" and the new film which the Dempseys are making, and when this work is done expect to journey across the water to Europe. They intend to visit England, France and Switzerland.

John Barrymore was awarded a Rudolph Valentino medal for screen acting by a vote of newspaper critics throughout the country. The award was based on his acting in "Beau Brummel." Norma Talmadge was awarded a second place in the contest for her work in "Secrets." The poll of the votes was taken by Rupert Hughes, Robt. Wagner, re-elected throughout the country, and Valentino. The medal is of heavy gold, and one will be awarded annually by Valentino.

William H. Lytell, father of Bert Lytell, picture actor, passed away in New York according to word received here. His death was said to be due to an injury received when he slipped on a wet pavement.

Eula Mantecorn, film actress, known on the screen as Alice Trevor, has filed suit for divorce against Arthur Mantecorn, alleging that he invented his rage on her wardrobe. She alleges fears for her safety.

Mrs. Winifred Westover Hart, estranged wife of Bill Hart, reported seriously ill at her home, having suffered a severe stroke of a heart and stomach disorder. All visitors have been denied at her home in order to carry out her physicians' orders for complete quiet. Mrs. Hart has not been out of bed for 13 days.

Al G. Barnes, circus owner, indicted by the Federal grand jury on charges of falsifying his income tax reports, has been granted a continuance until May 1, in which to prepare to make a plea.

Jack Hoxie, Universal Western star, suffered a serious injury during the filming of a scene at Universal City and probably will be laid up for some time. Hoxie is riding his horse the animal stepped on his horse and fell, tumbling on top of himself. The star sustained several fractures of his leg.

Ben Corbett, another actor, who was riding behind Hoxie, also was injured when his horse, but got off with nothing worse than a broken leg.

Daily Papers of NEW YORK CHICAGO COAST

CHICAGO

Chicago, April 21.

The Aryan Grotto, local lodge, is promoting a series of "get-together" acts," which will use movies and stage.

A 12-year-old blind boy, Ivers Dowle, gave a violin recital in Evanston.

Vice-President Dawes took his two foster children and General Pershing to see the Sells-Floto circus at the Coliseum last week.

Robert L. Sherman, stock producer hereabouts, rushed into print to deny he was the author of "non-support." He testified his husband left her five years ago while they were living at the Congress Hotel, compelling her to make her own living.

Hazel Eden of the Chicago Opera obtained a divorce from Robert B. Rudge last December on the grounds of non-support. She testified her husband left her five years ago while they were living at the Congress Hotel, compelling her to make her own living.

Mrs. James Hamilton Lewis, wife of the former United States Senator, will be palmet at the Woman's World Fair.

Dorothy Stone thinks it would be "lovely" if some day she and Goodie Montgomery, daughter of Fred Stone's former partner, should some day do a sister act as Montgomery and Stone. Goodie, now 18, is with "Louise the 14th" in New York.

Patrons at the current Flower Show at McVicker's are voting to choose a flower to be chosen as the symbol of Chicago. The violet is the official flower of the State of Illinois, but the local florists insist Chicago is too robust a town to be represented by such a timid flower. Mayor Dwyer will be asked to endorse the McVicker's vote.

The ice plant in the Woods theatre will be ready to operate May 15 so that hot weather will not interfere with "Rose-Marie's" chances.

Danny Cohen is now part owner of the Montmartre Cafe and is assisting in the management.

Louis Alterie, Chicago gunman, was freed in court when eight witnesses failed to identify him as one of a group who killed a kidnap policeman in a brawl last August at the Northern Lights Cafe.

The three partners of the Jones, Link & Scheffer firm, having spent \$100,000 from the city's share of this lakefront, are coming from California; Scheffer from Northern California.

Mrs. John Root, society matron here, will be a contestant in the local Little Theatre movement, has gone away to school to study dramatics seriously.

The first "Woman's World's Fair" with 300 exhibition booths opened Saturday at the city armory. It is composed entirely of merchandise designed, originated or manufactured by women.

The Order of Moose is holding its third annual indoor circus at the Ashland avenue auditorium.

Sam Kasten, Yiddish comedian at Glickman's Palace, on the west side, will be done May 1 for the benefit of the Yarn Walk College endowment fund. Miss Gerstein is an alumna of Bryn Mawr.

Alice Gornsternberg, Gold Coast amateur playwright, has written a series of "staircase" dramas, which will be done May 1 for the benefit of the Yarn Walk College endowment fund. Miss Gerstein is an alumna of Bryn Mawr.

A special building to provide storehouse facilities and space for scenery painters and other work is being built on the south side by the Chicago Opera.

Boethius H. Sullivan has provided funds to build and endow two powerful radio broadcasting stations in memory of his father, John Sullivan. One of the stations will be erected at Notre Dame University in Chicago, the other at the University of Illinois in Champaign. Wires will be run into Chicago for remote control. The stations will have a total of 1,000 kilowatts. The purchase of the land, the idea being to broadcast college lectures.

EDNA WAS HELD FOR KIDNAPING IN HEAVY BAL

Court Said Drunkenness No Excuse for Serious Crime

Mrs. Edna McLaughlin, 11 West 63rd street, cabaret performer and wife of John McLaughlin, property man for Shubert's, was held in \$10,000 bail for the Grand Jury when arraigned before Magistrate George W. Simpson in West Side Court on a charge of kidnaping on complaint of Mrs. Helen Mahoney, 134 9th avenue.

Mrs. McLaughlin is accused of having kidnaped Mrs. Mahoney's daughter, Helen, 3, Easter Sunday. The child was taken from 50th street, near 9th avenue, and placed in a taxicab and driven away. At 55th street and 8th avenue, Mrs. McLaughlin called to the chauffeur and told him the child with her was not hers, and she did not know who it was or its parents. The chauffeur called a policeman.

On the witness stand Mrs. McLaughlin testified she had performed at a cabaret in White Plains the Saturday night before and had drunk considerable liquor. She said she came back to the city about 10 a. m. and continued her drinking visiting several places. She said she was passing up 8th avenue when she saw a crowd of children surrounding the Mahoney child, and when she told her the child with her was not hers, and she did not know who it was or its parents. The chauffeur called a policeman.

The woman said she was in a daze as a result of her drinking and was not in possession of all her faculties. She had not meant to take the child away for the purpose of kidnapping it, she said. The chauffeur and the police testified that Mrs. McLaughlin had been drinking, but insisted she appeared to know what she was doing.

After the magistrate heard all the evidence he decided to have the woman explain before a jury. In holding her, Magistrate Simpson said that the fact she was drunk was no excuse. The court said the crime was a most serious one and decided to fix bail at \$10,000.

Auto Renter Fined \$10 For Assault on Woman

Abraham Rosenzweig, 35, of 258 West 43d street, who operates a fleet of pleasure cars in the Times Square section, was fined \$10 in West Side Court by Magistrate George W. Simpson on the charge of disorderly conduct. He paid the fine.

Rosenzweig was arrested on the complaint of Mme. Georgette Gallet, who operates a beauty shop and resides in the rear of it at the West 43d street address. She obtained a summons charging that Rosenzweig struck her repeatedly on the neck and back outside of her rooms on April 3.

She averred that Rosenzweig complained that "Fin," her pet Pekinese, barked too much and kept him awake. She denied this and said that the woman in the apartment of Rosenzweig prevented "Fin" from sleeping, and also the tramping of his friends through the hall awakened her.

The alleged assault occurred as a result of the trouble.

Sarcastic "Throws"

Strolling players, who have been wont to entertain in the cabarets of Greenwich Village without remuneration other than "throw money," have shifted their locale since most of the Village places have put on the high hat and also a \$1 cover charge.

The 21 charge has worked to the detriment of the voluntary entertainers from their way of looking at it. They claim patrons who are nicker for a cover charge figure men as a part of the entertainment and never "throw" them anything but sarcastic remarks.

Since the absence of the unpaid entertainers many of the places have employed paid talent.

Rum Runners' Planes

One of the flying machine concerns renting its airships has found its most lucrative trade working for the rum runners off the Atlantic Coast. A plane or more is daily engaged by the bootleggers to locate incoming booze ships, returning to "the line" where waiting planes are given the position of the liquor laden vessels.

With this information the fast boats can go direct to the trader on the way in.

No booze is carried by the investigating planes and they are operated by employees of the company.

GRUENWALD LOSES MONEY AND CASE

Didn't Get Tickets for Show, but Had Plenty of "Paper" for Recital

Two charges of grand larceny preferred against James Walsh, salesman, 6912 7th avenue, Brooklyn, were dismissed after a hearing before Magistrate Simpson in West Side Court. One of the charges accused Walsh of obtaining from Edward F. Gruenwald, ticket broker at 237 West 45th street, \$185, which he was said to have used to purchase tickets for the opening of "Rose-Marie."

The second charge was that Walsh sold Gruenwald 166 tickets for a recital at Aeolian Hall for \$385.50 and that the performance later was cancelled. Gruenwald said he had been unable to get the money he paid for the tickets. Gruenwald explained that he gave Walsh \$185 to buy the "Rose-Marie" tickets and Walsh failed to return the tickets or money.

In defense of this charge Walsh testified he had made offers to purchase the tickets. Later, he testified, while Gruenwald and he were having dinner, Gruenwald told him to keep the money, on account of the salary. Gruenwald denied this and said he never had any agreement with Walsh about salary and never told him to keep the \$185. Walsh produced a witness who corroborated his statement that Gruenwald had told him to keep the money.

Recital that Wasn't

Regarding the second charge Gruenwald said on February 14 Walsh came to the office and laid down the 166 tickets for the Aeolian Hall recital and announced it was going to be the recital. The ticket broker said Walsh told him he had paid \$385.50 for them at the box office. Gruenwald said he later discovered that the performance had been called off and when he wanted to redeem the tickets was unable to get the money.

Walsh said he first told Gruenwald he would be able to buy some tickets for the recital and was told to go ahead. He said he paid for the tickets and when he came back Gruenwald paid him partly in cash and check. He proved to the magistrate that on the date he obtained the tickets and brought them to Gruenwald that the performance was scheduled and that it had not been cancelled until two days later. Walsh said he purchased the tickets from a man standing near the box office and whom he knew was connected with Estelle Bates, violinist. He said he later was informed that the tickets were complimentary. Walsh admitted he had served three years in Sing Sing for having impersonated a revenue agent.

Magistrate Simpson denied no evidence of a crime had been out in either case and dismissed both complaints.

Wrigley's Gay New City

Los Angeles, April 21.

Catalina Island, attracting over 600,000 pleasure seekers annually, is to have a new city to be fashioned after the one on Catalina. The site will be about four miles distant from the present city of Avalon and will be a gay, festive place, much more expensive than Avalon.

AROUND THE SQUARE

An old three-piece combination entertained the passersby and residents of 46th street last Friday. Two of the boys played accordions while the other "O' Katarina," they were suspected of being pluggers, but this suspicion with their next number, "O' Sol Maria," was allayed.

The act was nearly broken up when during this number someone began to do the "Charleston." One fellow who may have been the trio's publicity man, said that the boys were tuning up and breaking in a new turn for a summer run on the Station Island ferry boats.

Show business may feel folks pretty busy, but not enough to prevent one attending a christening, say the Duncan Sisters of "Topsy and Eva" fame. Particularly when the christening concerns one's nephew, a chubby nine pound boy. The nephew in this case, who by the way will be christened Duncan McClelland, arrived last Saturday at the White Plains home of S. S. McClelland and Evelyn Duncan McClelland, sister of Vivian and Rosetta and at one time star of "Lilies of the Field."

Albert Barron, playing in "Lulu the 14th," received the congratulations of Magistrate George W. Simpson in West Side Court for the part he played in capturing an ex-soldier after the latter had shot a fellow roomer five times. The ex-soldier gave his name as Ulysses Harris, 45, of 16 West 45th street. Harris shot and seriously wounded Raymond Brown, an executive of the National Airplane Corporation, 16 Hudson street, and lived on the floor above Harris. Brown was taken to Knickerbocker Hospital, where he remained in a grave condition for two months.

Harris shot Brown as he was leaving his apartment and encountered Harris in the lower hallway. Harris fired nine shots at Brown. Five lodged in his body. After Harris shot Brown he beat him with a blackjack. No one had courage enough to intercept Harris, save Barron, who fought Harris and subdued him.

A daily picturesque sight in almost any of the New York banks is a trio of an express company handling money transfers, entering in single file, a guard ahead of and behind the messenger. The trio are in tight-fitting uniforms, with gun belts and guns exposed in the holsters. As the men proceed to the window of the paying teller, each one holds one hand on a gun, ready to draw. The messenger is transacting his business, each of the guards remain at a short distance, never ceasing to watch the messenger. Upon the completion of the transaction, whether the messenger is bringing or taking away currency, the same file march is made out of the bank to the armored motor truck of the express company.

When Jackie Coogan let it be known that he desired lunch Monday, his father ushered him to a window table in the Hotel Astor grill room. While the young movie star ate, 200 persons or more gazed upon him. Each time Jackie took a fork or knife many of the crowd below in the street emitted gases of admiration.

Lucille Douglas Failed to Identify De Angelis

Lucille Douglas, said to have appeared at one time in White's "Scandals," and who told detectives she was swindled out of \$2,000 by means of "Twelfth Avenue," was unable to identify Salvatore De Angelis, 39, tailor, of 424 West 24th street, Brooklyn, as one of the two alleged men who stole her money. Miss Douglas lives at 235 West 24th street.

It was after she went to the West 68th street detective bureau and told her story to Detective Coning and the two men who stole her money, that she identified De Angelis as one of the two men who stole her money. She was unable to identify him and he was freed. Detective McCarthy, attached to a precinct in lower Manhattan, re-arrested him on a similar complaint.

Miss Douglas told the detectives that two men came to her home and gave her some diamonds to have appraised. She offered the \$2,000 for them. They refused the offer and two days later returned to accept her money. They gave her the "gems." Later she learned the "gems" were glass.

Good Ballyhoo Blows Up

Washington, April 21.

Too much publicity killed a perfectly good ballyhoo.

Tourist agencies, of which there are a legion here, have been doing a thriving business "selling" the handshake of the President. For days the street barkers for the agencies have been plugging "see the President and shake his hand." This on every important downtown corner. The stunt was accomplished by getting an obliging Congressman to arrange for a party of his "constituents" to meet the President.

The President has stood the trick splendidly, breaking all records for the number of handshakes, but the White House staff got peeved at the agencies and now it's all off.

Tunnel Will Connect Two Village Cabarets

Another of Greenwich Village's freak schemes passed into the discard when the Side Show, Fourth street and Sixth avenue, put up the shutters.

The cabaret had been one of the best patronized dance places in the Village, but a bad break is said to have discouraged the proprietors.

Mrs. Emery, who operates the Jolly Fraternity Inn, has taken over the Side Show. The new place is directly back of "Mother." Emery's cabaret, and she will construct a tunnel connecting the two cabarets.

MOB TO SEE GLORIA

The initial showing of the Gloria Swanson picture at the Rivoli Friday night caused a traffic congestion on the sidewalk and in the roadway. Police reserves from two stations were hurried to the scene. Pickpockets took advantage of the opportunity and a number of robberies were reported.

2 YOUNG MEN FROM DOVER, N. H., IN N. Y.

Millhands Had Heard of B'way but Took Their Final Meal on 6th Avenue

Two young millhands from Dover, N. H., gave Broadway a thrill the other night. Frank Barry, 26, and Andrew Bittner, 19, only in town for a week with Dover not much of a place. After reaching the New York papers about this city of tall buildings, illuminated signs, entangling flappers and walking boys, decided to look the big town over.

Reaching here in their best and most of their savings, for almost a week enjoyed their visit. By that time their bank roll had faded. Thursday night they found themselves with a wonderful appetite, but no coin. They walked around hoping to stumble over a pearl necklace. Even looking into restaurant windows and seeing what they were.

About 9:30, satisfied they were going to die of starvation, they entered Silver's restaurant at 803 6th avenue. Here they consumed \$1.90 worth of food. Silver's clerk, leaving the checks on the cashier's desk, they walked out.

Andrew Bittner, the cashier, yelled "Police" and dashed out after them. So did the other patrons, also forgetting to pay their checks. As Bittner reached the street he saw the two turning the corner west into 46th street. The patrons followed and someone said there had been a "stick-up."

The chase caused others to join. Before Broadway was reached a howling mob of several hundred were following them. They were taken to the police station in the vicinity of 46th street became interested, so did about a dozen policemen on foot, four uniformed men in flippers, some detectives and in a few seconds about everyone who happened to be in Times Square.

The two fugitives turned into the lobby of Loew's State, but when the crowd of several hundred was nowhere to be seen. The doorman said they had not entered the theatre and suggested that they might be in the poolroom in the basement.

There the two were finally cornered in the men's room. After identification by Bittner, they were taken to the West 47th street police station and later to the Night Court.

Magistrate Simpson, after hearing the story of Bittner and the explanations of the prisoners, decided the two had better spend the next five days of their visit here in the workhouse, where they will not have to worry about their eats and meanwhile get in touch with some money man in Dover who might want to welcome them back home.

LEWIS' "CORRECT DRESS"

Nat Lewis will talk on "Correct Dress" to the radio public. The Times Square haberdasher is slated as an "advertising" feature for April 25 (Saturday night) for a half hour discourse.

230-YR.-OLD PLAY

(Continued from page 1)

naughty lines and the possibility of police interference on Broadway. That happened to "The God of Vengeance." Before the latter attraction was booked uptown police authorities were interrogated. The answer was that it was "Village stuff" and would be tolerated, but if moved to Broadway action would be taken. The result was the closing of the play and the arrest of the players.

"Love for Love" is rated as brilliant writing, minus the vulgarity of the "Vengeance." As a result, the Village house is playing to standing room business for the first time in years.

The Provincetown Playhouse after a mediocre start several seasons ago, has emerged as the leader of the Village producing groups. It is not only making real money with "Love for Love," but turning excellent profits with "Desire Under the Elms," the only attraction successfully brought uptown this season. "Desire," an O'Neill drama, is in its sixth month at the Carroll.

CIRCUS PEOPLE MISS MATINEES BUT PLAY BALL

Mexican Circus with Crack Nine of Actors— Playing in Arizona

Los Angeles, April 21. Escote Bros., who operate a Mexican circus playing through the western country have a new means of revenue for towns in which they do not play matinees. They have an organized ball team composed of members of their outfit. It is an exceptionally good one, composed mostly of Mexicans and Spaniards. This team has games booked with the best semi-professional teams in the locality where they play and a gate of 25 cents is charged. It is said that the circus team get 75 per cent of the gross, being a double draw, as they are actors and ball players, with the local team taking the short end.

The games have attracted considerable interest in the communities where played, and the returns to the circus with this new style of a performance has been from \$150 to \$500 a game, far better than they can make from giving matinees, especially in the Arizona territory.

Petition Against Stadium

Los Angeles, April 21. The announcement of Tony Kennedy, local fight promoter, to erect an arena on the Lola Weber Studio site in Santa Monica boulevard, Hollywood, brought a storm of protest from the Vermont-Santa Monica Protective League representing residents of the locality. A petition is now being circulated and 5,000 property owners and residents are said to have signed it. A mass meeting also is being arranged. Kennedy had announced his intention to build an athletic stadium having a seating capacity of 25,000.

DE VAUX COUNTER SUITS

Des Moines, April 21. Bryant Washburn and Harry L. Tighe, president of the Cosmic Production Corporation, were named as defendants in damage suits totaling \$105,000 brought in district court here by H. A. DeVaux, vice-president of the organization. Washburn and Tighe filed suits here asking \$150,000 damages of De Vaux. His suits, filed recently, are the outgrowth of verbal tiffs indulged in between the parties named during the course of their difficulties here.

"BOOTS" N. J. GROSS

(Continued from page 1)

tor broke the record in money and number of people attending. In addition to the capacity attendance, there were nightly turnaways. The star lived here during the week, making visits to the more prominent clubs and "mixing" generally. On the stage each evening he made a speech in promotion of the re-election of Commissioner of Safety Brennan. Mr. Cantor finished his nightly talk with "We Catholics must stick together."

White the "G. V. F." show was scaled at \$3 straight all over the orchestra, the difference in grosses is but slight for that reason, as the Cantor show sold for \$350 for the first 14 rows, \$25 for the next 10, and \$250 for the last six rows of the orchestra. The performance capacity for "G. V. F." was around \$4,750 and for "Kid Boots" about \$4,510.

Cuts Down Philly Run This week "Kid Boots" is in Brooklyn (Werba's) and then goes to Philadelphia. Cantor has cut the Philly run one week to the benefit at the opening of a golf course on Long Island, in which some close friends of the star are interested. They requested him to attend.

And Mr. Cantor will sail for Europe on the "Paris." His picture of "Kid Boots" is the present tangle over the sale of the film rights by Flo Ziegfeld is frozen out, will not part with a year from this summer.

Wrestlers and Wrestling

Jack Curley, promoter of wrestling matches in and around New York, seemingly was right when, after the match in Kansas City, Jan. 8, in which the 33-year-old Wayne Munn won the world's wrestling championship from Ed "Strangler" Lewis, he implied that Munn was not of championship calibre. In Philadelphia Wednesday night Munn lost his title to Stanislaus Zbyszko, 43, brother of Wladek.

After this match Munn, as an allib, announced that upon entering the ring he was suffering from tonillitis. Munn is less than half as young as his conqueror and had an advantage of over 35 pounds. Zbyszko threw him twice in thirteen minutes.

After much coaxing on the part of eastern promoters, Munn came to Philadelphia two weeks ago with the idea of polishing off the last aspirants in the east. Last week, while still champion, he received a tempting offer of \$100,000 for an invasion of Europe. This offer was turned down.

Jack Curley had been trying to get Munn to come east ever since he won the title, but failed after making a half-a-bundred offers. While failing to grab Munn, Curley was making heavy pans out of Munn's losing of the title, which was supposed to have existed in the Middle West, and of which Munn was supposed to have been the main attraction. Munn's losing of the title may break up "the trust."

There are but few wrestlers of championship timber. Ivan Kalken was brought over from Russia, the idea of abasing him at the title, but his sudden flop erased his popularity, and the dreams of Jack Curley went up into smoke.

The men who should fight it out for the title are two veterans and former champions, Joe Stecher and "Strangler" Lewis. Both have slipped and are not as good as of yore, but they still stand head and shoulders above the rest. With a little more experience, Jim Londoe, champion of Greece, should be a serious contender for the much-abused and thrown-about world's heavy-weight wrestling championship.

DEMPEY-TAYLOR "MADNESS"

Los Angeles, April 21. Jack Dempsey and Estelle Taylor are en route to New York, where they will make several scenes of "Manhattan Madness," prior to sailing for Paris on May 6. The "shots" will include a wedding at the Little Church Around the Corner. The feature is scheduled for release in June by the Associated Exhibitors through Pathé.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Jack Conway

WEDNESDAY, APRIL 22

BOUT.	WINNER.	ODDS.
Sergt. Sammy Baker vs. Pete Hartley...	Baker	even
Willie Harmon vs. Jack Palmer...	Harmon	9-5
Jack Bernstein vs. Tony Palmer...	Bernstein	2-1
Spencer Gardner vs. Len Kemp...	Gardner	even

THURSDAY, APRIL 23

Jack Sharkey vs. Harry Herrin...	Sharkey	5-7
Jackie Williams vs. Willie Davis...	Davis	even

SATURDAY, APRIL 25

Eddie Kid Wagner vs. Al Simmons...	Wagner	even
Black Bill vs. Anthony Trapp...	Black Bill	8-5
Bruce Flowers vs. Billy Wiley...	Flowers	even
Dan Terris vs. Johnny Baker...	Terris	6-5

MONDAY, APRIL 27

Carl Duane vs. Izzy Cooper...	Duane	6-5
Dave Weber vs. Joe Savola...	Weber	even
George Doherty vs. Al Matera...	Doherty	6-5
Edgie Elkins vs. Andy Divodi...	Elkins	8-5

SCORE TO DATE

Selections, 37. Winners, 44. Draws, 13. Losers, 20.

KANSAS WILL KEEP 'ALIEN' PROMOTERS OUT

New Boxing Comm. Adopting Ironclad Regulations—First Meeting Held Last Week

Kansas City, April 21. If outside promoters think they are going to get in on the pugilistic game in Kansas, under the new law permitting boxing in the Sunflower state, they will probably have another guess, according to the members of the boxing commission, who held their first meeting last week. The commission announced it would have a complete set of rules and regulations, together with license applications within 10 days. Each organization that proposes to arrange 15-round no-decision boxing matches must give a bond of \$1,000.

The commission members also agreed that while they would be deliberate in mapping out policies and procedures, they would take immediate steps to adopt ironclad regulations to prevent "professional promoters" from outside the state coming into Kansas to commercialize the new statute.

NEWS OF THE DAILIES

(Continued from page 14)

and offering of The Stagers, at the 62nd Street.

Flushing, L. I., is to have a new theatre, seating 1,500, but so arranged that 1,000 more seats can be added at any time. It will cost the show about \$150,000. The owners are Sidney Harris and Harry Gainsboro and a syndicate. Gainsboro owns theatres in Flushing and Whitestone and is to build another at Bayside—also on Long Island. Harris was formerly manager of the Goldwyn Pictures Company.

"William Fox Realty Company, Inc. has filed plans for the construction of a six-story theatre at 128 to 138 East 14th street. Investment of about \$750,000.

The tenth "White Cargo" company is being recruited by Earl Carroll. It will open in four weeks at Los Angeles for a Pacific Coast tour.

"The Squall," a Spanish melodrama by Jean Bart, is listed for a spring tour.

Sam Harris has accepted the name "Warflyer" for his coat of war of Truiflyer by Man O' War. Paul Forester, 145 Broadway, the first of five to submit the name, wins the prize of two first-night tickets of all next season's Harris productions.

The Theatre Guild announces a list of six plays from which will be drawn five productions for next year's subscription season at the Guild Theatre. The plays are "Right You Are," Pirandello; "The Conquering Hero," Allan Monkhouse; "Fat Maria," Beaumont; "The Way," Arthur Schnitzler; "M. Brotemme," De Fiers and Calvay; and the Strauss operetta "Fledermaus," with new libretto by Lawrence Langner, the Guild's first musical production. A revival of "Much Ado About Nothing" will be produced.

Baseball Challenge

Arthur Hand, leader of the California Ramblers orchestra, has issued a general challenge to all theatrical ball teams. Hand captains a nine-comprised of players recruited from his orchestra and keeps his team in practice on a special field adjoining the California Ramblers Inn on Pelham Parkway.

FRAZEE AND BASEBALL

H. H. Frazee, who is cleaning up with "No, No, Nanette," may shortly re-enter baseball, reported angling for the Brooklyn club of the National League. Negotiations were started prior to the death of Charles H. Ebbets, who was buried Tuesday.

The matter of transferring the club to Frazee may devolve upon the McKeeses, who own a large block of stock of the Brooklyn club.

When Frazee took over the Boston Red Sox (American League) from J. J. Lannin some years ago, he made good the prediction of his propensity to do things opposite from the usual.

Retired Fighter's Road House

Davenport, Ia., April 21. Frankie Whitney, retired lightweight boxer of Cedar Rapids, has taken over the Grand, located on Brady street road place.

ing" may be made with Alfred Lunt and Lynn Fontaine.

When Ellen Mackay, daughter of Clarence H. Mackay, head of the Fidelity Trust, returned from Europe on the "Olympic" she denied that she was engaged to Irving Berlin, the songwriter.

"The Family Up-stairs," by Harry Delf, will open in Atlantic City April 27, under the management of Sam H. Hartz in association with Lewis & Gordon. It goes to Washington the following week.

"The Lion's Share" will open in Atlantic City, May 11 under A. H. Woods' management.

Maudie Granger is organizing a club of "old-timers," who have been on stage 15 years or more. She would like all such to meet her in the green room of the Little, May 1, 1925, anniversary of her first appearance on the stage.

Lillian Glah has been signed to a long-term contract by Metro-Goldwyn. Her future pictures will be made at the company's studios at Culver City, Cal.

Helel Nery, actress, has filed suit in the Supreme Court against William Anthony McGuire, playwright, for \$350,000, alleging breach of contract. McGuire is to serve the summons on Nery by mailing it on the door of his home was granted. Justice Delahanty after a process served had failed to serve the playwright personally.

Glora Swanson was tendered a welcome home dinner Tuesday night at the Park Lane by the Famous Players-Lasky Corporation. Miss Swanson's husband, the Marquis de la Faisale de la Courday, was introduced to the gathering. The dancing and singing were made short addresses, to which Miss Swanson replied.

Rachel Crothers, Cosmo Hamilton, Frank Gillmore, Gene Lockhart and Grant Mitchell were speakers at a luncheon of the English-Speaking Union at Hotel Plaza Tuesday, on the general topic of the influence of the stage in promoting better understanding among the English-speaking people of the world. Mrs. Otis Skinner presided. The dining room was attended by people of the stage.

William Stahl has written a three-act play named "Simple Hunger," which has been promised a tryout in Denver stock this summer.

A. H. Woods and Charles Dillingham have purchased Michael Aron's dramatization of his novel, "These Charming People." Cyril Maude will star in it next fall.

William H. McElreath, theatre architect, who died Sept. 28, 1922, left an estate of \$4,732.22, an account of the estate was being settled in court in Brooklyn showed. He had named his widow as sole legatee and executrix.

Betty Ayres, soprano of "Roxie" at the Capitol, announces her early retirement from the radio field to marry Dr. Floyd C. McDaniel, New York throat specialist.

TOMATO AGAIN FALLS FOR JANE

Manager and Fighter Talk in Hog Latin on Way to New York

En tour from Troy, April 21. Dear Chick:

Get a load of that flowy date line. Notice the en tour. I got that out of one of those automobile books. Answer is me and Tomato, alias Kid Caramba, are on our way to New York in tomato's new boller.

I sneaked away from them to write this en route, for I want to see you as soon as we hit the big town. I'm worried sick about Tomato, for he's gone and done it again. I mean fail for a second time.

I thought after the deal his ex-give him that he was off the jakes, but here he is right back ready to take it on the chin again as if he never had been given a run around. The new baby fell like a pie-driver for his new pan and monicker, and he is goin' through all the motions of not bein' able to understand English.

That ejects me as the interpreter, and I have to sit between them and jabber her questions to him in hog latin. The Jane thinks it's on the up and up, and we're talkin' Vova Woma. Ain't that one for the book? Of course he would go and fail for a lame brain with millions of smart females stagerin' around. This one is an ex-waitress from the Eagle Hotel in Troy, and she's so bash it's been given a run around. Caramba had bought a roadster she said she didn't like peanuts. But, she's a looker, and that kind that will get over smart with very little encouragement.

On the way down, just above Poughkeepsie, we are stopped by a truck cop. There's a fence across the road with a big sign on it, and this egg wags us to turn off to the right.

I'm just about to turn when the dame pipes up and salutes the iron cowboy with "What's the big idea?" The guy points at the sign, and after she spells it out for about five minutes she cracks to me, "We'll have to turn around unless you want to go to Detour."

Harsh Talk for Tomato I cover it up by talkin' to Tomato in hog latin, and what I tell him is plenty.

"As soon as we get into New York I'm goin' to take you down to Edw. Yvonne to the observation ward," says I. "Aw, be yourself! they's nothin' the matter with me," squawks my battler. "She's all right 'till you give her chance. We can get her a job in New York. I'm sure she and she won't be any trouble at all."

"What?" I beefs. "Give this Jane 20 minutes in any kind of a turk and the next thing I'll hear is your goin' to New York. I'm sure she won't want you to get marked up because the two of you are goin' to do an act together. That's what happened to Dempsey after they slipped him a new better, and look what Kearn's done for him. I'm protectin' myself at all times from now on, and if you can live or sleep without this skit, hop to it; but you'll have to figure out a new way to get hot met, for I'm through."

About this time the ostrich horns in with "I certainly love to hear you two boys talkin' so friendly, even though I don't understand it. The funny part of them foreign languages to me is the sound. A stranger would think you two was fightin', but I know you're pals. What are you gabbin' about?"

"Oh, nothing much," I says. "Caramba was just tellin' me in his quaint Latin way what a chump the average fighter was to get married. He thinks a fighter should live for his art. He said any dame who tried to make him quit fightin' was hankin' around for a good pun in his nose and a long walk from him."

That stopped her for the rest of the ride, and let him try and hog latin his way out of that.

I have them goin' and comin', for he doesn't talk to me in her and talk English, and he can't talk to her unless I'm there to do the translation. The look he gives me would have broke the heart of a Maryland race cop; but I'm hard boiled after his last mix-up with the feds.

From now on I wear aluminum underwear. Your worried pal,

Tom.

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INSIDE STUFF

ON LEGIT

In the story of "Abie's Irish Rose" breaking the American run record last week, "Lightnin'" was mentioned having played three years at the Lyceum instead of the Gaitey through a typographical error. Omitted from mention of other notable runs was that of "Rain" which played 36 weeks or virtually two years. The run was interrupted by the actors' strike of last summer. When the players walked out the show had its 33rd consecutive week at the Lyceum to its credit. It resumed at the Gaitey after being off through the entire summer and ran another 12 weeks.

Straus-Peyton, the photographers in the Chickering Hall cupola, took their first semi-nude picture last week of Anastasia Kelly of "Louis le Quinze." Miss Kelly is presently posed, draped entirely excepting down the right side. Will Page, the Ziegfeld press man, wanted the picture for exploitation, which made it emphatic that it would have to be of delicate posing and the very best. When Bill asked for a volunteer among the girls of the show, Miss Kelly only assented.

"Sitting Pretty" with the Dolly Sisters has been going along, just about breaking even but still taking up and paying for the contract held by the sisters with Jones & Green. The latter firm in association with Comstock & Gest took over "Sitting Pretty" formerly operated by C. and G. Jones & Green against Comstock & Gest 50 percent of any profit. At one time "Sitting Pretty" was \$4,000 ahead on the statements, then dropped to a \$2,000 loser at the last report a couple of weeks ago. The Dollys are getting around \$2,200 weekly.

Variety's Brooklyn correspondent is Arthur J. Busch, the dramatic man on the Brooklyn "Times." Arthur Pollock of the Brooklyn "Eagle" is included in Variety's critical box score and has led it twice so far this season. This has naturally brought to Pollock quite some publicity in Variety. Over the bridge the newspaper boys can't seemingly get the precise angle. They think Busch is plugging Pollock in Variety.

In Variety's New York office, the Pollock and Anderson scores, the two leaders among the metropolitan critics, are the wonder of the staff. Pollock has caught 58 shows, never failing to express a positive opinion on each, while out of 61 plays reviewed Anderson ("Post") passed up just one.

That wonderment is brought about through Variety's own reviewers having been informed via the bulletin board that they must give a positive opinion on every show caught. That must be necessary as some were trying to dodge. There is a no opinion single mark against Ed Barry, regardless of the order. He caught "Peter Pan" at the Knickerbocker. Upon returning to office Ed said:

"I'll have to take step this one for I can't make up my mind for print whether it's good or bad. My personal opinion is that it's not there, but I wouldn't want to say so."

While the score of Abel Green shows remarkable as published last week, perfect on 23 shows caught, the fact is that the former said that Green has gone wrong on three of the plays now current. That will be revealed at the final score in June. Jack Laft ran away behind his usual form, getting three wrong out of eight reviewed. Jack Pulaski asked for a decision on one of the two shows marked against him. He got the decision and the worst of it.

Bob Slak with a record of two wrongs out of 17 came to Variety from the Baltimore "Sun." While in Baltimore Slak became familiar with the show business.

Fred Schader is held down on the legit reviewing through the picture people making up to his many papers, to celebrate the or that—and most of them become vacation periods. The last Famous Players party to Gloria Swanson at one of those avenue night clubs ran up a check of \$25,000, it is said, F. P. wanted to keep the kid good natured, to sign again.

Anna Tell was not out with "Aren't We All" but rejoined the cast for the Broadway repeat date which started at the Globe last week. The Longdale comedy with Cyril Maude may continue a month. The attraction will end its season here and Maude will return to England.

The inside newspaper story of the week concerns Cyrus H. K. Curtis, the Philadelphia publisher, who now owns the New York "Evening Post," which property he acquired recently.

Recently, four of the old timers on the "Post," men who had worked on it before the Curtis ownership, organized a dinner to be given to them by the Curtis family. The dinner was held at practically a "Who's Who" in newspaperdom, taking such names as Ray Stannard Baker, Simeon Strunsky, Oswald Garrison Villard and many others. The men on the "Post" who were invited were J. Rankin Towse, Charles Pike Sawyer, John Anderson, all of the dramatic staff, and Robert F. Kelley, sports writer. An office boy, however, put the invitation addressed to Mr. C. Curtis in the mailbox of C. O. Tewson, an Englishman who succeeded Christopher Morley as literary editor of the sheet. Tewson took the invite to Merritt Bond, managing editor of the paper, who took the matter up with Curtis. Immediately the word went out that any man of the "Post" staff attending that dinner would find himself out of the door. However, he did think of it and he did go. A extra \$40 weekly when agenting "Poppy" last season. Jack Klendon started rehearsing her for that chorus but after a three days' try told her to stick to publicity work.

At the dinner, held at the Brevoort House, Simeon Strunsky, now in a high position on the "Times," acted as toastmaster. The only reference made to Curtis was made by Strunsky, who declared:

"Curtis will not live forever."

The closing of "The Sapphire Ring" dated for Saturday, giving an engagement of a week and a half on Broadway, is a shock to George Choo who produced it. Reports from out of town were favorable. At Washington during Holy Week it got \$7,300, rated exceptional for an unknown play. The agenting work of Joe Gates is credited with some of that business and the fact that the play was in Providence for a week got \$4,100 which is claimed comparatively good business for that stand. New York's reviewers were harsh to the play and business after the premiere last Wednesday, placed the attraction among the lists low gross shows.

Marian Spitzer who is handling publicity for the forthcoming "The Brown Derby" is good sport enough to be "it" for the stunts of another agent. Recently she was supposed to go into the chorus of "My Girl" at the Vanderbilt, New York, presumably to get local color for a magazine story. Miss Spitzer stood for the yarn that she was canned after the first show. However, she did think of it and he did go. A extra \$40 weekly when agenting "Poppy" last season. Jack Klendon started rehearsing her for that chorus but after a three days' try told her to stick to publicity work.

A story the dailies may or may not run into is of a Broadway leading woman who was with a playwright the other evening when his wife and three detectives burst into the rooms of the husband's apartment. It is said that the leading woman's tearful plea to the wife temporarily stopped proceedings and publicity.

Mrs. H. B. Harris' love of the theatre, particularly the producing end, prevented her own Hudson theatre from housing any one of three hits this season. As a result the Hudson's season has been one continuous line of flops. Included was "The Bully" which Mrs. Harris produced and which prevented other bookings. The house was offered "Ladies of the Evening," "The Dove," and "Is Zat So?" Two of the shows named sought

WHERE ARE AMERICAN PLAYWRIGHTS?

The Theatre Guild's announcement of its next season's productions is anything but flattering to the American playwright. The Guild, considered the representative American theatre group which is in the producing business for something other than out-and-out commercialism, does not include on American contribution.

Other producing managers who aspire to certain "art" standards besides proving successful at the gate, are similarly faced with the problem of delving into the foreign authors' supply for suitable scripts. It looks like a big season for the translators.

An independent producing manager explains that he has carefully read and tabulated over 500 scripts in the hope of finding one suitable for the coming season. As yet he is unsuccessful. That 22 of the 500 scripts he had read were rejected were produced with a 1,000 per cent batting average in flops is something else of interest, not only as a vindication of his judgment.

With the new season approaching, this manager, for one, has commissioned literary agents to submit foreign scripts to him. There are others who are likewise in need of plays and must turn to the same foreign source.

True, the foreign derivation is no guarantee of merit. That has been proven often enough, but that the German, the English and the Hungarian, the Danish and the Austrian and the Italian playwrights are flattered with that much attention from America, is no compliment to the native author.

There is no dearth of playwrights in America—far from it! The Authors' League roster gives ready contradiction to that. But of the playwrights who turn out reams of dialog, an insufficient percentage seemingly meet certain standards.

The Woods and the Shuberts may have no cause for complaint where the Theatre Guilds and the Hopkins would. That's the big difference.

3 TOWNS WITHOUT A THEATRE

A recent story in Variety stated Levin, Canada, was the only town of any size on the continent which did not have a theatre, is protested by a resident of Brookline, Mass. The New Englander states that his home town is without any semblance of a theatre besides which he believes it to be of greater population than the Canadian example cited.

Giving the population at 42,000, the Brookline inhabitant says that his city is not a part of Boston but has its own municipal government and that in an election some time ago an ordinance for the opening of picture theatres was defeated by a two to one majority.

Another town, though smaller than Brookline but larger than Levin, is Harrison, N. J., near Newark. It is understood the church has successfully stood against a theatre in Harrison. Levin is a French-Canadian small town across the St. Lawrence River from Quebec. It is noted chiefly for an imposing convent.

The Hudson before the "Bully" arrived and one while an attempt was being made to force the latter show.

Looks like E. R. Thomas has about made up his mind that he doesn't care as much for "The Morning Telegraph" as most people thought he did. Latest advice is he may have landed Cornelius Vanderbilt, Jr., to take it over. Vanderbilt was on the job in the carmen plant a week or so ago and looked the proposition over.

As it now stands the paper is said to be appraised at \$45,000 as far as the mechanical equipment is concerned. There are about \$1,100,000 bonds outstanding in issues of \$700,000 and \$400,000 and the asking price for the paper at present is said to be \$600,000.

Sixteen embryonic players suffered disappointment this week when they found they were not to be taken to Hartford, Conn., for the opening performance of "Flames," the new Broadhurst production which comes to the Booth next week.

The group, which for the most part is made up of dramatic students, is used in the production as "atmosphere," and figured the New England jump a lark at the expense of the management. The latter also thought of the expense angle and decided to use local talent in the Hartford opening with the regular crew joining when the piece opens here.

The New York "American" experienced another shake-up last week, personally directed by William R. Hearst. Under the new shake-up, William S. (Pop) Thayer left as managing editor, and Earl Deland stepped in. Gene Fowler is still editor of the sheet, but new city editors were put on. The telegraph desk remains the same.

Recently an efficiency man, Coblenz, imported from the coast, came to New York, sent by Hearst.

It is reported that lately Hearst and Arthur Brisbane were talking about "The American" (New York). Hearst wanted to know what caused the drop in circulation.

Coblenz replied Brisbane, "Figure that your 'Mirror' took away 100,000." "My 'Mirror'?" remarked Hearst. "What are you talking about?" So Brisbane explained.

Smith and Maclean, who bought the Coast production rights to "Lady Be Good" and "What Price Glory?" are reported guaranteeing Aaron and Freedley approximately the same profit as that given H. H. Frazer for "No, No, Nanette." The arrangement for "Nanette" calls for 50 per cent of the profits, the minimum amount to be \$30,000. Maclean gave Frazer notes covering that sum. The show has been getting between \$17,000 and \$19,000 at the Mason, Los Angeles.

Smith & Maclean expect to follow "Nanette" with the "Lady" show early in the summer, using F. Ray Barnes, former vaudeville, but now in pictures, and also Klity and Ted Doner.

Abe Levey, who left on the "Leviathan" for London, came near walking off the boat, when it was discovered an untaged brief case in which were scripts and data had been left on the dock. The missing bag and a companion piece were taken by a tug boat and thrown aboard the liner in mid stream.

Alexander Woolcott left for Chicago to lecture on the drama before university students. He will be away two weeks, part of last summer's vacation not used, and his trip will include Milwaukee. Alex likes to talk about the drama and may have his mind on accepting a drama chair at one of the colleges. In his absence Stephen Rathbun will handle the "Sun" reviews.

Woolcott reported leaving the "Sun" at the end of the season and Gilbert Gabriel was named to succeed him, moving over from the "Telegram."

However, the dope has it that if Woolcott steps out Rathbun will get his desk.

Paper Mailing Rates

Under the new postal laws for rates on domestic postage, papers coming under the second classification, such as Variety, to be remailed singly, will cost about 1 cent in postage. Formerly it was 2 cents.

Many readers of Variety have been mailing the paper to some one after finishing it. Variety subscribers, if they mail Variety in 47, postage prepaid. Upon request and remittance Variety will enter a subscription for anyone.

The ashes of the late Edith Mary Kuehn, who died Feb. 25 (and not Feb. 19 as reported, in St. Mary's Hospital, Oshkosh, Wis., of pulmonary convulsions due to her then delicate condition) have been placed in an urn in a crypt in a columbarium in Milwaukee. It was the deceased vaudeville's wishes that her husband, A. Kurt Kuehn (Kurt and Edith Kuehn) cremate her remains and place the ashes beside those of her father, Edwin J. Rees. In the Milwaukee columbarium is a floor set aside entirely for artists and musicians, and it is there the Kuehns ashes repose.

The demise of Mrs. Kuehn severed a beautiful stage partnership. She and Kurt Kuehn, who was in vaudeville a team 13 years, and during that time the Kuehns had never parted a single day, and Mrs. Kuehn had never missed a performance. The Kuehns had gone to their home in Oshkosh to await an important family event, but Mrs. Kuehn's condition became so critical all hope was given up for her recovery.

The Appellate Division of the New York Supreme Court recently affirmed the decision which ruled that Margaret Mayo, playwright, and widow of Edgar Selwyn, has no claim against Thomas Healy, John E. Connelly, the 95th St.-Broadway Corp., and Kennedy Theatres, Inc. The suit hinges on the former Healy skating rink on Broadway and 95th street, which was transformed into a picture theatre. Miss Mayo was an investor in the enterprise, and alleged irregularities in corporation justified, but the courts didn't concur with her attitude.

The proposed doing away with visa fees on passports under a reciprocal arrangement with other countries may not work out with the speed Congressmen Sel Bond and others had hoped for when getting the provision through in the new immigration law. The request for the dropping of the visa fees has been forwarded by the State Department to all foreign countries with no replies as yet received. Congressman Bloom characterized the finally agreed upon visa arrangement has only half the policy and many other who think it done away with entirely, the amount of time required to get the visa being a big factor in going about Europe.

There will be no colored presentation of "The Mikado" in New York at this time. The men who planned the show have abandoned it as a hopeless proposition, financially and otherwise.

Douglas Gilmere, formerly appearing in "The White Cargo," has reached the screen as a result of Eddie Sifton's insistence that Gilmere is a real "find." Sifton cast him to play one of the male leads with Glenn Hunter in "My Buddy's Wife," which Tom Terriss is directing.

The Garden Theatre Co., Philadelphia, presenting "The Tree of Love," a Yiddish dramatic comedy, is on tour and playing dates near New York City. In the cast appear Samuel Goldenberg, Celia Adler and Fanny Thomashefsky.

EASTERN ELKS DOESN'T SHOW HIT; 57 SHOWS ON BROADWAY

"Mikado" Clicks for \$25,000, but Other G. & S. Revival, "Princess Ida," \$12,000—Guild's "Caesar and Cleopatra" at \$16,000 Is Their First \$330 Show—Cantor Draws Over \$37,000 in "Kid Boots" at Newark—"Scandals" Big in Brooklyn

The biggest Easter influx of new productions on record added no strength to Broadway's list so far as the new non-musicals are concerned. There were 12 new shows and one repeat. Among the four musicals included in the week's survey was a chance to ride into warm weather. As there is a distinct scarcity of spring and summer revues in sight at this time, their chances are that much better.

Of two Gilbert and Sullivan revivals which arrived for Easter, "The Mikado" at the 44th Street is off the best start and top all newcomers, grossing \$25,000 its first week. "Princess Ida," its running mate across the street at the Shubert, had the opening race of \$11,000, but the agencies report a growing demand for this lesser known opera. The other pair of new musicals rates "Tell Me More" at the Gaitey best, with \$14,000 drawn the first week. "Mercenary Mary" at the Longacre claims a jump during the first week, with over \$12,000 grossed, counting cut rates.

"Caesar and Cleopatra," a show revival used by the Theatre Guild for its new theatre on 52d street, claimed nearly \$14,000 the first week, the Guild using a \$23.30 top for the first time. Capacity at that scale is \$17,800 but subscription tickets bring 75 cents less each. "The Four Furies" at the Apollo got nearly \$9,000 and is conceded having the best chance among the strictly new non-musical productions. "Taps" with Lionel Barrymore and Irene Dunst is credited with \$10,000 in seven performances but the demand is "not there." "Mismates" at the Times square got around \$5,000. "O. S. Mischance" at the 49th Street opened Thursday with an indicated weekly pace of the same or less; "Thrills" starting the same evening was rated worse. "Backstage" figured only \$3,000 at the Hudson; "The Sapphire Ring" got little after the Wednesday premiere at the Selwyn and goes off Saturday. "The Great We" at the Globe drew moderately at around \$8,000 and the return is dated for not long from a month.

57 Shows on Broadway
There are 57 attractions listed on Broadway not counting the little theatre, several of which went dark suddenly. Not included also is "Love For Love" a hit at the Greenwich Village where \$3.30 is charged and the weekly takings \$7,000. The weakness of Broadway's new crop has placed any number of houses on the list available for new shows and with new production down to a minimum, dark theatres are due earlier than usual.

Business Easter week took up some slack of the Holy Week drop, but the holiday itself was away off and grosses did not fully recover. In the non-musical section "The Great We" easily kept its lead and maintained what looks like a record pace for a comedy; it got over \$24,000 with the aid of an extra matinee. "The Dove" rides in second place at \$17,000 and is the strongest dramatic ticket in the agencies; "Old English" is in third place with nearly \$15,000 last week; "The Harem" and "The Evening" are about tied at \$14,000 each; "The Fall Guy" rates well at \$12,500, with "Able's Irish Rose" nearly as much; "The Firebrand," "White Cargo," the same, "The Duck" suddenly slipped to \$8,500, which was the same figure for "Candide." "The Show-Off" jumped to nearly \$8,000.

"The Follies" and "Rose-Marie" tied for musical honors, each gained at \$10,500 or more, with the latter attraction grossing more than normal.

NO MONEY IN "DOVE"

David Belasco's "Dove" at the Empire, New York, is playing to capacity, from \$17,000 to \$18,000 weekly and Mr. Belasco is making no money out of his dramatic hit.

A couple of weeks ago when "The Dove" did \$17,800, the Belasco net profit was \$200.

There are 90 people back stage at the Empire. Of them 45 are stage hands. The many parts were cast without regard to cost, with Holbrook Blinn and Judith Anderson heading.

It's probably the most expensive regular drama ever placed on a regular Broadway stage. The weekly pay roll makes it unlikely "The Dove" will tour nor is it probable a second company will be formed for Chicago or the big cities.

"Chauve-Souris" Is Leaving for Paris

"Chauve Souris," with Balloff, is due to open May 29 at the Femina, Paris. This requires the foreign company to depart shortly. It will play another week.

On the current tour the Morris Gest attraction has made money, doing very well on the return dates, getting a profit of \$6,000 at Baltimore, and a similar net at Washington. In Holy Week at Philadelphia the net was \$4,400.

Showing a better gross right along this season than previously, it is likely the Russians will return next season, also under Gest's direction. There is a considerable territory left unplayed by "Souris," including the vast west.

It is claimed Balloff considered a vaudeville offer of \$20,000 for himself and 15 members of his troupe. It is said he had to decline owing to a picture engagement over here before leaving.

N. Y. City Ordinance Makes Play Jury Void—Atty. Goldsmith

Frederick E. Goldsmith, the theatrical attorney, has dug up from among the musty tomes of the law, an interpretation which makes the "play jury" invalid and affords a theatrical manager a successful opportunity to enjoin such "play jury" from functioning. Counsellor Goldsmith points to Chapter 3, Section 4, of the Code of Ordinances of the City of New York, dealing with the "Revocation of Licenses." This section, which is a translation of the city's laws, holds down and strangled its legal phraseology, takes the power of revoking a theatre license out of the hands of the Commissioner of Licenses. It specifically provides that any such adjudication can only be made by a judge or justice of a recognized court and that the judge's decision is summary and cannot be appealed.

Hence, the Commissioner of Licenses is making considerable ado about nothing with the "play jury." The citizens comprising that jury, as their only alternative, can present their evidence in a court of justice as individuals. But as an official jury, acting in the name of the City of New York, it has no standing.

In the "Demi-Virgin" case of A. H. Woods against License Commissioner John F. Gilchrist (in office at that time), the lower court decided against Woods. The Appellate Division reversed the decision in favor of the manager on the same ground. Mr. Goldsmith calls attention to, namely, that the power of revocation lies only in the hands of a judge or justice of a recognized court.

The space-grabbing by Police Commissioner Enright or District Attorney Ranton against the "play jury" is seemingly of little consequence. Neither these officials nor the License Commissioner are concerned with the necessary authority according to the municipal ordinances.

Section 4 of Chapter 3 of the Code of Ordinances reads: "Any license . . . may be revoked and annulled by any judge or justice of a court of record . . . upon proof of a violation of any provision of this title. The proof shall be taken before such judge or justice upon notice of not less than two days, to show cause why such license should not be revoked. He shall hear the proofs and allegations in the case and determine the same summarily and no appeal shall be taken from his decision."

"Any person whose license . . . shall have been revoked or annulled shall not hereafter be entitled to a license under any provisions of this chapter. On any examination pursuant to a notice to show cause as aforesaid, the license may be a witness in his own behalf."

ANNE NICHOLS' "COLLAR"

"Abie" Boss Has Egan's Play at Court

Anne Nichols has taken over control of "White Collars," now in its ninth week at the Cort. The show was produced on the coast by Frank Egan, who is still running there. Miss Nichols' wonder play, "Able's Irish Rose," was similarly shown on the coast prior to Broadway, and possibilities of "White Collars" attracted her attention.

Egan, in disposing of a major interest in "Collars" to Miss Nichols, expressed a desire to return to Los Angeles. He also has "Starlight" under his direction. The Doris Keane attraction was produced in New York in association with Gilbert Miller, but the latter withdrew some weeks ago.

Roxy's Gang Didn't Do So Well in Providence

Providence, R. I., April 21.

Roxy (S. L. Rothapel) and His Gang, opening his New England tour here last night at Infantry Hall, failed to click as well as in his two previous visits when he broke attendance and gross records. Giving two shows, matinee and evening, at a \$18 top in the Hall seating 1,800, Roxy's total gross is estimated at around \$2,900. The matinee was decidedly off while the evening performance, had about \$1,000 attending. Roxy's heavy advertising was done during the past three weeks but the advance sale was very light.

The Gang is appearing under a guarantee, as usual.

"She's An Elk" Tie-up

A tie-up with the Elks' order is looked for with the production of "She's An Elk," a farce comedy by Larry Johnson, which Barry Townley will produce. In the event it doesn't register on Broadway, it is planned to tie it up on the road with the various Elks orders in the different cities.

JOHNSON BACK AND BETTER

Al Johnson is at his home at Hartsdale, N. Y. (suburb of Mt. Vernon), with his voice showing the result of the rest taken by the comedian during his trip to the coast. Mr. Johnson isn't apt to give much thought to a stage return before the fall.

Lee's Sense of Humor

Lee Shubert has heard plenty of squawks from managers about his Comedy theatre. There were so many kicks over the subway excavation nuisance in front of the house Lee has refused to listen any more. Some showmen refer to the Comedy as the morgue, because of the regularity of the flops there.

Last week Shubert attended the premiere of "Thrills." During a quiet moment a subway rock blast shook the theatre, a deep boom resounding through the structure.

Lee smiled and cracked: "Guess I'll have to take the guarantee of this house."

MACLOON RAVING

Los Angeles, April 21.

Again gaining the Shuberts' Louis O. Macloon, a recent arrival here, started a crowded Playhouse lobby last night for the opening of "The Door Mat" by bolsterously "bawling out" a Variety representative, refusing him admission to the theatre and offering to refund the cost of his tickets.

During the trade Macloon included other members of Variety's staff in New York, cursing them strongly and loudly within the hearing of his patrons.

Macloon is believed to have gone on the rave through having played to \$2,000 last week at the Playhouse, its third and final week with "Dark Angel," and losing \$8,000 on the run.

Last night also Macloon refused to allow Don Krull, assistant to Ely Druce, the dramatic reviewer of the "Herald," to enter the theatre to review the performance, saying he wouldn't have a second string reviewer. Today the "Herald" carried no news of the show.

Reggie Golden Charges Assault; Hirshfield Held

Reggie Golden, 17, said to be a stock actress, of 283 Brook avenue, Bronx, was the complainant in West Side Court against Richard Hirshfield, 23, of 539 West 112th street. The charge against Hirshfield is a sexual one. Mr. Hirshfield was fined \$5,000 for examination on the 28th of this month. Hirshfield furnished the bond.

Hirshfield was arrested at his home by detectives Patrick Clegg and Charles Kerr of the West 100th street police station. According to the detectives, the girl was in- to Hirshfield's home by the defendant. She charges that Hirshfield after the alleged attack promised to marry her.

When he failed to carry out his promise, she went to the detectives and told them her story. Miss Golden is petite and pretty. She said that she has played in many stock companies. She is unemployed at the present time, she said.

Blake Buys 'Bust'

Chicago, April 21.
Charles E. Blake, who press agent "The Good Bad Woman" into newspaper controversy in New York, has taken over the Chicago Chicago on an outright from William A. Brady, who made a condition his name shall not be used. The piece will debut to Chicago early May 19 or May 11.

Blake at present is handling publicity for "Spooks" at the Playhouse and "Shipwrecked" at the Studebaker.

TATLOCK SUCCEEDING BAKER

Cambridge, Mass., April 21.
Dr. John S. P. Tatlock of Leland Stanford University will join the faculty of Harvard next fall to take over the English 39 course in history of drama, which for years was conducted by Prof. George P. Baker, founder of the famous 47 Workshop.

Tatlock is considered one of the foremost philologists in the country.

YVONNE SHELTON BETTER

Yvonne Shelton is expected to leave for a couple of days Dr. J. W. Ames' sanitarium at 306 West 75th street.

Miss Shelton (absent from the stage for some time) has been resting at Dr. Ames' institution to overcome threatened nervousness.

THEATRE MEN UNINTERESTED IN COPYRIGHT

Conference Called by Congressman Bloom Brings No Response

The lackadaisical interest, or more strictly, disinterest, evidenced by the theatre managers in the proposed copyright legislation is the big surprise. Congressman Sol Bloom has summoned a meeting for tomorrow (Wednesday) morning at 10:30 in the Bar Association building. Of the many interests involved, one of the biggest and most vitally concerned is conspicuous by its lack of response.

If radio should slip in a clause giving them access to all copyrighted works for some reason or another for other performance, their effect on the theatre would be obvious.

Congressman Bloom has called this meeting for tomorrow morning to attempt to iron out the many wrinkles entailed because of the diversified interests concerned. Everybody from radio and book publishers to picture theatre owners, authors and composers, have acknowledged their acquiescence to attend.

Bloom's idea is to get an interpretation on copyright in a friendly way. The Constitution of the United States specifically provides for the exclusive enjoyment of the author or inventor's creation for his own exclusive benefits for a limited period of years. Bloom feels that by getting every interest in one room for a friendly talkfest much can be accomplished before the new copyright bill is introduced in the next session of Congress.

Preliminary Conference
Before the sub-committee of the Committee of Patents of the House of Representatives meets for the purpose of considering the proposed copyright legislation, Bloom called this preliminary conference for the purpose of endeavoring to reconcile differences of opinion as much as possible. When the sub-committee of the House Patents Committee therefore actually sits much wasteage will thus be avoided.

Radio, with its \$500,000,000 annual business, so powerful and far-reaching, according to the "dope," that show business should be particularly alert in that regard. That theatre managers, possibly safe in a false sense of security, are so slow about protecting their interests, is a topic of wonderment.

It has surprised Bloom that those most disinterested are most sympathetic. Even as a member of the Register of Copyrights, Thorwald Solberg, who possibly knows more about Copyright than any human being, has acknowledged his willingness to come in from Washington for the conference.

'Abie' as Sales Argument

Chicago, April 21.
A group of business men in Davenport, Ia., who recently approached the Longacre Engineering & Construction Company to build a new and costly theatre in their town, used as their talking point the fact that "Able's Irish, Rose" did a capacity trade in Davenport while playing a week's engagement in an upstart theatre.

The Longacre Engineering & Construction Company, which arranges the financing of many of the theatres they build, has taken the matter under advisement.

STOCK VICE BURELQUE

Abany, April 21.
A season of stock will open at the Capitol next week. Alvin King formerly at the Ziegfeld "Follies," and Wilfred Lytle, are the leads "The Best People" will be the first offering. Lytle began his stage career in this city as a member of the Lytle-Vander Stock Company at Hiramans & Becker H. J. in 1910, when his brother, Bert Lytle, was the head of the troupe.

"Happy" (Columb) who is at the Capitol this week.

TICKET AGENTS' LIQUOR COERCERS 50c PREMIUMS

Interpretation of State Law Prime Question—Is Service Charge for Delivery, Bookkeeping, Etc., Permissible?—Hearings Continue Tomorrow

All of Broadway's theatre ticket agencies are concerned with the outcome of charges made against half a dozen brokers for alleged violation of New York's ticket law which prohibits resale for more than 50 cents over the box office price. Violators are liable to revocation of license and confiscation of a \$1,000 bond each by the State but the cases are more important, it being disclosed at two hearings last week that brokers maintain the right to add service charges in addition to a 50-cent premium, while the State is inclined for a strictly literal interpretation of the statute. Should the latter ruling be made, appeal to the higher courts is certain.

The first hearing in the cases designed to test the limitations of the law was held Wednesday and Thursday, the hearings then being put over to April 23 (tomorrow). Louis Cohn was the first respondent. As Cohn is critically ill and did not personally figure in the charges, employees of his agency were summoned to testify in rebuttal. Vincent G. Hart, deputy state comptroller, which office is charged with enforcing the law, handled the proceedings. Edwin P. Kilroe, former assistant district attorney for New York, acted for the brokers, with Robert B. Haner of Troy prosecuting.

There was but one witness against the Cohn agency, in the person of John S. Haber, who alleged discourteous treatment on the part of Louis Ringleheim and agency clerk and overcharges to the amount of \$6.80 in the purchase of ticket within a period of about 10 days. It developed that Haber had asked for a letter of apology and the refund of the so-called service fees or "cover charges," in exchange for which he promised not to testify. The letter was made and the latter sent, there being no explanation why Haber changed his mind and put in an appearance. The inference was that the case against Cohn was being pushed by unknown sources.

From the evidence of Ringleheim, Sam Mayer, manager of the agency and Samuel Blooming, assistant for Cohn and other agencies, it was shown that a service charge is made to customers carrying charge accounts and for delivery of tickets to the box office or to hotel or office. The additional charge was about 50 cents, so that a ticket priced at \$3.85 cost such patrons \$4.85. Two tickets for the "Musio Box Revue" priced at \$7.70 (balcony) were sold to the witness for \$9.90 or \$2 over the box office price. It was testified that those tickets were difficult to secure because of the opening night list and taxicab expense plus telephoning entered into the service charge.

The agency men declared that their tickets were sold over the counter and for cash, the usual 50 cents was the only additional cost. They contended bookkeeping costs, extra telephone charges, delivery expense and bad debts constituted the necessity for the extra service charges. The Cohn agency has about 400 book accounts, of which about 200 are active. No charge is made the inactive accounts.

The service charge exists in all agencies in some form when it is not added and made no objection to the rate was told him over the telephone. The two opening night tickets were the only ones secured by the Cohn agency, Ringleheim

saying he was required to get them from a patron at the St. Regis hotel, which involved a taxi ride. He said he remembered Haber's transactions in detail because the man had given a "vicious" address which brought laughter. The witness seemed fitful.

It seems Haber was formerly a revenue agent and had given the custom house as his business address when he asked for a charge account. As he was not known at the Custom House, his account was curtailed and feeling against the agency dated from that time.

Way for an appeal was paved when Bloom testified to the bookkeeping idea and reasons for service charges, to which exception was taken and sustained but the testimony remained in the record by agreement. Kilroe stated he believed service charges were legitimate, the matter being one reason why ex-Governor Miller vetoed the law originally. Since its subsequent passage, however, the Court of Appeals has sustained the 50 cent provision.

As reported in Variety, the district attorney and police have been gathering evidence against some agencies and hotels for flagrant violation of the 50 cent law. Several hotel stands controlled by well known agencies are involved.

One place against Martin Willons of the Royal Theatre Ticket agency next to the Palace theatre, William W. Day, an employee of the district attorney testified having paid \$6.80 for a ticket, priced at \$3.85. A detective corroborated the evidence. Another witness testified having purchased two tickets for the Palace in the Willons place, paying 50 cents extra but that the tickets were refused at the theatre for the reason they had been bought in the agency. The theatre has conducted a campaign against agencies for the past year or more. The purchaser (Benjamin Zimmerman, a chauffeur), attempted to get his money back but Willons refused. Asked by Haber, for the State, whether he knew the tickets might be refused at the Palace, Willons replied they did. It was noted, however, that Day paid more than \$4.40 for his ticket to a Broadway show. The detective had testified he watched the operation from a newsstand and the hearing will continue at the comptroller's New York office, 100 East 45th street.

"SUN-UP" IN LONDON

Edward Loeffler and William Edwards sailed as members of the company who are to present Lulu Volmer's "Sun-Up" in London, on Thursday. It was learned that Lucille La Verne, who will be starred, Lulu Volmer, authoress of the piece, Cameron Meech, Charles McDonald, Frank Allen, Queenie Hayden and Charles Goodrich.

The company will complete rehearsals while aboard the ocean liner and are scheduled to open at the Vaudeville, London, on May 4.

"LAND OF JOY" CLOSED

"The Land of Joy," a road musical produced by Anton Schmitt and staged in Port Monroe, Va., Saturday night. The piece had been out 14 weeks and will be sent out again next season.

"DELIVERANCE" OFF MOROSCO

Los Angeles, April 21. "Deliverance" was taken off after two weeks at the Morosco, with "So This Is London."

The change was made when Franklin Underwood, general manager of the Morosco Holding Company, arrived here and glimpsed the production. The order of substitution followed.

B. BELMORÉ WITH "FOLLIES"

Instead of sailing for London, as intended, Bertha Belmore will join the Ziegfeld "Follies" at the New Amsterdam next week.

Belmore recently closed with "Grounds for Divorce."

4 MORE OUT

At least one of the Easter production crop will be taken off immediately. Several others are on the verge of folding up. Three closings are being set for the end of the week, there having been one sudden withdrawal last Saturday. "The Sapphire Ring," produced by George Choo at the Selwyn last Wednesday, will be taken off. The play was very favorably regarded out of town, but its indicated price was about \$5,000 weekly.

THE SAPPHIRE RING

Rejected for the most part by the dailies as "too evening," but both "Bulletin" (MacIsaac) and "News" (Mantle) thought better of it. Closed April 15.

"Quarantine," produced by Chas. L. Wagner and Edgar Selwyn, goes to the road from the Henry Miller, with a 14 weeks' engagement to its credit. The company drew between \$11,000 to \$12,000 the first four months of the run, easing off to between \$8,000 and \$9,000 during Lent. It is conceded to have registered.

QUARANTINE

Approved by most, "World" (Brown) stated, "will affix," but "Times" (Young) thought, "too nowhere entertainingly." Opened Dec. 16.

Varsity (Ibex), "moderately profitable attraction."

"The Blue Peter," the first presentation by a new producing group, closes Saturday at the 52nd Street, after playing four weeks. The piece was considered a good enough first try to justify its trial. It is reported, however, a possibility for another small house.

THE BLUE PETER II

Conflicting opinions, with "News" (Mantle) the most assuring in saying "good entertainment and well played." Opened March 25.

Varsity (Ibex), "is a question if this thing could stand up successfully in another house."

"The Complex," produced as a special matinee attraction by Neil Andrews, closed Saturday, at the Princess, which was rented for four weeks. The play on psychoanalysis drew around \$1,000 weekly or the amount of the guarantee.

COMPLEX

Divided ratings, and stipulated by "Evening World" (Osborn) as "held a tense and vibrant interest." Opened March 3.

Varsity (Ibex), "draw will be limited."

I. A. T. S. E. Benefit

Philadelphia, April 21. The first annual benefit of the International Alliance of Theatre Stage Employees, Local No. 8, will be held Friday afternoon in the Forrest.

De Wolf Hopper will be the announced attraction. The theatre will be the appearance of the Philadelphia Orchestra, under the direction of Leopold Stokowski, one of the few times this famous body in its entirety, has ever appeared at an affair like this.

USHER SUES PATRON

Albany, N. Y., April 21. Mrs. Margaret Legg, an usher at the Capitol, has brought a slander suit against a society woman. The suit is the outgrowth of disturbances between the usher and Mrs. Josephine at the Capitol on the evenings of March 4 and 25.

Mrs. Legg alleges that during the first disturbance the society woman called her a "dirty black thing" and "a low-down." Henry J. Crawford, attorney for Mrs. Legg, will make an effort to have the case brought to trial before summer adjournment of Supreme Court.

WHITE'S "MILGRIM'S CLAIM"

Alfred White, appearing in "Able's Irish Rose," at the Republic, has retained counsel to demand an accounting from the producers of "Milgrim's Dream" for alleged royalties due him as co-author of the play with B. Harrison Orkwo, and also to protect his interests in the revival of the piece, which is shortly to take to the road again, with Louis Mann again as its star.

Probable Productions For Season of '25-'26

A compilation of the probable productions of next season, most of which are definite, includes the following:

"The Desert," by Lorenzo de Aserites and George Middleton; "Madame Butterfly," revival (David Belasco). "Antonia," by Ferenc Molnar; "Grand Duchess Elese Ferguson" starred, by Alfred Saylor; "The Mask and the Face," by Luigi Chialerelli (Charles Frohman, Inc.).

"Jane, Our Stranger," by Mary Borden; "Makropulos Secret," by Karel Capek (Herman Gantvoort).

"Most of Us Are," by Frederick Lonsdale; (Charles Dillingham).

Musical comedy with Houdini starred (Lawrence Weber). "Family Upstairs," by Harry Donnelly (Lewis and Gordon).

"The Vortex" (A. L. Erlanger).

"The Letter," by Somerset Maugham; "The Cavalier," by Michael Arlen and Guy Bolton (Robert Milton, Inc.).

"These Charming People," by Michael Arlen (A. H. Woods and C. B. Dillingham).

"Kismet's Vacation" (A. H. Woods).

A revue (Rufus LeMaire).

"The Carolinian," by Sabatini, for Sidney Blackmer; "The Constant Nymph" (Charles L. Wagner).

"School for Scandal," all star revival (George Tyler and Hugh Ford).

"Right You Are," by Luigi Pirandello; "The Conquering Hero," by Allen Monhouse; "M. Brontë," by Fiers and Calvett; "At Mrs. Beam's," by C. K. Munro; "The Glass Slipper," by Ferenc Molnar; "The Lonely Way," by Arthur Schnitzler; "Die Fledermaus," Strauss' operetta and Repertoire of Shaw Plays (All Theatre Guild).

AHEAD AND BACK

Arch MacGovern is ahead and Conn Little is behind with the "Be Yourself" company now at the Harric, Chicago.

Lou Woods is company manager of "Tell Me More" at the Gaiety, New York. Robert Newman is agent.

M. Lawrence Craner is agenting "Thrills" produced by its author, William Francis Dugan at the Comedy, New York, last week.

Ben Atwell went to Cleveland to agent "The Miracle," remained in that city and is the publicist for the spring operatic festival which holds forth at the public auditorium April 27-May 5, the Metropolitan opera company appearing. Atwell has issued a 10-page rotogravure tabloid picturing scenes from the opera to be given and the Met stars who are to appear, plus short story synopses of the operas.

"K. K. K." TITLE

"The Hotheads," which was given for a series of special matinees at the Cort, New York, as a play without a title, will be recaptioned "K. K. K."

It will go into rehearsal in two weeks, under the direction of Argyle Campbell.

Shows in Rehearsal (AND WHERE)

"Flesh" (Arthur J. Lamb), Bryant Hall.

"Last O' Laughter" (Henry W. Savage), Knickerbocker.

"The Scott" (Thomas Wilkes), Harriet.

"Queen Mab" (Oliver Morosco), 63d Street.

"Night" (Jack Morris), Shubert.

"Baby Blue" (Mulligan & Trebitz), Bijou.

"The Lion Trap" (A. H. Woods), Eltinge.

"The Road to Rome" (Henry Baron), Bijou.

"Broke" (James Beury), Bryant Hall.

"When You Smile" (John J. Scholl), Wallack's.

MOROSCO'S HOUSE AS REGULAR LEGIT STAND

Leases Standard in 90's—Former "Subway Circuit" Spoke

Oliver Morosco has taken over the Standard Theatre, New York, in the upper nineties, and will attempt to put the house over as a production house. Morosco takes possession May 1 and will renovate the theatre from pit to dome. He expects to have the latter part of May with his production of "Queen Mab," which gets under way at Stamford, Conn. tomorrow (Thursday) night, and will keep the place out of town until the Standard is ready for occupancy.

Morosco's plan is to play new attractions at the Standard at the pre-war scale of 12 top. Despite the location being away beyond the theatre district, Morosco figures it can draw from a community inadequate to support a theatre and also offers the argument that if a production in worth while Broadway-line will go any distance to glimpse it.

Some years ago the Standard was the uptown spoke of the "subway circuit." It was later leased by R. K. Himberg, who had since opened with a picture policy with the Shubert-Riviera replacing it as the "subway circuit" stand. The house was recently acquired under a long term lease by Oliver Morosco, who subsequently transferred the lease to Morosco. The theatre will be renamed Morosco's Standard.

KENTS SEPARATE

Elele Kent and Billy Kent, featured comedian in "Rose-Marie," have agreed to disagree. The matter has been kept out of the courts through the couple entering into a legal separation whereby the husband has agreed to support his wife and defray the tuition and expenses of their two children, now in a private school in Connecticut.

In turn, Kent takes possession of the West 90th street apartment. O'Brien, Malevinsky and Driscoll represented Mrs. Kent.

HELEN MENKEN STRICKEN

Los Angeles, April 21. Helen Menken, leading woman in "Seven Heaven," was stricken with an attack of acute appendicitis an hour before she was to have appeared on the stage of a Modesta theatre, and was rushed to a local hospital, where she was operated upon. Her recovery was reported favorable the next day.

Many Rockard is playing her part until she rejoins the company.

"FLESH" FINALLY OPENING

"Flesh," which has been in rehearsal for the past eight weeks, will finally get under way at New London, Conn., Friday. The same cast remains intact.

Frohman Engagements

Wallace Edgington and Richard Young have been signed by the Charles Frohman company to be featured. It is expected that they will be in the firm's early productions.

"LOGGERHEADS" CLOSING

"Loggerheads" winds up its road tour at the Hollis, Boston, Saturday night. The production is being returned to New York and scrapped.

The piece was originally produced at the Cherry Lane, Greenwich Village, and later taken over by Sam H. Harris, who moved it uptown to the Gaiety and later sent it to Boston.

MISS CHATTERTON IN STOCK

Ruth Chatterton may head a Shubert stock company this summer. It is said that Lee Shubert wants her to try-out several plays. Miss Chatterton will be loaned for the stock season by Charles Dillingham, who has her under contract.

Among Chorus Girls

Irene Wylie has retired from the chorus of "Lady, Be Good" to rest over the production of the new wife of CHIT (Ike) Edwards, disk recorder. A recent addition to the ranks of the "Lady" choristers is Jane Hurd, who joined last week.

The musician's name is Lleeuss-zuleusseszess Willihiminizzisstei-ni Hurrizziasteizli. This, however, has been shortened by the Siamese to Leo. W. Hurst.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accorded to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business news, for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (153d week). Making new record in Shubert theatre. "Abie" goes into fourth year on Broadway next month. Last week, \$12,000; Broadway's business generally better last week, though Easter Monday disappointment.

"Alma of the South Seas," Lyric (1st week). Only Broadway premiere this week; was called "in the South Seas" on road. Produced by Carl Reed; opened Monday.

"Aren't We All," Globe (repeat) (2d week). First week of return, \$8,000 or little more. Going out Sunday.

"Artists and Models," (152d) Casino (28th week). Lobby display and exterior of house continuously attractive. Gaudy, gaudy, gaudy. Doubtless aid in keeping business at profitable figure. Average here last week to \$17,000.

"Candida," Ambassador (16th week). Most successful of Actors' Theatre presentations this season. Revival season would have been attraction. Getting \$3,000 to \$3,000, regarded exceptional for fourth month.

"Cap'n Smoke," Martin Beck (19th week). Cut-rater from third week with no material increase in pace. Averaged about \$10,000, breaking even, \$7,000 to \$8,000; this changed to "The Witch Doctor."

"Caesar and Cleopatra," Guild Theatre (1st week). This has been overtime at start, to prolong cut and new Guild house appears off to good start. Playing to \$13,000. First week quoted nearly \$16,000.

"China Rose," Knickerbocker (13th week). Making better showing than first indie production, but not helping considerably; cut rate money getter, but breaking even; last week \$10,000.

"Dancing Mothers," Maxine Elliott's (37th week). Continuance depends on house pooling with show; such arrangement would have been dramatic hit into summer; \$6,000.

"Desire Under the Elms," Earl Carroll (24th week). Probably best money getter of O'Neill's plays so far as Broadway is concerned. Last week again played four matinees. Over \$11,000 claimed.

"Follies," New Amsterdam (44th week). In sight of year's engagement and listed to stick through summer; third indie best comedy show ever for "Follies." Nearly \$41,000.

"Is Zat Bo?" Chanin's 46th St. (16th week). Played extra matinee. Easter Monday like few others with trade off that performance. Balance of week as big as ever with the gross \$24,000 or over.

"Hell's Bells," George M. Cohan (13th week). Management figuring on sticking to Broadway as plenty of outdoor advertising used, but show turning profit; over \$10,000 last week.

"Lady Be Good," Liberty (21st week). Quoted \$26,500; new musicals will not affect this one, which had excellent chance riding through summer and beyond.

"Ladies of the Evening," Lyceum (18th week). Last week picked up drop of Holy Week with takings about same as "The Harlem"; estimated around \$14,000, real money in present going.

"Louie the 14th," Cosmopolitan (8th week). Indications are for run at big money; business on pace with leaders and agency demand as strong as ever. Last week, \$23,000.

"Mercenary Mary," Longacre (2d week). Last week new musicals rated well ahead of fresh dramas; "Mary" about \$12,000 with cut rate aid, but well ahead of.

"Mikado," 44th St. (2d week). Excellent notices given this revival which started with pace of \$25,000; vogue of operetta shows aid in making successful engagement.

"Mismates," Times Square (2d week). Not well regarded by reviewers; tickets placed in cut rates after premiere with mediocre gross; probably \$6,000.

"Mrs. Partridge Presents," Belmont (16th week). May remain through May though business moderate not at all intimate musical and \$7,000; small house and show may be satisfied with that.

"My Girl," Varney (1st week). Came back strongly after dipping to \$10,000 Holy Week; grosses claimed not far from \$18,000; it should not be intimate musical will finish out season and may extend well into summer.

"My Son," Hayes (32d week). Near through by April 23, mounts on attracting attention to play through film version being circulated at Strand; \$14,000.

"Music Box Revue," Music Box (21st week). Took jump last week, being considerably better than

Holy Week; takings estimated around \$24,000; indications continue through May.

"Old English," Ritz (18th week). One of few shows on nine performance basis last week (Easter Monday matinee). Takings climbed on whole and nearly \$15,000 again. Arliss shows a real draw.

"O Nightingale," 49th Street (2d week). Opened last Friday with good critical comment fairly good break. No extravagant claims made, but management anticipates three months' stay.

"Pigs," Little (34th week). Still playing extra Friday matinee. Shows very strong feminine; last week about normal again, with over \$9,000 estimated in small house.

"Princess Ida," Shubert (2d week). Some critics highly praised this Gilbert and Sullivan revival which arrived with "The Mikado"; first week indicated at \$12,000; that is about an even break. Better this week.

"Puppets," Frolie (7th week). Moved last week with no change in business at between \$1,500 and \$2,000; liable to close at any time.

"Ragtime," 125th Street (1st week). Week was about \$14,000, with last week's trade jumping to \$16,000; while under pace of first two months, revenue will at least run through May.

"Quarantine," Henry Miller (19th week). Last week show going on tour for balance of spring. Made money first four months though not rated with the leaders: "The Poor Nut" follows next week.

"Rose-Marie," Imperial (34th week). Last week show going on tour Monday matinee; added performance sent count for week over \$10,000. The season's outstanding musical attraction.

"Silence," National (24th week). Continues to turn slight profit, as show has good chance to stay some of the newer shows; last week a bit under \$8,000.

"Starlight," Wallack's (8th week). Removal here from Broadhurst expected to jump pace but takings quite moderate at around \$4,000 mark; Doris Keane attraction has best chance on tour.

"Student Prince," 21st Street (21st week). Quite reaction after falling off during Holy Week; indicate betterment placed takings over \$36,000; looks sure for summer continuance.

"Sky High," Winter Garden (8th week). Will be toward musical life savor for Garden after "Big Boy's" forced closing. Business better last week, with takings estimated around \$21,000 again.

"Tapa," Broadhurst (2d week). One of the Easter crop that drew attention on strength of Lionel Barrymore's draw, German adaptation should get some trade. Opened Tuesday; first seven performances got nearly \$10,000.

"Tell Me More," Gateway (2d week). One of four musicals in Easter flock. Started first week, with takings about \$14,000; house capacity \$18,000 at \$3.50 top.

"The Backslapper," Hippodrome (2d week). Started weekly, with takings last week around \$3,000; producers confident it has dramatic kick and extra adv. used this week.

"The Dunes Boy," Daly's 63rd St. (4th week). Does not look to attract enough business to stick in this house; pace reported between \$3,000 and \$4,000.

"The Dove," Apollo (11th week). Goes right along to great business without halt; \$17,000 or more last week; virtual sell-out except gallery.

"The Fall Guy," Blitting (7th week). Last week's gross about \$1,500 better than Holy Week; increase in places count round \$12,500 mark; this comedy should run through summer.

"The Firebrand," Morosco (25th week). Better, too, last week, over \$12,000. Shows good chance that figure show and house turn satisfactory profit; pace about normal for this stage of run.

"The Four Flushers," Apollo (2d week). Appears to have gotten better break than other new non-musicals; first week's trade indicated at least moderately successful engagement; \$9,000.

"The Guardsman," Garrick (25th week). Came here from Booth Monday; house still under Guild control, and attraction will be kept indefinitely. Last week's takings have been moderate recently; last week under \$7,000.

"The Harlem," Belasco (21st week). Silliped about \$12,000. Holy Week, and came back about \$20,000 last week with the count

\$14,000 or a bit more. Still among the big-musical makers. "The Love Song," Century (15th week). Rating among the best operetta productions and for a time did a world of business; attention had been called off for last month or so; reported around \$25,000.

"The Night Hawk," Bijou (9th week). Since opening pace between \$5,000 and \$6,000, of which a goodly percentage is from cut rates, sales even, but that is about all.

"The Rat," Colonial (11th week). Strictly cut-rater or else, but at a time did to break even and may make a few hundred weekly; under \$5,000 Holy Week and about \$6,000 last week.

"The Sapphire Ring," Selwyn (2d week). Final week. Critics did not expect this Hungarian comedy drama kindly; first week's trade quiet week, with takings in five performances under \$5,000. "The Gorilla" follows next week.

"The Show Off," Playhouse (64th week). Always rebounded after a pre-holiday slump, and last week trade quoted going to nearly \$9,000; management figuring on sticking in June.

"The Wild Duck," 48th St. (9th week). After building to excellent figures and bettering \$10,000 Holy Week last week slumped to about \$8,500 indication Ibsen revival nearing end of draw.

"They Knew What They Wanted," 42nd St. (22d week). Theatre Guild continuing on keeping this "language" comedy going. Inio summer; takings over \$12,000; management has house on rental for season.

"Tony and Eva," Sam H. Harris (18th week). Though New York engagement never approached Chicago success, management anxious for road, where real business awaits; last week \$14,500.

"Twinkle," Comedy (2d week). Opened Thursday last week, drawing general paning; author-manager started rewriting show immediately; doubtful if it can last.

"What Price Glory," Plymouth (8th week). Running musical house good profit at \$11,000 to \$12,000; good and show under same management and can stick indefinitely at much lower figure.

"White Cargo," 39th St. (77th week). Little cost to operation of sundown drama which has always been a cut-rate favorite. Still getting less than up town at \$5,000.

"White Collars," Cort (9th week). Cast changes counted on showing business upward; Charles Ruggles

START OF SEASON'S LAST LAP FLEES BOSTON GENERALLY OFF

"Rose-Marie" at \$3 Top Heads Everything with \$27,000—"Music Box Revue" Exceeds That, but at Larger Scale—Jane Cowl Tops Dramatics

Boston, April 21. Starting on the last lap of the present season, local showmen found last week of generally, with exceptions in one or two instances. The business depression seemed to affect most of the legitimate houses and some of the picture houses also suffered with no adequate reason at hand for the condition. The show which led the town last week was "Rose-Marie," at the Shubert. At a \$3 top it did \$27,000 for the week, which is practically capacity. There is a good advance sale for the attraction and it looks good for a consistent money maker here. In actual business the "Music Box Revue," at the Colonial, topped "Rose-Marie," the business doing better than \$27,000 for the week. But as this is a much larger house than the Shubert and the scale higher, the "Music Box" did not bring them in as well as the competing shows. These two shows topped the musicals in town with Jane Cowl in

"Romeo and Juliet" at the Selwyn, topping the dramatic attractions. In fact this trio were hits of the town. The others brought in the rear with a couple of distinct flops appearing in the list, notably "Loggheers," at the Hollis, and "The Immigrant," at the Wilbur. "Loggheers" at least managed to slide up the \$5,000 mark; there being one of the poorest shows in the matter of gross earnings that the Hollis has had for some time. "The Immigrant" was in about the same class. Both these shows have another week to run.

"The Immigrant" is a show being fathered by M. H. Gulesian, a local real estate operator and millionaire, who, with his wife, wrote it. It was tried out only as an amateur performance and now has a cast recruited from professional ranks. There is plenty of money behind it and it is reported about the theatre that Gulesian had made arrangements to take it into New York in the near future. It is not being produced as a money making proposition and so under these conditions can be expected to live for a while.

"Betty Lee," at the Majestic, did fairly well for the first week with \$17,000. It seems to be getting a play from those anxious to see a musical but not anxious to pay the prices demanded for the two hit musicals. At this rate it can stay on for a while.

"Barbara Lee," the Filene show, at the Tremont for a week, wound up with a gross around \$15,000 for the one week. This means a loss of about \$7,000 for the show, as it was estimated that it cost about \$22,000 to put it on without any salary expense for the cast.

"The Goose Hangs High," at the Plymouth, kept up the pace which characterized it for several weeks past and is credited with a gross of \$12,000 for last week.

Last Week's Estimates: "Music Box Revue," Colonial (2nd week). For the first week this show got a gross of \$27,500. It does not spell capacity for the house at the scale.

"Rose-Marie," Shubert (2nd week). Actually the leader in town, as it played capacity during the week at a \$3 top and did \$27,000. Shows signs of building up as it goes along with a big advance sale and an agency demand noticeable.

"Betty Lee," Majestic (2nd week). Grossed \$17,000 last week and considered a good proposition at this figure.

"Romeo and Juliet," (Selwyn) (final week). Was the leader of the dramatics last week.

"Loggheers," at the Hollis (final week). Is a distinct flop here, with about \$5,000 reported as a gross for the first week.

"The Immigrant," Wilbur (last week). Did in the neighborhood of \$6,000 for the first and last week.

"The Goose Hangs High," Plymouth (last week). Credited with \$12,000 gross last week.

"Barbara Lee," Tremont (first week). "Barbara Lee," at the Filene show, did \$15,000 at the house last week.

"ABIE" IN ST. LOUIS

St. Louis, April 21. "Abie's Irish Rose" has entered its fourth week at the Shubert-Jefferson, establishing a record long run for a legitimate attraction in this city.

"LOLLIPOP" REPEATS—\$8,000

Albany, N. Y., April 21. "The Lollipop," playing a repeat, did around \$8,000 for its second engagement at the Capitol. "The Lollipop" opened at Harmanus under the name of "The Left O'er" then went to New York for a year's run.

Richard Pitman has succeeded Melville Rosenow in the Jenie Jacobs office at 1674 Broadway.



LEONARD HALL

Dramatic Critic, Washington "Daily News" Leonard Hall came into this world the year William Jennings Bryan took his first licking and like Bryan, he has been criticizing everything ever since. After two years in the army he entered newspaperdom in 1918, managing bureau of the United Press Association in Des Moines and St. Louis.

Breaking away from the wire he became dramatic critic and columnist for the Des Moines "Daily News," quitting in 1922 and going to Washington to hold down the same desk for the Washington "Daily News." Born the year Bryan received his initial rebuke had its effect and it is impossible to keep Hall away from where politics were. In Washington "The Boy Critic," "That Fell Hall," and other unprintable pet names. In addition to Mr. Hall reviewing he conducts a daily column of theatre comment called "Show Shopping." Writes irreverent feature Empire national every, and time to be a well-known figure in the "Capitol's" demi-monde, and broadcasts a review of current plays over Station WDC. Having reached the age of 29, and liking it, he has dyed his beard and decided to remain 29 for the next decade at least.

(The 21st of the series of sketches and photographs of the leading dramatic critics and editors.)

Woode Theatre, Chicago
INDEFINITELY

U ANNOUNCES THIRTY FOR NEW SEASON; NINE SERIALS

Twenty-four Westerns Also Listed—Hoot Gibson Promoted to "Jewel" Class—"Phantom" Here as Special August 31

Universal is out with an announcement of the product it is going to offer to the exhibitors for the 1935-36 season. There are to be 30 Jewel features which are to be known as the Second White List, 24 Western features and nine serials.

Universal in its announcement is playing up more stars over those of the opposite sex, and it looks as they are staking everything on Reginald Denny and Hoot Gibson as their best. Gibson has been elevated to a star in the Jewel series, and taken away from the usual run of cheaper Westerns, although the same general type of stories that he has had in the past will be utilized for him.

Gibson is scheduled for six productions to be released from Oct. 25 to Aug. 2 of next year. Denny is to have four released between next November and the following August, while Norman Kerry is also to be elevated to stardom and have two pictures, one in November of this year, and the other next April. Hoot Peters is also to be seen in two pictures, both of which will be released early next year.

Among the women seen to be pinning hopes on Mary Philbin, who is to star in a recreation of "Stella Dallas," in which Mary Pickford scored years ago. This will be released next September, and her second picture shortly after the first of the year.

"The Phantom of the Opera" will be held as a special, and its first New York showing in a legitimate theatre is scheduled for August 31.

Universal this year is breaking out heavy on serials, having nine already lined up, and most 15 episodes. Several are fitted for 10 weeks' running.

Two star strong men, "The Iron Man" has Albertini, billed as the "world's strongest man" and the other "The Great Circus Mystery" with Joe Bonomo. William Duncan is starred in three of the serials, "The Fast Express," "The Steel Trail" and "Wolves of the North," while William Desmond and Eileen Sedgwick are costarred in two, "Palace of Paradise" and "The Riddle Rider." In another, "The Fighting Ranger," Jack Daugherty, Al Wilson, the flyer, and Miss Sedgwick are starred.

This big serial output, which trumps any other in quantity, is an indication that Universal will attempt to revive the serial prestige they held when Francis Ford and Grace Cunard were making the "Broken Colt" and "Trey of Hearts" serials which were widespread in the early days.

New Film Trade Daily

In the "Exhibitors' Trade Review" of last week was an advertising announcement of "a new daily film trade paper." No information otherwise was furnished with the advertisement mentioning this week in the same paper a more detailed announcement will be made.

FILM ADS IN CHINA

Washington, April 21. Advertising via the motion picture has taken the "K" by storm, judging from consular reports coming through to the Department of Commerce.

The latest concern to adopt this method extensively, having their own laboratories, etc., is located in China, and is plugging an American made cigarette.

DAUGHTER ENGAGED?

Los Angeles, April 21. It is rumored here that Rosa Belle Laemmle, daughter of the Universal executive, will shortly announce her engagement to Irving Thalberg.

U'S "OLD SOAK"

Los Angeles, April 21. The screen rights to "The Old Soak," the play by Don Marquis, produced by Arthur Hopkins, has been purchased by Universal.

Archer M. Bowles Gen.

Mgr. West Coast

San Francisco, April 21. Archer M. Bowles is the new general manager of West Coast Theatres, Inc., replacing Harry C. Arthur, Jr., who leaves to accept an important post with a new financing company in the east.

At a meeting held in Los Angeles the board of directors unanimously voted Bowles into the big job, and at the same time, voted to do away the imaginary boundary line supposed to have divided the chain into a "northern" and "southern" division. The line running across the country between Bakersfield and Fresno.

Since 1922, when Bowles was taken over by West Coast when they bought the interests of Turner & Armentrout in San Francisco, he has been the general manager of this northern division. Bowles is young, just past 34, and he has the courage and confidence, the enthusiasm of youth. Long since concluded real deals for West Coast, which will give this circuit new theatres in Oakland, Fruitvale, San Jose and Marysville.

Bowles will move to Los Angeles to be installed in the new job about April 25. No announcement has been made as to the future plans for the conduct of the San Francisco office. It is expected that the heads of the major departments will continue to function, as they have in the past with Bowles devoting a part of his time to the northern end of the circuit.

Raid on Film Booking Agency in Los Angeles

Los Angeles, April 21. The first move in a campaign started by the Better Business Bureau of the Los Angeles Advertising Club to drive out of business illegitimate screen booking agencies was a raid upon the offices of the Hollywood Booking Agency at 6942 Sunset boulevard. It resulted in the arrest of Ben Goldstein, casting director, and E. F. Crouchly, who said he was a booking agent. The two men were charged with failing to get a permit from the State Labor Bureau to operate their office.

The arrest followed an investigation conducted by Ferris Miller, head of the Better Business Bureau, Deputy Labor Commissioner Baker and Police Officer J. L. Marshall.

At the time of the arrest the two men were trying to sell the business, they felt that the establishment of a casting office by the Association of Motion Picture Producers would put them out of business. They will be arraigned before Judge Frederickson on April 24 when they will plead to the charge and the trial date is to be set.

NO. 2 WEST COAST

Los Angeles, April 21. The Junior Theatre Circuit of California, capitalized at \$1,000,000, is being formed for the purpose of operating theatres in small towns which are not considered large enough for the West Coast Theatres to establish locations.

The project is being fostered by Mike Rosenberg, partner of Sol Lesser; Harry Sugarman, son-in-law of Mike Gore, and Ernestine, nephew of Adolph Ranshaw.

The new circuit will invade about 35 towns in California with a population under 50,000, and lease or build theatres seating from 500 to 1,000. It will be a junior organization to the West Coast Theatres, but will be independent in its operating policy.

Nellian in Garson Studio

Los Angeles, April 21. Marshall Nellian has taken over the Garson studios and will begin work on his first independent picture, "Skyrocket," May 4.



EDNA COVEY

DANCING COMEDIENNE

Fanchon and Marco's Most Sensational Protege

Two solid years with West Coast Theatres, Inc. of California, and Fanchon and Marco productions.

Opening at the Chicago Theatre for Balaban & Katz April 27th. "GOODBYE CALIFORNIA, HELLO CHICAGO"

Personal Representative:

Hal M. Squire

Uniform Date for Release of Announcements?

A uniform date for the breaking of the semi-annual announcements of the product of the bigger producing companies is the plan that the Will H. Hays organization has at this time the product for the first half of the 1935-36 season.

The general idea is that the organizations break their inserts in the trade press so far in advance of the time when the actual release occurs, just so that the sales force can go out into the field and line up contracts in advance. The coming of these announcements when they will try to have an agreement entered into by the time that the last half product for the current season is to be announced.

With their jump on the field First National seems to have started something, they making announcement of their pictures for the coming season in advance of their sales meeting, which occurred about a week after the broadcast appeared.

Famous Players is breaking its announcement this week which follows the sales convention held in New York last week. Metro-Goldwyn, which is attending its sales convention this week in New York, will break with an announcement in about 10 days to two weeks and the Fox organization, which is also to hold an international sales convention in New York within the next 10 days, is to break one of the biggest advertising broadsheets that that organization has ever placed in the field.

No "Collar" for Valentino

Los Angeles, April 21. Rudolph Valentino will not do "The Bronze Collar" (screen title, "The Slave") as his next picture. It was called off Monday by Joseph M. Schenck.

The Schenck offices will provide Valentino with another story. Clarence Brown, directing Valentino, feels "The Bronze Collar" is not big enough story for the star, although giving the belief that it may be done later.

LUCY FOX IS MARRIED

Lucy Fox, of screen fame—is now the wife of Jules Louis Foreman, the marriage having taken place in New York April 14, and the couple sailing for a honeymoon abroad.

Foreman is in the silk business and is the brother of Elliott Foreman, advance man and manager for theatrical attractions.

FILM HOUSE ADDED ATTRACTION AND PICTURE ON SAME BILL

A point frequently recurring to Variety's staff members with knowledge of picture houses, their required extra stage attractions and pictures the theatres play at the same time, is forcibly brought to the fore through the two-week engagement of Gilda Gray at the Metropolitan, Los Angeles.

It is a point that should be considered by all stage and drawing cards engaging for picture theatres—it is to ascertain previously to signing the contract what picture is to be simultaneously featured for the date. It may become necessary for the stage drawing card to demand as a contractual provision the title of the feature film exhibiting concurrently.

Pictures Played in L. A.

The Gilda Gray Los Angeles engagement is most important in this regard. In her first week with "The Goose Hangs High" (Famous Players) Miss Gray broke all Los Angeles box office records with a gross of over \$45,000 at the Metropolitan. That was in Holy Week. It was reasonable to assume that her second (last) week there would run close to the first. Her second week with "The Air Mail" (Famous Players) reached just over \$27,000.

A drop of \$18,000 in the second week is out of all proportion. "The Goose Hangs High" is a fair picture, one of those that may keep up the usual average of the house it shows in. "The Air Mail" is a bad picture. It has failed to draw anywhere it has been exhibited to date. It left Miss Gray to overcome the handicap and she could only do it up to \$27,000, but that she did much tells those who know that she was the only draw, not only not receiving assistance from the remainder of the house program including its feature, but up against the handicap of a poor picture that would keep any repeats for the second week.

Also it permitted Colleen Moore in her good picture, "Sally," to draw the regulars for the week at Loew's State, Los Angeles. That was last week, and Miss Moore in "Sally," and nothing else of importance on the bill, nearly reached \$27,000.

Protecting Drawing Cards

In other branches of the show business the drawing card is always protected as far as possible, but pictures have yet to learn that.

As another example:

The State seats 2,400. Metropolitan, 3,700. On the first two days of last week the Met ran way ahead of the State naturally. Then the respective merits of the pictures commenced to tell. While "The Air Mail" probably was panned and word was out when having a "bad box" picture, especially in a Met commenced to drop off, the State continued to pick up, with the results as before mentioned.

Drawing powers of stage attractions should not be impelled, by themselves most of all. If the theatre will not nor does not know how to protect them, they must protect themselves.

A first hearing of the drop of \$18,000 in the Gilda Gray gross for the second week, a showman's first thought is: "Well, she's but a one-week draw." Conditions, however, as set forth here do not prove that.

Watching the Grosses

Added attractions can get a line on what pictures are doing generally throughout the country by watching Variety's weekly box office estimates on the picture grosses. They or their managers should do it and thereafter exercise a little more precaution when snatching into a playing contract. The distributor, producer or exhibitor when having a "bad box" picture, especially in a Met is sharing, would like nothing better than the house put on an added stage draw to help the gross. That should be borne in mind, for then the extra stage attraction is not solely working for itself and exhibitor, but for the picture distributor as well.

DEMAND FOR JACKIE

Coogans Come East to See About New Contract

Los Angeles, April 21. Jack Coogan, Sr., accompanied by Jackie and Arthur Bernstein, his business manager, are en route to New York to attend the Metro-Goldwyn sales convention as well as negotiate contracts for the juvenile star. Coogan, Sr., declares there is a demand for the services of his youngster that it is potent to keep the youth in the screen world.

The trip to New York is for the purpose of arranging a releasing schedule, which will provide for two pictures to be made a year. Though Coogan would not admit he is negotiating with Metro-Goldwyn, it is understood that on account of his friendship with Marcus Loew he will give the latter the first call for the youth.

It is understood Producers' Distributing Corporation and Wazner Bros. have been in the field for Jackie's product. They feel that the "Rag Man" was such a good box office asset that a sequel to this picture now being written by Willard Mack would be a surefire box office asset.

It is said Coogan will ask a flat sum for his negation and a percentage arrangement on the distribution of the picture from any organization from whom he accepts a contract.

MUSICAL PLAY FOR \$75,000

Les Shubert has disposed of another of the firm's musical comedies to Metro-Goldwyn for picture purposes. "Sally, Irene and Mary" bought last week, reported for \$75,000.

Last week Shuberts sold "The Student Prince" to Metro-Goldwyn for John Gilbert.

2 More Directors Leave

M-G-Stroheim-Borzage

Los Angeles, April 21. Two more of the directorial staff of Metro-Goldwyn have withdrawn from their posts with the film concern, chalking up a loss of five directors who have disassociated themselves with the picture corporation within the past few weeks.

The latest to cast their lot elsewhere are Eric Von Stroheim and Frank Borzage. Von Stroheim will embark as an independent producer with negotiations made for the releasing of his product through either the Producers' Distributing Corporation, First National or United Artists. Borzage has signed a contract with Fox and will direct several of the John Golden Fox specials as his first assignment.

Both of the leave-taking directors are reported as far from satisfied with their former posts through alleged interference with their work. Von Stroheim had considerable trouble throughout the making of his screen version of "The Merry Widow," having had several tills with Louis Mayer and Harry Rapf. Subsequent difficulties with Mae Murray occasioned his walking out the lot, but this was seemingly adjusted later. When the picture was completed and Von Stroheim was denied the privilege of cutting and supervising his work he requested to be released from his contract.

Borzage is said to have been mainly dissatisfied by the assignments allotted him, the director wanting to make a better grade of pictures than those which had been placed in his charge.

BURGLAR INSURANCE FEES UP

Chicago, April 21. The extensive operations of hold-up men in this town has raised the insurance rates 33 1/3 per cent.

KENT SUCCEEDING ZUKOR LATTER CHAIRMAN OF F-P BOARD?

**President of F. P. Said to Want to Look Into Theatre Situation and Be Relieved of Other Duties—
John Cecil Graham Made Director of Corporation—G. W. Weeks Made Manager of Distribution**

Adolph Zukor's retirement as the active head of Famous Players-Lasky, with his successor Sydney R. Kent, and Zukor remaining in an executive capacity as chairman of the Board of Directors is the inside rumor floating about, following the meeting of the F. P. Board last week.

At the same meeting for the election of officers, John Cecil Graham, the company's general foreign representative at London, was elected a director to fill a vacancy. Sydney R. Kent came to light originally in the middle west and arrived in the east in 1914, as the sales of the American Druggists Syndicate. Later he broke into the selling end of the picture field via Vitaphone, from which he was transferred to the old General Film where he made a desperate effort to save that wreck, but they called "the doctor" in a little too late.

He hooked up with Famous Players in the sales division and was assigned to a middle west territory and later was made special representative in charge of exchanges in Kansas City, Omaha and Des Moines. Kent was brought to New York as sales manager and later general manager of distribution and last September the possibility of general manager of the Famous Players-Lasky Corp.

Wednesday last week at the end of the first day's session of the Famous Players-Lasky announcement was made that George W. Weeks had been appointed as general manager of distribution by the executives of the organization. He had been at the head of the midwest sales division for some time.

This promotion indicates that Kent wants to pass on the greater portion of the detail of sales and distribution to someone else and devote himself to a wider scope of activity within the organization. The story that he might be elected to the presidency of the Famous organization while Zukor would retain his hand at the helm through the medium of the chairmanship of the Board of Directors. This would give Zukor a greater opportunity to get into the theatre situation and devote more time to that.

Hines-1st Nat'l-Kid Boots

Johnny Hines finally has been signed to a First National contract under which he will produce three feature length comedy dramas annually, for the next three years. The final papers were signed Friday, Hines leaving immediately for St. Louis, where he is appearing this week at Loew's State.

C. C. Burr, associated with Hines in his making of independent productions, will continue the affiliation.

It is possible the first story Hines will make for First National will be a screen version of "Kid Boots," a play, it is said, that Edna Cantor, personally, to appear in a film of the musical comedy which has served him for more than a year on the stage. Negotiations are on for the rights to the piece with the Ziegfeld office.

"The Cub," a former stage success, in which Douglas Fairbanks appeared, has been secured and will possibly be the second or third picture for Hines.

Barker with Fox

Los Angeles, April 12. Reginald Barker this week signed a contract to direct for William Fox. Mr. Barker will take charge of the big Fox specials.

Last week it was reported that Barker with Marshall Neilan had withdrawn from Metro-Goldwyn, both alleging too much interference with their work by Louis B. Mayer. In charge of the M.-G. studio out here.

High Silk Hat Griffith

It has been decreed by Famous Players-Lasky that Raymond Griffith will play no serious roles or be in somebody else's support until Paramounts. In each of the new series Griffith will wear a silk hat, and this hat is expected to become as famous as Lloyd's spectacles. In fact, Griffith will be dubbed the "High Silk Hat" comedian of the screen.

IND. METROPOLITAN EXHIBS. AFTER "OUTS"

Plenty of Theatres on Market and House Owners Stalling Future Film Bookings

Although there appears to be considerable building activity with New York and Brooklyn picture men, there are any number of houses on the market in this section. The sale or lease of most of these houses comes at this time because business returns have been below expectation during the winter and the summer holds no prospect of an increase.

Around the film exchanges word had been passed that some of the exhibitors are stalling future film bookings in the hope that they can unload their houses, and not have to worry about film cancellations or rentals if there should be a change of ownership or leases.

Several picture corporations that planned to line up a circuit have found the returns in some neighborhoods anything but rosy and have dissolved.

Several of the circuits, or corporate bodies, operating a number of houses in and around this section have one or two houses that are making profits while the others so far have proved "white elephants," taking the profits from the winners to break even on the operation of the entire circuit.

Long Island, Brooklyn and Bronx have been the battle ground of the smaller independent exhibitors, with the Bronx sections said to show better results in the long run.

The bigger circuit houses that are cropping up like mushrooms and which offer a mixed bill, seem to be choking the smaller houses that cater to straight picture audiences.

"Kid Boots" Film Deal Off Through Financing

The deal for the pictureization of "Kid Boots," by Lou Christy, was abruptly terminated last week. Contracts had been agreed on and the terms of the proposed agreement were \$25,000, with Flo Ziegfeld and Eddie Cantor ready to accept terms. Frank R. Wilson, of the Motion Picture Capital Corporation, withdrew his support from Christy. The latter attempted to seal the deal by assuming a portion of the purchase investment, which Wilson is said to have refused.

The terms of the proposed agreement, called for the payment of \$30,000 at the signing of the "Kid Boots" picture contract and \$35,000 15 months after the release of the film, which was dated March 15, 1925. Another proposal was made calling for the payment of the entire purchase price in advance, provided a 15 per cent. discount was accepted. That would have made the actual selling price \$29,000.

The finance company realizing its investment would be held up for 15 months, decided to withdraw from the venture.

QUOTA RACE WON BY MIAMI

Two N. Y. Houses Finish Bad Last

The close of the first quarter of the quota race between the theatres controlled by Famous Players found the top honors going to the Fairfax theatre, Miami, carrying with it 16,536.26 points above the quota allotted to the Harry M. Vickicker's, Chicago, was second.

Of the 112 theatres participating 84 topped the quotas assigned them, while 35 failed to touch it.

The two houses that were the Rio and the Rivoli, New York.

Points are awarded not only on the amount of business done in the houses, but on the actual amount of operating expense against the business, with ratings decided on profits. The Rivoli finished with 17,357.46 points to the bad, while the Rio was last with a minus of 20,112.35.

The bonus for the first quarter business drive will be sent to the managers of the theatres that made a showing above the quota. The second quarter drive started April 1.

Kearns as Producer With Rubin in Charge

Los Angeles, April 21. Jack Kearns, Jack Dempsey's manager, is going into picture producing and also will take a fling at legitimate production as well, according to his own announcement.

Kearns, however, does not intend to abandon the fighting business but will handle the movie and theatrical interests as a side line. The company is to be known as Kearns Productions.

According to report Jack has interested eastern capital in his plan. The movie productions will have no connection with the similar ventures of Jack Dempsey and his bride, Estelle Taylor. Associated with him is Pauline Rubin (vaudeville), who is to take active charge of the technical details of production.

One of the first ventures will be Kearns says, a production in Chicago of "Izzy" originally done in New York with Jimmy Hussey. This piece later will be made into a picture in Hollywood.

Negotiations already are under way, according to Kearns, to obtain the services of several stars and directors.

"I am alone in this proposition," Kearns said, "although I have the backing of some Eastern capital. Arrangements for releases already have been made. I have my own company and probably will build my own studio later, but at present we will work at several studios."

"I have been around theatricals all my life and so I don't feel that this is a new line for me. However, I am not going to eliminate the management of boxers."

Rivers with June Mathis

Los Angeles, April 21. Walter Rivers has been appointed assistant to June Mathis, head of the scenario department for First National Pictures. Mr. Wilson, reorganizing the First National publicity department, enabling him to handle all publicity for First National producers at the United States.

Wilson has sold his independent publicity offices to Miller & Dunning, who recently bought out Pete Smith.

Denny Sticking to U.

Los Angeles, April 21. Indications are that Reginald Denny will give up the endeavor to break his U. contract, as he reported Monday to General Manager Raymond Shrock and was assigned to the leading role in Edgar Franklin's story, "Where's W?"

Wilson begins making this film April 27.

Hays' "Right" Press Sheet

A press sheet headed "What Is Right With the Movies" with the "Right" underscored, has been issued by the Will H. Hays office.

It carries a number of excerpts from dailies and magazines praising moving pictures. There are some editorials amongst the clippings.

BUSHMAN-BAYNE ROMANCE ENDS

Beverly Bayne Starts Divorce After Six Years

Los Angeles, April 21.

Beverly Bayne has filed suit for divorce against Francis Xavier Bushman. They have been married for six years and she alleges desertion. They separated Feb. 20, last, and have one son, Richard, six.

Miss Bayne is Bushman's second wife. She formerly co-starred with him in a long series of films. Bushman at that time was married and had six children, his wife and family living at Catonsville, Md. When marrying Miss Bayne, her estate there was said to auction.

The Bushmans-Bayne triangle was about the first to receive publicity among the picture people. Bushman at that time was a favorite film star and his future looked rosy. After the divorce with much newspaper space attending and marrying Miss Bayne, his picture sunset seemed to fade. Since then he has appeared in some features, but without undue notice, and has spent most of the intervening time in vaudeville.

GOV. SMITH'S VETO

Webb Film Bill Hearing in Albany Decided Him

Albany, N. Y., April 21.

Following a hearing in the Executive Chamber last week, it was learned Governor Smith had decided to veto the Webb picture film bill. The hearing before the Governor was called at the instance of the New York City Fire Department, which voiced strenuous objections to the measure. The bill sought to amend the general business law, in relation to the regulation of the manufacture, purchase, lease, use, sale or similar disposition of motion picture film of acetate or cellulose or similarly non-hazardous base. A similar bill was vetoed by Governor Smith last year.

Filming Holland Flower Show in Natural Colors

The elaborate flower show which the Holland Government presents every 10 years on an area of 45 acres outside of Rotterdam, will be filmed this year for American exhibition.

The filming will be done in cooperation with the Queen of Holland. Two American film men are sailing this afternoon (Wednesday) on the "Mauretania" for that purpose.

They are Abe Meyer, confidential secretary to Dr. Hugo Riesenfeld, who has secured a month's leave of absence for that purpose, and Col. W. F. Clarke of Oranfield & Clarke.

The pictures will be in natural colors.

Joe Godsol in Tucson

Tucson, Ariz., April 21. Joe Godsol is said to have shown an improvement in his physical condition since coming to Tucson Nov. 15, last.

Toward the end of May he will leave for Colorado Springs for the summer.

Another New Yorker here all winter is Eddie Hartman (Twins Variety). He also has evidenced improvement from his bronchial condition brought about through having been gassed in France. Eddie shortly will leave for Silver City, Mexico, to spend the summer.

EDUCATIONAL FILM EXHIBIT COURT

E. W. Hammons Charged with Contract Violation

Wilmington, Del., April 21. The hearing of the application of George A. Skinner, of New York, for a preliminary injunction against Educational Pictures Security Corporation, its president and directors, is listed for May 1 before Chancellor Wolcott.

Skinner, apparently a stockholder in the firm and its subsidiaries, complains that Earle W. Hammons, president of Educational and one of the individual defendants, was employed as general manager of the corporation and its subsidiaries at \$20,000. He agreed, so the complaint charges, to serve as president and director of the several companies and to give Educational his time.

It is alleged by Skinner that on several occasions Hammons has entered into contracts with other organizations, receiving salary from them, in violation of his original contract. Skinner contends that this has lost considerable money for Educational and seeks among other things to have Hammons reimburse the company for the money which has been lost.

The corporation itself, Educational Pictures Security Corp., was incorporated in Delaware last year, Sept. 1, 1920, and is mainly a holding company and has acquired a controlling part of the stock of the Alliance Film Security Corporation, also a holding concern, owning the entire capital stock of the Educational Film Corp. of America, the Far East Corporation, Coronet Films Corporation and Educational Films Corp. of London. It also has acquired a controlling part of the capital stock of about 20 smaller subsidiary corporations in various parts of the country.

\$5,000,000 F. P.-Putnam Site Contract Awarded

Famous Players has awarded the general contract for the construction of its new office building and theatre on the Putnam Building and Westover court site to the Thompson-Starratt Company. The award was made without competition. It is understood F. P. is protecting its position by guaranteeing the maximum cost. The amount is reported approximately at \$5,000,000.

It was the intention of F. P. to issue a first mortgage bond to be secured by the new building and theatre, but this plan was changed. The bulk of the cost also is a first mortgage bond. The property is to be advanced from F. P. current funds and Thompson-Starratt is said to be assisting in the financing to the extent of \$1,000,000 secured by the notes of the subsidiary of the Famous Players, which is to own and operate the building and theatre.

Plans for both building and theatre were made by C. W. & G. L. Rapp, architects, of Chicago, but the job will be supervised on behalf of the owners by Robert E. (formerly of "Russell Smith, Inc.") who is acting in a similar capacity on all F. P. theatre construction work.

K.-A. SUMMER FILMS

Vaude Circuit After Ind. Productions of Established Reputation

This summer Keith-Albee neighborhood houses, according to booking lists, are going to play as many of the independent pictures that have received a play, advertising and otherwise, at the legitimate houses as possible. The bookings are in addition to the regularly booked "40" series that Paramount issues.

Among those under this classification is "The Lost World," which has been running at the Astor, and is shortly to start a booking whirl of the K-A "family time."

Charles Chaplin's newest which United Artists will soon give a Broadway premiere.

295-POUND FOREIGN COMEDIAN

Charles Duff, a 295-pound European comedian, has been signed for Universal comedies.

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The Wonder Fox Trot Hit!

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If you are
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"LET IT LET IT

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All kinds of

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COLLEEN MOORE DREW \$26,900 "SALLY" AT L. A. STATE WEEKLY

Gilda Gray, 2d Week with Poor Picture, Dropped to \$27,000 at Met—"Iron Horse" Held Up to \$21,000—"Quo Vadis," 2d Run, but \$17,000

Los Angeles, April 21.—Gilda Gray in her second week at the Metropolitan, dropped around \$18,000 below the house of \$45,000, which she had chalked up the preceding week. Saturday and Sunday grosses were just about equivalent to that of the daily grosses, Miss Gray had chalked up \$17,000 in the initial week, the first few days of last week the daily gross was around one-half of what it was for the comparative days of the previous week.

The feature picture, "The Air Mail," meant nothing for the box office, with Miss Gray drawing only. Business throughout the city with the exception of Loew's, where Colleen Moore in "The Girl from Missouri" was in traction, was considerably off. Saturday business in all houses was fair, while Sunday was none too good as the weather was rather folks preferred the outdoor to the indoor. "Sally" in a 2,400-seat house at the Metropolitan, dropped around \$14,000 in the week which she had chalked up in a 2,700-seat house for the comparative period. The business at the Rialto, which gives Miss Moore the first, second and fourth money record of the house.

"Spaniard" in its second week at the Million Dollar, made a rather feeble showing, with the business being about the same as the opening week, which was only fair. "Iron Horse," ninth week at Grauman's Egyptian, was just a bit off, as were the other houses about town. Had not Sid Grauman anticipated some such condition, it is likely that it would have been further off, but Grauman injected some extra stunts for the week which added in keeping the gross around \$21,000.

Hearst Gets Week.
"Introduce Me," a Douglas MacLean feature, for a one-week engagement at the Criterion, had been booked in for two weeks, but the Hearst organization wanted to get an opening for Marion Davies in "Zander the Great" for the week of the opening of the newest Gloria Swanson picture at the Million Dollar. MacLean gave up its second week at this house. An exceptionally good progol, probably one of the best seen in this town in months, was given in conjunction with the picture and resulted in stimulating attendance greatly. However, the gross intake was not what the picture warranted. It appears as though were the picture to be re-mained a second week, the intake would have been greater than it was on the first week.

The Triflers. P. Schuberger Production at the California, did not seem to get started. Its first four days showed a gross of less than \$10,000 with no life around the house for the rest of the week.

"Quo Vadis" Moved Over from the Criterion to Miller's, did fairly well getting around \$1,000 for the first four days, which is an achievement at this house for any second-run picture of late.

"Gee's Dives"
"The Goose Hangs Lush," taken from the Metropolitan to the Rialto, was another of the divers. It seems as though the patrons here who pay about the same to see a picture as they do at the Metropolitan, only a few blocks away, resent a second-run here, and sort of shy from the box office when they come along.

"Beauty and the Bad Man" at the Forum caused no less than a riot. Folks in the neighborhood of this house own automobiles and with favorable attention, them.

Estimates for Last Week.
California—"The Triflers" (Schuberger) (2,000; 25-35). Not many Journeymen here, but enough to see this product. Fairly good picture, but business far below average. Last week has been getting of late, \$3,500.

Million Dollar—"The Spaniard" (F. P.) (2,500; 25-35). Rather tough picture for a week, but the weather, of course, somewhat responsible, \$10,000.

Metropolitan—"The Girl from Missouri" (F. P.) (3,700; 25-35). Gilda Gray, 2nd week, really responsible for gross. Around general average business, \$27,000.

Grauman's Egyptian—"The Iron Horse" (F. P.) (2,400; 25-35). Second week, but business far below average. Last week has been getting of late, \$21,000.

CHICAGO'S \$50,000 MAKES END OF LOOP'S SLUMP

McVickers Also Had Good Holy Week with \$24,500

Chicago, April 21.—Following a considerable depression at the box office the general slump was lifted with the Easter programs back to normal. The Chicago, with a "Synopsed Spring Festival," hit \$50,000 in excess of the previous week.

McVickers slipped over another winning week with Buster Keaton in "Seven Chances." The house has been going along consistently and was the only one of the picture theatres to withstand the slump. "Romola," at the Roosevelt, continued solidly in its second week, registering here the best in the picture house. It will remain here three weeks longer, closing a week from Saturday. Jackie Coogan in the "Rag Man" will depart from the Orpheum Friday, concluding four weeks that will gross around \$35,000.

Estimates for Last Week.
Chicago—"Learning to Love" (1st Nat'l) (4,500; 40-75). Backed by a strong special program "Synopsed Spring Festival" (several standard turns), had one of the biggest weeks here last "Synopsed Show," ringing up total of \$51,000.

McVickers—"Seven Chances" (Metro-Goldwyn) (2,400; 50-75). This Buster Keaton feature is great audience picture for those who care for laughs. "Conedy Week" would have been appropriate billing for this week's attractions. Counted up around \$24,500.

Monroe—"Marriage in Transit" (Fox) (975; 50). No one featured here can be counted on to bring in extra nickels, with picture and story ordinary. Around \$3,800.

Orpheum—"The Girl from Missouri" (Metro-Goldwyn) (775; 50). Third week saw slight drop in the business, with another drop being anticipated during last week. Picture pulls out Friday, lasting four weeks in all. Reached a little over \$3,800.

Randolph—"The Girl from Missouri" (Universal) (650; 45). With very little overflow to draw from houses debarred from attendance for business, with result receipts only reached \$2,900.

"Romola" (Metro-Goldwyn) (1,400; 50-60-75). Second week improvement over initial week. Picture looks like it will stand up for balance of engagement. Last week's receipts took considerable jump over previous week, ringing up total of \$37,000.

Wilkie Going with MacLean
Los Angeles, April 21.—Alfred Wilkie has tendered his resignation as director of publicity at the Metropolitan for Sam Goldwyn. He will fill a similar position with Douglas MacLean.

Horse" (1,800; 50-165). Ninth week this picture again did well. \$21,000.

Loew's State—"Sally" (1st Nat'l) (2,400; 25-35). Colleen Moore seems to be in a hot box, with business record for this time of year, \$26,900.

Criterion—"Introduce Me" (A. E.) (1,600; 40-65). This Douglas MacLean picture is corker. Aided by atmospheric progol did very big. \$3,700.

Forum—"Beauty and the Bad Man" (P. D. C.) (1,800; 35-65). Fair picture, but rather hard tangle as neighborhood outdoor weather. \$5,100.

Miller—"Quo Vadis" (1st Nat'l) (1,000; 15-75). Second week, ahead of other second-run attractions over here of late. \$1,600.

Cameo—"Secrets of the Night" (800; 25-35). Picture has been going of late. \$2,000.

Rialto—"The Goose Hangs High" (F. P.) (900; 35-45). Second-run in such close proximity to houses where it had its initial showing this Cruise Production somewhat of disappointment. From box office standpoint, \$1,900.

"LAST LAUGH" WITH 3 AIDS GOT \$12,300

Keaton's "Seven Chances" Did Best Last Week With \$18,000

Washington, April 21.—Estimate: Population, 450,000; 150,000 Colored.

A come-back at the several box offices was naturally expected following the Lenten period, with it pretty well centered that Buster Keaton's "Seven Chances" would go the gray on the week, which it did.

"The Last Laugh," the German-made picture, was expected to be "critics' picture." They all raved about it. Shown at the Rialto, there were four contributing causes: The long-haired jass players, the House of David Band, second, after-Lent rebound; third, "Our Gang Comedy," and fourth, the picture. The running order can be switched around in any manner, but still the fact stands that each of the four contributed.

It was hard to do Jackie Coogan in his latest, "The Rag Man," at the Metropolitan. Business seemed to be top notch at all times, and then, on the other hand, unexpected things happened. The local dailies all picked up Variety's story on Jackie retiring, and this fact started that each of the four contributed.

Estimates for Last Week.
Columbia—"The Rag Man" (1st Nat'l) (1,225; 35-50). Always gets money here. This time little off, about \$12,600.

Metropolitan—"Jackie Coogan in 'The Rag Man'" (1,542; 35-50). Tough week to judge; attendance several times jammed. Around \$11,000 fair estimate.

Palace—"Buster Keaton in 'Seven Chances'" (Metro-Goldwyn) (2,432; 35-50). A crowd of 100,000. Additional publicity not only throughout week preceding, but with advent of the picture, the picture trackless train. Another good break was Lambert Seaton landing several players, including a visiting Washington. Estimated unexpected additional 2,500 admissions from this source alone. Although "The Rag Man" dropped due to the weather, Saturday rebounded, and it looks as if Keaton attracted very close \$18,000.

Rialto—"The Last Laugh" (1,987; 35-50). Situation covered above. Longed-for players again went over with bang; \$13,300 on week.

Columbia—"Madame Sans Gêne" (P.); Metropolitan, Norma Talmadge in "The Lady" (1st Nat'l); Palace, Norman and Mady (M-G) Rialto, "On Thin Ice" (Warner).

Beers, Casting Agent, Given Divorce on Coast

Los Angeles, April 21.—Fred C. Beers, casting agent, was granted a divorce from Mary O. Beers, actress, on grounds of cruelty. The decree was granted by Superior Court Judge Bates.

Shertlinger Denied the Charge in Filing an Answer and Branded the Action as Blackmail.
S. Goldstone, for five years manager of the Independent Film, has been transferred to Montreal where he will act as a sales representative between Montreal and Toronto.

Naming the Baby
Washington, April 21.—Patricia Carter Connelly is the name the young daughter of George and Mrs. Jack Connelly, is to carry through the title. The Carter portion of the life is in honor of Congressman Carter, of Massachusetts, with whom the Connelly family went to Washington in the capacity as secretary.

The date of the christening has not been set.

For while it looked as though the Major was going to insist on burdening down the young lady with Patricia Harrison McCarthy Carter Connelly, but finally comprised with the Carter family, and Pat Harrison, of Mississippi, the Carter for the Congressman and Jeff McCarthy was left out in the cold.

Why Capital Does Business

Editor Variety.

I noted your article where you called attention to the phenomenal business being done at the Capitol Theatre, Chicago, was unexplainable on account of the theatre being unable to secure good picture service and that the stage shows were ordinary and mediocre.

Would like to call your attention to the same conditions as around Chicago and the movie world that nothing less than the stage productions are putting the Capitol over. It is true that good picture service, up to the present date, has not been obtainable for the Capitol. It therefore fell to the Production Department to exert all of their energy to put the house over with stage productions, which has successfully been done to date.

In as much as all Chicago, the theatre and picture industry, and the public in general, acknowledge the above facts it is difficult to understand just where Variety reaches its conclusion that the phenomenal business done at the Capitol is unexplainable.

NATIONAL THEATRES CORP.
By Francis J. Mangum,
Production Manager.

BOSTON NORMAL

No Great Increase in Business Easter Week

Boston, April 21.—(Drawing Population, 900,000).

Nothing startling in business following Easter. The dope is locally that while the rafting of attractions in town in the legitimate field many of the movie patrons splashed with trip to the legitimate, thereby cutting the profits of the picture houses.

Estimates for Last Week's

Fenway (1,500; 50-75)—Men and Women, \$8,000.

Trinity (1,500; 50-75)—Lady in the Night and "Seven Chances," \$17,500.

Palmer—"Romola," \$8,000.

Tremont Temple—"Quo Vadis" (3d week).

House Manager Arrested For Chance Game Stunt

St. Louis, April 21.—

Another house exploitation stunt, one involving prizes, when Louis St. Louis, owner of the Union here, was arrested Sunday and charged with operating a game of chance. He had offered to donating the Sunday matinee a chance to win as much as \$2. Each child's ticket number and numbered envelope were at the door and in some of the envelopes were tickets of candy. In others there was money.

The police intend making a test case of St. Louis's offense to test a new law which prohibits lotteries, church houses, and subsequent gambling which they bring on, protected by the church.

Booking Nickle Film

John P. MacKenzie, formerly associated with J. J. McCarthy and Theodore Mitchell as booker for "The Covered Wagon" and "The Ten Commandments" has aligned himself with Burr Nickle to exploit and book the latter's picture, "Wonders of the Wild," at the Broadway theatre, two weeks ago.

MacKenzie has lined up several weeks in Pennsylvania for the picture in the Cornerford houses, starting with Easton and playing Alentown, Lebanon, Wilkes-Barre, Scranton, Harrisburg and Williamsport.

The company starts the circuit next week, carrying with it three cars to ballyhoo, including the special bus with the callaphone.

Has Lefty Flynn Walked?

Los Angeles, April 21.—

Looks like all business relations between Maurice (Lefty) Flynn and Globe Pictures Corporation have been severed. When Flynn failed to appear Thursday at the studio to begin work on "High and Handsome," the Globe Pictures Corporation executives decided to call off the production.

It is understood that Flynn was dissatisfied for a long time with pictures he had made under direction of Harry Garson, and has been looking for an opportunity to leave his contract.

\$26,000 AND \$21,500 AT STANLEY AND FOX LAST WEEK

"Quo Vadis" Got Big Noise—"Charley's Aunt" Good Showing

Philadelphia, April 21.—The tremendous business of "Quo Vadis" was the feature of the town at the Arcadia in fifth week.

Another big money maker in a house of much greater capacity was "Charley's Aunt," but was not as good as "Quo Vadis." The latter notable because of the larger number of seats at the Stanton, where this comedy was shown. Business was quiet and heavy \$11,000, over \$4,500 better than "The Thundering Herd" did its last week there.

Both the Stanley and Fox had excellent weeks, each recording a clean gain over the preceding six days. The Stanley's "Seven Chances" with Buster Keaton, and although the critics said it wasn't as funny as some Keaton, it was a very good one. Ricardo Martin and Grace Wagner, soloists, were added, but the big feature, perhaps with the films in drawing power, was Alexander Kiriloff and his Russian Balalaika Orchestra, which returned to the house for a performance. Business went to \$26,000, the best the house has done in a year.

The Fox had Dorothy Jordan and others with the film feature, "Men and Women." The picture was a merger of this house's photoplays. The combination, plus the after-Lenten comeback pushed the gross up to around \$21,500 or a little better.

This Week

This week's picture include some likely looking box office wallop, with "The Lady" at the Stanley outstanding.

The Fox has a bill that does not quite measure up to recent programs. The picture is "Wings of Chance," a comedy, but another which was censored at the last minute. A pianolo, dances by Grant and his orchestra, and another Overture by the house orchestra complete the bill.

The Kariton has "I Want My Man" and the Aldine, Ardmore and Stanton holdovers.

Estimates of Last Week.
Stanley (1,500; 35-50)—Seven Chances (M-G). Buster Keaton film popular. Bill splendid with attendance. Around \$26,000.

Stanley (1,600; 35-50)—"Charley's Aunt" (P. D. C.). First week for this comedy was around \$11,500, big for house. Stay indefinite.

Aldine (1,500; 35-50)—"The Lost World" (1st Nat'l). In eighth week film gained a little. Quite remarkable. Around \$9,500. Last week, "Quo Vadis."

Arcadia (800; 50)—"Quo Vadis" (1st Nat'l). Opened with tremendous business, but subsequent first day, with capacity at all seven performances, and turnaway. Good all week, although easing off Friday and Saturday, with total gross of \$21,500. Between \$8,000 and \$9,000, nearer latter figure.

Fox (2,000; 90)—"Men and Women" (F. P.). Picture considered far above average of those shown at this house. Bill also good, with Dorothy Jordan at top. Better than \$21,500.

Kariton (1,600; 50)—"A Kiss in the Dark" (1st Nat'l). Improvement on recent weeks at this house, but not good by any means. Best \$3,000 on week.

F. B. O. Shake-up

Los Angeles, April 21.—

Major H. C. S. Thompson, managing director of the City Booking Office, arrived here Saturday, with his presence said to precipitate a shake-up in the executive staff at the local studio.

Joe Schmitz, vice-president of the concern, leaves for New York the latter part of the week after a four-weeks' stay here.

NOT MISS SHIPMAN'S ZOO

The Fish-Schurman Corporation, owners of Nell Shipman's Zoo at Coeur, Idaho, deny the establishment will be sold at auction, as Variety has been reporting.

Ferdinand Schurman, president of the concern, states that Miss Shipman expects to return there this summer and produce, under her own management, an eight North-west feature, using the animals.

**Don't Advertise in
VARIETY
Don't Advertise**

B'BY PICKED UP LAST WEEK WHEN THE WING KICK

\$52,000 at Capital, with \$31,000 at Strand, While Tom Mix Sent Piccadilly to \$17,000—Gloria Swanson's Opening at \$5 Per, Drew \$2,495

Broadway's biggest kick last week as far as the box offices are concerned came at the tail end of the week with the advent of Gloria Swanson's "Madame Sans Gene" at the Rivoli. Friday night the picture had its world's premiere with a box office scaled for the single performance only at \$5. Bringing in this picture broke into the regular week-to-week change of policy at the house with Sunday openings. "The Code of the West," which opened the previous Sunday, closed Thursday night with \$15,000 to its credit.

The Friday night opening found a lot of movie mad fans in the city lighting to give up the \$5 to be on deck for the big doing, with the result that \$2,495 was in for the single performance, which was a record for a host of invited guests present on Annie Oakleys. Saturday, with the regular box office scale in force and opening at 10.30 a. m., the house played to \$67,800 on the day. Sunday it was said that the house record for a take in one afternoon.

All along the street last week was a noticeable revival of interest in the picture which had been shuttling. As an instance Tom Mix in "The Riders of the Purple Sage" put the Piccadilly on the map again as it had been there for a week or five weeks or so, and \$17,150 was the story its box office told when the regular receipts were tallied. The house also picked up considerably with "The Wizard of Oz," although the greater part of the play the house got was due to the patronage at the matinee performance, with the result a little better than \$10,000.

"Proud Flesh" at the Capitol seemed to hit about right with the metropolitan public, as is witnessed by the receipts of \$52,100, while at the Strand with "His Supreme Moment" as the attractions for the week, the anniversary week the results were \$31,600.

The Rialto "Adventure," without names that meant anything particular, held \$18,391, the picture itself holding the interest.

"Charley's Aunt" at the Cameo did a comeback for \$12,000 over the previous week and turned in \$8,705, while at the Astor the "Lost World" showed \$12,000. The picture moved out to make way for "Free and Equal," opening Sunday night and closing Tuesday night, remains that long. It was an eight-year-old feature that had never been shown, and when it did it really got the audience laughing off the screen.

The Fox people brought "The Foxes" to town, and the picture changing the policy to two-a-day from a grind and doing fairly well the first week.

"The Critter" at the Criterion played to \$10,385.50, a slight drop from the previous week.

Estimates for Last Week
Astor—"The Lost World" (1st Nat.) (1,131; 50-55-55). Big house, final of 10-week run. \$12,000.
Cameo—"Charley's Aunt" (F. D. C.) (549; 50-55). Like faded brocade, this screen comedy seems to go on. Holy Week business dropped to \$7,653 in this little house, but last week it returned to \$8,705, in less than 600 seating capacity.
Capitol—"Proud Flesh" (M.-G.) (1,131; 50-55-55). Big house, was and other that came back last week rolling up \$52,100, jumping about \$12,000 over previous week. Show \$12,000 over the picture stood up. The picture proved a wow.
Central—"The Fool" (Fox) (922; 1,131; 50-55-55). Picture changed back to two-a-day for this picture. Business first week \$7,800, with daily receipts giving the picture a break.
Colony—"The Wizard of Oz" (G. I. Chadwick) (1,980; 50-55-59). Did a considerable comeback at the box office through the week, attracting kiddies for afternoon shows. First performances, however, were better attended. Showed little better than \$14,000.
Criterion—"Grass" (F. P.) (608; 1,131; 50-55-55). Although in reality a scenic picture, proving no new draw, it was standing up remarkably well. Last week, \$10,385.50.
Pleasant—"The Wizard of Oz" (L. S. Fox) (1,360; 50-55-55). Second and Mix western for Broadway, a picture showing that the picture did not need to stand to the critical viewpoint, pulled the Piccadilly out of the box office slump it has been in for past five weeks. Mix made a tremendous publicity he got in New York before leaving for Europe. The picture counted for the picture, for rejuvenation of box office. Week took \$17,150, while week before had

\$30,300 FOR "SALLY" AT WARFIELD LAST WEEK

Granada Denoted Loss in B. O. Through Ash and Band Absent

San Francisco, April 21. Colleen Moore in "Sally," aided and abetted by one of the best Fanchon and Marco stage presentations ever staged in San Francisco, ran away from the town, but "The Dressmaker from Paris" held the house, with the other houses dropping away. Easter Sunday was hot and beautiful, but the visitors brought into town by the visit of 145 battle-ships made up for the opposition of the weather.

Estimates for Last Week
Loew's Warfield—Colleen Moore in "Sally" (First Nat'l) ran up gross second week in this house to "Classmates," \$30,300.

California—"Dressmaker from Paris" (F. P.) (3,000; 30-75). Took this attraction into attention and with added punch of style show to fit in with the house to \$19,700. Max Dolin and his music continue to please.

Granada—Richard Dix in "Too Many Kisses" did not do much business, for it drew only \$17,100. First week without Paul Ash at this place in three years. The picture plainly evidences Paul is gone.
Imperial—"Quo Vadis?" got away to good start. Old standby is evidently new to this generation. \$15,100.

Without Billing Act or Film, State Did \$20,000

Cleveland, April 21. Drawing Population, 1,500,000. The mice jumped out of the old second and the hoarded Lent dough is now once more in circulation in Cleveland. Everybody got their share, from the peanut vendors to the big show.

George Dumond, manager of Loew's State, put over a fifty to six business, but using a name, his vaudeville and picture bill that meant big money in lights, he put over a "chance" week and they went for it.

Estimates for Last Week
Stillman (1,600; 40-75)—"Great Divide" (new play; around \$15,000 and second week.

Alley (3,300; 30-50)—"Decease," which started at \$12,000, drew \$12,000. State (3,800; 25-50)—"Crash-bag" idea did usual \$20,000. This was great, as they bought blind, not knowing the picture in advance. Credit to Dumond.

Hipp (4,000; 25-50)—Lot of vaudeville and picture in this split week maadon \$14,500.
Park (2,900; 25-40)—"Men and Women" had about \$17,000.
Circle (1,400; 25-40)—Increase in prices on "The Last Laugh" assisted by Emerson Gilla Bandits; went up to \$14,000. This is big here.

Quinn Martin Sailing
Quinn Martin, motion picture editor of the New York "World," sails for Europe in June. Wells Rott will pinch-hit during Martin's absence.

been \$9,000, leaving Mix responsible for almost 100 percent tilt.

Rialto—"Adventure" (F. P.) (1,960; 50-55-59). Picture pulled money without star names to flush the couple of thousand under previous week, but \$18,391 at final count.

"The Code of the West" (F. P.) (2,200; 50-55-59). Latter picture held house for first five days, opening Sunday and closing Thursday, getting gross of \$12,202. Friday night Gloria Swanson had her \$5 opening at the house, appearing in person. Number of invited guests, but also strong demand for tickets from public, with \$15 in the house.

Strand—"His Supreme Moment" (Goldwyn) (1st Nat.) (2,900; 45-55-55). This Fitzmaurice directed feature, with several color sequences, got considerable play last week, turning \$31,600, closing Thursday, some corking bathing scenes in it, together seemingly got the money.

WIDE VARIETY OF FILM TO RIALTO. LAST WEEK

"Greed" Unsuccessfully Tries for 2d Run—Two Pictures Shove Up Gross \$3,000

Baltimore, April 21. The Century and the Rivoli last week stepped away from the procession.

"Romola" at the Lyceum was the event of the week, through the person's appearance of the Misses Gish on Easter Monday, but while the draw was good in comparison with the film's record elsewhere, it never attained to big box office figures.

Estimates for Last Week
Lyceum—(50-150). "Romola." Off to \$10,000, but the picture satisfactory compared with other cities. In for two weeks.

Century—(3,300; 30-75). "Dressmaker from Paris." Strong box office card and gave the house the best week's business in two months with gross of \$18,000. Increase of \$3,000.

New—(1,900; 25-50). "Dixie Handicap" came back from pre-Easter slump, but race film showed nothing sensational. \$10,000.

Rivoli—(3,300; 25-50). "The Lady." Exceptionally big week for house that has few bad ones.

Edwards—(3,300; 25-75). "The Monster" and "Dick Barthelmess" also fell down somewhat as a name draw in "New Toys" at the Strand. Biz at both houses was fair, nevertheless. "The Dressmaker from Paris" (F. P.) at the uptown Modern, narrowly escaped being an out and out flop.

Last Week's Estimates
Majestic—(2,800; 10-15-25-40). "Decease" (1st Nat'l) and "Marjorie" (1st Nat'l) for Fox Name and French title both good draws. Best in weeks. Around \$8,000.

Strand—(2,500; 15-25-40). "New Toys" (state rights). Barthelmess name draw, not so good. Slightly off, but not considered quite good at \$7,200.

Victory—(1,600; 15-25-40). "The Monster" (1st Nat'l) and "Dick Barthelmess" (U.). Week started off big, but fell slightly later. Off, but not so badly, at \$7,000.

Metropolitan—(1,500; 15-50). "Compensation." Advertising featured in the local legit last fall. Satisfactory week.

This Week
Lyceum, "Romola" (2d week); Rivoli, "Decease"; Century, "Madame Sans Gene"; New, "Seagrass"; Rivoli, "The Night of the Night"; Parkway, "Coming Through"; Hippo, "The Painted Flapper"; Metropolitan, "My Wife and I."

Buffalo Back Into Stride With \$18,000 at Hip

Buffalo, April 21. Back to normalcy at local box office last week. Nothing extraordinary in evidence and moving faster were far under top speed.

Estimates for Last Week
Hipp (4,000; 25-50) won't Vernon of Haddon Hall. Started the week slow. Picked up before middle of week, but did not stretch to capacity. Picture surrounded by one of heaviest shows house has had in some time. \$18,000.

Lafayette (2,500; 25-50)—"Idle Tongues" and vaudeville. Easter week always develops real business, although not extraordinary. Estimated between \$17,000 and \$18,000.

Loew's State—"Dick Turpin" and vaudeville. Tom Mix developing into real feature here, productive of \$18,000. Good time. Good time vaudeville preceded feature, \$15,000.

LOEW, INC., TRADING HAY

Top Sales of Sales—Stock Hits High Mark During Last Week

Loew's, Inc., was the leader in sales on the exchange yesterday, and during the last week the stock touched its high mark of the year.

This latter was the cause of huge rejoicing in the Loew offices. The reason for the boost undoubtedly is the fact that the Metro-Goldwyn salesmen are in New York City and that the executives might want to send them into the field with an impression of the strength of the organization.

Other amusement stocks just about held their level.

Yesterday's prices were:

Bartman	400	100	100	100
Famous	194	964	964	964
Pathe	100	100	100	100
Loew's, Inc.	20,900	294	278	278
Goldwyn	1,000	278	278	278
Orpheum	1,000	278	278	278
Curb	1,000	278	278	278
M. P. Corp. C.	100	174	174	174
Universal	100	174	174	174
Warner Bros.	2,500	184	184	184

*Not a quotation.

"NO CURE FOR K. C. FANS ACCEPTED HIT

"Last Laugh" Fell Down Last Week—"Sackcloth and Scarlet" Another Disappointment at Newman—Critics, However, Liked "Laugh"

\$8,000 EACH IN TWO PROVIDENCE HOUSES

"Charley's Aunt" Takes Record at Rialto—"Dressmaker from Paris" Nearly a Cluck

Providence, April 21. (Drawing population, 300,000)

"Charley's Aunt" at the baby Rialto, and "Decease" at the Majestic, largest theatre here, each grossing over \$8,000, high for the week with the other first-run houses not coming back so strong after the Lent slump.

Lon Chaney in "The Monster" failed to click so very well at the Victory, and Dick Barthelmess also fell down somewhat as a name draw in "New Toys" at the Strand. Biz at both houses was fair, nevertheless. "The Dressmaker from Paris" (F. P.) at the uptown Modern, narrowly escaped being an out and out flop.

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Kansas City, April 21. The reviewers called "The Last Laugh," at the Liberty last week, "the perfect picture of the year," but one qualified his praise with, "It's not a picture for dumbbells." The regulars must have taken the latter's hint personally, for the week's business was as near a flop as the house has seen this season. The picture was given columns of unpurchasable newspaper space, but after the opening business was badly off.

The Newman also failed to make the mark set by the estimators, the picture, "Sackcloth and Scarlet," selling less than the appeal needed to get the return.

Estimates for Last Week
Mainstreet—"If I Marry Again" (1st Nat'l) (1,900; 25-50). Added real estate one of his or Handel, music master, given with an accompaniment of his own compositions by the Northeast string quartet.

Other acts. Business not up to expectation; about \$11,000.

Strand—"The Last Laugh" (1,900; 25-50). Mack Bennett's comedy added entertainment. Proclaimed by critics best bet on street.

Royal—"A Kiss in the Dark" (F. P.) (1,900; 25-50). Added real estate one of his or Handel, music master, given with an accompaniment of his own compositions by the Northeast string quartet.

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TOPEKA COMES BACK

Topeka, Kan., April 21. (Drawing Population, 70,000) Easter week showed a big increase in business for Topeka. Theatres, nearly doubling that of Holy Week chiefly because the attractions offered were about twice the quality of the previous week.

The week was marked by the revival in Topeka after a five-year absence of the "Theatrical Players." The Waddell Players moved here from Wichita Monday, opening in the New Grand for an indefinite stay.

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INSIDE STUFF

ON PICTURES

Booking of special attractions for the picture houses has aroused the envious of several theatrical agents who see in the 10 percent commission on salary of added attractions booked, considerable easy money if they can do the booking. A principal trouble with these agents is that they do not understand what they are doing, what picture men want or whom to go after to make the exhibitor buy.

The usual "name" that may be thought of by all is gone after by all, but there is no creative minds, with a few exceptions, among the ready made picture agents.

There is a suspicion afloat that through the 10 percent commission also that some big time vaudeville agents have arranged under cover to book acts into picture houses, without the big time booking officer aware of it. In fact, one big time agent is said to have taken a number of comedians out of vaudeville to place them in comedy pictures in Hollywood. Besides musical shows taking many vaudevillians and those most valuable to vaudeville as entertainers, the picture field through the cooperation of the agent has become another drain upon the two-a-day.

Picture house bookings may develop an outstanding name for its booking agency. Up to now the one or two leaders in extra attraction bookings do not care for presumably good reasons of their own to make it prominent or important that they are engaged in that line. Which leaves it open for another agency name to step into it. Of the flock of the other promiscuous agents attempting to book the added attractions there is none who can walk into the opening others have left. It will have to be a name immediately recognized as representing a showman, producer and agent, all in one, for those attributes must be a part of a successful picture house booking agent.

Of a number of "agents" stumbling into the picture field in the way money has run into the small time vaudeville division and then into production (shows) booking, the percentage of agents who have any right to claim a knowledge of showmanship is less than the 10 percent in commission they want to collect. In fact, the 10 percent is all they can think of which may explain why they know so little about anything else.

Variety has caused some consternation among the picture agents through having advertised for exhibitors and attractions to book through Variety as an advertising medium. Of course, to build up a personal communication avenue through a theatrical paper would cut out the agent, since that booking would be made direct; between the exhibitor and the attraction. This the agents say is "interfering with my business," as though they had a business or knew anything about the picture booking business.

These ready-made "agents" do not even know the history of agenting in picture bookings, meaning added attractions. Not one of them could give at this minute the name of the agent who tried the hardest a long time ago to erect a picture booking agency through which he could give a consecutive route—and failed. But he failed because the exhibitors were not ready for him. They may not be ready now. Only a few exhibitors now what they want. Most of them want to wait until the other fellow has found out first.

There is an actor in New York who has not worked for six months. He's ideally set for a picture house showing and would be worth \$2,000 a week to a picture theatre playing extra attractions. Not one agent has approached him and not one agent has thought of him, nor has the actor himself thought of it. It only came out the other evening when a Variety reporter, a little curious to make certain how these "agents" were operating, asked the actor if he had been sought by any agent for a picture house booking. He said no.

No agent need phone in to obtain the name of the actor—it will not be given and as Variety reporters do not do a booking business, the actor will still be around if any agent can guess who he is.

When Estelle Bradley returned to her home town, Atlanta, she sorta walked out on the boys, and also demanded of a picture manager the same salary for her personal appearance as he had paid Walter Hiers. That broke it off.

Estelle had been "Miss Atlanta" in a newspaper beauty contest last year. After that naturally she left for Hollywood. And after that Estelle is said to have picked up a Ritz way of handling herself that just about swamped the home folks when she blew back. Estelle had appeared in one of Jack White's comedies and the picture was shown in Atlanta, but the home folks say Estelle wasn't in sight long enough to get a good flash. That's why the manager of the local Howard thought up the scheme of having Estelle make a personal appearance until hearing about the girl's ideas on money.

Estelle is back in Hollywood now and may still be fooling around two-reelers.

Dorothy Revere, a young Wampus baby star who has achieved considerable of a reputation during the past six months, is getting many flattering offers from West Coast producers. Each time an offer was made Miss Revere informed the producer she was under a five year

contract to Columbia Pictures. Then, of course, no negotiations were entered into.

Several weeks ago she was out at one of the large program studios and one of the executives got a glimpse of her. This executive immediately ushered her into the presence of the president of the concern and told the latter that there was a girl with the youth of Norma Shearer and the face of Barbara La Marr; she would be a great bid for that organization.

The president agreed and turned to Miss Revere. "We can give you a contract and will make a star of you within a year," he said.

Miss Revere told him the same story as the other producers. He then suggested that if she could break the contract or get rid of it in some way he would be glad to have it.

Miss Revere said she owed her start in pictures to Harry Cohn of the Columbia organization and was not inclined to be ungracious toward him.

Then the president of this concern got in touch with the producer to whom she was under contract and wanted to know if the contract was for sale. The producer replied \$100,000 would take her. The telephone on the other end hung up.

With a capital stock of \$1,000,000 in \$100 shares the Asheville (N. C.) Motion Pictures Corporation is advertising the stock at par at public sale to the citizens of that town. Among other wording, the announcement says:

"It is your civic duty to support this enterprise," and again, "It is your duty to your pocketbook to participate in this splendid investment."

Among the directors are Hamilton Smith and Arthur A. Cadwell. Messrs Smith and Cadwell are thusly mentioned:

"Hamilton Smith and Arthur A. Cadwell, experienced producers of Miss Cadwell productions, have been engaged by Asheville Motion Pictures Corporation to produce a series of feature motion pictures in Asheville."

E. E. Reed is president; C. P. Edwards, vice-president; John A. Bechtel, secretary, and Glimmer W. Wentz, treasurer.

It looks like the west coast is again on its way to chase the motion picture industry which made it possible for the little village of Los Angeles to blossom into a city right out of California. The latest hop is contained in a state measure directed against the shipping of completed negatives out of the state. The idea is that they want to have the prints made in California, and on those negatives that are being shipped out are to have an export tax of 4 cents a foot levied against them.

Another movement that is under way is to compel all producers to deposit the full cost of any production they are going to make in one of the local banks and the salaries for the complete contracts of all of the players are also to be deposited in advance and held in escrow.

The general idea in this would seem to indicate that the State Labor Commission has been having trouble with some of the fly-by-night producing organizations that have come into the territory and started shooting on a short bankroll, running out on the actors generally.

A New York firm concern is in the throes of all sorts of internal loggheads through a desire on the part of a certain element which handles its stock aples (common shares) to oust some of the executives in the other departments.

The kinglypin of the stock crowd is said to have his eyes on certain officers for relatives and some of his associates in his respective branch, yet the men in charge at this time are considered experienced in their work.

As it stands, the former executives are sitting tight but fully cognizant of the efforts of the sales crowd to land them bag and baggage on the outside of the whole proposition.

Officials of Associated-Pictures handling the Barbara LaMarr output for First National deny that "The White Monkey" will be the last of her films to receive First National distribution. The contract calls for four more—four a year.

They point out that First National has bought pictures from its producers and shelved them, but that this has never happened to a LaMarr feature. Following the "White Monkey," completed yesterday (Tuesday), no story has been obtained, so it will be about a month before production begins on a new feature. This lapse is said to have given rise to the rumors. "The White Monkey," a picture version of Galworthy's current novel, will be released July 12.

Seemingly the only hitch between Famous Players exercising its option for the services of Bebe Daniels is that Bebe is asking for more money and from the present indication it looks as though she may get it. Miss Daniels' contract will be finished in July so the chances are that she will do about one more picture for F. P. Meantime there is the question of a raise to be battled out. Miss Daniels has been doing remarkably well in some of her most recent pictures and "The Manicure Girl," to come, is said to be one of the best she has done in some time.

Mike Connelly has disposed of the New England rights to "The Mad Marriage" to the Motion Picture Corp., of Boston. The production was made by the Rosemary Films, Inc., and stars Rose Davies. The balance of the territory is being sold rapidly.

Sarno Asking \$2,500 Due

From J. D. Williams

Los Angeles, April 21.

Hector Sarno, picture actor, has filed suit for \$2,500 in the Superior Court against Ritz-Carlton Pictures, alleging it failed to keep a contract to employ him in picture called "Don Emilio." His complaint holds that the contract was made last January and was to begin in March, giving \$400, but March 20, he was informed that plans for producing the picture were cancelled.

Presumably "Don Emilio" was figured as a Valentino vehicle when J. D. Williams had that star. This first suit may be by a prospective member of the cast and is but a forerunner.

\$100 for Whipping

Los Angeles, April 21.

A fine of \$100 and a 30-day jail sentence was meted out to Mrs. George H. Day, who said she was a former "Miss" girl, upon conviction on a charge of assault.

Mrs. Day, now the wife of a San Pedro police officer, recently whipped Robert S. Phelps, automobile man, because she alleged he scandalized her.

In passing sentence, Justice McConnell asserted that no one had the right to take the law in their own hands and that there were certain legal channels through which any wrong can be righted.

IST NAT'L QUITTING LA MARR!

There is a report that after the next Barbara La Marr picture, "The White Monkey," First National will no longer handle the La Marr product which is produced by Associated Pictures, Inc. (Sawyer-Lubin).

It may or may not be true, details being made at this time. Miss La Marr will remain with the Sawyer-Lubin interests as she holds a long term starring contract.

In the First National offices, plans are being made for the usual distribution of "The White Monkey" with the future La Marr expected to follow the same procedure unless contractual arrangements for their subsequent distribution are severed.

IST NAT'L MEETING IN WEST

The annual meeting of the Associated First National started in West Baden, Ind., yesterday. The meeting will continue over the balance of the week and terminate with the election of officers. It is generally conceded that Sam Katz, the member of the Balaban & Katz firm of Chicago, will be elected to the presidency of First National to succeed Robert M. Leibner of Indianapolis.

T.O.C.C. DINNER INSTALLATION

The Theatre Owners' Chamber of Commerce will hold an installation dinner and dance at the Hotel Plaza next Tuesday night (April 23). Lee Ochs has been placed in charge of the committee and is arranging a lengthy program for entertainment.

At the dinner Charles O'Reilly will be installed as president of the organization for a third term.

SHILLING'S RELEASES

William Shilling, producer of comedies, has signed to release 24 comedy subjects through the Arrow organization. They are to be in two series of 12 each.

One is to star Snub Pollard, while the other will have Harry Gribbon at its head.

Work on the first of the comedies is to be going under way about July 1 on the coast.

GUS SCHLESINGER IN

Gus Schlesinger is due today (Wednesday) on the incoming "Paris." He is the foreign representative for the sales department of the Warner Bros.

It is about eight months since Mr. Schlesinger left New York.

Two independent feature films were shot in New York studio last week. This week saw Hugh E. Barker starting work on his "Camille of Barbary Coast."

coming—

a masterpiece of showmanship

A.H. SEBASTIAN
PRESENTS

"FRIENDLY ENEMIES"
from the play by
SAMUEL SHIPMAN
AND
AARON HOFFMAN

PRODUCED BY
EDWARD BELASCO
PRODUCTIONS INC.

RELEASED BY
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with Weber & Fields
A GEORGE MELFORD PRODUCTION

Playing Balaban and Katz Wonder Theatres, Chicago

FRED MILLER and CAPMAN BERT

Last week (April 13), Chicago. This week (April 20), Tivoli. Next week (April 27), Riviera

Direction MAX RICHARD AGENCY

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"A NIGHT IN GRANADA"

Spanish Review
10 Minutes
Strand, New York

New York, April 20.
Joseph Plunkett according to the Strand program this week presents this offering. It has about a score of people in it all told dressing a very effective setting, but as a presentation the offering lacks pep and punch.
The outstanding number is the opening by the Strand ensemble for which "El Relicario" is utilized. This got to the audience, but it was the only thing in the ten minutes that did get over. A tango by Mile. Klemova and Roberto Medrano follows and then "Remember Me" by Amund Sjøvik and the Male Quartet. A pretty enough number, but seemingly it did not reach the audience.
Closing there is a ballet number that is colorful, but does not seem to mean anything.
The whole is dressed in Spanish costume.
After having witnessed some of the snap and pep that Joe Plunkett can instill into his players when he has a jazz week, one wonders at his letting this big presentation go on without having it pepped up to a degree where it would be certain to smash the audience right between the eyes. It doesn't do that by a darn sight. Fred.

JAZZ DIVERTISSEMENT
Orchestra and Dancer
4 Mins.
Rialto, New York
The members of the Rialto's regular orchestra who double as a jazz band are rapidly becoming one of the attractions at that house. There are 11 men who step out of the regular orchestra pit and occupy a side band stand for the jazz numbers.
This week they offer three minutes of an arrangement of "My

Best Gal" and snap it over in a manner that hits the audience right. At the finish for an encore they hit into a number that brings on Doloris Farris, a blonde streak of jazz and Charleston who hits on all six and for the minute that she holds the stage her number gives the audience everything that she has. The arrangement worked out into the applause hit of the show Sunday afternoon. Fred.

"SWEETHEART OF DIXIE" (26)

Musical Comedy
57 Minutes
Grand Central, St. Louis

St. Louis, April 18.
This new show written by Larry Conley tops his previous success, "Little Mary Ann," by about a couple miles. It knocked 'em off their seats.

The opening chorus is by 14 girls. The set is of a railroad station and eight of the number are red caps and the rest fair passengers with bags and all. Ed Lynch and the Keller Sisters are accompanied by Nick Lucas on his guitar for their number, "Back to Alabama." Lynch and the girls are standing on the observation platform of the Dixie Flyer and Lucas is seated on the coupler. "All aboard! Whistles, Bells. An impression of the train moving is given by a natural color scenic film thrown right on the set. Jimmy Dunn as a Pullman porter made as big a hit as ever with the crowd with a couple songs and some jokes. Dunn gets over on his personality rather than his humor, and he should not be in blackface. A smoking car interior is the scene for the next turn—a "Drunk" dance single by Kendall Capps, following a dialog with Dunn. A black plush curtain drops over the smoker set as a back for the trio Taylor, Parsons and Hawks. Their two numbers, "Barcelona" and "Crying," might have registered

better if they had not forced some comedy into them.

Probably the best act of the show is the next, "Domino Soldiers," with Thelma White (White Sisters) and the chorus. The latter are dressed in domino suits with huge dominos in front of the costumes. The finish is clever, with Miss White pushing the first of the girls (who are seated in a line) and the rest in the turn falling over. The orchestra drummer clicking them off as they tumble. A burlesque of the turn by the male members of the cast, in overalls, was amusing.

Nick Lucas was the next entertainer, playing his own accompaniment. A violin-plano-sax trio by the Keller Sisters and Lynch followed. A dance specialty by one of the girls and Lynch closed, registering.

Little 8-year-old Dorothy Johnson, a mighty cute young lady, stopped the show with a sax solo. A song by the White Sisters and the chorus were next. Nick Lucas, Ed Lynch and the Keller Sisters, grouped around a grand and spotted, did a number and for the finale, a company came on for the finale.

The small Grand Central stage was crowded by the cast of 26, but the show was intimate. And the Skouras brothers' expense was worth it. For the show was certainly a corker! More power to Larry Conley. Reubel.

"GOLDEN GATE REVUE" (46)

Singing, Dancing, Instrumental
12 Mins.; Full Stage
McVickers, Chicago

Chicago, April 17.
A song and dance revue from vaudeville using practically the same routine slightly condensed. The house provided a setting consisting of drapes with flowered shields for ornamentation. Two sister teams carry the burden with two male dancers filling the gaps. The Kenneson Sisters are the dancers, capable and flashy with kicking high and graceful. A short Bowers bit had a relieving touch of humor to it. The girls qualify as good all around dancers who work hard and give the revue its punch. The Butler Sisters are two brunettes who sing nicely.

HOUSE REVIEWS

RIALTO

New York, April 19.
Fair program here this week.

Opening is the overture from "Der Freischütz," Weber's opera. As an overture it is but fair picture house stuff, as the audience angle doesn't begin to make itself felt until near the finale, which alone, however, carried it over fairly.

News reel next, and a good one, admirably scored. In this Fox led, having four shots: Pathe two, International two and Kinograms two. The best part of the news reel, and a stunt which used weekly, was the inclusion of the celebrities of the week who have either arrived here or are sailing.

Next was Marcel Saleoso, baritone, who sang an aria from the little known opera, "Benvenuto Cellini." It was certainly unfamiliar, but as Saleoso projected it, standing in afternoon clothes, before a drop and framed by two heavy columns, it went nicely.

Then the feature, "Tides of Passion," which went for 70 minutes to mild interest. A jazz divertissement, which had Dolores Farris dancing to music of the Rialto symphonists, Dr. Reiselstein's jazz specialists, was warmly applauded, but interest slumped off considerably by the time the Pathe comedy, "He Who Gets Smacked," featuring Ralph Graves, had run its course. Why Graves, a corking light comedian, should be doing this slap-stick stuff is one of those mysteries—he's better than a flock of the juveniles who are getting away with easier parts.

Two hours was the running time of the show, and business Sunday afternoon extremely light. Sisk.

STRAND

New York, April 20.

The biggest kick of the Strand's bill for the current week is in the film portion of the program. The feature, "My Son," a First National release, slips the audience a wallop, and then for the finish a Hal Roach Our Gang comedy, entitled "Shoot 'em Injun," adds the finishing touch, sending the house into gales of laughter.

"Oheron" is the title of the overture that Carl Edwards is utilizing this week to start things off. It

doesn't get much possibly because it isn't particularly deserving. The second diversion of the program is entitled "Serenade" and it has an arrangement of "Un Peu D'Amour" for two voices, which might have been done better had Pauline Miller and Everett Clark had the benefit of a couple of rehearsals. They looked and sounded as if they needed them. A Harlequin and Columbine ballet is offered by Mile. Klemova and M. Daks to "Pizicato," which seemed to be rather poorly lighted, for the dancers were as often in the shadows as they were where the audience should see them. The overture and the divertissement consumed 14 minutes.

In the Strand Topical Review there were seven subjects, Fox walking away with three of them, leaving Pathe and International to take two each of the balance. Fox had a couple of bear cuba, the French Cavalry School at Samur, and the "Personalities of the Day." International had some corking steershead shots and a sequence showing the rationing of a light-house. Both of the Pathe scenes were foreign, one taken in England and the other in Switzerland. Eight minutes was given over to their showing.

"A Night in Granada" was the title bestowed on the rather pretentious presentation that preceded the feature. It ran exactly 10 minutes, and from the point of numbers was very impressive, but it lacked in real "kick."

The feature ran 78 minutes and comedy finished off the show. Fred.

CHICAGO

Chicago, April 17.
This week the Chicago staged a "Syncope Spring Festival." Thirty-two persons in a series of presentations, consuming 70 minutes, the stage show and the feature film, "Learning to Love," ran nearly two and a half hours, making the elimination of the regular overture a necessity. A brief news reel and an Aesop's Fable were the only trimmings.

Three dainty misses garbed as Little Bo-Peeps did the announcing for the various turns in lieu of printed programs or screen credits. Bernard and Townes from vaudeville and Mark Fisher, radio entertainer,

Thank You, Mr. Eaton---
But I Cannot Accept A 2nd Week

FOX THEATRE
PHILADELPHIA, PA.

My dear Miss Jardon:

Inclusion of your name on our program of entertainment this week has been both an honor and a pleasure. That you sang your way into the hearts of our decidedly discriminate patrons was attested to not only by the rousing receptions which were accorded you, but also by the huge attendance that was on hand to greet you at every performance.

In view of the innumerable requests we have had that you prolong your engagement, may we have the honor of holding you over for a second week to repeat your success of the previous one?

Very truly yours,

JACK EATON,
Managing Director.

Dear Mr. Eaton:

Permit me to thank you for the privilege of appearing at your theatre. It was one of the happiest engagements of my career and was replete from start to finish with the many little pleasantries the most exacting artist could expect. I was enthralled not only by the magnificence of your playhouse, the splendor of your orchestra and the cordialness of your personnel, but was carried away by the friendly spirit with which your exclusive clientele received me.

Owing to existing contracts for my Orpheum tour, effective April 26th, I must decline your most generous offer to extend my engagement for a second week, but assure you that immediately upon conclusion of my vaudeville tour I will be most happy to return to your theatre in the City of Brotherly Love.

With all best wishes for your continued success,

Most graciously yours,

DOROTHY JARDON

"Our Own American 'Carmen'"

DOROTHY JARDON

Personal Direction Jerry Cargill
1576 Broadway, New York City

Now on Tour
Orpheum Circuit

that they are still kids and not the rulers of the universe. That the public is in a state of mind which is amused when the flapper's mother takes her in hand and starts slapping her all over the place and they applaud heartily.

"My Son" is good screen entertainment and it is going to be just as welcome in the smaller theaters as it will be in the larger pre-release houses.

TIDES OF PASSION

Victrola production starring Mae Marsh, directed by John Luckhock. Released by the Biograph, New York, April 13. Running time, 70 minutes.

The story is attractively laid on the bleak Nova Scotia coast. In this atmosphere lives Charity, Byfleet, orphaned daughter of a real gentleman. She has two sisters, Jonas, a peddler, and the other William Pennell, soldier, who are her relatives. After the marriage he leaves and goes to many lands—but doesn't come home until many years later and then stops on his way to get hooked up with Hagar Levanti, a hybrid Greek-Portuguese woman. For despite her he has a charming disposition, a victim of her relentless selfishness.

But Charity, hearing of it all, brings Hagar to live with her and until the pious villagers, hearing of Hagar's more or less doubtful reputation, decide to do some things go smoothly. Even then Charity defends her and in the end, Hagar and Charity are happily married once more.

Mae Marsh isn't given any sustained work. Most of the interest is centered on the other characters, particularly on Pennell and Hagar, well played by Ben Hendricks (the younger) and Larkie Winter. Miss Marsh the shots are episodic and short, thereby lessening whatever effect one sustained character would have had on the picture.

Miss Winter in the Hagar role, is pretty even quite a charming figure. Introduced late in the picture—too late for it to assume its real importance.

"Tides of Passion" has been very well produced—probably better than anything recently from Vitaphone and its sea stuff is corking. But even the Kae Marsh name and the rep of the king novel will not lift it high the strict first run class. It may say that it is an average picture—not bad, but not so good, either.

ADVENTURE

Victrola Production, presented by Adolph Zukor and Jesse L. Lasky, from a novel by Jack London. Starring Tom Moore, Pauline Starke, Wallace Berry, Raymond Hatton. Shown at the Rialto, 170 Madison Ave., New York, April 13, 1925. Running time, 78 minutes.

"Adventure" is a very interesting picturization of one of Jack London's South Sea stories. It is a well-handled melodrama on the

screen, full of action and sufficient suspense to make the average audience sit up and take notice. It isn't from the box office viewpoint a picture that is going to amass records as a draw, but those who do come are going to be thoroughly satisfied with what they see. Incidentally the exhibitor has four names that he can advertise, and that ought to help bring in the crowd.

Starting with "blackwater fever" in the first reel the story swings along into a romance with the arrival of John Luckhock, a white and able to take care of herself. In other words, a girl that wants to be a boy and has taken a small schooner and native crew to make a tour of the islands. When she arrives at one of the Solomon Islands she finds the owner of a coconut plantation, who is on the verge of collapse from the fever, which has also laid low a number of his blacks, while the remainder are in open revolt against his rule. She saves the Enchman, who is in poor health and he falls in love with her, but she has her doubts and makes him sign an agreement not to speak of his heart troubles for a period of six months.

Shortly thereafter she rescues him from a financial problem when a couple of shrewd islanders intend to foreclose on the plantation. First she pays them and then, being a smart girl, wins it all back at poker and takes their schooner to boot. That makes her a partner in the plantation, so that when the fever arrives, a position to invite him ashore to stay, a situation and invitation that he takes full advantage of and tries to make the situation that leading to a row between the two white men and results in the shooting of the heavy.

While the Enchman goes for a doctor located on one of the other islands, the blacks rise through the urging of the two traders and attack at poker and who are anxious to get their schooner back. When the Enchman returns he has his hands full. He sends the situation, however, and rescues the girl from the schooner on which the traders are carrying her off.

There are a couple of good fights, several thrills and a lot of love interest, all carried out in a natural manner and never too mushy. Tom Moore as the young Enchman handles himself exceedingly well, and Pauline Starke as the boy-girl has both a charming smile and a winning manner. Walter McOrall is the heavy, who does not try to overplay the role. The comedy traders are the work of Beery and Hatton, and they make both roles stand out.

Victor Fleming has directed the picture skillfully and held it down in footage so that it never drags.

THE WIZARD OF OZ

Chadwick Production starring Larry Semon. Adapted from the play of the same title by L. Frank Baum. Released by the Biograph, New York, April 13, 1925. Running time, 68 minutes.

The Scarecrow.....Larry Semon
The Coward.....Larkie Winter
The Wizard.....Charles Murray
The Wicked Witch.....Gloria Swanson
The Prince Minister.....Joseph Swickard
The Tin Woodsman.....Mary Carr
The Lion.....G. Howe Black

Despite Larry Semon must have tried every conceivable manner possible to ruin this picture he has failed to do so and has probably turned out one of the best pictures of all times to take the kids to see. It is a kid picture out and out, and

even though it may seem rightfully mixed up to them they certainly enjoy themselves as much as at it. That goes for a lot of kids, some of them four and some of them forty, but the younger were in the majority. By far at the Biograph Monday afternoon. They couldn't have remembered the play, and the chances are the folks didn't drag them to the theater, but the fact of the matter is a play "The Wizard" is an admirable fairy story that has sold in the millions and kids must have obtained the urge to see the picture from that source.

But how this Larry Semon did manage to jam things up. He just wanted to show the folks that he could act and he was going to do it. A Wizard! If it killed him. Well, it almost did, but not by the picture as well, and the production would be a whole lot better off if they were to eliminate the scenes that show the boy making a fool of himself and the old toy maker reading fairy stories to a little girl.

There are three separate sequences in the picture. The first is a scene in Kansas where the missing heir to the throne has been left with a family of four.

The chance is that the picture would have been a better one had they just run the story in a straight sequence. That certainly has been broken up with a lot of padding in the world for laughs, and it does get them, although there is a little too much of the same stuff in the packing case gag and the lion stuff. But the laughs are there, and in the small towns and smaller cities.

There is a great chance to play up the names in the cast, for every one with the exception of the boy, although he deserved better fate than to be christened G. Howe Black (for he was almost as funny as Semon) is a worth while player who has had outstanding roles in other film productions.

Dorothy Dawn looks like a million dollars, and there doesn't seem a reason in the world why he should not stage a terrific scene comeback. Dorothy Dawn is pretty enough, and Virginia Pearson looks about as good as she did when she first started before the camera. Charlie Murray landed with his mugging to such an extent that the kids were howling at him, and Josef Swickard proved himself to still be the capable artist as in the past. Of course, nothing need be said regarding Mary Carr, for she is cast as a mother, and no one could cast for more.

"The Wizard of Oz" is a corking picture when it is considered that it was independently made, unusual fact for something that is in that market, and outside of the pre-release runs the exhibitor can count pretty much on getting money with it, especially if the kids bring their elders in the towns where they plays the same as they do on Broadway.

CURLYTOP

Fox Film Production, adapted by Frederic M. Seldin from the "Limehouse" stories of Thomas Burke. Directed by Victor Fleming. Released at the Stanley, New York, April 20. Running time, 27 minutes. Cast includes Wallace Macdonald.

The Limehouse stories of Thomas Burke concern that section of London as integral and famous a part of the British capital as the Bowers was of New York. Its people are the cockneys and the Chinese, and "Curlytop" is no exception. One suspects that some liberties have been taken with the story as Burke wrote it, but as it stands it makes nice picture material, and in the hands of Director Elvey is finely handled.

Piot proper concerns Curlytop, a beautiful and innocent little waif of the Limehouse section. Orphaned, she lives alone with her day Bill came into her life as the "steaky." From then on it was peaches and cream until Bill's ex-sweetie butted in and clipped the curls from Curlytop. Ashamed, she disappeared, and finally took a job offered her by Dan, a Chinese, as waitress aboard his gambling barge. There Dan cornered her one night, but a jealous competitor set the craft adrift, where a swift-moving liner struck it square amidships, crushing it like an egg-shell. Curlytop was nearly drowned, but Bill, close on her trail, swam and rescued her, thereby bringing happiness to her and an end to the film.

Herein Miss Mason wears a blonde wig, which isn't so becoming, but, for all that, she is a pretty really popular acting, while Wallace Macdonald is attractive as her sweetheart. The picture, however, is to Warner Oland as the Chinese, a part probably easy for him, but, nevertheless, the most impressive on the screen.

If anybody should ask about "Curlytop" you'd be safe in saying that, as a straight program picture for the daily chances, it is entirely up to scratch.

THE SADDLE HAWK

Universal production starring Hoot Gibson. Story by Raymond L. Schrock and Edgar Sedgwick. Directed by Edgar Sedgwick.

A fairly good western with Hoot Gibson back in the chaps and riding again after a brief sojourn in drawing room and parlor dramas. The story is along familiar lines, having to do with the feud of the sheep and cowmen.

Ben Johnson (Gibson) is working as a shepherd, although he is a cowboy. He pines for the former atmosphere and duties and when his employer asks him to escort the daughter of a local cow magnate to her home he eagerly responds.

The girl is kidnapped by a bitter rival of her father's. Johnson rescues her after getting into the good graces of the villain. A chase, hand riding and shooting are headed in the usual western sequence.

Gibson's acting has improved and his registry of discontent with his lot as a shepherd was much more convincing than some of his former emotional attempts. His riding remains high class and on a par with any of the western stars.

The picture, although offering nothing new in treatment or story, is an interesting western, and will please fans who crave this type of film nourishment.

Con.

SPEED

Banner production distributed by De-mondre Picture Inc. From the "Saturday Evening Post" story by Grace Starbuck Mason. Directed by Edward J. Le Saint. Ben Verry-hill production. A. Lewis' New York one day (April 17) as half a mile. Runs about 60 minutes.

"Speed" lives up to its title, inasmuch as it is a breezy, pleasant picture program picture, although it does lag a bit just before the final mad auto chase. Its plot ranks as about number 1,492 of that popular modern series in which the struggle between the old and new generations is fought. Nevertheless, it holds some well-thought-out twists, a fair share of comedy and light romance and a sizzling thrill at the finish. In addition the cast is excellent and the direction, photography and adaptation all that any neighborhood picture requires.

Grace Starbuck Mason wrote the original story for the "Saturday Evening Post." Here, once again, is the familiar situation of the family of four, isolated because the over-stressed speed antics of the young son and daughter are totally incomprehensible to the old-fashioned parents. Scrapes and arguments come in torrents and there seems to be no happiness in sight until the mother conceives the idea of outspeeding the kids.

Consequently she and the old man put on the dog in true style and soon have the youngsters content to sit at home and take it easy by

(Continued on page 42)



Gloria Swanson
"Madame Sans Gene"
A Paramount Picture

POLICE CALLED TO HANDLE MOB AT NEW GLORIA SWANSON FILM

—Headline on front page of New York World

BLOCK STREET TO SEE GLORIA THRONG AT THE RIVOLI

—Headline in New York Times

"No one should miss 'Madame Sans Gene.' And no one will!"

—New York Herald Tribune

That's what the papers report on the opening of Gloria Swanson's greatest picture at the Rivoli, New York, at \$5 a seat! From the comedy classic by Victorien Sardou and Emile Moreau. Screen play by Forrest Halsey. Directed by Leonce Perret.

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Variety is weekly reaching subscribers 12 to 60 hours before the local newsstands receive it.

A subscription will bring you Variety hours before it may be had from a newsstand, and, due to the yearly rate of \$7, it is an actual saving of \$3.40 against the 20c for single copies.

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YERKES' THIN LIGHT RECORD

Indestructible Saving
Money and Time

Harry Yerkes is soon to put on the market a new indestructible phonograph record with several new features in its make-up. The disks are about 16/1000 of an inch thick, only slightly wider than a newspaper and standing as the thinnest and lightest records ever made. They are flexible and non-inflammable, although there is a large percentage of celluloid in the composition. A practical demonstration of their lasting power can be had by scratching needle across the surface or dropping them on the floor in any position.

The discs called Graphic Picture Records, are printed by a copyrighted process in different colors, with large photographs of the recording artists clear across their surfaces. The first few to be perfected and finished have pictures of the various Yerkes orchestras on them. Because of their composition the records are peculiarly free from the scratching noises usually heard when other disks are played.

Yerkes expects market them on a mail-order proposition and claims to have been promised a huge order from the largest mail order house in the country. They are probably to retail at three for a dollar. Commercially the records have an enhanced value because their mailing costs are comparatively small, through being so light and not needing the heavy protecting wrapping required by other disks. They also can be carried by the dozen to parties and picnics in light packages, whereas formerly that meant the lugging of a heavy bundle.

Similar Record Before
The idea is not strictly new, inasmuch as the Strong Record Company, now out of business, manufactured a very similar product, though neither quite as thin nor as hardy. As far back as 20 years ago Marconi worked on a very thin record made chiefly of paper, but this was found to wilt and crumple after a short time. Other companies experimented in this direction from time to time, but the chief trouble always seemed to have been that the records could not be pressed in large quantities without great expense.

Yerkes has been trying innovations in the record field for some time but has not been able to hit upon a happy formula to date. These new disks however, since they have so many innovations to recommend them, might be a long step in the right direction for the orchestra man. It has always been believed that the disks now in use will "some day" be replaced by others, more practical and enduring, just as the present-day records superseded the old, comparatively worthless wax cylinders.

CLIFF WEBSTER'S ORCHESTRA

San Diego, Cal., April 21. Cliff Webster, leader of the Pantages theatre orchestra, has tendered his resignation and will open season with a 14-piece orchestra at the new Mission Beach dance pavilion, now being erected.

Webster will take up his duties with the Mission Beach company April 27.

**Tone, Power
and Brilliancy**

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BANJOS**

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1611 N. Lincoln St., Chicago, Ill.

"Patriot" of Harrisburg Claims First Honors

In the "Turning the Radio Dial" column by D. J. M. in the Harrisburg (Pa.) "Patriot" of April 17 the following comment was made respecting to Variety's claim of having first given a country-wide radio review.

"Variety also may claim it was the first paper to ever print a criticism of an etherized performance."

While the New York dailies and "The Patriot" may have commented upon all broadcasts, it is doubtful if any has printed such a critical review as has at intervals appeared in Variety.

However D. J. M.'s assertion may stand without dispute. Here it is:

"Pioneering has been great fun," reads an article in Variety, the theatrical journal, "and deep down there is a thrill in the thought that Variety has been the first paper to publish a country-wide radio review. In the years to come practically every paper of importance will be doing it."

We feel justified in correcting the statement, even though it is made by Variety. This theatrical paper has been conducting a view of the broadcasts of the country, as heard in New Orleans, only for about two months. So, New York papers have had their criticisms of radio programs from their local stations, but "Turning the Radio Dial" has devoted many months approximately eight-to discussions of this sort.

Disastrous Visit by Song Writer at Ex-Wife's Home

Atlanta, April 21. Jack Wilson, singer and song writer of New Orleans, was in the hoosego here following an altercation with his former wife, Mrs. Marie Walsh, in a rooming house on Courtland street.

Jack told the police he had just finished broadcasting over a local station when he called up the former spouse. He was invited to "come on" and when he got there found several other men and girls in the place.

After a few drinks, according to Jack, the fight started. Police, who answered the riot call, say the son-of-a-bitch was monarch of all he surveyed when they got there.

Mrs. Walsh told the officers that she had "always had trouble with Jack" and that she went to Chicago a couple of years ago to get away from him. She said he followed her there and gave her a beating.

Jack told the police he was "framed" and that his former wife had invited him out in the hope that her boy and girl friends would give him "the rough stuff."

Wilson was charged with being drunk and disorderly and committing assault and battery.

S. A. RADIO SOCIETY

Washington, April 21. A radio society has been established in Para, Brazil, according to advices reaching the Department of Commerce. The organization is known as the "Radio Club de Para," and has 35 charter members. Its purpose is to stimulate interest in radio and a broadcasting station in Para is planned.

The club would like to receive catalogs from radio manufacturers.

WGBC'S HINDU COMEDY

Radio will be truly aesthetic and "highbrow" when a romantic comedy by the famous Hindu poet, Rabindranath Tagore, will be broadcast by WGBC April 23. The comedy is entitled "The Makarani of Arakan," and will be under the direction of Kedar Das Gupta.

A. E. SHORT CHANGES CIRCUIT

Chicago, April 21. Albert E. Short, for the past six years musical director for the Balaban & Katz Co., has gone with the National Theatres Corporation. He will hold the same position with the latter firm.

French Mfrs. Protest Against Amer. Equipment

Washington, April 21. The French radio equipment manufacturers and the Chamber of Commerce of Paris have protested against the alleged discrimination by the Post and Telegraph Service in choosing American equipment for the radio station maintained at the Ecole Supérieure des P. T. T. by the government.

This according to a cable to the Department of Commerce. The French station is operated under American technical methods and with American material.

The French makers object despite other foreign government stations at Prague, Belgrade, Kovno, Riga, Warsaw and Hilbae are utilizing French-made material.

Patents Self-Supporting Broadcasting Theory

Washington, April 21. A Washington resident has devised a scheme to make radio broadcasting support itself and thinks so much of the idea that he has patented it. Edward P. Clement is the inventor, with one of the biggest lawyers here looking out for his interests.

The plan involves a series of broadcasting stations, each unit being localized with the receiving done through patented loud speakers, or ear phones, that are paid for much as is electric current nowadays.

One of the local stations, says Clement two full columns to describe how the scheme works.

PHIL'S ZIG-ZAGGING TRIP

The boys can sharpen up their pencils once again. Phil Kornheiser is coming back to New York the latter part of next week. When the Fleet executive and pick-up songs left on his cross-country jaunt he requested no mention of his plan of progress, knowing the western songwriters would deluge him with new scotch.

He took the combination vacation-business trip to get away from that as much as possible and purposely zig-zagged his course.

BIESE QUILTS BENSON

Chicago, April 21. Paul Biese and his orchestra has severed his relationship with the Benson offices and will appear under the direction of the Music Corporation of America.

Biese has been booked by J. C. Stein for a tour of 14 weeks for the dance palaces that he books. The orchestra has also been engaged to turn out the music during "June Week" at the John Hopkins University, Baltimore.

Biese is at present appearing as an added attraction in mid-west picture theatres.

Sol Bloom and Radio

The dailies made much of Senator Sol Bloom's statement at the Jewish Theatrical Guild's meeting Sunday afternoon that the proposed copyright legislation would place everything, plays and music, at radio's disposal without any cost to radio.

The theory is that Bloom, in his ardent to bring the theatrical managers to a realization of radio's grave danger and to enlist their aid in opposing the bill that in a verbal bombshell. As a matter of fact, any copyright legislation will be wholly for the benefit of the author and composer and by protecting the writer the theatre manager is automatically taken care of.

The author contends that he is entitled to full protection against radio and to the enjoyment of all possible benefits from his creation. This was incorporated in the Perkins bill, which was killed with the ending of Congress' session March 4, but the same gist will be incorporated in any proposed amendments to the copyright act next December.

It is no secret that Congressman Bloom has been vexed with the theatre managers' lackadaisical interest in this matter and his statement Sunday was probably primed for effect more than anything else.

Dozen More Stations Licensed

Washington, April 21. The Saenger Amusement Company of New Orleans in conjunction with the Malson Blanche Company of that city are among those granted licenses during the past week by the Department of Commerce to operate broadcasting stations.

The S. P. Miller Dance Activities of Wheatland, Wis., and the Trilanon Ballroom of Chicago are also included in the list.

The new stations licensed are as follows:—

SUPPLEMENTAL LIST OF LIMITED COMMERCIAL CLASS "A" BROADCASTING STATIONS

Call	Station	Frequency Kcys	Wave- lengths Meters	Power Watts
WENR	All-American Radio Corporation, 2650 Cozys street, Chicago, Illinois.	1130	266	10
WOOD	Chattanooga Radio Co., Inc., 860 McCallie street, Chattanooga, Tenn.	1170	256	50
KGW	Charles D. Herold, San Jose, Calif.	1590	226	50
WIBS	Martinsburg Radio Broadcasting Co., 145 South Queen street, Martinsburg, W. Va.	1430	207	7
WIBO	Nelson Brothers, 6110 Broadway, Chicago, Ill.	1380	226	10
WOWL	Owl Battery Co., H. M. House, president, 900 Second street, New Orleans, La.	1110	270	100
WIBF	S. P. Miller Dance Activities, Wheatland, Wis.	1500	201	50
WIBS	St. Paul's Protestant Episcopal Church, 215 N. Park, Pa.	1350	222	50
WMBB	Trilanon Ballroom, 5201 Cottage street, Chicago, Ill.	1200	250	500
WIBD	X-100 Radio Service, 228 W. Madison street, Joliet, Ill.	1500	200	50
LIMITED COMMERCIAL CLASS "B" BROADCASTING STATION				
WBSM	Saenger Amusement Co., Malson Blanche Building, New Orleans, La.	940	319	500
LIMITED COMMERCIAL CLASS "A"				
NWGO	Portable Wireless Telephone Co., 530 East Market street, Stockton, Calif.	1210	248	50

YOUNG WIFE'S FIDELITY WINS PUBLIC SUPPORT

LeRoy Fox Arrested, Released
and Imprisoned Again—
Newspaper Backs Couple

Des Moines, Ia., April 21. LeRoy Fox, 28, and his 17-year-old high school bride, who recently were imprisoned, released and imprisoned again on a series of bad check charges, have again been released and are receiving sympathetic aid through the efforts of a local newspaper.

The girl, who is about to become a mother, met Fox as a member of a travelling orchestra playing in her home town of Humboldt, Ia., several months ago and eloped with him.

Despite financial troubles, arrest, imprisonment and trial on charges of obtaining money under false pretenses, the young wife stood by her husband, with the admiration of thousands of local news readers. Even in the face of opposition maintained by her father, P. L. DeSchmidt, wealthy stockholder, who stayed here during the trial attempting to persuade her to desert Fox and return home, she stuck.

The jury acquitted them but they were arrested five minutes later on a similar charge. Bail was obtained, cash contributions were made enabling Fox to get his saxophone out of prison, a good job in a theatre orchestra has been secured for him, and friends are offering them a home and care until after the stock's arrival and their establishment on a secure footing again.

NEW RECORDING PROCESS

Charles Hibbard Using New Method For Okeh Disks

Charles Hibbard, technical chief of the General Phonograph Company's recording laboratories in New York, has invented and perfected a new recording process which permits for a more desirable balance. It eliminates the objectionable "blasting" when a piano or the brasses are stressed for featuring.

It is not an electrical form of recording. Mr. Hibbard is a veteran in that type of work, having been with the Westinghouse Electric Company for years.

The reaction is anticipated to be most favorable, with increased sales, etc., to the mutual benefit of the music publishers, composers, as well as the Okeh disk people themselves.

ROMANO AT ROSELAND

Phil Romano opens at the Roseland ballroom, New York, May 3, leaving the New Kenmore hotel, Albany, N. Y., where the bandmaster will install another Romano unit.

Romano is increasing his personnel to 12 men.

HERE AND THERE

Fred Blondell's Saxo-Sextet and Kolonel Hawaii's Serenaders opened April 7 at the Hotel Alamac, New York. Blondell was formerly at the Atlantic City Alamac. The band was formerly known as the Columbia Saxophone Sextet, Columbia recorders. Mrs. Earl Fuller arranged the booking.

Meyer Davis, in person, will appear with a specially selected band of 125 from May 17 to 30 for the opening of the Cincinnati Zoo Park. A free concert will be given daily.

H. Graeme Gardiner will direct the eight-piece orchestra which Charles F. Strickland has booked into the Palais D'Or, New York, to succeed himself. The Strickland original orchestra opens at Nick Schenck's Roseland Park, N. J., April 25, and returns to the Palais D'Or in September. The Gardiner-Strickland unit will fill in at the Chinese restaurant in their absence.

Dusty Roades has joined Richard P. Vovno's Wolverines, now en tour in the midwest ballrooms.

Harry Bush, with Peist for a number of years, has left the Los Angeles office. Harvey Johnson remains in charge out there.

Will Dulmage of the Charles & Rust Music Co., Battle Creek, Mich., left New York last week, after a short visit to the trade.

Arthur Schutt, pianist, for several years with Paul Specht, joined Roger Wolfe Kahn's band at the Hotel Biltmore, New York, last week.

Milt Hagen, formerly publicity man for Paul Specht, has settled his \$550 suit against the orchestra leader. Hagen sued for services rendered.

Jack Diamond has connected with Robbins-Engel, Inc., to represent the music firm on the road through Pennsylvania and Ohio territory.

Lopez' Standing 'em Up

April 20, two days before the Schenck band sails on the "Leviathan" May 2, the Vincent Lopez orchestra will broadcast a farewell program from the Hotel Pennsylvania via WEAP.

Lopez will conclude with a special arrangement of the National Anthem, not in dance rhythm, but strictly martial tempo, and will request the hotel patrons to stand at attention during its rendition.

JACK LINTON
AND HIS
CADET ORCHESTRA

New, Novel and Entertaining
Unanimous Praise by Press and Public

CARE VINCENT LOPEZ
3650 Broadway, New York

INSIDE STUFF

On Music

With the 14 padlocked cabarets in the last Buckner campaign closed or about to close for a month or so in punishment for being caught selling liquor, whether they will reopen or how still remains the big question among them, also the other cabarets that trust to steal their business while closed.

A recently thought up scheme is to have the present management "sell" the business to a new corporation, reopening under the new corporate name and with the hope that that evasion will be sufficient to stop a prison sentence should they again be caught selling booze after reopening. The other plan of remaining closed and opening elsewhere, thereby getting away from the parole end of the padlocking plea, strikes some of the caught managements most favorably.

Whether some of these class places can run profitably without selling is much the greatest mooted angle.

Judge Julian W. Mack's opinion reversing the Hickenlooper decision and ruling that radio is "commercial," now brings the case back to the Federal District Court for trial. That is the least of the litigation since the Mack opinion practically condemns the defendants. This decision automatically disposes of several other pending cases, principally that of Remick against the Westinghouse Electric Co., operating WGY, Schenectady, N. Y., which was to have appealed its case similar to the matter in hand, but which deferred such action pending the adjudication of this suit. It is unlikely WGY will resume its litigation.

The Commanders under Irving Aaronson's direction have set a versatile entertaining standard which may be widely patterned this fall. The dance music idea plus the versatility of the musicians has scored sensation for The Commanders and other band leaders deem this a good idea for cafe and stage work and will emulate them. Several are planning to change their personnel in order to achieve this purpose and it may even spell a new era in bands this coming season.

R. H. Macy & Co., New York department store, did an unusual thing Saturday by taking display space in the dailies plugging "O Katherina" and "Titina," with the statement that both these foreign songs are out-selling anything else at Macy's music counter. The bargain price of 25c per copy was also stressed.

The Roger Wolfe Kahn orchestra at the Hotel Biltmore, New York, which is undergoing reorganization with a view to making it more "hot," found several personnel changes in effect the last week or two. Those who were let go found their standard of compensation considerably inflated because of young Kahn's munificence in that direction and were asked by their new connections to come down to earth.

Con Conrad wrote the music of "Mercenary Mary" at the Longacre, New York, within six hours. After that Mr. Conrad did not attend a rehearsal nor did he again hear the music until the opening night in Washington.

Lanin Leaves Roseland After 6 Years at Hall

After six years with the Roseland ballroom, New York, as the chief band attraction, Sam Lanin has resigned. Lanin's other interests as director of the Ipana Troubadours radio feature from WVEF, as part of the toothpaste company's ether exploitation, and his extensive photograph recording work here, prompted him to sever all connections for the time being.

Lanin's contract with the Roseland expired May 7, but through his personal understanding several changes he decided to call it off before that period.

The colored band, Fletcher Henderson's combination, will be the big regular feature next fall with traveling units to come in every three weeks.

ORCHESTRA TOURING

Frank Dalley and his orchestra will make a brief tour, starting May 10, to the interests of the Bell Record Co., for which Dalley records. The band closes at that time at the Paradise ballroom, Newark, to open at Dreamland Park, Newark, N. J., for the summer.

Dalley is installing a sub-unit at the Paradise in his absence.

SONG HITS DANCE HITS

Everybody is Playing These Are You?

"Hong Kong Dream Girl"
"Florida"
"Sunset"
"Look Who's Here!"

Published by

Robbins-Engel, Inc.
1066 Broadway, New York City

Bacon & Dav
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., INC.
GROTON, CONN.

Chi Vigilance Comm. Stops Weil Song

Chicago, April 21. Milton V. Eil, music publisher, was arrested last week on a complaint instituted by the Vigilance Committee for the publication and distribution of "Percy Have Mercy on Me." The number was branded as being obscene and immoral. The case has been continued until April 28, when a mixed jury of 12 will render their decision on the merits of the song. "Percy Have Mercy on Me" is a character number employing innumerable catch lines and when last heard did not contain any suggestive material.

This is the first time a song has ever been stopped here.

Broadcasting "Plugged" Songs From Dance Floor

Providence, R. I., April 21. "Sing as you dance" may become the slogan of the Arcadia Ballroom here as the result of a new angle on song plugging which Manager Bill Hall pulled for the first time last week.

Words of songs being played by the orchestra are thrown upon a screen while the hall is partly darkened. The idea is planned as a regular feature.

Several publishing houses are not only furnishing lantern slides but have also assigned pluggers to lead the singing. In addition, Manager Hall varies the racket occasionally by leading the singing himself.

All the dailies gave the innovation news stories, while WDWV, a radio station operated by Dutee W. Flint, local millionaire, broadcasts the songs with the announcer explaining the stunt.

MEREDITH PUBLISHING

Eddie Meredith, formerly with Remick, has started his own publishing office at the Manhattan Music Co.

WANTED Young man, experienced in advertising, exceptional opportunity in office of world-famous orchestra bureau. WHITE BOX SLP, care of Variety, N.Y.

Leaders With Nifties

The dance orchestra leader who can also double as master of ceremonies and general greeter at a cafe seems to be the new trend. The leaders themselves appreciate this and several are making decided efforts to brush up on the art of reciting off nights.

They appreciate such talents would enhance their personal values as draws and, of course, from the cafe management's viewpoint, it is very desirable since it eliminates the necessity of a high-priced master of ceremonies.

TAYLOR TRIED; BENSON GOT IN

Pretty Way of Doing Business in Chicago

Chicago, April 21. Jackie Taylor, orchestra man from the coast, is finding this town a funny place to try to do business in his regular way. Taylor came to Chicago to put an orchestra into the former Club Royale, now Joe Spago's. To get men for his orchestra Taylor had to go to Edgar Benson, who is an organizer of orchestras himself. Benson agreed to supply Taylor with musicians as he gets his bit from all such placements.

The Taylor organization went into rehearsal and for the two weeks one or two men were replaced each day by Benson. When the opening date for the orchestra was set Taylor informed Benson. The night arrived and two of the principal musicians were missing.

The next day, Benson opened his own orchestra at Spago's Cafe. Knowing the salaries Taylor was asking and how much he was paying musicians made it a simple matter for Benson to underbid Taylor.

Merely one more example of how Edgar Benson has stopped Chicago from securing new and progressive orchestras.

HAENSCHEN MARRIES

Brunswick Executive Surprised With City Hall Wedding

Walter Haenschel, recording chief of the Brunswick laboratories, pulled a surprise Monday noon, by suddenly committing matrimony with Rose Adams, a housewife, non-professional. The couple were quietly married in New York's City Hall and started on a combined recording and honeymoon trip to California, which will bring them back east in June.

The Haenschel's first stop will be St. Louis, the bridegroom's home town, and from there to the Coast, where the photograph record executive is slated to "can" a flock of numbers by the Lyman, Ash, Meyers, Rodemich and other orchestras.

SHEASBY QUILTS LOPEZ

Providence, R. I., April 21. E. L. Sheasby, who left as coach of the Roseland (New York) orchestra to come here as director of the Vincent Lopez unit when Lopez took over the booking of the local Arcadia ballroom from Paul Whitehead, has resigned his connection with Lopez, effective April 20. Sheasby's resignation was forced by the action of the Arcadia management in withdrawing from Lopez wheel. He chose to remain here as director of the local orchestra, which remains intact despite the change.

Shuffle Along, Inc., judgment J. Tim Brynner, musical director of "Shuffle Along," has been granted his motion for summary judgment against Shuffle Along, Inc., for services rendered. Brynner claimed \$2,455 owing him, but Milton Godofredo, president of Shuffle Along, Inc., admitted only \$1,875 due.

Bert Lewis on Banner Records. Bert Lewis has begun recording for Banner records.

LEADING ORCHESTRAS

IRVING AARONSON

and his Commanders
Elsie Janis' "Puzzles of 1925"
Fulton Theatre, New York
HOF-BRAU HAUS
53d St. and Broadway, New York

BROWN-AGLE'S

ORCHESTRA
Now Playing ARCADIA BALLROOM
Broadway at 53d Street, New York
JOS. W. KAY, Manager

Nearly Everybody in

Detroit Dances to

JEAN GOLDKETTES

Orchestra
Victor Recording Artists

MAL HALLETT

and his
Versatile Entertaining Band
Permanent address, Box 612,
Lawrence, Mass.
"TOURING NEW ENGLAND"
Management: Charles Shriebsman

TED HENKEL

and his Orchestra
LEIGHTON'S CAFETERIA
707 N. Broadway, Los Angeles
and
VIRGINIA HOTEL
LONG BEACH
K. F. O. N. Nightly, 9:30 to 10:30

ART KAHN

and his
Columbia Recording
Orchestra
Third Consecutive Season
SENATE, CHICAGO

DICK LUCKE

and his
ARCADIAN
PLAYING ORPHEUM CIRCUIT
Direction—Moore & Magley
Next Week Orpheum, Oakland, Cal.

MEL PEDESKY AND HIS MONTMARTE ORCHESTRA OVIELAND FAVORITES

BROADCASTING NIGHTLY, KFWB
HOLLYWOOD, CAL.

PRYOR MOORE

ORCHESTRAS
Playing Daily at the
5 Boos Bros. Cafeterias
also
The Playhouse Orchestra
and
Contracting Special Dance
Orchestras
LOS ANGELES

GLEN OSWALD'S

Victor Recording Orchestra
Playing Cinderella Roof
and
DOUBLING THEATRES
LOS ANGELES

RADIOLIANS

RAY WALKER, Director
5TH MONTH AT
CHUMMY CLUB
717 7th Avenue, N. Y. C.
Representative: HARRY PEARL

DAN RUSSO and FIORITO

ORIOLE ORCHESTRA
Edgewater Beach Hotel
Office Room 212
Nelson Bros. Bldg.
Broadway & Devon, Chicago
Exclusive Brunswick Artists

ABE LYMAN GOING TO CHI.

Los Angeles, April 21. As reported some time ago, Abe Lyman and his Cocomat Grove Orchestra from the Hotel Ambassador, are going to the College Inn, Chicago, in September. The contract is for an indefinite period, but it is understood that Lyman can remain there for one year with option held by the management for his further service.

ACE BRIGADE

and His 14 Virginians
MONTE CARLO RESTAURANT
Broadway and 61st St., New York
Exclusive Management Joseph Friedman

ROY FOX

and his Orchestra
Now Featured at the
Cafe Lafayette
LOS ANGELES

DAN GREGORY

and his famous
Crystal Palace Orchestra
Exclusive Victor Record Artists
60th Street, near Broadway, New York

DAVE HARMAN

AND ORCHESTRA
ON TOUR
Permanent address: Williamsport, Pa.

Original Indiana 5

Record and Radio Artists
Now Playing CINDERELLA BALLROOM
48th Street and Broadway, New York
TOMMY MORTON, Manager
Phone Richmond 3111 8470, Hasting 8450

SAM LANIN

AND ORCHESTRA
ROSELAND
Seventh Year on Broadway
A "NURMI" RUN

The Original Memphis 5

ON DANCE TOUR
Direction BERNIE FOYER
1674 Broadway, New York

GEORGE MEYERS

and his
Club Alamo Orchestra
Appearing Nightly at Joe Ward's
CLUB ALAMO
283 West 125th St., New York City

KENNETH MORSE

FRIAR'S INN ORCHESTRA
"That's That"
1043 W. Sixth Street
LOS ANGELES

BEN POLLACK

and ORCHESTRA
Venice Ball Room
Venice, Cal.
(for a long time to come)

IRVING ROTHSCHILD

AND HIS
KINGS OF SYNCOPATION
"Cafe Deauville"
CHICAGO

The SANGAMO BAND

DICK LEIBERT, EMORY DAUMERTY
Now at the famed
Harvey's in Washington, D.C.
Opening May 1
FOURTHMAN HOTEL ROOF
Washington's Most Exclusive Roof

HARRY STODDARD

AND HIS
"Streets of New York Orchestra"
Keith-Albee and Orpheum Circuits
Direction ROSE & CURTIS
PER. ADD. PHAROS CLUB, N. Y.

WASHINGTONIANS

Club Kentucky
Broadway and 49th Street, N. Y.
Playing Keith-Albee Theatres
"DUKE" ELLINGTON, Director

BANDMEN--- BE WISE--- ADVERTISE---

AND IN

VARIETY

Perhaps the quickest way to tell an advertising story for orchestras is to tell the fact—that the leading pop orchestras in this country today are advertisers—that they have advertised continuously and consistently in "Variety."

Not alone that, but several of the noted band leaders who have Publicity Campaign contracts with "Variety" have left it to the advertising department of this paper what to say about them and when to say it.

This popular orchestra business is so new that no one in it knows where he may land next. Anyone is possible of elevation. It's necessary, though, to get to all of the show business to make the show business believe your name is a "Name." They believe it through advertising.

Much of the pop orchestra business is like the show business—it's Opportunity. Opportunity is made by Trade Publicity. Trade Publicity may best be secured in "Variety."

Look over the list of pop bands. Figure them out if they are outstanding. You will recall that they have advertised, and in "Variety." Nothing in the show business is too small nor too big to advertise. The smartest showmen of this season, of years ago and of tomorrow have been and will be trade advertisers.

The public pays to see or hear, but the manager pays the salary for an attraction. He selects it. For actors, actresses, attractions (which takes in bands) nothing is so important as trade advertising.

Trade publicity makes you more important in the eyes of the show business. The more important you become in the eyes of the show business, the more opportunities and the more salary.

There is a band in New York City doubling at present between show and restaurant that dubbed along Broadway in a starvation way until it advertised. That advertising, and in "Variety," presented an Opportunity. One of the greatest musical show producers of the world engaged the band. He knew it through "Variety." He admits it; the band knows it, and the producer, through engaging the band, "made" the band forever. It's the big hit of the show it is in New York and a draw at the Broadway restaurant.

It needed but Opportunity—and it got Opportunity through "Variety." You may do the same.

Try it.
Make the show business know of you.
Make Opportunity take notice.
Advertise, and
In "Variety."

Write "Variety," New York, about its Special Publicity Plan, what it means, how it can be handled and what it costs.

The Publicity Plan is adaptable to any means or appropriation.

PERSHING PALACE

Chicago, April 21.

This Ernie Young guy is a wizard. Two weeks ago he reported to his office for the first time since recovering from a long and serious illness. In the two weeks he has been on the job he has landed two big contracts to produce the type of cabaret entertainment for which he is famous. One of these was for the Pershing Palace Cafe, the most imposing cabaret on the south side. Young cast, costumed, staged and opened this show in record time, and it is a corker.

Twenty girls and about 10 principals constitute the roster at the Pershing Palace. Yvonne Mayol, a new prima donna around these parts, led a gorgeous Spanish number costumed in shawls. The McCune Sisters harmonized, danced and showed an abundance of class. With more seasoning these girls will be set. Other spectacular numbers were an Indian interlude dressed with tremendous head pieces and bells; a gypsy scene with the girls garbed in long circular skirts and kerchiefs about their heads; a jazz session costumed in gold cloth, but the high point is the Gainsborough number, with 10 girls arrayed in Gainsborough hats and gowns and another 10 dressed as dandies. This number was Ziegfeldian in effectiveness.

The Pershing Palace Cafe is a large place. Ensemble numbers and parades are given a splendor a smaller establishment could not achieve. The cafe is located on the second floor of a family hotel. A balcony runs on three sides, and there is a separate floor for patron dancing. The seating capacity is close to 1,500.

One of the principals was Jean Collins (colored), a strutting demon who tears the house apart when he does his stuff. Eddie Mathews, eccentric, acrobatic dancer, has an easy style and was a favorite. Flo Whiteman proved an adept hard shoe hooper. An outstanding sensation was given by the "Three Whirlwinds." This trio never fail to make the diners stop eating. They work on the north side, and do not do any skating, confining themselves to furious whirls, dips and breath taking awings. They are a sensational act.

The chorus are all beauties. Young always having been a picker of pulchritude. The orchestra is a colored aggregation led by Dave Peyton. It plays for both the show and dancing. These boys are terrific.

The cast policy is to rotate show number and then a dance for the patrons.

Blessed with spacioussness and dominating the south side field in prestige, the Pershing Palace, now that it has tied up with Ernie Young, ought to clean up nicely.

RENDEZVOUS, CHI.

Chicago, April 21.

Business having taken a downward trend in recent weeks it is the well-to-do cafe, and the management decided to go out and get back their declining trade. Ernie Young came in to rescue them. In former years Ernie made the Marigold Gardens "the" congregating point of the night life of the north side, and his name means much out that way. The Rendezvous is featuring his name in their publicity and has a reputation for a large frame outside. George Leiderman is the owner of the Rendezvous. He has spent plenty in decorating. The main dining room seats about 400, with an annex giving an additional seating capacity of 350.

The revue is in the flashy style of all the Ernie Young shows. There are 10 choruses, any one of whom can step out in front and deliver a dancing specialty. Several do, several more make up sister came, and all in all it rates one of the fastest choruses in town. Young has spread himself in the matter of costuming a hot Charleston number and a minstrel number, while a ribbon number, with the girls attired in bouffant robes, and a barre and brought applause on sight.

The principals include Arthur Ward, an eccentric dancer; Fatsie Murray, a charming dancer; Shirley Sherry, a charming dancer; Sherry and Wagner, harmony singers; Edwards and Gold, dancers, and the Janton Sisters, who led a chorus number. Rita Green has a world of personality. Leonette Ball is an Auburn-bred beauty, absent from these precincts a long while, and doubly welcome for that reason. She led numbers, did specialties and was a favorite generally. Annette Stillman, apparently taken from the chorus, has the goods and gives promise of developing.

The show is run in sections of 25 minutes. In that period more speed is crammed than in an hour of musical comedy. Charley Straight's orchestra officiated. Since Isham Jones deserted Chicago, Straight is considered by many to have the best dance organization in town.

The anticipated increase in revenue ought to be realized with the kind of entertainment Young has provided. There is plenty of color and beauty and solid entertainment. Miss Lorraine made most of the gowns for the girl principals.

Loop.

New Cabaret Gyp Working in Chicago

Chicago, April 21.

A nifty far quick and easy money has been developed in some of the intermediate cabarets of the town, worked in harmony by girls of the place and the waiters, with guests in between as the come-ons.

About once or twice a week now seems to be the custom, in order that the racket shall not explode. The gross can run from \$20 to \$50 nightly or more, according to the wealth of the victim. It is a split between the girl working it and the waiter.

When one of the girls may be invited to sit at a table with a man or men, after she looks them over or perhaps knowing one, the girls slip to a waiter whatever single piece of jewelry she is wearing that is of value. Shortly after the drummer roll for attention and it is announced a diamond brooch has been found.

With that the girl at the table grasps her throat, utters a little shriek, then a cry of gladness and identifies the gem. Asking who found it and informed a waiter did, she joyfully says:

"Isn't that lovely and isn't he honest. I must give him something. My Lord, I haven't a cent with me."

Turning to the male she consults him with as to how much the waiter should receive as his reward. When that is settled she borrows the amount from the come-on.

For the money, it is working for the reputation of the cabarets standing for it as to their honesty.

Deny Circuit Connection

National Attractions of New York, Inc., sponsors of the "Ballroom circuit," through J. E. Horn, its vice-president and general manager, stated for last week's issue that certain "franchise" holders had been secured as spokes in the new circuit with as to how much the waiter should receive as his reward. When that is settled she borrows the amount from the come-on.

Charles G. Strakosch, managing director of the Arcadia ballroom, New York, and Meyer Davis for his Le Palais, East Washington, D. C., both deny any affiliation. The Arcadia, it is stated, will book its own band attractions and not through a booking agency. The Palais, however, from Meyer Davis' cafe in Washington of that name, it is also denied by Uriel Davis, does not contemplate affiliation with National Attractions in respect to the circuit.

Horn is at present out of town and not due to return until late this week.

Trocadero and Astaires

New York, April 16.

You had a notice stating that although Fred and Adele Astaire had a big opening at the Club Trocadero, the business thereafter fell off.

The total business during the first week (Holy Week) was 2,304 paid covers (\$4 and \$5 each) which nearly broke the record for the Club Trocadero even during the fall season when we had Maurice and Hughes. Starting the second week, the Club Trocadero gained an attendance of 13 per cent.

C. P. MEIER,
Manager.

Hardy in Village

William Hardy, formerly connected with Thomas Healy's restaurant enterprise, has been appointed manager of the Club Fronton, Greenwich Village.

Bill celebrated his entrance to the Village by staging a neo-show in which Walter Sargent, Edna Moore, Betty Palmer and Bobby Burman are principals.

Al Siegel's orchestra supplies the dance music.

Harry Walker has placed a new revue at the Palomar cafe, New York, with Mack White, Louella Lloyd, Irene Aubrey, Hazel Green, Milt Bronson, and a chorus of 12.

LIBEL ACTIONS AGAINST N. Y.

"MIRROR"

Paper "Exposing" Restaurants May Become Entangled

According to accounts the New York "Mirror," a Hearst paper, will run into a flock of libel actions as the result of two of its staff, Joe Swerling and Dorothy Herzog, writing of matters they allege to have witnessed in various places.

One night club in Times Square is said to have already started a damage action against "The Mirror." The paper has been running daily a series of "exposés" of cabarets, telling what they charge and what they "saw" having no hesitancy in mentioning the purchase of liquor besides name of the cabaret or restaurant and its address. One Swerling has been a rewrite man on "The Mirror." He has been presumed to have been its picture critic. Swerling is reported to have mentioned he was with Variety to make a liquor buying connection in one report. He was with the Chicago office of this paper several years ago, but never since connected.

Newspaper men have expressed surprise "The Mirror" finally picked up an idea that has probably occurred to every daily in the country, without any wishing to adopt it. The newspaper men say that "The Mirror" wanted to attract attention with a sensational boose story, it might have gone after the Prohibition with the federal forces, besides the police, not only of New York but all over the country.

Those who know Swerling say this scheme of "tipping off" sounds much like a creation of his own. Miss Herzog is reported as quite popular in picture circles around Xmas. Her presents Xmas from picture circles according to report exceeded in value those received by the other women picture reviewers on the New York dailies.

2 NEW CHICAGO REVUES

Chicago, April 21.

Last week two new revues were ushered into Chicago cafes, both produced by Ernie Young. The Rendezvous and the Pershing, which formerly housed floor entertainers, are the two cafes who have bolstered their entertainment program with stupendous revues.

The summer gardens located in the outskirts of the city are blaring announcement of large revues during the hot weather.

New Show at Silver Slipper

Albert is now the official greeter at the Silver Slipper. Albert was formerly with Rector's and latterly at the Moulin Rouge. A new show of floor entertainment Friday night with Olga and Minkha, Fefay and Nanine, Bigelow and Lee, Doris Vinton, Nancy Decker and Florence Hedges among the new recruits. Jimmy Carr's orchestra remains with Jimmy also master of ceremonies.

Floor Show at Janssen's. The uptown New York Janssen's Hofbrau will have a big floor show shortly. Werner Janssen, who has contributed to the current Ziegfeld "Follies" and other revues, is writing the music for the show.

After three months at the Moulin Rouge in Chicago, Gladys Ray, singer, has returned to New York to open at the Longacre Club.

JUST INVENTED! His exclusive Corbett, roller.

LABOR FOR EVERYBODY. Well-sorted, well-sorted, well-sorted. Pamphlets free of charge and postage.

Charles Fitts & Co. New Bedford, Mass.

CALIFORNIA'S FESTIVAL FETE

To Celebrate State's Admission to Union

Los Angeles, April 21. Northern and Southern California will join hands in a common cause—that of boosting the State and attracting visitors during 1925. To this end meetings are being held by representatives of 29 Chambers of Commerce for the purpose of working out of the details.

The scheme had its inception in San Francisco when it was discussed at that city's annual pageants, jubilee celebrations and other events were scheduled to take place in various sections of the State during 1925. Also the fact that this year is the 75th anniversary of California's admission to the Union.

Then it was planned to call 1925 "California Festival Year" with a sub-title to the effect "Commemorating the Seventy-fifth Anniversary of California's Admission to the Union."

Besides giving publicity to the various festivals as such, the operating sections of the State will try to give a statewide motive to the jubilee year by having Spanish costumes adopted for everyday wear either in whole or in part. This idea probably was suggested by the success of the Forty-Ninth Celebration in Sacramento several years ago.

This idea will be carried even further and merchants will be urged to cooperate in their window displays. All of the temporary structures at the festivals will be of modern design and the pennants will be of Spanish colors.

The meeting in Los Angeles was called by C. G. Milham, executive secretary of the All-Year Club of Southern California, and those included in the conference are:

William Dunkerly, secretary of the Pasadena Chamber of Commerce; Carl Bush, secretary, Hollywood Chamber of Commerce; Earl W. Porter, secretary, Inglewood Chamber of Commerce; J. Oliver Brison, publicity secretary Long Beach Chamber; Frank J. Wilfong, secretary Monterey Chamber; Harry Welch, secretary of the Orange County Harbor C. of C. at Newport Beach; George A. Raymond, secretary of the Fullerton Chamber; J. Johnson, secretary Orange Chamber; E. F. MacDougal, secretary Santa Barbara Chamber; Jno. L. Fox, secretary San Diego Chamber; T. G. Armstrong, club manager, San Diego California Club; Guy Leonard, secretary Fresno County Chamber; William Creekham, publicity director Los Angeles Chamber; J. M. Paige, secretary of Pomona Chamber; B. W. Spencer, secretary Ontario Chamber; M. L. Schoenthal, secretary Riverside Chamber; R. H. Mack, secretary San Bernardino Chamber; A. L. Olinger, secretary Santa Ana Chamber; F. L. Maschke, secretary Santa Paula Chamber; George W. Buntin, secretary Van Nuys Chamber and Edgar E. Wilker, secretary Ventura Chamber.

The various festivals scheduled to be held in California this year are:

April 25-26—Ramona pageant, Hemet.
April 26—Rainin Day, Fremo.
May 1—Completion of Coast Highway, Laguna Beach.
May 1 to 3—Annual May Day carnival, Corning.
May 2—Playground opening festival, Tracy.
May 2—May Day festival, Palo Alto.
May 3 to 5—Elstredoff and chorale concert, Redlands.
May 2-3—Ramona pageant, Hemet.
May 22—Orange Show, Anaheim.
May 23—California Lemon show, Oxnard.
May 24—Pageant Play (Drake), Mt. Tamalpais.
June 1 to 7—Sixteenth annual cherry carnival, San Leandro.
June 8—Sixth celebration, Los Angeles and Hollywood.
June 8 to 10—National convention of Greeting, San Diego.
June 10 to 14—State-wide beauty pageant, Santa Cruz.
June—Rodeo, Santa Cruz.
June—Sixth annual pageant, Los Gatos.
June 14—Pageant Play (Mission).

PARKS AT RYE, N. Y., DESPITE OPPOSITION

Combined Action Against Them—Blatant Noises

Park managers at Rye, N. Y., may operate this summer, despite the combined action of the Rye board of trustees and special citizens' committees towards stopping them.

Paradise Park was first attacked. When it looked like the town's fight would win, the park management obtained a permanent injunction from the Supreme Court preventing the people there from shutting up the park.

The other Rye park, Pleasure Park, managed by Col. J. Austin Kelly last week was denied a permit by the trustees, and Kelly is asking the court to grant him the same injunction that now enables Paradise Park to run this summer. A Rye defender says the park is due to the blatant noises emanating from the parks, as well as the "undesirable persons" who come from New York to visit the beaches.

The official park opening date is May 15.

K. C. PARK REFINANCING

Kansas City, April 21. Fairly rapid park opens May 15. The park has experienced many financial troubles since its start two years ago, but refinancing plans were effected some weeks ago. At a Rye defender's meeting some \$20,000 was subscribed toward retiring a \$70,000 first mortgage on the property. After the mortgage was retired the plan was to issue bonds for \$100,000 to the stockholders, leaving a working capital of about \$30,000, according to W. L. Hutchinson, president. San Benjamin will again be manager.

PROVIDENCE'S AUDITORIUM

Providence, April 21. An auditorium, the largest in all New England, which will enclose a skating rink and can be used for conventions, ball auto shows, circuses, bike races, etc., is to be built here through a pooling of local and state capital.

It will cost \$500,000 and cost \$500,000. Albert G. Jr., manager of Boston Arena, will be general manager. The building will be christened Rhode Island auditorium.

San Juan Capistrano, July 8 to 9—Round-up live-stock show, Alturas.

July 11—Spanish California pageants, Berkeley.

August 12 to 16—California Rodeo, Salinas.

July—Start ten weeks' Bowl concert and Pilgrimage Play, Hollywood.

July 19—Era of the red woods pageant, Sequoia National Park.

August 1—Annual marine fashion show, Redondo Beach.

August 1—Tournament of Lights, Newport, Calif.

August 12 to 14—Spanish fiesta, San Diego.

August 27 to September 2—San Joaquin County Fair, Stockton.

September 4—Legend of the President, Mt. San Jacinto.

September 5 to 12—Diamond Jubilee celebration, San Francisco.

September 7—Turlock melon carnival, Turlock.

September 9—Historical pageant, Orange, Orange.

September 9—Grape Day festival, Escondido.

September 9 to 11—Spanish fiesta, Glendale.

September 14 to 20—Stanislaus County Fair, Modesto.

September 15 to 19—Prune and apricot exposition, Mountain View.

September 15 to 17—Annual fair, Lake county, Upper Lake.

FIRST ARRESTS IN ST. LOUIS

Law vs. Gaming Brings Action

St. Louis, April 21. The first arrests under the new law prohibiting gambling at street carnivals were made last night by members of the gambling squad at a lot carnival at Kingshighway boulevard and St. Louis avenue. The carnival, under auspices, Jackson Johnson Jr. post, American legion, had asked for an injunction against police interference with its show.

Pokey Brazelton 34, operator, roulette booth, was arrested and paraphernalia, etc., seized. The raid came under the new ruling of the police that gambling at benefit carnivals, church lotteries, euchre parties and like affairs must be stopped.

A big police shakeup here, where in the chiefs of police and detectives, many transfers made and things in general moved about, is the work of the new board of police commissioners recently appointed. Beside the ride on "benefits," many transfers made and things in general moved about, is the work of the new board of police commissioners recently appointed.

FIGHTS CARNIVALS

East San Diego Petitions City Dads to Stop Grafting Outfits

San Diego, Cal., April 21. A fight is on to stop carnivals exhibiting in East San Diego. A petition has been filed with the City Council asserting that amusement enterprises that have a permanent investment should enjoy the patronage of the public and protesting against granting permits to "any old kind of grafting carnival."

Heading the signers is George E. Robinson, manager Vista theatre. This is not the first time an effort has been made to keep tented outfits from playing East San Diego.

"DAIRY CHAUTAUQUAS"

Chicago, April 21. A new angle in the chautauqua business has developed under the title "Dairy Chautauqua." It is being sponsored by the agricultural relations department of New York Central Lines and the National Dairy Association.

The idea is to create a greater interest in more efficient dairy production and the National Dairy Show. It is in reality an itinerant dairy show which will carry in a concentrated form all features of the chautauqua show.

This national show opens May 17, Alliance, Ohio, with other cities in that section to follow.

CHAUTAUQUA NOTES

Major C. E. Russell, formerly in charge of American Secret Service, France, has signed with Colt-Alber chautauqua system, Chicago, for a series of lectures on secret service experiences.

Betty Booth Co., strictly chautauqua attraction, will play April 26-27 in churches in Chicago.

Ray Anderson, formerly publicity man for Ellison-White chautauqua interests, now advertising agent for Botsford-Constantine Co., Chicago.

James H. Shaw, chautauqua manager, is now in Pasadena, Cal., working for "The Mission Play" management.

MUSICAL LECTURE BOOKED

Chicago, April 21. What is said to be the first musical lecture will be offered shortly on a Lyceum Circuit by Congress on a Lyceum Circuit by Fletcher and wife, Fletcher will be doing the talking, while his wife offers a prelude musical number. The combination can fill an evening bill, and they hope to keep all the profits from the lecture and musical in the family. It was understood Fletcher is the first Congressman to work such an arrangement on a lyceum course.

Expo. Week at Long Beach, Cal.

Long Beach, Cal., April 21. The annual Harbor Industrial Exposition of Southern California will be held here in the Municipal Auditorium starting tomorrow (April 22) night and lasting until April 29.

SWALLOWED 3½ KARAT RING IN SHOP HOLDUP

Lawyer for League Bumped on Head, Often—Investigation Going On

Now that the holdup of the Showmen's League members in their lodge room is past history, some interesting side lights come out. Among the high spots is that Sam J. Leavy, who was wearing a 3½ karat diamond ring with a heavy platinum setting, put it in his mouth and swallowed it, nearly strangling to death. The ring was recovered the following Sunday afternoon.

While Leon A. Berniak, the counsellor of the League, was looking for some cards to give out and searching his pockets for advertising matter, not holding up his hands as directed, the lawyer said it was not legal. He was blinged over the head and asked if that was legal. He then told the bandits that he was a lawyer, but they would not believe it, with the counsellor raising new objections, also over-ruled with three punches on the head.

Frank Persson managed to throw his \$1,500 diamond ring behind the piano, but when he came out of the washroom after the bandits had gone, he could not find it.

Tom Rankine lost one solitary "buck," not the "fifty" first reported.

And, although there is an unanimous opinion that the holdup was a tip-off, there are no clues so far. It is said, however, that a quiet investigation is going on by a star chamber committee. Several members of the park management have their own opinions, but will not voice them publicly, although they say they would like a searching investigation made.

W. H. PAULHAMUS DEAD

Tacoma, April 21. W. H. Paulhamus, president Western Washington Fair Association, one of the biggest fair men in the northwest, died April 14 at his home, Summer, Wash., of pernicious anemia.

Paulhamus, state senator in 1907-09-11, was for 34 years an outstanding figure in the agricultural and horticultural development of the Pacific northwest. He was keenly interested in all fair matters and was largely responsible for the successful growth of the Western Washington fair. A widow and four children survive.

Ringling Hits Buffalo Day After Robinson Date

Buffalo, April 21. The Ringling Bros. show is due in Buffalo June 1, the day following the two-day engagement of the John Robinson circus, May 29th. The Big Show opposition asked in a recent week played "waiting" the downtown roofs with "wait" banners and grabbing off most of the available advertising space.

Robinson outfit so far has done no advertising, but the advance men have been in town arranging the annual tie-up of the show men with the city officials for the Allied Toy Fund. The fund is a net charity of the mayor and has always meant capacity for the Robinson engagement.

This is the first time two circuses have ever played successive engagements here on consecutive dates, and the Robinson tie-up is generally regarded as giving the first show the break.

PARKS OPENING

Schenck Bros. Palisades Amusement Park, billed as "the pride of the Hudson," opens Saturday, April 25. Free circus, fireworks Tuesday and Thursday nights and Strickland's orchestra are carded features.

Combs Park, North Bergen, N. J., opens April 25, with Victor's orchestra a feature.

Nantasket Beach, Boston, opened most of its concessions last Saturday.

Marimack Park, Lowell, Mass., opened some of its features last Saturday.

Free Films as Draw

Des Moines, April 21. When Riverview Park, A. Frankle, manager, opens May 16, free picture shows are expected to prove a draw. Band concerts and vaudeville in the Hippodrome are also.

PARK UNAFAID OF PREDICTION

Not Frightened by Forecast of "Cold Summer"

Despite an official forecast and prediction from the Weather Bureau, Washington, D. C., that the summer will be a cold one, park managers and amusement purveyors of outdoor attractions look forward to it with confidence.

The Washington prediction was based on a study of solar radiation and ocean temperature. According to their viewpoint the summer of 1925 will be even colder than that of 1924.

Veteran park managers recall 1916 which was christened "summerless 1916" through the cold weather that prevailed that summer. A repetition of that year would be certain to mitigate against park attendance.

Several parks in nearby territory that have started have done exceptionally well, with a number of nice, summery days more than doubling the attendance in previous years.

Coney Island, however, has taken an early start on banner crowds and an estimated 400,000 was chalked up for Easter, with subsequent weeks expected to break all previous records.

Shellpot Park, Wilmington, Del., which got under way last week, struck some excellent weather and returns were beyond sanguine expectation of the park management.

Throughout the country and especially in the East, with warm weather beginning to show its effect, the parks have shown a desire to start earlier this year than last.

TRI-STATE DISSOLVES

Midwest Poster Association to Stick to State Lines

Kansas City, April 21. The Tri-State Advertising Association, composed of bill posters of Missouri, Kansas and Nebraska, held its annual session here last week. The most important business was the dissolution of the association, the members deciding that separate state organizations would serve the industry much better than the tri-state affair.

One thing that caused the members to decide upon the state organizations was the question of cost of legislation. It was reported that the expense of legislation in the state legislatures was so small that the cost of the tri-state affair was a state, while but a little over a hundred dollars had been necessary in Kansas.

The new state organizations will be perfected early in the fall, as soon as new charters can be secured.

Shows Opening Around Chicago With Difficulty

Chicago, April 21. Carnivals will begin to open around Chicago this coming week. The largest is the De Kreko show, at Blue Island.

There is a general feeling of the smaller ones, including those exclusively devoted only to rides and a few concessions, will occupy various lots as heretofore under different auspices. There will be the same difficulty in running wheels. Unless opened exclusively for charity, and that charity one of exceptional strength, they will be limited in number.

MARY GREEN WILL RECOVER

Syracuse, April 21. For three years past, Pauline Freworks have been featured at the Tri-State fair, Burlington, Ia. This year there was some talk bidding for the contract, the Potts Fireworks Co. beating out the Theatre Field division, W. A. S. A.

Mary Green, 23, dancer with the Otis L. Smith Carnival Co., who swallowed poison tablets after a lovers' quarrel, will recover, her physicians say.

Miss Green is in the hospital of the Good Shepherd here, and was taken there after taking the poison in her rooming house.

Potts Co. Lands Contract

Chicago, April 21. For three years past, Pauline Freworks have been featured at the Tri-State fair, Burlington, Ia. This year there was some talk bidding for the contract, the Potts Fireworks Co. beating out the Theatre Field division, W. A. S. A.

WHAT THE WORLD WANTS

Washington, April 21. Europe is still turning to America for musical instruments and in increased numbers, too.

In replying the department requests that the nearest branch office, a list of which was published recently here, be addressed with the country, article and code number given in the order below.

Among the purchasers for the current week are the following: Australia, canvas for the manufacture of tarpaulins (14677); China, haberdashery, novelties,

toilet soaps (all 14686); Denmark, all kinds of leather for footwraps (14672); France, automobile accessories (14681); confectionery (146207); Germany, automobile accessories (14682); alligator, seal, lizard and serpent novelties (14671); South Africa, silk hosiery, artificial silk underwear (both 14634).

Those desiring to act as selling agents should include the following: Brazil, pianos (14653); India, cigars and cigarettes (14675); Italy, electrical specialties (14638).

French Animal Tamer's Ballyhoo Causes Panic

Paris, April 21.

During a street fair here last week when business was slack, an animal tamer hit on a stunt to attract an audience to his menagerie.

The tamer placed a small hyena on his shoulder and stepped down from his booth amidst the crowd, fringing a revolver in the air. Instead of bringing patrons to the pay box it caused a slight panic. This frightened the hyena which scratched the people within its reach. Three women were also knocked down and had to be treated at the hospital while several others were cared for at the nearest pharmacies.

The police are suing the tamer.

Summer Rep Season

Chicago, April 21.

The summer repertoire season is getting well under way here. Most of the principal organizations are either casting or in rehearsal at the George Street, who has operated a rep company in Iowa for many years, says this year he will have two troupes, one to open May 4, the other May 17.

H. Johnstone has cast and announces the openings of the following shows: Jack Brooks Company, Sabula, Iowa, May 4; Beveridge Players, Litchfield, Illinois, May 18; J. B. Rotner, Rockford, Illinois, April 20; George's Comedians, Farmer City, Illinois, May 11; Walter Savage Players, Wayne, Nebraska, May 11.

"Fraudulent Game of Chance"—Heth Show

Birmingham, Ala., April 21.

L. J. Heth, owner of the L. J. Heth and Harvey Wilson, operator of a doll conception were found in the police court, following their arrest for running what Recorder Martin described as "Not only a game of chance but a fraudulent one."

Officer Cain, who made the arrest, stated that on account of the actions of the concessionaire he had closed all wheels on the lot.

WILD WEST SHOW IN PARK

Wilmington, April 21.

Shellpot Park launched its season much earlier than usual April 11, with a wild west show as one of its main amusements.

The park people this year have leased an additional 205 acres and have added many new rides and park features.

A new coaster has replaced the old Jack Rabbit ride. Pictures also are a part of the park's daily program. John A. Miller is manager.

CALEDONIA FAIR SET

Randolph, Vt., April 21.

The new management of the Caledonia county fair is now making plans for the biggest and best exposition ever conducted by the organization, which has held a fair for nearly 80 years.

The fair will be from Aug. 18 to 31, inclusive, and will be the first fall fair in Vermont. Miller Brothers' carnival has been engaged.

FAIR DATES

Onondaga Co. (N. Y.) Fair, Aug. 31-Sept. 6.

The St. John, N. B. fair, Sept. 5-12.

Northwestern Industrial Exposition, St. Paul, June 6-13.

Norse-American Centennial, St. Paul, June 6-13.

California Valencia Orange Show at Anaheim, May 22-June 1.

Circus Jaguar Attacks Woman at Winter Fair

Chicago, April 21.

A Jaguar in the winter quarters of Fred Buchanan's circus, Granger, Ia., became infuriated at a red hat worn by Albert G. Malish, society woman visiting the winter quarters, and thrusting its paw through the iron railing of its cage, lacerated her shoulder. Mrs. Malish was rushed to a hospital in Des Moines where her condition is considered serious.

Ever since Fred Buchanan entered the circus business he has made a practice of admitting visitors Sunday except the winter quarters, charging a nominal admission price. It was on one of these paid-admission visits that Mrs. Malish was injured.

Balto. Union's Circus

Harry Bentum, Philadelphia, who is the circus impresario for the Baltimore Federation of Labor and the plans its second annual circus in the 5th Regimental Armory, May 4-9, was in New York last week conferring with the Jack Driscoll office regarding the acts to be used for the show.

Among those signed were Robinson's military elephants, Dutton's equestrian trapeze, Ida Delno, Teeter Robinson Japs, D'Lains (the Golden Pole comets), Tasmania Troupe, Van Diema, Serven Johnson and clowns, A. Young's perch act, with others to be announced later. Bentum expects the winter sign either the Melzers or the Fishers as his flying act.

The Federation circus committee headed by Henry Boening, president of Baltimore F. of L., general chairman.

JOHN METZER KILLED

John Metzer was instantly killed April 11 when his automobile struck a milk truck at Mercer, 12 miles from Los Angeles, Cal. Three companions with him were badly hurt and are in a hospital.

Mr. Metzer, 45, was president of the Amusement Engineering Corporation. He designed the Flying Circus ride recently erected at Venice. The accident was well known in the outdoor amusement field as a designer of riding devices. Widow and three children survive.

ELKADER FAIR SET

Elkader, Ia., April 21.

The board of directors of the Elkader fair closed a contract with the World's Amusement Association of Chicago, for the free acts for the 1926 fair, which will be held August 15, 19 and 21.

The board also has been booked with the Four Sensational Elliotts as the leader. A contract has been signed with Thearle-Duffield for the fireworks program.

Heads California Fair

Los Angeles, April 21.

Robert A. Condee, an international authority on stock breeding, and vice-president State Board of Agriculture, became president of the California State fair and the State Agricultural Board, following the death of H. A. Jastro, regent, University of California, last week, in San Francisco. Gastro held the job for 20 years.

Condee is a resident of Chino, 35 miles from here.

To Continue County Fair

Rochester, N. Y., April 21.

The Wyoming County Fair, Warsaw, N. Y., will be continued this year regardless of the conflict in date with the Erie County fair, the same county, the Warsaw village board voting to leave the fair ground to the Wyoming County Agricultural Society without a special election.

American Amusement Shows, Philadelphia, April 20.

Alamo Exposition Shows, San Antonio, April 20.

Bernardi Exposition Shows, Evansville, April 20.

Beard's Greater Shows, Baltimore, April 18.

K. G. Barkost Shows, DeLancey, April 27.

Curtis L. Bockus Shows, Rumford, Me., April 27.

Brown and Dyer Shows, Poughkeepsie, N. Y., April 27.

Greater Shows, Middletown, Conn., April 20-May 8; Hartford, Conn., 11.

S. W. Brundage Shows, Peoria, Ill., April 25; Indiana, Pa., May 7; Davenport, Ia., May 4.

Clark's Golden Rule Shows, Upper Sandusky, O., April 27.

Coat Belt Amusement Company, Livingston, Ill., April 20.

Harry Copping Shows, Skysville, Pa., April 25; Indiana, Pa., May 4.

Clinton Exposition Shows, Bronson, Mo., April 20.

Wolverine Shows, Detroit, (Indef.).

Greater Shows, Pottsville, Pa., April 18-May 2.

Coleman Bros. Shows, Middletown, Conn., April 20-May 8; Hartford, Conn., 11.

Greater Shows, Bangor, N. Y., April 25.

Conklin and Garret Shows, Vanover, N. Y., May 4.

F. C. Crounse United Shows, Schenectady, N. Y., May 1.

Daglow's Riding Devices, Roswell, N. Y., April 25; Rockwood, Pa., May 4.

De Kredo Bros. Shows, Blue Island, Ill., April 25; Harvey, Ill., May 4.

Greater Shows, Elmira, N. Y., May 2.

Dixie-Land Shows, Dexter, Mo., April 25.

Dreamland Expo. Shows, Elmira, N. Y., May 2.

Elman Amusement Company, Milwaukee, Wis., April 25 (3 weeks).

Endy Shows, Pottsville, Pa., April 27.

Harriet's Shows, Bloomfield, N. J., 25.

Foley and Burk Shows, Melrose-Oakland, Calif., April 20.

John Francis Shows, Claco, Tex., April 27.

Noble C. Fairley Shows, Leavenworth, Kans., April 25.

Greater Shows, Baltimore, Md., April 18; Harrisburg, Pa., 27.

Gerard's Greater Shows, Torrington, Conn., April 27.

Gold Medal Shows, Kansas City, Kans., April 20.

Golden State Shows, Springdale, Ark., April 20.

Bill H. Hames Shows, Pilot Point, Tex., April 27.

Hancher Bros. Shows, Rensselaer, Ind., April 25.

Heiler's Acme Shows, Paterson, N. J., April 27.

L. J. Heth Shows, Clarksville, Tenn., April 20.

John's and Mighty Exposition Shows, Johnston, Pa., April 18-May 2; Windsor, Pa., May 4; South Fork, Pa., 11.

Col. Hancher's Mighty Show, Ottumwa, Ia., April 20.

Imperial Exposition Shows, Barboursville, W. Va., April 27.

Johnny J. Jones Shows, Washington, D. C., April 30-May 2.

Greater Shows, Elkhart, Ind., 25.

Greenloch Bros. N. J., May 1 (Indef.).

Knickerbocker Shows, Farrell, Pa., April 15; Sharon, Pa., 27.

W. C. Kautz's Shows, Forest Park, Ill., April 25.

Merry Midway Shows, Kansas City, Mo., April 25.

Ralph D. Miller's Shows, Terre Haute, Ind., April 18.

McClellan Shows, Excelsior Springs, Mo., April 18.

Miller Bros. Shows, Charlotte, N. C., April 20; Hagerstown, Md., 27; Cumberland, Md., May 4.

Miller's Midway Shows, De Ridder, La., April 20.

Smith, Arthur and Katie Shows, Ft. Smith, Ark., April 13-25; Pittsburg, Kans., 27.

Nardner Bros. Shows, Eddystone, Pa., April 25.

New Southern States Shows, Marietta, Ga., April 20.

Northwestern Shows, Detroit, April 25.

Princess Olga Shows, Roselare, Ill., April 20.

C. E. Pearson's Shows, Ramsey, Ill., April 27.

Perry Bros. Shows, Bassett, Ark., May 1.

Poole and Schenck Shows, San Antonio, April 20.

Francis State Amusement Shows, Elmira, Ill., April 18; Arcola, Ill., 27.

Matthew J. Riley Shows, Bridgeport, Conn., April 25.

Renopac Amusement Company, Bellefontaine, Pa., April 20.

Rubin and Cherry Shows, Louisville, Ky., April 20.

St. Louis, Mo., April 20.

Smith Southern Shows, Chattanooga, Ky., April 25; Becco, W. Va., 27; Logan, May 6.

Smith Greater United Shows, Koppel, Pa., April 25 (3 weeks).

Otis L. Smith Shows, Syracuse, N. Y., April 25.

Sunshine Exposition Shows, Wonder, Ga., April 20; Covington, Ga., 27.

Strayer Amusement Company, Williamsport, Ind., April 20; Danville, Ill., 27; Hoopstown, Ill., May 4.

C. F. Zeiger United Shows, Ft. Dodge, Mo., April 27.

W. C. Scott Greater Shows, Homolink, Okla., April 20; Bartlesville, 27.

C. A. Wortham Shows, Clinton, Mo., April 20.

Barlow's Big City Shows, Litchfield, Ill., April 20; Springfield, Ill., 27.

Lippa Amusement Co.'s additional date, Onaway, Mich., May 4.

W. C. Wade Shows, Detroit, Fort and Green, April 25.

Royal Exposition Shows, Afton, Okla., April 20.

Wallace Bros' Shows, Youngstown, O., April 27.

Wrigley Bros. Shows, Chester, Pa., May 2; Philadelphia, 11.

W. G. Wade Shows, April 20 (Indef.).

Wise Shows, Owenboro, Ky., April 20.

World Greater Shows, St. Paul, May 11.

World-At-Home Shows, Pottsville, Pa., April 20; Shamokin, Pa., 27.

C. A. Wortham Shows, St. Louis, April 20.

Wonderland Exposition Shows, Scranton, Pa., April 20 (4 weeks).

C. F. Zeiger United Shows, Ft. Dodge, Mo., April 27.

G. T. Scott Greater Shows, Homolink, Okla., April 20; Bartlesville, 27.

C. A. Wortham Shows, Clinton, Mo., April 20.

Barlow's Big City Shows, Litchfield, Ill., April 20; Springfield, Ill., 27.

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Royal Exposition Shows, Afton, Okla., April 20.

PUNCH BOARDS BANNED

Davenport, Ia., April 21.

Warning that the use of punch boards on small cores throughout the county is a violation of the law and places the storekeeper liable to prosecution, has been issued from the office of Sheriff Frank Martin.

Punchboards of any description are not permitted in the city of Davenport or in towns within the county limits and county authorities are forbidden to prosecute all those attempting to prosecute all who violate the state law.

Receiver for Bill Poster

Cincinnati, April 21.

The property of Phil Morton, nationally known bill poster, has been placed in the hands of a receiver, Attorney Louis A. Cappelbe being the receiver.

This action is due to an action to compel Morton to comply with provisions of the law relative to the workmen's compensation.

INSIDE STUFF

ON THE OUTSIDE

Glen Island, a park off of the Long Island Sound shore at New Rochelle, N. Y., has been taken over by the County of Westchester. It is to be made into a public playgrounds. The county has advertised for bids for concessions. So far the concessions are not numerous. It is said the county paid \$600,000 for the island. Some years ago it was a well known resort around New York but with the war fell into disuse.

Summer park managers have started to get their places in readiness, with the official start scheduled for the major part of Decoration Day. In most cases, many improvements are being made, with new rides, swimming pools and dance halls in particular bobbing up since last season.

Several park managers declare the parks are bound to get a break on the swimming pools and the dance pavilions. The popularity of the pools and halls became most apparent last season, with many parks having dance halls and no bathing accommodations. This summer will find these park features taken care of, with considerable money expended in pools and equipment.

Seized Animals Eat More Than Taxes

Circus animals seized by the U. S. Attorney at Aberdeen, Miss., when a small outfit failed to pay taxes amounting to \$100, are still in the court's hands, with the upkeep of the animals proving a vexatious quandary to the A. G.

The animals attached were two elephants and two monkeys. They are said to have consumed more than \$100 worth of food since being seized by the Mississippi court.

Capt. Sigbee Retires—"Captain" Also

"The Captain," mind reading horse, that was one of the attractions at the San Francisco world's fair, has been retired from active service and is in pasture at Orlando, by Captain Sigbee, its owner and trainer.

Sigbee will not work any longer, having bought a home in Orlando to which he and Mrs. Sigbee will retire. He is well known as the trainer of "Princess Trxie," probably the greatest educated horse ever exhibited. "Trxie" was bought by W. H. Bane and by him exhibited at two world's fairs, Portland, Ore., and the Jamestown Exposition, at both of which "Trxie" took top money over everything. "Trxie" was killed in a railroad collision in the Baltimore R. R. yards some years ago.

For the first time in a number of years Jerry Mugivan, head of the American Circus Corporation, was not present at the opening of the Sells Floto Circus in Chicago. He and Mrs. Mugivan are at Hot Springs, where they will remain until Mrs. Mugivan's health improves.

FAIR NOTES

The Cambrian County (Pa.) Agricultural Association has closed a contract with Barney H. Demarest with his outfit of 18 men and 16 horses comprising 10 separate and distinct acts for the fair. There will also be chariot races and running races.

The Mantowoc County (Wis.) fair, through F. C. Berchard, Jr., secretary, has booked the following attractions: Morris and Castle Shows, Alex. Sloan's auto races, Thearle-Duffield fireworks and Hoaglin's Circus Combination.

Sedalia (Mo.) fair will hold its silver jubilee Aug. 15-20, having now been in existence 25 years.

The Eastern Indiana Fair Circuit dates are as follows: Montpelier, July 21-24; Middletown, July 28-31; Warren, July 28-31; Muncie, August 4-7; Portland, August 11-14; Chicago, August 18-21; Connersville, August 25-28; Converse, September 15-18.

E. P. Ford has been appointed the new secretary of the Laurel Mills, Pa., fair, in place of Mort Glade, who resigned some time ago.

A fair will be held at Brookhaven, Miss., for the first time, this year.

E. G. Bylander, secretary of the Arkansas State Fair at Little Rock, is spending an additional \$150,000 in improvements on the State Fair grounds. He has installed two permanent rides on the grounds already, with others to follow.

On account of the appointment of Roy Hinkle of Sedalia, Mo., to the post of chief Commissioner at Jefferson City he will cease his fair interest, and his wife, who has been treasurer of the Sedalia Fair for some years, will join her husband at Jefferson City.

The Libertyville, Ill., fair will pay attention to the amusement features this year, and have arranged for a liberal program. Situated on a lake, it will make a strong bid for Chicago patronage.

SHORT TIME DATES

Judging from the park bookings already entered for the season they will be no long engagements of any of the short time places. Most of the dates are for one week only, a few being for two weeks but not any longer.

Coney Island, N. Y., may be the only place that will keep acts for five weeks. Others in the east are for the most part for one week's duration.

BEAUTY SHOWS FOR PUBLICITY

Feature This Summer at Parks and Beaches

Fashion and beauty shows will be on this summer at the beaches and summer parks, according to early booking activities among the men handling these features.

As a result of Atlantic City getting more publicity last year than ever in the history of the beauty contests, outside summer resorts are desirous of cashing in on the same plane.

What helped A. C. cop so much outside attention was due to the play made of the pageant by the picture news cameramen.

The Fashion Parade the Coney Island Chamber of Commerce scheduled for Easter came an awful cropper; through the crowds being so congested along the proposed line of march it had to be called off, though a being disappointed. The Chamber of Commerce at Coney was amazed at the results and is said to be planning a gala beauty pageant for later in the summer.

LEMON SHOW POSTPONED

Oxnard, Cal., April 21. Because the town of Anaheim chose the latter part of May in which to stage its annual Valencia orange show Oxnard which had selected the same date has postponed its Lemon Show until June 9.

MOOSE GATHER AT BALTIMORE

The annual National Convention of the Loyal Order of Moose will be held in Baltimore this summer. A number of State Moose conventions will be held in June.

STRAIGHTEN N. Y. FAIR DATES

Rochester, N. Y., April 21. Fair date conflict in this section through the New York State fair selecting a week earlier than usual has been straightened.

Brookport, Warsaw and Perry all had Aug. 18-21. Under the new schedule Warsaw's fair will be held Aug. 4-7; Caledonia, Aug. 11-14; Perry, Aug. 18-21; Hornell, Aug. 24-29.

The Brookport date, Aug. 18-21, does not conflict with Perry because of the distance between the towns

Seattle's Conventions

Out of 30 big conventions scheduled for Seattle this summer, several will interest outdoors devotees. One is the Sportsmen Show at Green Lake, July 26-Aug. 2. It is expected to draw 250,000 people.

Another is the National Men's Senior Outdoor Swimming and Diving Contests, held Aug. 1.

In point of a local draw, the Pacific Northwest Merchants' Exposition, August 17-22, is expected to attract around 400,000 persons.

REPS SOUTH

A number of traveling musical comedy and repertoire outfits are getting ready to tour the south and midwest next month under canvas.

One of the m. c. troupes will carry a jazz band and feature dances after the regular performance, a portable dancing floor enabling the show to pick up extra money.

CHAUTAUQUA DRAMAS

Champaign, Ill., April 21. When the Champaign (Ill.) Community Chautauqua is held June 27-July 3, inclusive, two dramatic productions, "In Walked Jimmy" and "His Honor, Abe Potash," will be featured.

\$60,000 Fire at Bond Park

Baltimore, April 21. Frederick Bond Park was visited by fire last week. Four buildings destroyed. Estimated loss, \$60,000.

Mrs. Rutstein Asking For Marriage Annulment

Syracuse, N. Y., April 21. Compelled to dance and to pose in tights in a carnival show isn't Mrs. Ethel Rutstein's idea of what home and married life should be, she told Justice Edward N. Smith when in Special Term asking for an annulment of her marriage to Israel Rutstein who, she claims, deserted her three years ago.

Mrs. Rutstein, 21, testified she married the defendant in 1919 when but 15. A short time after they were married, she said, they went to a Massachusetts city where her husband "joined out" with a carnival show and got her a "position" so that she could be with him and help keep the "home." All that she had to do was to appear several times a day in tights, do a pose and dance, she said, but this did not meet with her approval. After a few weeks with the show she and her husband found themselves without a job, when the police in a city where they were playing raided the show and closed it.

After the show was closed they returned to Syracuse, where they stayed for two months. Then, she said, they went to New Jersey, where they lived for a few weeks in a small room. Rutstein, unable to find work that suited him, enlisted in the army and sent her back to her mother in Canastota, N. Y., declaring he could no longer support her, she testified.

Three years ago, Mrs. Rutstein said, she received a letter from the defendant, written in jail, she said, telling her he had been arrested. She communicated with army officers and found Rutstein had been sentenced to a term of one to five years in a Federal prison. Since his release from prison his whereabouts have been unknown, the plaintiff said.

Mrs. Ada Evans, of Canastota, mother of the girl, said she had consented to the marriage of her daughter because she felt sure if he didn't, she would marry Rutstein anyway. Justice Smith reserved decision.

EMPLOYMENT DECREASE

Washington, April 21. With the new season opening for the outdoor attractions the Department of Labor comes forth with the information that jobs are not so plentiful, and although employment in the manufacturing sections of the country during March was greater than in February, it was four per cent less than March of last year.

The department, in making the report, sees no big increase in unemployment ahead, however, even though the jobs are fewer.

Elks at Portland

Outdoor amusement is planned for the national convention of Benevolent Protective Order of Elks, in Portland, Ore., July 8-17.

A Texas "cowboy special" is coming William H. Atwell, a prominent Elk and present judge of the United States District Court for the northern district of Texas, for national exalted ruler.

ILL. STATE RACE TRACK

Springfield, Ill., April 21. In the biennial appropriation for the State agricultural department introduced in the House provision was made for the building of a new race track at the state fair grounds. It is proposed to spend \$50,000 on the work.

NEWARK PARK OPENS

Newark, April 21. Dreamland Park opened last Saturday with all amusements operative. Only week-ends will find the park running, the daily operation coming in May. Olympic Park is getting ready for its regular summer season.

CODY 'RAISIN' KING

Fresno, Cal., April 21. Lew Cody, film actor, is to be king of the 1923 California Raisin Festival here April 30.

Coe Heads Exposition

Syracuse, April 21. Ernest G. Coe has been named manager of the Syracuse centennial exposition to be held June 3-13.

50-Act Show for Shriners

In the preparation of the show part of the Shrine Circus, Columbus, O., week April 27, the committee is being helped by John G. Robinson, circus man.

A 50-act show is to be offered, with the pick of the Shrine circus acts in Louisville to be on the Columbus program.

New England Parks Open

New England amusement parks are setting an early start. At Revere Beach, while the official start has not been made, week ends have many concessions operating.

Crescent Gardens, Revere Beach, has opened with Mal Hallett and Arcadia (New York) orchestra featured.

Pleasant Pond Park, South Hamilton, Mass., opens early in May. Riverton Park, Portland, Me., opens May 15. B. H. Bye, Columbus, O., is the new manager.

Hampton Beach, N. H., has concessions running, official start scheduled for early May.

Salisbury Beach, N. H., opened last week.

The Arcadia, Manchester, N. H., summer ballroom, opened April 11. Murphy's Orchestra, William J. Murphy, director, 12 men, is the musical feature.

CAN'T STOP CIRCUS

Des Moines, Ia., April 21. Robbins Bros. circus will show here as advertised. The Polk County Ministerial associations and Polk County Sunday School tried to keep the show out, but it has been given a license to play here April 27.

This is a Sunday date, which caused the squawk. However, the American Legion, under whose auspices the circus exhibits, has called off the parade for that day, but one will be given on April 28.

Good Housekeeping Exposition

Pittsburgh, April 21. Pittsburgh's Good Housekeeping Exposition, with many novel amusement features, is being held in Duquesne Garden, April 13-26.

JOE BREN PRODUCTION CO.

PROMOTERS AND PRODUCERS OF INDOOR AND OUTDOOR CIRCUSES
PRESENT THE FOLLOWING ACTS:

FIVE

MAXELLOS

WORLD'S MARVELS

IN "RISLEY" ACROBATICS

BALTUS TRIO

HEAD TO HAND AND HAND TO HAND
GYMNASTS SUPREME

BALTUS and LORETTA

FLYING TRAPEZE AND GIANT SWING
PERFORMERS

SIX

TIP-TOPS

TUMBLERS and PYRAMIDERS

PAR EXCELLENCE

FLYING FISHERS

SENSATIONAL CASTING ACT

POLLONE TRIO

AERIAL ARTISTS
EXTRAORDINARY

NOTE OUR ROUTE

LORAIN, OHIO
NEW PHILADELPHIA, PA.
JOHNSTOWN, PA.
DECATUR, ILL.
LOGANSPOUT, IND.
ETC., ETC.,

TO FOLLOW

CURTIS' ANIMALS

MARVELOUS DOGS AND PONIES

THE "FOOTBALL" MULE

AN ASSININE
ABSURDITY

AN AMAZING GALAXY OF HIPPODROME STARS OF FIRST MAGNITUDE

LAST WEEK, CHICAGO, ILL.

THIS WEEK, KALAMAZOO, MICH.

General Offices JOE BREN PRODUCTION CO., Garrick Theatre Bldg., CHICAGO, ILL.

CIRCUS "OPPOSITION" FIGHT CENTERS ON CANTON CLASH

101 Ranch Beats Sells-Floto to May 8 Date, So
Latter Bills Town for May 7—Mayor Ball Again
Figures in "White Top" Booking Battle

Canton, O., April 21. A real circus opposition fight, the first in many years, is imminent here, the fighting factions being the Mugivan & Bowers interests and the 101 Ranch show.

Mayor Charles M. Ball, who last year refused to grant the Ringling & Barnum Circus a license to exhibit in Canton because the big show refused to parade and who was compelled to quit the fight to keep the big show out after attorneys for the circus obtained a 24-hour injunction restraining the mayor from interfering with the two animal performances, is again in the limelight here.

The 101 Ranch show several weeks ago applied for a permit to show in Canton May 8. A few hours later agents for the Sells-Floto Circus visited the Mayor's office and sought to play the city the same day. The mayor, having promised the west combine this date, informed the Sells-Floto people they could not play the same date.

The Sells-Floto representative demanded the date previous, but the mayor would not listen to this. He said this week he had secured the west show a permit for May 8. Opposition brigade for the Sells-Floto show was in town and through the rural districts Wednesday billing in a local date for May 7. It is understood, the Sells-Floto show has the county fair grounds for this date, giving further assurance the Sells-Floto show is coming in. It has been several years since this show played Canton. In recent years the Hagenbeck-Wallace and the John Robinson circuses have alternated local dates.

Connellsville, Pa., April 21. Two circuses will be in close company here next month. The John Robinson shows have billed this town for May 6, with Somerset to follow. Sparks circus is booked for Uniontown May 1, with other adjacent Penn dates to follow.

CAL FAIR RESUMES

Santa Anna, Cal., April 21. The annual Orange County Fair is to be held here in September. It was called off last year because of the hoof and mouth disease.

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TENTS AND CIRCUS SEATS FOR RENT

We have the best artists painting our Banners. Second-Hand Tents and Banners.

Animals and Quarters

As a result of the recent animal accident in the winter quarters of Robbins Bros. circus when a woman was severely injured by one of the wild animals, greater precaution is to be taken by the circus management. All animals will have their claws examined and clipped to prevent a recurrence of the Robbins accident.

Admitting visitors to winter quarters has not always turned out as expected through such an accident as that at the Robbins quarters occurring. When the show is on the road, the animals are kept at a distance but in most winter quarters, the visitors are able to get close to the cages. There are more men on duty with a traveling outfit than in winter quarters.

It is estimated that all circuses will eventually bar all visitors from winter quarters thereby making certain that no accidents will occur unless among the attendants.

BREN'S INDOOR SYSTEM

Chicago, April 21.

Probably the reason why the Joe Bren Production Company succeeded with its indoor promotions, where so many others fail is that they certainly produce the goods. Audiences know it and will go to the circus to see the goods, selling tickets and otherwise co-operating, while the Bren officials take care that the public get a real show.

Last week, for the Greater Chicago Lodge of Moose, over \$9,000 tickets were sold, representing a gross intake on tickets alone of over \$40,000 besides reserved seats made for the Astoria Auditorium that grossed around \$2,000. This was all clear cash outside of the returns on the 21 concessions, 3 Tingo games and other incidentals, which also grossed a large amount.

All concessions are merchandise wheels, handling the best of articles and the best of the highest class as evidenced by the following list of hippodrome and circus acts.

With the Baltus Trio, in hand-to-hand acrobatics, and Baltus and Loretta, aerial, are Curtis' Animals, presenting two acts, one a dog and pony, the other a high kicking football playing mule, the latter full of comedy. The Pallone Trio have a clever bar act, with three adults and a pretty little dancing child. The Flying Fishes are the most popular of the animal acts. The headliners are the Maxillo Trio, five artists who do a Risley act that will compare with anything of its kind. A comparatively new act in the country, it is the last word in clever foot juggling and equilibrium.

Bren's Return Date
This is Bren's second annual date for the Greater Chicago Moose, a lodge with a membership of 11,000. They also cleaned up big last year. Hence the interest shown this year. The Bren circus is at Kalamazoo this week under the auspices of the Elks, following by the Eagles at Lorain, O.; Shrine at Johnston, Pa.; Elks at New Philadelphia, Pa. and Elks at Loganport, Ind.

The personnel of the company is as follows: F. F. Gooden, general manager; F. B. Steward, advance director; H. E. Moeller, travelling manager; A. M. Warren, concessions manager; H. M. Wilson, construction manager; J. G. Eggo, auditor.

LAYING OFF L. I.

Few circuses have booked dates so far on Long Island, the return of last season as a whole being disappointing.

Circus bookers believe that Long Island is too close commuting distance to Luna Park and New York. Several wild west outfits invading the east late in the summer may take a few L. I. dates.

Robbins Show Opens This Week
Des Moines, Iowa, April 21.

Robbins Bros. circus opens at Perry, Ia., April 25, coming here today for rehearsals and returning here May after the Perry date for two days.

CASTNER, BILLPOSTER, EST. FOR HOUSEKEEPER

Mrs. Ella M. Wilkins Benefits,
but is in Hospital—Castner
Without Relatives

Syracuse, N. Y., April 21.

Her nervous shattered by a series of events which placed a dearly loved brother in a hospital, deprived her of a kind employer and benefactor and made her heiress to a fortune, Mrs. Ella M. Wilkins, 618 E. Fayette street, is secluded in the Hospital of the Good Shepherd by order of her physician, Dr. George B. Case.

Under terms of the will of George Castner for whom Mrs. Wilkins has served as housekeeper for 11 years, she is to receive practically all the \$125,000 estate amassed by Castner in the 40 years he conducted a theatrical bill posting business in Syracuse. Mrs. Wilkins was not in Syracuse when her employer died. She had been called away by the illness of a brother.

Before she could return, news of Castner's death reached her. The shock of learning her employer had died alone in his house at night, added the strain she had been under because of her brother's condition and brought Mrs. Wilkins to a nervous breakdown. Then she contracted tonsillitis.

Returning to the Castner home in East Fayette street, now her own by the will of her employer, Mrs. Wilkins was constantly fretted by well-meaning friends and those purely curious who sought to know what expectations she had of benefitting under the will. The strain became so great before the will was filed that Dr. Case feared his patient would suffer permanently from her shaken nerves. Five days ago he ordered her into the hospital.

Last Member of Family
Relatives admit that Mrs. Wilkins knew that her employer's death she would be a beneficiary under the will. The fortune, which has come to her, does not constitute her only income, they said, as she has a previous realty holding; which yield her a regular income. They declare Mrs. Wilkins has not talked concerning the legacy she has just received.

Castner's will shows he was fully convinced he was the last member of his family. It was written by himself on a typewriter, but with little regard to legal phraseology. Besides Mrs. Wilkins, his only beneficiary, she was named as his beneficiary, each receiving \$200 in appreciation of faithful services.

Three codicils also were written by Castner. One offered \$1 to any person who helped in the bequeathing. The will bequeaths \$40,000 in cash to Mrs. Wilkins and directs that she receive the life use of the residuary estate after payment to the six employees' made. After Mrs. Wilkins' death the will bequeaths the remainder of the estate to the Syracuse Home Association and balm welfare work, but one of the codicils is believed to nullify these bequests by bequeathing without reserve the houses and lots at 618 E. Fayette street, 605 E. Washington street, 117 Orange street and 327 E. Cass street, together with all bonds, securities and cash to Mrs. Wilkins.

The testator refers in his will to Mrs. Wilkins as the person "who treated me as if I were a child" and in sickness and health and who has been a friend when I needed a friend."

It will direct that in the event the \$40,000 in cash is not sufficient to care for Mrs. Wilkins through life, she may draw without restriction on the balance of the estate. One of the codicils empowers Mrs. Wilkins to sell the bill posting business and all other property of the estate which is not specifically bequeathed to her.

Castner was a widower, Mrs. Castner having died in 1902.

Sparks' New Paper

Chicago, April 21.

The Sparks and John Robinson circuses are trying to beat each other into West Virginia. So far the honors have gone to the John Robinson show, which has Huntington and several cities nearby contracted and billed.

Sparks is reported on the sidelines waiting to come in with new papers for the parade and the absence on one of the John Robinson show before he starts his billing.

Both shows now have billposters throughout West Virginia.

PARADE OFF BY MORE SHOWS

John Robinson's, S.F.
and H.W. Will Not
Parade This Season

Chicago, April 21.

The John Robinson, Sells-Floto and Hagenbeck-Wallace circuses, all holdings of the American Circus Corporation, have abandoned parades this season. At the opening of the Sells-Floto it was officially announced that the three circuses would not carry any parade passes this season. The idea is not new.

Among showmen it is a mooted question if shows the size of the Sells-Floto, John Robinson and Hagenbeck-Wallace can successfully dispense with parades. The smaller circuses show smaller towns where the excuse of parked automobiles along the main street is not so readily accepted. (It was principally this factor that caused the Ringlings to call off parades.) Another factor is the opposition with similar sized shows that have parades.

Sparks, Christy and all the other circuses on tour this season will parade.

A circus in the South, Sparks', is reported going to the John Robinson Circus, using the "no parade" idea as one of the guns in the opposition battle.

Christy's two shows will also strike out on the parade road, ready to do battle along the same line.

However, all the parade material has not been abandoned in the various winter quarters. Should business fail off it is probably the John Robinson and Hagenbeck-Wallace circuses will resume parades. The Sells-Floto show will be the last to take the parade, as it is scheduled for larger cities in the West.

Eddie Arlington Interested In Re-routing of 101

Chicago, April 21.

Once again the routing of the 101 Ranch circus has been changed. This is the third time, since the beginning of the season, that the route has been switched. Most of the largest cities have been passed, while most of the smaller ones—a great many of which were contracted—have been changed.

Reason given for the change is that the Miller Brothers are very desirous of having the best route possible before the show gets under way. Edward Arlington is reported to have taken the reins in the last re-routing of the show.

The 101, despite it is ahead of the Ringling-Barnum-Bailey show in Washington, D. C., is two days behind the big show in Baltimore.

Originally the routing of the 101 placed it several days ahead of the big show in all large cities. Change in the route, however, allowed the big show in ahead in Baltimore.

Billing brigades from both shows are expected to give Baltimore an opportunity to witness real circus opposition.

FILM REVIEWS

(Continued from page 35)

comparison. But pa and ma are not content with the first day and they become entangled with a couple of society crooks. That gives opportunity for the children to show what they are made of in going to the rescue and for the above-mentioned auto chase down the road with the brakes running wild and thrills aplenty.

Pauline Garon heads the very competent cast. Miss Garon seems to be about as good an example of the putting, unmovable flapper as can be found. Why she didn't ride to the top as a show girl a year or two ago when the flapper wave first reached its crest is hard to understand. Betty Blythe appears as the mother of Robert Ellis in a little hero, Eddie Phillips a slimy light-heavy, and William V. Moner and Arthur Rankin very acceptable father and son.

Banner's budget for "Speed" was undoubtedly a heavy one for an independent film but the film has an unmistakable air of money about it. They should get it back without trouble, however, as there is no good one in very detail, from Miss Garon's matchless ankles to the cleverly worded titles.

OBITUARY

completed the second installment of a new "Andy Gump" serial for Universal. A widow and three children survive.

George Mendall Taylor died April 11 in Cambridge, Mass. His wife was born in 1837 and had been an organist since he was 14.

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The Majestic bill this week looked like a great show on paper but did not come up to expectations. The bill contains four turns that have appeared here within nine months, but that does not matter here. The Majestic can get away with repeat acts, as it is not a neighborhood house, depending on transients for the biggest part of its business, though it worked a clientele who weekly patronize the theatre.

With Odiva and her seals drawing down the bulk of the money, the

little encouragement. Sang and Chung, two Chinese boys, sufficed in the "pop" spot with a routine of "T-T" numbers. They were procured a few snickers with sufficient applause to warrant two bows. Bergen and Co., ventriloquist novelty employing two figures and a woman assistant, open in "one" and go to "full." The talk is there, and with the couple, the latter added to the offering should keep them going steadily in the smaller houses. Jimmy Kemper and Co., the latter com-

the bookers, as "Sultan," is good enough for a spot. Horse and mistress held the audience almost 100 per cent. Loop.

Loew's road show at the Chateau the last half was merely so-so in quality. "Adair and Adair," horizontal bar performers, opened with a routine for the most part snappy and effective. The turn is marred by the silly capers of one of the brothers, who dresses in a smart business suit and evidently fancies himself a polite comedian of the new school.

Gouldie and Beattie, one of two acts in the show that played around these parts last season for the Association, have a published song repertoire which has grown old since they began their travels. The girls have a pleasant manner and nice voices.

James C. Morton and the three other Mortons were the lone comedy dispensers on the bill. Their chummy brand of humor was well liked. The audience was obviously surprised when Father Morton revealed a dance which he named after himself, the efforts in that line.

Next to closing, Billy and Eddie Gorman failed to rise to the occasion after an opening song that suggested big things to come. The boys are programmed as "singers of their own songs," but it must be better if they didn't compose. A dreary ditty about the "Jack Dempsey-Satellite Taylor Movie Bull Blues" was succeeded by an anthem entitled "Kentucky, You Did Your Best," apropos of the recent tragedy at Cave City, but was not appropriate. A topical song partially vaudeville. (Continued on page 46)

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:

ATLANTIC CITY	54	NEW ORLEANS	50
BROOKLYN	51	PHILADELPHIA	52
CHICAGO	44	PITTSBURGH	54
HOUSTON	46	ROCHESTER	54
KANSAS CITY	51	SAN DIEGO	54
LOS ANGELES	48	SEATTLE	51
MILWAUKEE	47	SYRACUSE	52
MONTREAL	51	TORONTO	55
NEWARK	51	WASHINGTON	47

expenditure for the surrounding program had to be kept within the limit, with the result that a single, four double, sketch and small flash turn comprised the balance of the entertainment. Business was somewhat off, due to the unfavorable weather conditions on stage.

Joe Melvin, a corking good juggler turn, opened, but was accorded

assistance of a mixed dancing team, pianist and violinist, lack entertainment and can also stand condensing to speed the turn up. The featured member is a character singer with the interludes taken up by the dancers and musicians. A good flash for the interludes, but, doubtful if it can get the money necessary to transport and maintain the present aggregation.

Watch and Menly did not make the grade in the cream spot with their hoke comedy and acrobatics. "Nep" Scoville and Co. presented a comedy playlet, "Pinched," which contains some sureties intermingled with a little pathos. The current vehicle was played around here for the past five years and still retains its punch. Lytell and Fant are and look big time. They was the first turn to register solidly. Odiva and her seals closed. The act produced some new trick dives which were roundly applauded.

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Grace LaRue and Harry Snodgrass share first billing at the Palace this week. Miss LaRue is there on merit and artistry. Snodgrass is there because he is a frank attraction skilfully exploited. As a piano player Snodgrass is second rate. This is his second appearance at the Palace since the first of the year. Apart from his special version of "Three o'Clock in the Morning," his routine is conventional and somewhat monotonous.

The Lamys, a strong trampolene act, opened. The double somersault in midair with reversed position and the other daring stunts, particularly by one of the four men, had the audience gasping. The act would be just as good without the "comedy." Clark Morrell, a new tenor of youthful appearance, devoted to a favorable impression. He has a corking voice, but should delete "All Alone," which has been done to death here. Karavaev and Co. followed. This is a surefire dance revue with the whirlwind Karavaev surrounded by four comely and talented girls. The background is Russian and much of the stepping is of that character. A number of novel effects add to the result.

Demarest and Collette were the big laugh of the show.
 Billy House, an elephantine comic, stars in a skit programmed as a "comedy of love and an' fingers." The scene is a fashionable modiste shop, not very well suggested by an ugly box set. The sketch, while trivial, is sufficient to hold the act together and provide opportunity for a lot of laughs and several numbers.

The support is adequate.
 Miss LaRue preceded Snodgrass. Her song stories and her refined method put her across in a big way. She has a capable pianist in Joseph Daly, who filled an opening while she changed costume. A special drop representing a radio set with a loud speaker set in the entrance gave the Snodgrass turn a graceful start. J. M. Whitten acts as announcer sitting at a desk across stage from the piano. He reads a couple of telegrams between numbers. Intended to provide a snicker or two. One of these is supposed to be a request to sing the Japanese national anthem, "California Here I Come." That got a laugh.

J. Francis Dooley and Corinne Sales were eighth. They kept their laughing with their nonsense, much of which was ad lib to themselves and to Dan Russo, the Palace pit leader. "Sultan," a trained horse, is not only a treat for the kids, but is the sort of act that the grownups enjoy. The girl trainer has a pleasant personality and dresses smartly. The act is worthy of constant attention from

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GENE ROSE
HAROLD BERG
and
HERB WIEDOEFT

Moderato

Sun - shine and smiles were mine all the while, That I learned
Love al - ways brings such won - der - ful things 'Twas love that
to love brought me you; Smiles dis - ap - peared and tears that
you; Love went a - stray and took you a -
feared, Are mine on ac - count of you, If it was - nt for
way, Leav - ing me sad and blue, If it was - nt for
CHORUS
you, I would - nt be cry - ing, If it was - nt for you;
I would - nt be blue; Time a - lone can mend a heart, That you
broke right from the start. But mark what I say, There'll come a day, When you will have to
pay; I was warn - ed man - y times, that some day you'd leave
me, But then I trust - ed you, some - how, We all
live and we learn, That to love means to yearn, If it was - nt for you, I
would - nt be cry - ing now. If it was - nt for now.

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CHICAGO

(Continued from page 44)

retrieved the boys, but those two ballads ruined what might have been a good act as they have delivery and personality.

Evelyn Phillips with two male assistants closed with her dance re-

vue unchanged from last season. It is reasonably entertaining of its type.

Capacity at the Lincoln Thursday night with a lobby full of waiting customers.

The opening turn, rather indifferent, had three, but only two.

Caulfield and Ritchie were billed. The piano player carries as much of the act as they do. It is one of those "we hope you like us" song and dance revues, with explanatory notes. As dancers, the man and woman are competent, but they do not begin to put over those numbers which call for pantomimic acting. The turn is urgently in need of speed.

Atos and Darling, mixed couple, deuced. A crooning lullaby by the girl gave them a strong finish. The act is not strong otherwise. The man does a touch of character, getting some comedy by his stuttering. A little of this is plenty.

A sketch "The Battle Cry of Freedom," did well enough. It is acted hysterically by a cast of three. It is not a sketch to get far in competitive vaudeville, especially with warm weather just around the corner. The story concerns divorce and Reno.

Lyttell and Fant are clever boys, but they should think up some better wheezes to replace a few monstrosities they let fly at the Lincoln, which were not in the act when at the Palace some weeks ago.

Morgan and Sheldon, man and woman, special drop, crowned with talk and business and filled their time allotment entertainingly.

Closing, the Al Lavine Entertainers, an all-brass organization, worked in some good effects and some novel stunts that give it a good rating for the split weeks.

Mrs. C. S. Humphreys, wife of the booking manager of the local Keith office, has gone to Battle Creek, Michigan, for her health.

Mrs. Ernie Young has left for an eight-month trip to Europe.

Burlesque stock for the summer is a possibility for the Liberty, St. Louis, if plans under negotiation by Fox and Kraus go through.

The return to Chicago of the Florence Mills "Dixie to Broadway" colored revue lasted one week. The show was here earlier in the season at the Great Northern.

M. J. Fritz has a new floor show at his Friar's Inn. In it are Lew Jenkins, Margie White, Al Gray, Olive McClure, Edna Lindsay, Jack

Irvine, Sid Erdman, Bernice St. John, Edna Karpen, Auretta Houser, Verne Fontaine, Ralph Bart, Elmer Desmond.

The Alexander Sisters have been booked into the Chicago, Tivoli and Riviera, opening April 27.

Abie Glatt of the Shapiro, Bernstein office here left for New York Sunday to remain a week.

David Quixano has been added to the "Rainbow Revue," opening last Monday.

HOUSTON

By BUD BURMESTER

"Sippie" Wallace, negro "blues" singer, gave a special show for whites only Wednesday night at the Washington theatre. She packed 'em in, owing to the popularity of her records, and offered a good program.

Dan Folan, former legitimate actor, and now a director of amateur rehearsals, is engaged preparing for the Advertising Revue, to be staged in the recently renovated city auditorium April 27. Practically every society dab and sub-deb of note is in the cast, and the affair promises to be a brilliant happening.

Activities in connection with the new theatre at Main and McKinney have ceased for the time being. No one seems to know anything and outside of the "break" in the "Post-

Dispatch," the papers have laid off entirely. Seems to be a stock selling proposition or something of the kind. The lease, however, cost the promoters plenty.

The Texan appears to be well launched on a successful life. Manager Will Horowitz announced that he will play first-run pictures.

Marion Harris was forced to withdraw from last week's bill at the Majestic, owing to illness. Gilbert Wells and Flo Brady, who finished Galveston Thursday night, filed in Saturday night. Miss Harris returned.

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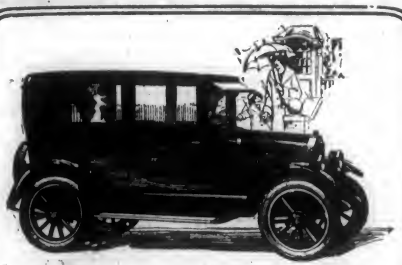
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MILWAUKEE

By H. M. ISRAEL

Davidson-Otis Skinner in "Sancho Panza."

Garrick—"Discarded Wives."

Pabst—German stock.

Palace—Vaudeville (Orpheum).

Miller—Vaudeville (Loew).

Majestic—Vaudeville (Western).

Empress—"Hurry Up" Mutual.

Gaiety—"Maid of Mirth" (stock burlesque).

Wisconsin—"Sally" (film).

Strand—"The Swan" (film).

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Garden—"The Bridge of Sighs" (film).
Alhambra—"East of Eve" (film).
Merrill—"Who Cares" (film).

James Higler, manager of the Palace, has appointed Mrs. Constance Sheehey as press agent, to succeed Mrs. Ann McMurdy, now with the Saxe interests.

A cast recruited entirely of wheel stars will open the Liberty Music hall, St. Louis, for the Fox and Krause interests, it was announced here this week. The theatre will play summer stock, going into the proposed six-wheel rotating stock circuit for the fall and K. interests in August.

After playing 11 weeks, a record for Milwaukee, "Abie's Irish Rose" closed at the Garrick Saturday. After a week of one-nighters the troupe is scheduled to open in Detroit at the Garrick.

Cut prices for matinees were announced this week by the Empress (Mutual house). A 3c top was invoked. The Gaiety stock house, did not cut prices. Both houses are running hate-bill scoreboards in addition to the show.

Mrs. Mayme La Mont, chorus producer for the Fox and Krause houses, was called to Cincinnati last week by the death of her mother, Mrs. Rose Silverman.

Matt Kolb, part owner of a Columbia wheel show and producer for the Fox and Krause No. 2 show, has left the latter organization to join the Hurlig & Seamon enterprises for the summer months.

VARIETY BUREAU WASHINGTON, D. C.

THE ARGONNE

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By HARDIE MEAKIN

Poli—"Greenwich Village Folies." Next, "Hits Revue."
National—"The Second Mrs. Tanqueray" (Ethel Barrymore). Next, "The Grab Bag" (Ed Wynn).
Belasco—"The Gorilla," first three days (holdover). Local amateur production last half. Next, "Queen Mab."
President—"White Cargo" (2d week).
Auditorium—Concerts.
Gaiety—"Hippity Hop" (Columbia).
Mutual—"Step Along" (Mutual).
Return.
Columbia—"Madame Sans-Gene."
Metropolitan—"The Lady."
Palace—"Man and Maid."
Rialto—"On Thin Ice."

Two more new plays are headed this way for their first performances—"Queen Mab," by John Hastings Turner and produced by Oliver Morosco, and Ruth Chatterton in one

yet to be named, produced by the Shuberts.

Here is one that can't be overlooked: "Baby Blue," last week in the "formative stages" at Poli's, had for one of its producers Chas. J. Mulligan. The general manager of the show was Joseph J. Garrity. In "The Gorilla," also in the "formative stages" but at the Belasco, are two detectives named—Mulligan and Garrity. The local theatre men played with the "break" all week long.

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KIMBALL and GOMAN

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BERNICE

Direction SAM LYONS

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N. V. A. Week brought a great bill to the Orpheum. It seemed to fulfill all the requirements of any reputation vaudeville bill and at the same time carry the style and magnitude of a colorful revue. Yet with all these things in its favor no spot aroused any degree of genuine enthusiasm.

For instance, there was Nan Halperin, Arthur Brown, Jack Norworth, Emma Lee and Brown and King. Surely that line-up of names should stir any crowd. And they did, but as mild before, not to the extent that seemed appropriate.

The bill opened with Bicknell, "The Model Maker," who moulded well-known faces from soft clay. The crowd opened its eyes when nine girls came on to help him in the act. This seemed like a needless extravagance until it was discovered that the girls worked all about the show.

Lola Bennett was second in "Songs." She gave several numbers in effective style, being assisted at the piano by John Mack. Her selections were apparently original material and pleasing.

Emma Lee, aided by Clarence Rock and Sam Kaufman was next in "Paying the Rent."

Miss Lea offered some graceful and effective dances with Rock, and Kaufman did a burlesque number at the piano that won him many laughs and a big tip.

Nan Halperin in her second week contributed her usual line of character song studies, culminating with her effective line number, which stopped the show.

Then came Arthur Byron and Co. at a condensed version of "Tea for Three." It was decidedly well acted and, strange to say, scored more than might have been expected with a vaudeville audience.

The crowd got every one of the subtle lines and the fine points of Roy Cooper's and Byron's made a brief and amusing curtain speech.

Dick Lucke and his "Arcadians" billed as "Synchopators Supreme" proved to be a worth-while jazz orchestra in which the same nine girls seen in the opening act made their second appearance. This time three or four encores of a mild sort, although they deserved con-

siderably more for their endeavors. Jack Norworth next to closing provided comedy with his songs, and was assisted by Dorothy Adelphi at the piano and as a "feeder." The hit of Norworth's act was the showing of a series of illustrated slides of the vintage of about 1800 which the operator in the booth blurred up and made funnier still.

At closing position arrived the piece de resistance of the entire program in point of magnitude to say nothing of originality. It is called "Broken Toys," and features the one-legged acrobats, Brown and King. Here for the third time appeared the nine girls. The scene is a toy shop, with the numbers staged a la revue, and each clever and entertaining.

For the climax the "Arcadians" dressed as toy soldiers added their numbers and their music to the general ensemble. Two youngsters who worked with the "Arcadians" and in "Broken Toys" seemed to revel the sort of ability that stands out and lingers in the memory. They are Effra Beban and Dorothy Mack.

It was chiefly a dancing show last week at Pantages and the dancing was, for the most part, extremely well done. The matrons stood off the terpsichorean offerings. They are shapely and nimble girls and alternate in a varied routine of dancing. The crowd liked their efforts even in the opening act.

Foils and Le Roy came on next along with dancing. The matrons, especially worked fast and smoothly, revealing exceptional agility and grace. Together they did a Bowery number that was strange to say, a little different from the usual number of this kind. By way of diversion, they sang a little but that can be forgotten if not forgiven.

Carey, Donovan and Marr in "Something Different" failed to live up to their billing. This trio of male singers did an average routine of songs, none of which excited anybody and their comedy patter was distinctly of a confidential nature. Hark! the house couldn't hear what it was all about. They won, but didn't earn a mild hand.

Stanley Hughes and Verna Burke were the next to offer more dancing to an audience that by this time was pretty well satiated with step. Despite this handicap, the stepping of Miss Burke was sufficient to hold us up to their billing. This trio of male singers did an average routine of songs, none of which excited anybody and their comedy patter was distinctly of a confidential nature. Hark! the house couldn't hear what it was all about. They won, but didn't earn a mild hand.

Noodles Fagan held down next to closing with his nonsensical but amusing chatter and kept the house in a good humor. His extemporaneous songs scored especially. Fagan wound up with a recitation. His intention was well meant but a mistake for Fagan doesn't recite; he makes a race out of it—trying to see if he can talk faster than the audience can hear. He succeeded and this part of his act wasn't altogether a failure. However, Fagan is breezy, has sufficient embonpoint to make him likeable and he kept the house chuckling.

The laugh of the show were Dave Costello and Co., in a very effective equestrian offering. The first part

was the usual straight thing of this sort and well done. For a finish they had the comedy bareback riding rigging. They used some local kids for the stunt, and the wild gyrations of these volunteers as they swung helplessly about was as big a laugh as the old "Riding Maud" act, popular in vaudeville a decade ago.

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Direction MARTY FORKINS, JACK WIENER, Associate

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Englewood. Large Lots, Each 125x50

\$300

These Lots Will Cost You \$1,000 Next Winter

Thursday, February 12, 1925

**Fifty Acres at
Englewood Sold
For \$1,300 an Acre**

Englewood is going right on getting a place in the sun and growing daily in importance. C. G. Mininger of Plant City, president of the Cornet Mining Co. and a shrewd investor, has just purchased fifty acres in Englewood from Charles Tyson and Bert Jones, the consideration being \$65,000.

FISHING---Best in the World

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We Have Some Wonderful Buys in Acreage

Thursday, March 12, 1925

**Giants Invest
In Holdings at
North Shore District**

W. S. Dunn, of the Longmire & Williams offices, reports the sale of three and a fraction acres fronting on Sarasota Bay in the aristocratic North Shore district to a number of well-known baseball notables, including John McGraw, manager of the New York Giants; Warren C. Anderson, James Tierney, secretary of the club; Heinie Groh and Frank Frisch. The acreage is known as the former Captain Warren F. Purdy place at Indian Beach and is near the winter home of Editor Donaldson of "The Billboard."

Thursday, December 4, 1924

**Sarasota County Destined to Become
One of Greatest Resorts in All
America Within Next Few Years**

Fundamental Reasons Why
This Region Will Keep
on with Its Unprece-
dented Growth and De-
velopment—Its Assets
Are Countless

**PROPERTY VALUES ALL
OVER THIS COUNTRY
ARE RISING RAPIDLY**

Property values in and about
Sarasota are steadily rising and
each day's transactions brings ad-
ditional surprises in really valu-
able and profitable investments.
Every rapid county will be the exception of
every one during the next five years.
Property of now will show in this
county not only the next five years but
share liberally and in this investment
take care of your tomorrow as you
see advantages.

**Sale of \$200,000
Acreage Englewood
Made This Week**

Just before going to press we
learn of a sale of more than
\$200,000 worth of property in the
Englewood district to some central
Florida investors, including a well-
known phosphate king.

WARNING

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The
Famous
"Tante"
("AUNTIE")
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500,000 RETURNING TOURISTS ACCLAIM THE WORLD'S HIT!

Known in France as "SI TU VOIS MA TANTE"
Known in Germany as "WENN DU MEINE TANTE SIEHST"
Known in Holland as "ALS JE SOMS M'N VROUWTJE ZEIT"

It Has Arrived

TO MAKE AMERICA HAPPIER AND JOLLIER

American Title announced shortly by a prominent New York Production Manager

Edition Brull, Berlin, Paris, New York

have filed claims against the Crabtree estate.

Mrs. Harriet Julia Peck, a performer, with the Al S. Barnes Circus, was granted a divorce from Nelson H. Peck and an allowance of \$12 a week for the support of their two children. She also was given \$100 attorney's fees. Mrs. Peck testified that her husband forced her to do a man's work in proving up a homestead claim, frequently beat her and falsely accused her of intimacy with other men.

Eydney Chaplin, screen actor, is made the defendant in a suit for \$73,026.05 declared to be due the Curtis Aeroplane and Motor Corporation for aircraft equipment bought two years ago. The suit claims that the purchase amounted in all to \$13,141.97, and that \$73,026.05 is still unpaid. The administrators of the estate of the late Emery H. Rogers, aviator, who formerly operated the Rogers Airport in Los Angeles, are named jointly with Chaplin as defendants.

Florence Ullric, a sister of Lenore Ullric, the stage star has arrived in Hollywood as the winner of a popularity contest held by the Wisconsin News, and Tom Saxe, Wisconsin theatre owner. The Los Angeles papers dubbed Miss Ullric "Little Kiki." She is accompanied by Mrs. Ann McCurdy, of the Wisconsin News staff, as chaperone. The girl says she is anxious to try to "break" into the movies.

Deputy Sheriff Ed La Fluer has been demoted by Sheriff William I. Traeger, of Los Angeles, following the investigation of charges that La Fluer had beaten up David "Red" Kirby, motion picture actor, while Kirby's hands were handcuffed behind him. La Fluer has been assigned to a turnkey's job in the county jail.

NEW ORLEANS

By O. M. SAMUEL

St. Charles—"The Best People" (Saenger Players).
Strand—"The Great Divide."
Liberty—"The Spaniard."
Tudor—"The Reckless."

The advent of warm weather militated against attendance at all theatres last week, with the Orpheum suffering in less measure than the others. The theatre held a long show and a rather merry one, topped by Wayburn's Jazz Revue. Collections were taken at all performances to augment the N. V. A. fund for indigent, infirm members, with a supplemental hit, an addenda, as recompense for donations. Amazon and Nile were acclaimed in excess of the average opener, due to their variance from the conventional. They simulated alligators with uncanny veracity in detail, later reaching all parts of the auditorium in a striking potpourri of contortions. Gahan and Garretson were never in accord with those in front, ranging throughout in minor fashion. Just two singers rendering ear-weary songs that have been dimmed into oblivion. Gehan was particularly faint. It was Miss Garretson's amiability that saved the pair from extremely dire result.

Ray and Everette failed to gain even the accustomed auditorial attention. The people in front found Ray something of a bore. The blonde, Miss Everette, was miles away, it seemed. The couple accepted their "sentences" without daring for even a futile bow.

Gilbert Wells and Florence Brady hooked them up in snappy fashion, obliterating the gloom that had enshrouded after the two acts ahead had passed out. Miss Brady is coming along. The Wayburn girls carried things along swimmingly, the tempo being of the sort relished avidly by the regulars, who are in the majority on Monday evenings. Girl acts have been all too infrequent during recent years, and they seem due for a return. The de luxe tripper of the Wayburn entourage was a super toe dancer, by name Marion Chambers. Mel Klee did well, grasping interest almost instantly and extracting laughter duly proportionate. Klee made the appeal for the N. V. A. fund, clowning along while the Wayburn girls hopped down into the aisles to collect.

Al Tucker and band had no easy task closing the lengthy program, but stepped into the breach in good stead. The "set" of an old-time saloon, expressly built at Los Angeles for Tucker by Harry Langdon, brought aly snickers on its own.

Olena Petrova had a disastrous two weeks at the Tudor. The natives eschewed her daily dalliances with art almost altogether.

Dave Lachmann is to make New Orleans the permanent winter quarters for all his carnivals. His Lachmann Exposition outfit did moderately well during its opening week here before departure for Hattiesburg, Miss.

The St. Charles will be dark this summer for the first time in three years. The house is to be entirely renovated.

The Strand played to real house.

MONEY

To Loan on Collateral
Phoenix Factors Corp.
1265 BROADWAY
New York

NEW YORK THEATRES

ZIEGFELD COSMOPOLITAN

Theatre, Col. Circle, 26th St. and Broadway
Matinee Thurs. and Sat. 2:30

LEON ERROL in

LOUIE THE 14TH

Matinee Thurs. and Sat. 2:30

LYCEUM

WEST 4th St. Eves. at 8:30
Mat. Thurs. & Sat. 2:30

LADIES OF THE EVENING

DAVID BELASCO Presents
By Milton Sussman

"A MASTERPIECE"

—A. Woolcott, Eves. Sun.
SABE HARRIS presents
HARRY BEALIN'S FOURTH ANNUAL

MUSIC BOX REVUE

Staged by JOHN MURRAY ANDERSON
MUSIC BOX
Mat. Wed. & Sat. 2:30

BELASCO

44th St. Eves. at 8:30
Mat. Thurs. & Sat. 2:30

LENORE ULRIC in

"THE HAREM"

Supported by WILSON COURTNEY
By Ernest Valda. Adapted by Avery Hopwood

REPUBLIC

Theatre, W. 43d St. Eves. 8:30
Eves. 8:30, Mat. Wed. & Sat. 2:30

ANNE NICHOLS' Great Comedy

"ABIE'S IRISH ROSE"

THE PLAY THAT PUTS "UP" IN HUMORS

EMPIRE

B'way & 46th St. Eves. 8:30
Mat. Thurs. & Sat. 2:30

DAVID BELASCO presents

HOLBROOK BLINN AND JUDITH ANDERSON

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A Melodrama by Willard Mack

MARTIN BECK

Theatre, W. 45 St. Eves. 8:30
Mat. Thurs. & Sat. 2:30

CAPE SMOKE

JAMES BENNETT, LUTHER SHELLEY
New B'way Theatre: Eves. 8:30, Mat. 2:30
Mat. Wed. Mat. 2:30; Sat. Mat. 2:30

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WEST 4th STREET. Eves. 8:30.
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48th St. E. of W. Eves. 8:30
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4th St. E. of W. Eves. 8:30
Mat. Wed. & Sat. 2:30

CHICKIE

with Dorothy Mackall and John Bowers

STAND

with Dorothy Mackall and John Bowers

MARK STRAND BROADWAY

4th St. E. of W. Eves. 8:30
Mat. Wed. & Sat. 2:30

CHICKIE

with Dorothy Mackall and John Bowers

STAND

with Dorothy Mackall and John Bowers

MARK STRAND BROADWAY

4th St. E. of W. Eves. 8:30
Mat. Wed. & Sat. 2:30

CHICKIE

with Dorothy Mackall and John Bowers

STAND

with Dorothy Mackall and John Bowers

FULTON

Theatre, W. 48th St. Eves. 8:30
Mat. Wed. and Sat. at 2:30

ELSIE JANIS

In her Bird's Eye Review
"PUZZLES OF 1925"

With JIMMY HUBBARD

"MISMATES"

A MELODRAMA

TIMES SQ. Theatre, 43d St. Eves. 8:30
Mat. Thurs. & Sat. 2:30

GLOBE

B'way, 48 St. Eves. at 8:30
Mat. Wed. & Sat. 2:30

CYRIL MAUDE

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GARRICK 35th St. Eves. 8:30
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48th St. E. of W. Eves. 8:30
Eves. 8:30, Mat. Wed. & Sat. 2:30

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P. S. My partner had a date with one of the Siamese Twins, but she couldn't get away from her sister.

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MONTREAL

By R. CUSACK
His Majesty—"Chauve-Souris";
next, "Joan of Arc."
Gayety—Dark.
Orpheum—English Stock ("Eliza Comes to Stay").
Capitol—"The Thief of Bagdad."
Palace—"Greed."
St. Denis—"The Siren of Seville."
Strand—"The Man Without a Conscience."
Rialto—"Janice Meredith."
Regent—"The Siren of Seville."
Belmont—"If I Marry Again."

Mt. Royal—"Vanity's Price."
Papeau—"The Golden Bed."
Plaza—"Argentine Love."
Corona—"The Dixie Handicap."
Dominion—"Smouldering Fires."
Lord Nelson—"Wife of the Centaur."
Alexandra—"Contraband."
Alhambra—"Idle Tongues."
Maisonnette—"The Siren of Seville."
Allen—"North of 36."
Electra—"The Golden Bed."
Midway—"Learning to Love."
System—"The Sea Hawk."

Newark—"Head Winds" and yaudeville.
Rialto—"The Goose Hangs High" and vaudeville.
Branford—"I Want My Man."
Fox's Terminal—"Charley's Aunt" (second week).
Goodwin—"The Girl in the Limousine."
Miner's Empire—"The Best Show in Town."
Lyric—"Snap It Up."

The new Salaam Temple auditorium opened last week with the Shriners' Fashion Show. This is the 4000 seat house that the Fabians have leased from a number of seats for any but the strongest attractions. The Fashion Show made a splash with \$38,000 worth of gowns from L. Bamberger and Company. The Newark Music Festival with metropolitan stars and a chorus of 500 will be the first outsiders to use the house; they play three days beginning May 4.

KANSAS CITY

By WILL R. HUGHES
Shubert—Jeanne Eagels in "Rain."
Orpheum—Vaudeville.
Pantages—Vaudeville.
Globe—Vaudeville.
Mainstreet—"Declass" picture and vaudeville.
Newman—"Madame Sans Gene," picture.
Liberty—"Excuse Me," picture.
Empress—Lew Kelly's show.
Mutual burlesque.
Garden—"Broadway," musical stock.

Wilbur and Adams in "Accidents Will Happen" are opening the show at the Orpheum this week. The act was originally booked for the Globe, but was transferred to the other house.

Cecile Daylight Masonic Lodge of this city, of which W. Frank Delmaine, Kansas City representative for Equity, is Worshipful Master, gave a breakfast and conferred the work in all three degrees Wednesday night. Many members of the lodge are employed at the different theatres.

Actors appearing at the Orpheum, Pantages, Globe and Mainstreet combined to furnish entertainment at a supper-dance at the Hotel Baltimore as a part of the N. Y. A. week. The affair was given Wednesday night. The charge for the dinner was a dollar, with a dollar cover charge, which went to the N. Y. A. charity fund. The music was furnished by the Canadian Northwest Mounted Police Band, playing at the Orpheum.

Rather than play against the Shrine circus as opposition the Kansas City theatre has changed the date of its presentation of "Children of the Moon" from week of April 20 to that commencing the 27th.

SEATTLE

By DAVE TREPP
Local theatrical folk have opened the Treasures' Club, in the Hippodrome Building, as a social center.
Scenes for Rex Beach's story, "Winds of Chance," are being shot near Bellingham, Wash., with Viola Dana, Anna Q. Nilson, Hobart Bosworth, Ben Lyon, Claude Gillingwater and Director Frank Lloyd, participants.
Summer prices have been adopted at the Capitol: 10 cents until 6 p. m., and 15 cents evenings. This is a sensational price-cut when the class of this newest house in Seattle is taken into consideration. However, with the 10-cent Winter Garden across the street, the cut was almost demanded.
Agitation is getting under way slowly for a civic auditorium for Seattle.

Headquarters will be opened this week in the Stinson building for "The Wayfarer," the big spectacle that will be staged in Seattle, beginning July 27, for a week. The production will be presented at the University of Washington stadium, where 20,000 can be seated, and the proceeds will help pay off the debt on the stadium.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH
Werba's Brooklyn, with Eddie Cantor in "Kid Boots," prompted Ziggy to advertise more extensively in the Manhattan papers than ever before.
"Great Scott" follows "In the South Seas" at the Montauk this week.
"The Youngest" at Teller's followed "The School Maid," which is undergoing a gradual recasting and rehearsing prior to its Manhattan opening. As at Teller's it is just so-so.
Lowell Sherman at the Majestic played to fair business, with Raymond Hitchcock in "The Sap," following.
Vincent Lopez jumped the Penn Grill last Wednesday night to play at the dance which followed the Minstrel Show of the Ridgewood

Democratic Club. Lopez was extremely generous with his music, playing from 11.30 until 2 o'clock. Lopez got his start in this section of Brooklyn, and one of the members of the club got his first job. He sure did show his gratitude.

The Brooklyn "Times" upon moving to its new quarters published a 95-page anniversary edition, carrying an article on the Brooklyn theatres, indicating that the people of Brooklyn aren't patronizing the local houses as they should in view of the first-rate attractions playing here.



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Many Thanks to the Critics of New York and Washington for Their Praise

Management L. LAWRENCE WEBER

LONGACRE, NEW YORK, NOW

PHILADELPHIA

By ARTHUR S. WATERS

Philadelphia, April 21.

The Hedgerow theatre will celebrate its second anniversary next Tuesday night by presenting at their Rose Valley theatre, Andreyev's "He Who Gets Slapped." Jasper Deeter will play the title role, and Ted Fetter, David Drinker, Dorothy

Yockel, Paul Rosenbaum, Irvin Foley, Lewis Leverette, William Price, Ferd Nofer and Virginia Wilson complete the cast.

A feature of the Cushman Club benefit to be held at the Forrest next Tuesday afternoon, the 25th, will be a tableau effect, Lady Washington's reception room, after the Huntington picture, with lineal descendants of famous Colonial families

and personages, taking part. Mrs. Harrison K. Caner, prominent local society woman and amateur actress of note, will direct. There will be acts and stars from all the shows in town on the bill.

"Mary" and "The O'Brien Girl," those two popular Colman successes, will be presented at popular prices, by a touring company next week at the Orpheum. "Mary" will be given Monday, Tuesday and Wednesday and "The O'Brien Girl" the last three days of the week. This is ordinarily a vaudeville house of the Stanley chain.

The Three Arts Players presented the comedy "Three Live Ghosts" at the Plays and Players Club Tuesday of this week. W. Victor Guinness, a Philadelphia artist, designed the settings. Jeanne Beasley, Leone

Burke, Harry Blair and Elymore Johnson were in the cast.

Max Desmond, head of the popular Desmond stock company, which has its own theatre in Kensington, under the direction of the Stanley company, became the mother last week of a baby boy. Miss Desmond's husband is Frank Fielder, leading man in the company.

Woodside park will open its gates to the public on May 1. Frank Hindermark will lead the dance orchestra, and Sunday concerts will be given by the Fairmont Park band under the leadership of Richard Schmidt, with Florence Bernard as soloist.

SYRACUSE, N. Y.

By Chester B. BAHN

Writing—Frank Wilcox Co. stock, fourth week; second season, "The Best People."

B. F. Keith's—Vaudeville.

Temple—Pop vaudeville, pictures.

Strand—"Madame Sans-Gene."

Empire—"Charley's Aunt," second week.

Robbins-Eckel—"Man and Maid,"

Crescent—"The Slanderers."

Rivoli—"Reckless Romance."

Savoy—"The Fighting American."

Regent—"Her Marriage Vow."

The Syracuse Civic Symphony closed its fourth season last Saturday with a benefit concert. The symphony's deficit for the year is about \$3,500. The symphony will be reorganized before next fall, with a view to more firmly establishing the orchestra financially. The orchestra has a membership of about 100 and is now under the baton of Vladimir Shavitch. Melville Clark is president of the symphony association. Kathryn Meisle of the Chicago Opera was guest soloist at Saturday's concert.

The Mummerts, dramatic society of St. Lawrence University, will compete in the Little Theatre tournament in New York May 4, using "Lima Beans," by Alfred Kreymborg, as their vehicle.

Watertown Council, Knights of Columbus, are negotiating with John McCormack for an early summer concert date.

The Isle o' Blues Orchestra, a Colgate student combination, has been signed to play on the S. S. Mauretania this summer.

The personnel of the orchestra: E. N. Park, Crawford, N. J.; D. B. Campbell, Cannonsburg, Pa.; C. H. Feuchter, Buffalo; S. G. Brooks, East Orange, N. J.; Howard Bolts, Atlantic City; H. H. Artell, Cortland, and William Billelo, New York.

An upward climb in business during the latter part of the week caused the Empire management to hold over "Charley's Aunt" for a second week, shelving "Smouldering Fires," which was booked for this week.

Ignorant that the Meyers block, across the street, was a roaring fur-

nace, the performance of "Twinkling Toes," at the Smith Opera house, Geneva, continued Friday night. Not a whisper of the bad fire reached the audience in the theatre until the show, a home talent production, was over.

Wilfred Lytell will head the summer stock organized by Dewitt Newling and Frank Wilcox for the Capitol, Albany, N. Y., which opens next Monday. Lytell will play opposite Allyn King. The remainder of the company includes Reynolds Deniston, Robert Lawrence, Ethel Toole, Grace Fox, Margaret Bird, Phoebe Hart, Harold Thompson, Bennett Finn, John Junior, Nicholas Joy and Martin Berkley. Busby Berkeley will direct.

BOB MURPHY AND—

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Now is the time to make your preparations for the summer. No finer place than Bingham Beach, Vermont, personally conducted.

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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, Seaman and Grace and George Guhl.

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Before I forget, I want to tell you I have a large selection of specially priced frocks and coats, which come in all fabrics, styles and colors.

'Avoid copies of "Claire Models." Look for the Claire label. Accept no others as original.

Do come and see me soon.

Yours,

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PALM BEACH

"NOODLES" FAGAN

PERFECT JESTER

21ST TOUR, PANTAGES CIRCUIT

PANTAGES THEATRE, LOS ANGELES, NOW

LOS ANGELES TIMES—

The laughing-eyed Sylvia stopped the show yesterday with her act. This irrepressible young actress does character sketches that are a wow. She is as spontaneous and native to city life as water spouting through a busted fire hydrant, and yet she never overacts—knows just when to stop. Wish we could see her as a star of musical comedy. Sylvia, don't you ever musical comedy?

PORTLAND NEWS—

Sylvia Clark is one of the most vibrant personalities to strike the west—a maiden whose tiniest gesture merits a laugh. Orpheum patrons who see her may consider themselves lucky, for if some eastern producer doesn't gobble her up before next season we miss our guess. Sylvia's eclipse of some of our headliners makes other astronomical performances look like a side show.

SEATTLE POST-INTELLIGENCER—

**SYLVIA CLARK
DELIGHTS THROUGH**

Sylvia Clark captures a major share of the applause at the Orpheum this week. A singing comedienne with a flare for characterization, she knows just how to "put over her stuff" to make it effective. And she does it.

LOS ANGELES EXAMINER—

Sylvia Clark, a volatile little person with a real jazz burr in her voice, would steal the headline position from anybody. Her impersonation of a big sister marshalling the entire family in a railroad station is a riot, and yesterday's audience recalled her until she had added half a program of extras.

SAN FRANCISCO CALL—

Sylvia Clark is one of those who leads the van. She is a "Klasy Little Klown" admittedly, and her songs and the way she sings them brings down the house. Her monologue, devoted to a personally-conducted departure of the Syracuse train, is something NEW and revolutionary funny.

VARIETY, March 12—

The next-to-closing spot was the one they put Miss Clark in. She took to it and just had the mob in stitches. Rather surprising to see Bob Kuhn handle the baton in the pit and do a bit of vocal harmonizing with her for an encore. The Clark turn was on some twenty-five minutes. It actually seemed like five. Had the little lady desired to spend another 25 with the customers they sure would have liked it.

Una

CALGARY ALBERTAN—

Sylvia Clark, the vivacious little sprite who sings her comedy songs with such naive charm and piquancy, is returning with a series of song characterizations. Her songs—or song characterizations—are the quintessence of comedy, clever ditties—subtle, yet pointed—having a quality hard to describe—it's Sylvia Clark, that's all, they are just immensely pleasing.

**ROCKY MOUNTAIN NEWS,
DENVER—**

**SYLVIA CLARK STARS
ON NEW ORPHEUM BILL**

Miss Sylvia Clark returns to Denver with an entirely new version of "Aristic Buffoonery." Her present vehicle is BETTER than any she has previously appeared in, and her new songs give Miss Clark ample opportunity to display her great versatility.

**SAN FRANCISCO CHRONICLE
POPULAR COMEDIENNE**

Miss Clark catches the fancy of the crowd before she opens her mouth, and when she really gets going there is a disposition to keep her before the footlights as long as possible. Her act is bright and fast moving. She sings the kind of songs that are particularly popular these days, and her monologue is NOVEL and thoroughly enjoyable.

**LOS ANGELES EVENING
HERALD—**

Sylvia Clark, the clownish little modernist, who with her grotesque cavorings and super-obvious awkwardness prances her way into the hearts of her audiences.



THAT KLASSY LITTLE KLOWN

SYLVIA CLARK

IN HER NEW ACT

'Kavortings Uneek'

BY

HARRY DELF and BOBBY KUHN

AT THE

PALACE, CHICAGO

WEEK OF APRIL 26

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APPEARED ON THE MUSICAL HORIZON

"IF I EVER CRY YOU'LL NEVER KNOW"

BOBBY KUHN, Singing Director

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MINNEAPOLIS TIMES—

Sylvia Clark holds the headline position at the Hennepin Orpheum this week. Her offerings Sunday stopped the show completely. Her pantomime of seeing her sister off on a train was artistic; her songs were bright and new.

E. F. ALBEE, President

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ATLANTIC CITY

By MORT EISEMAN

Apollo—"The Wisdom Tooth."
 Globe—"The Lost World" (third week).
 Virginia—"Men and Women."
 Colonial—"So Big."
 Savoy—Vaude.
 City Square—"Dick Turpin."
 Strand—"Broken Laws."
 Capitol—"The Age of Innocence."
 Bijou—"A Cafe in Cairo."
 Ventnor—"Greed."
 Liberty—"Sea Hawk."

"The Lost World" booked into the Globe for two weeks, is being held over another week.

The Silver Slipper cabaret opened Saturday night with Charlie Masters

and his orchestra and Jeannette and Santrey the featured act on the bill. Masters came from Club Cadix in Philadelphia.

The Steel Pier has been sufficiently repaired after the fire to install Versella's Band and to have dancing in the rear portion of the pier.

Earl Carroll landed here this week by airplane from Pittsburgh. He made the trip in two hours and thirty-two minutes, carrying a message from Mayor Magee of Pittsburgh to Mayor Bader here.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Rain" (last half).
 Keith-Albee Temple—Vaudeville.

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Fay's—Vaude and "Capital Punishment" (film).
 Gayety—Dark.
 Corinthian—Stock burlesque.
 Victoria—Vaudeville and pictures.
 Eastman—"The Lady" (film).
 Regent—"Argentine Love" (film).
 Piccadilly—"As Man Desires"

"Able's Irish Rose" opens May 4 in the Gayety for an indefinite run.

Presentation of "Seigfried" UFA special at Kilbourn Hall, Eastman School of Music, nearly suffered paralysis Thursday matinee when the stage mechanism used in the prologue became jammed making it impossible to open the doors which conceal the screen. A temporary screen was hung and the picture went on.

Lyceum Players, with Ann Andrews and Louis Calhern, open summer stock at the Lyceum May 11th.

Masonic members of "Let's Go" (Columbia) at the Gayety entertained the Shrine Club at Hotel Powers Wednesday. Manning King, Henry Peterson and Walter "Pop" Smith sang several numbers and passed out some lively chatter.

"The Last Laugh," UFA special, is booked for a week at Kilbourn Hall in May. It will be at popular prices at the Regent, another Eastman house, the week following its premiere.

Extensive renovations to the Gayety are planned during the summer months.

mer months. The three-day policy for Columbia burlesque in Rochester next fall looks like legit, the remaining half, inasmuch as Fay's and Scheck's Grand, only a block away are offering all the vaude and pictures the district will take. Fay's gives six acts and a feature film while the Grand offers picture features.

Slade and Blake's "Chocolate Dandies" have the Lyceum for the coming week with Otis Skinner, May 4th, 5th and 6th, closing the regular season.

SAN DIEGO, CAL.

By LON J. SMITH

Spreckels—Seventh Heaven.
 Pantages—Pop vaudeville.
 Savoy—Dramatic stock.
 Colonial—Musical stock.
 Superba—Head Winds (film).
 Balboa—Dressmaker from Paris (film).
 Cabrille—Charles's Aunt (film).
 Mission—The Age of Innocence (film).
 Plaza—Confessions of a Queen (film).
 Broadway—In Every Woman's Life (film).
 Pickwick—Zella (mind reader) and films.

The Kolb and Dill show, "Politics," did fair business here on its two-day stay, with Ernest Ball standing out as the hit of the piece. Ball's piano playing and singing brought the only real solid applause of the evening.

Don Smith, new leading man with

Fritz Fields at the Colonial, opened last week. Eddie Young has taken over supervision of the Colonial chorus.

Gilda Gray and her shimmy will be the feature attraction at the Balboa this week. Ellingbo stood them up at the house here last week and Gilda will have to shake fast to exceed his box office record.

Kennedy and Rooney, vaudevillians, who have been living in San Diego for some time, have gone back on the road with a seven-act vaudeville show of their own.

Frank Morrell, erstwhile vaudeville tenor, is rehearsing with the Elks' quartet preparatory to a trip to Detroit to represent the San Diego Realty board at the Realtors' national convention. The quartet also is scheduled to go to the Elks' convention in Portland, Ore., after filing the Detroit date. Frank's restaurant, which he opened here recently, seems to be well patronized.

PITTSBURGH

By JACK A. SIMONS

Shubert Alvin—"Ritz Review."
 Shubert Pitt—"White Cargo" (second week).
 Davis—Keith vaudeville.
 Loew's Aldine—"The Denial" (film).
 Gayety—"Red Pepper Revue" (Columbia).
 Academy—"Giggles" (Mutual).
 Grand—"The Heart of a Siren" (film).
 Attractions booked for week of April 27: Shubert Pitt, "White Cargo"; third week: Gayety, "Hipsy Hop"; Academy, "Big Show"; Grand, "I Want My Man."

The Slamese Twins, Daisy and Violet Hilton, are the feature attraction at Loew's Aldine this week.

After receiving the report of the detective-censor, Public Safety Director Rook ordered some of the lines in "White Cargo" "toned down" before he would allow the production to continue. The changes were made.

There will be no boxing shows at the Academy theatre this summer as originally announced by George Lauffer, since this theatre in the theatrical business advised him the venture would not be wise.

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TORONTO

By EDWIN C. SNEEGROVE
Royal Alexandra—"The Dream
Princess"—"Chocolate Dandies."
Grand—"The Big Mogul" (2d
week).

Uptown—"The Whole Town's
Singing" (stock).
Comedy—"Grounds for Divorce"
Comedy, 2d week.
Shaw—"Keith vaudeville."
Low—"Greed" and vaudeville.
Pantages—"Miss Bluebird" and
Plantation Days."
Hippodrome—"The Lady" (film).
Regent—"The Lost World" (2d
week).
Tivoli—"Waking Up the Town"
(film).
Strand—"Flames of Desire" and
vaudeville.

Preferred Pictures, a recently or-
ganized independent exchange, has
Mr. Alderman W. A. Summerville
as president and Sam Sternberg



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PROFESSION REGARDLESS OF
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former special representative of
Universal, as managing director.

The Cameron Matthews English
Players close their stock season at
the Comedy this week. They are
considering moving to the Princess,
where they first started in Toronto.

"Plantation Days," an all colored
revue, running about 90 minutes, is
the attraction at Pantages.

The Strand has added four acts
of vaudeville to their regular pic-
ture program.

Luigi Romanelli and his King Ed-
ward Hotel orchestra are the added
attraction at the Tivoli in conjunc-
tion with "Waking Up the Town,"
co-starring Jack Pickford and
Norma Shearer.

John Arthur presents Ferdinand
Zegel, Florence Rogge and Albert
Parker in a musical sketch, "Sweet-
hearts," and Leonoff and Rogge in
"The Glow Worm" as the added at-
tractions at the Hippodrome.

At the annual meeting of Loew's
Theatre, Ltd., Toronto, the finan-
cial reports showed a profit for 1924
of about \$73,000.

Dan Pierce, Canadian organizer of
the Theatrical Mutual Association,
was given a dinner by friends and
members of the association last
week in honor of his 47th birthday.

"Low Life," a comedy by Mazo
de la Roche, of this city, which won
the prize given by the Canadian
Authors' Association for the best
one-act play, will have its initial
production here soon.

It is rumored that N. L. Nathan-
son on behalf of the Famous Play-
ers Canadian Corporation, in ac-
quiring the assets of the Trans-
Canada Theatres, is attempting to
establish a Dominion-wide control
of the theatrical situation. Nathan-
son has also taken over houses in
Chatham, Woodstock and St. Cath-
arines from Theatrical Enterprises, Ltd.

Nathanson has organized the

One Moment West of Broadway at 41st Street

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Trans-Canada Bookings, Ltd., in
Toronto, and with the exception of
Toronto will be in a position to con-
trol the booking of legitimate at-
tractions throughout the province
with his Ontario chain of theatres.

The Hart House theatre, Toron-
to's little theatre, is producing
"The Freedom of Jean Guichet," a
Canadian drama, this week.

Negotiations are under way with
Morris Gest to produce "The
Miracle" for an extended run here.
Mr. Gest has made several trips to
Toronto to look over the Coliseum,
where it is proposed the production
will be housed.

James B. Stanton, of the Gayety,
Milwaukee, would like to have it
made known that he is not the
James Stanton mentioned in Vari-
ety last week as an importer in as-
serting he is connected with Vari-
ety.

Harry Carroll left New York Sun-
day for a short visit to Los An-
geles. Carroll has a theatre under
construction in that city, where he
will produce musical pieces.

BILLS NEXT WEEK

(Continued from page 12)

The Darkies
(Two to five)
LOUVERVILLE
National
Herbert & Neely
Hugie Clark Band
(Three to five)
Joy Bros & Mann
Australian Waites
(Two to five)
LOUVERVILLE
National
Herbert & Neely
Hugie Clark Band
(Three to five)
Joy Bros & Mann
Australian Waites
(Two to five)

TERRE HTE. IND.
Indiana
Joy Cady & Bro
Maason & Shaw
Alabama Land
Lamar & Dale
"Bird Cabaret"
2d half
Christie & Dailly
Four of Us
Harpland
Emily Darrell
D. Syrell & Lorraine
(Two to five)
MURKON, MICH.
Jefferson
Hughes Duo
Hornly & Ancker
Rorys Sydney
2d half
Sensation! Togo
(Two to five)
MUNCIE, IND.
Wynor
Joe Mervin
Maro & Wyn
Pinto & Boyie

Delberta Bros Co
(Two to five)
Swor & Lee
(Three to five)
LOUVERVILLE
National
Herbert & Neely
Hugie Clark Band
(Three to five)
Joy Bros & Mann
Australian Waites
(Two to five)

LOUVERVILLE
National
Herbert & Neely
Hugie Clark Band
(Three to five)
Joy Bros & Mann
Australian Waites
(Two to five)

LOUVERVILLE
National
Herbert & Neely
Hugie Clark Band
(Three to five)
Joy Bros & Mann
Australian Waites
(Two to five)

LOUVERVILLE
National
Herbert & Neely
Hugie Clark Band
(Three to five)
Joy Bros & Mann
Australian Waites
(Two to five)

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Gold & Sunshine
Happy Go Lucky Co
Geo Hackathorne
Ballet Caprice

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Liberty
Hedji Ali Co
(Others to fill)
Lillian Steele Co
2d half
Cook & Vernon
Dennis Walker 3
(Others to fill)

FRANKLIN, PA. ORPHEUS
Orpheus
Kohn & Hignio
Hosier, Boys & J
Herr Smith

JAMESTOWN, N.Y. PALACE
Palace
Jim Jam Jem 3
Hayden Gooden & R
Lillian Steele Co
2d half
Spencer & Williams
4 Clifton Girls

MARION, O. MARION
Marion
Gifford & True
C. & M. Teeters
Follis Rex Rev
2d half

MARSHALL, O. LINCOLN
Lincoln
Emmerald & Webb
Emmerald & Webb
Balsard Trio

OKLAHOMA CITY. OKLAHOMA CITY
Oklahoma City
Harris & Vail Co
Kueseno & Vonia
Waters Vonia & W
Herr Smith

WARREN, PA. LIBRARY
Library
Natio Japs
C. & E. Gerard
T. Birmingham Co
2d half

YOUNGSTOWN, O. YOUNGSTOWN
Youngstown
Leonard & Barnett
Different Rev
Herbert & Bolt 3
Curtis & Lawrence
Rev. H. H. Reason
Herr Smith

YOUNGSTOWN, O. YOUNGSTOWN
Youngstown
Mayo & Nevins
Lies Elicks
Rev. H. H. Reason
Hosier, Boys & J
Herr Smith

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Edna
Dippy Dime & D
Shimpon & Dean
Nixon & Tane
Burt & Ideale
Yates & Carson
Y & B Station
N. Abart Bros

OKLAHOMA CITY. OKLAHOMA CITY
Oklahoma City
Lobin & Laurie
Hosier, Boys & J
Herr Smith

OKLAHOMA CITY. OKLAHOMA CITY
Oklahoma City
Lobin & Laurie
Hosier, Boys & J
Herr Smith

OKLAHOMA CITY. OKLAHOMA CITY
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Lobin & Laurie
Hosier, Boys & J
Herr Smith

OKLAHOMA CITY. OKLAHOMA CITY
Oklahoma City
Lobin & Laurie
Hosier, Boys & J
Herr Smith



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AMUSEMENTS

VARIETY

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NEW YORK CITY, WEDNESDAY, APRIL 29, 1925

56 PAGES

GREENWICH VILLAGE "DONE"

UNION MUSICIANS MAY BE BARRED FROM BROADCASTING SANS PAY

A. F. M. Will Try to Pass Ruling at Buffalo Convention May 12—Would Adopt Philadelphia System of Bands Reporting Every Radio Date

The annual convention of the American Federation of Musicians in Buffalo May 12, will see something vitally important eventuate on the question of radio, musicians and music. Joseph M. Weber, national president, has invited some band men to come up to discuss the music men's end as regards radio, with the head delegates and himself.

(Continued on page 54)

HOLLYWOODERS DISBAND OVER 'DRAW' CREDIT

Detroit Week Brought Other Time, Also Bickering—\$3,500 Weekly

Chicago, April 28.

Bryant Washburn and his gang of "Hollywooders" who formed a successful picture house attraction following their unsuccessful barnstorming tour of the dance halls have disbanded.

The turn under the management of Joe Rubenstein secured several

(Continued on page 54)

LENORE ULRIC QUILTS BELASCO

Vivienne Osborne Replacing in "Harem"

Lenore Ulric is leaving "The Harem" and the management of Belasco next week, the star having handed in her notice last Saturday.

(Continued on page 54)

\$500,000 COSTUME DEAL

Costumes for 28 complete operas, 5,140 outfits, were purchased last week by the Brooks Costume Co. from the Metropolitan Opera Co. one of the largest bulk purchases of costumes ever recorded and said to represent an original outlay of more than \$500,000.

The opera company found its warehouses unable to accommodate the new costumes being made ready for next season's repertoire, so had to make room by disposing of the costumes which are being replaced.

BUNKTOWN BOOM NOW WANING FAST

High Rents and Sleepless Nights Drove Out Artistic Element, Who Seldom Visit Former Latin Quarter—"Spooky Joints" Supplanted by Gaiety Cabarets and Not Doing Well

TOO MUCH LIKE B'WAY

Greenwich Village is "shot." And for all time.

That is the belief of the wisest of those who don't wish to be wise down there—the joint keepers.

The joints are the cabarets, mostly in the cellar, but with some evolving from the sawdust to the gilt, and with the elevation jazz bands instead of a phonograph for dancing; cover charges, just like Broadway, and 5th Avenue prices without returning anything except a big dining check and a tip-off where they can go to the next place. With but few exceptions the "free thinkers" now in the village are poseurs who prey upon the sympathies of the "heavy spenders" who may fall in.

Landlords listening and seeing the propaganda of "Bohemianism" in the Village sent the rents kiting so far upward that whatever genuine artistic element was in the Village precincts pitched their tents

(Continued on page 11)

HAY AND BARTHELMESS AGREE UPON DIVORCE

Reported Miss Hay Will Make Application in Paris—Sailing in May

Mary Hay and Richard Barthelmess have mutually agreed upon a divorce, it is said authoritatively. Miss Hay expects to sail May 21 for Paris and while there with her stage partner will file the application.

Barthelmess is the picture star. Miss Hay is dancing at a New York cabaret with Clifford Webb.

Married about two years ago the Barthelmess-Hay wedding attracted extended attention. They have a child.

FROM \$150 WEEKLY TO \$2,500 AND FILM STARDOM WITHIN 2 YEARS

Norma Shearer Placed Under Five-Year Contract by Metro-Goldwyn—Eleanor Boardman Another Rapidly Advanced Into Starring Class

SNUBS \$5,000,000 TO HAVE HIS OWN WAY

C. H. Foster, Musical Instrument Inventor, Sells Interests

Cleveland, April 28.

Claud H. Foster, the musician who formerly played a cornet in the old Opera House orchestra and invented the Gabriel Horn and Gabriel Snubber, has sold his interests in the companies controlled by him, for \$5,000,000.

Foster could have gotten \$10,000,000.

(Continued on page 16)

WASH. PREDICTS RADIO "CZAR"

Would Have Support of Dept. of Commerce

Washington, April 28. From semi-official utterances being made here it would appear that the broadcasters are to have their own little "Czar," such as the movies have in Will Hays and baseball in Judge Landis. The Department of Commerce, though only semi-officially, has indicated that should the broadcasters set up a

(Continued on page 16)

A Couple of Theatres or So! In addition to the Manger Hotel on the 50th street corner of the Seventh Avenue car barn site, Bins & Hing, really people, will erect one or two theatres on the 51st street wings. The realtors will lease the houses to others for actual operation.

Los Angeles, April 28. Advanced within two years from a member of the Metro-Goldwyn picture playing stock company at \$150 weekly to a salary of \$300 the past season and then jumped into the \$2,500 a week starring division with the commencement of next season is the swift march of Norma Shearer in pictures, from the

(Continued on page 54)

SHORTAGE OF BOOZE AHEAD AROUND N. Y.

Ten Rum-Laden Ships on Rum Row—Can't Move Liquor

New York City faces a booze shortage. Unless lifted within two weeks, the lowered price of contraband liquor in the metropolis will commence to rise. Broadway consumers may find Scotch quoted at \$80 or more per case if some way is not found to unload the 12 liquor-laden vessels now loitering around off Rum Row, 12 miles out. Circling 12 vessels are 75 motor boats, vainly waiting of late to take in "a load of the stuff." Day by day they have waited, but there is too much official watchfulness of late down there for the boats of either class to get away with anything. It started when U. S. Attorney

(Continued on page 16)

Brooklyn's Ticket Agency Leo Sherr, who established the first ticket agency in Newark, N. J., will launch a similar enterprise in Brooklyn next season.

COSTUMES
GOWNS—UNIFORMS
FOR EVERYBODY WHO IS ANYBODY
ON THE STAGE OR SCREEN. DELICATE
DESIGNS BY LEADING STYLERS
BROOKS 1437 B'WAY
NEW YORK
ALSO 15000 COSTUMES TO RENT

'SUGAR CHASING' PRODUCERS' 'SUCKER LIST'

Syndicated by Two Wise Boys at from \$25 to \$100—Inside Info

Broadway has had many freak producers and studios, but the latest durb is a syndicated "sucker list" promoted by two smart chaps as a first aid to short bankroll producers. The list contains over 100 names of people amenable towards rhinow in

(Continued on page 16)

FLORIDA BREAKS UP BAND

Really Investment Prove Alluring and Lucrative

Chicago, April 28.

Arnold Johnson and his orchestra, at a roadhouse in Miami last winter have disbanded with all of the members practically settling there. The recent real estate boom is given as the cause for the discontinuation of the musical organization.

It is reported the cornet player has made approximately \$12,000 in real estate deals within four weeks. The drummer proved the best bustation man and his various manipulations and quick turnovers netted him around \$35,000. Johnson, himself, also cleaned up quite a bit of money.

The musical instruments of those who have dabbled with real estate fame from the Johnson aggregation have been donated to the Salvation Army.

INVITATIONS OUT FOR PARIS' FILM CONGRESS

Proposed International Meeting Due June 22-24—19 Americans Listed

Director, JOHN TILLER

SPRING EXODUS IN LONDON LISTS SIX SHOWS LEAVING

'Little Miss Bluebeard' Departing May 9—Two Already Gone—"Adam and Eva" and "Saint Joan" Also Quitting

London, April 28. The annual spring exodus is on here with six shows due to depart from the West End before another fortnight.

Two of the existing sextets have already gone. The twin departures were "Primrose" from the Winter Garden, and "Kismet" leaving the Lyric, Saturday.

The remaining four are listed to go on successive Saturdays, May 1, witnessing the finish of "The Street Singer," at the Lyric, and "Adam and Eva" quitting the Little, and a week later, May 9, marks the end of the London careers of "Saint Joan," currently at the Regent, and "Little Miss Bluebeard," which will withdraw from Wyndham's.

The failure of the Irene Bordoni show, "Little Miss Bluebeard," to land for a run is generally attributed to the star's interpolated songs which brought a caustic broadside from the local press. This show was an Easter Week entrant.

Regarding replacements, Sybil Thorneike is named to succeed "Saint Joan" with "The Round Table" for a limited engagement at Wyndham's, Henson and Walls.

"The Whishing Well," a musical authorized by Peter Gawnthorne, with the score directed to Harold Garstin, is likely to follow "The Street Singer" at the Lyric, and "Tell Me More" (currently at the Gaiety, New York), will supplant "Primrose" at the Winter Garden.

Selwyn Paying Top Money For Lawrence-Lillie-Lester

London, April 28. Arch Selwyn now knows how it feels to get a wallop in the wallet. He got it three times and in the same place when arranging the contracts for Gertrude Lawrence, Beatrice Lillie and Alfred Lester to appear in New York next fall with the new Charlott Revue.

Each of the girls said \$1500 and stuck to it. Lester mentioned \$14,000. All of them are going over for Mr. Selwyn.

Ella Shields Held Over At Victoria-Palace

London, April 28. Ella Shields is being held over and playing a second week at the Victoria Palace.

"The only other performer to ever be held over in the history of this house is Harry Lauder."

WINTERGARTEN'S MAY BILL

Berlin, April 28. At the Wintergarten (vaudeville) for May are:

Tom Heary's 12 Wonder Kids.
Judges' Sea Lion.
Huxter Brothers.
Chas. Leeb's Monkeys.
Willie Schenk and Co.
Yamamoto and Klobbi.
Chris. Richards.
Poll and Partner.
Rastelli.

Rastelli is held over for May. He has been the hit of the bill this month.

Maurice and Bennett in Vaude.
Paris, April 28.
Maurice, at present resting at Davos, Switzerland, is booked to open with his partner, Barbara Bennett, at the Empire here June 5.

Volterra's N. Y. Tiller Girls
Paris, April 28.
Leon Volterra has engaged 12 Tiller girls from New York for his next Casino revue.

Critics May Act

London, April 28. Sir Gerald du Maurier invites critics to perform plays at the Theatrical Grand Party this summer in aid of the Actors' Orphanage. Ashley Dukes, John Parker and others are arranging the scheme.

The last time London critics appeared on the stage for charity was in a pantomime 60 years ago.

Charles Cochran had the same idea when he threatened to produce a bill of one-act plays by critics.

1 LIKELY OF 3 NEW IN LONDON

Coward's "Fallen Angels" Starting Talk

London, April 28. Three openings last week, "Fallen Angels," "Arladne" and "Frasquita." The first named appears to have the brightest future.

Of the trio Noel Coward's "Fallen Angels," at the Globe was responsible for a major share of the resultant furore caused by the premiere. This is another of that author's decadent plays that has aroused considerable discussion is securing abundant newspaper space. It is enough assurance that "Angels" will enjoy healthy receipts for a certain time after which the likelihood of a consistent draw is questionable. It is the piece in which Tallulah Bankhead replaced Margaret Bannerman due to the latter withdrawing from the cast four days before the West End entrance because of illness.

Frans Lahe's latest operetta "Frasquita" seems doomed to failure at the Prince's despite the starring of Joan Collins and the actress' personal following. This show marked the reopening of Prince's after a two months' period of darkness and the piece, itself, was well tried out on the road.

John Galsworthy's "Arladne" is also an unlikely prospect at the Haymarket, although Fay Compton is giving a splendid personal performance.

AMBASSADEURS-MARIGNY

Rebuilding Former to Resemble Latter—"Nanette" as Opener

Paris, April 17. The Ambassadeurs is to open for the summer next week with the present holder of the restaurant running the stage show. The famous resort is to be ameliorated next year and during the winter will be entirely enclosed, constituting a theatre on the lines of the Marigny.

The builders have nearly finished at the Marigny and the house is due to open very soon. Leon Volterra has a desire to mount "No. No. Nanette," in French for his inaugural program.

JANIS' \$4,500 WEEKLY FOR 2 WEEKS IN PARIS

Playing at Champs Elysees During Summer's Rest of "Puzzles"

Paris, April 28. Elsie Janis has been booked for the opera musical hall season at the Theatre des Champs Elysees. The American star is due about July 15.

The booking is understood to be for two weeks, Miss Janis receiving \$4,500 weekly.

Miss Janis, now starring in "Puzzles" at the Edillon, New York, is reported suffering with a prolonged cold. She is anxious for a European vacation, and "Puzzles" closing date was set tentatively for late May or early in June. However, the show will finish this Saturday due to Miss Janis' illness.

8 Foreign Turns In Coliseum Show

London, April 28. Eight of the nine acts playing the Coliseum this week are foreign turns, combining to make an excellent variety bill. The visiting acts are Rene Riano, Fred Duprez, Ann Coders, Frank Thury, Layton and Johnstone, one Japanese and two Russian acts.

Another foreign act to open nicely is Resistia, who entranced at the Holborn Empire.

Two Parisian Comedies of No Startling Importance

Paris, April 28. Martin Dugard and Mme. Durcos' translation of M. Quimper's two-act Spanish comedy, "L'Homme qui Passe" ("The Man Who Passes"), was retitled "Amour qui Passe" and opened immediately at the Comedie des Champs Elysees. The piece is now played by Comte Bouquet, Bendeyon, Blanche Albane, Nadine Picard and Cecile Guyon.

Another opening was a rollicking three-act farce called "Un Gosse dans les Choux" ("A Baby in the Cabbages"), at the Scala. Guitton is the author of this work with Marcel Simon, who also appears in the cast directed by the premier was received most amiably.

In story the play relates of a moving picture producer who compels his daughter to marry a bogus prince, but the girl substitutes a servant in her place on the wedding day and marries another. The last act has a distinct resemblance to "Baby Mine."

Amongst plays playing this force are Marcel Simon, Marguerite Nilve and Nadine Picard. In connection with the title, "A Baby in the Cabbages," it should be explained that in France mothers tell their children they were found in a cabbage if the youngsters become inquisitive.

Foreign Film Delegates At Milwaukee Convention

London, April 28. William King and Major Gale sailed on the "Berengaria" Saturday as official delegates to the picture convention which will be held in Milwaukee May 12-14, representing members of the Cinematograph Exhibitors Association of Great Britain and Ireland.

On the same boat and unofficially accompanying King and Major Gale were Messrs. McDonald, Barker, Cunningham and Cooper.

LUPINO FOR SHUBERTS

London, April 28. Stanley Lupino will sail June 1 for New York, engaged by J. J. Shubert before the latter left last week.

Laddie Cliff Not Defending Divorce

The divorce suit brought by the wife of Laddie Cliff is due to come up for trial next month and will be undefended.

Alice Lloyd Back in London

London, April 28. Alice Lloyd has returned here from an extended tour throughout the Australian and South African theatres.

Europe's Central Long Distance Phone Exch.

Paris, April 28. An international congress of long distance telephone experts is due here June 22 at which time the proposal of a central station for Europe will be raised. Experiments have revealed the idea is not only feasible but desirable.

However, the main problem is whether the best site would be France or Germany and it is expected, this question will be settled at the meeting.

INSPECT 1,000 THEATRES ON WORLD TRIP

Other Interesting Facts About M. H. Schlesinger, Now in New York

Within a month Max H. Schlesinger will leave New York on a round-the-world trip consuming nine months to inspect some 1,000 theatres in foreign lands he, with others, is interested in.

In New York at present, Mr. Schlesinger is interested in and represents the African Theatres, Ltd. That concern controls South Africa, theatrically and perhaps otherwise. It also is interested in theatres in Australia, India and any other country over there thought of as quickly.

A few other details in connection with Schlesinger and the African Theatres Co. are that they operate steamship companies, banks, insurance companies, railroads, besides theatres among several other interests. Their diamond mine holdings are a side line.

In cash the company's wealth is conservatively estimated at half a billion dollars—in figures, \$500,000,000.

DEATHS ABROAD

Paris, April 17. Beatrice Bonnet, 81, French poet, died at Nimes.

H. Adame (Pierrot), French vaudeville performer, died at Toulon.

Henri Lapeuze, 55, died April 9. Deceased was appointed by French Government as director of the Petit Palais (museum) in Paris.

Leopold Dauphin, 72, French chansonnier.

Dr. Fritz Baedeker, 81, publisher of German guide books.

Mix on Continent

Berlin, April 28. The reception accorded Tom Mix, the American cowboy-screen star, and his horse "Tony," by the citizens of Brussels was the greatest demonstration ever witnessed in that lively city.

During the crush to see the Yankee rider several motor cars were damaged. Their owners asked payment totalling 900 francs; Mix refused the claims for fewer than 50 American dollars.

From Brussels to Amsterdam crowds gathered at every station and cheered when Mix appeared, bowing and smiling and doffing his huge sombrero.

When the train reached Amsterdam the travelers found the city administration and all industries had declared a holiday. It required 100 mounted police to clear the way. Newspapers everywhere have given Mix's visit more space than any celebrity ever visiting them.

Negri Coming Back

Paris, April 28. Pola Negri was on board the Berengaria when it sailed from Cherbourg last Saturday (April 25).

Smoking at "Co-Optimists" Show
The Co-Optimists will open at His Majesty's in August and will permit smoking during their performances for the first time.

COCHRAN FREE AT REQUEST OF CREDITORS

78 Representing \$370,000 Petition for Cochran's Bankruptcy Discharge

London, April 28. C. R. Cochran has received his discharge from bankruptcy, counsel reporting that 78 creditors whose claims amount to \$370,000 pleaded for the release of their debtor. Cochran has a new revue, "On With the Dance" by Noel Coward, coming into the Pavilion Thursday night. It has received enthusiastic advance reports from Manchester. The revue features Delysia.

Cochran has tagged on another wrinkle to the triple opening idea for the "Dance" show by making it more than likely the critics "may not be invited" to see the show until the following Monday (May 4). This situation is being discussed heatedly and the journalists are bursing with indignation. Meanwhile Cochran feeds the flames. He declares he is but following the custom of the French revue theatres and only wishes to protect the critics, who, he says, must be tired of writing "stiff-jointed pruning" and "when the comedians have settled down," etc.

It was in February that C. R. Cochran called a meeting of his creditors, saying he desired relief from bankruptcy and asking that they put off their claims without security and simply on his word. This was the gathering which broke up with the creditors shouting, "Good luck, Charlie," and at which time Cochran had liabilities of \$546,446, and assets listed at \$112,580.

Diverting New Comedy

Paris, April 28. A diverting comedy, "L'Etrenne Printemps" by Max Maury, manager of the house, and H. Duvernois, has succeeded "Le Fruit Vert" at the Varieties. Its reception was most cordial.

The house of a husband who loses his memory and flirts with his wife, believing her a demi-mondaine until recovering from his mental lapse.

Elise Berg was cast as the husband, Blanche Montel was the wife, while Maud Loty, Pauley, Lefaur and Marguerite Pierry, who replaced Mme. Jeanne Granier, completed the list of players.

INDEX	
Of Page in This Issue	
Miscellaneous	1
Foreign	2-3
Vaudeville	4-8
Burlesque	16
Legitimate	18-23
Legitimate Reviews	22-23
Sports	14
Pictures	25-37
Picture Reviews	32
Film House Reviews	30
Musio	33-42
Inside	43
Route	40-41-42
Radio	38
Editorial	17
Cabaret	42
Stage	15
News from the Dailies ..	9
Opere and Concerts	21
Outdoors	43-44
Circus	45
Inside	17
" " —Vaudeville ..	8
" " —Pictures	30
" " —Musio	39
Obituary	44
Correspondence	46
Letter List	48
Vaudeville Reviews	10-11
Burlesque Routes	16
Bills Next Week	12-13

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ACTS FOLLOWING EACH OTHER WITH ALLEGED LIFTED BIT

**Rock and Haley Ordered to Remove "Shooting"
Business—Complained Of by Shone and Squire,
Also on Riverside's Bill This Week**

Rock and Haley, at the Riverside this week, were ordered to eliminate a piece of business belonging to Shone and Squire, on the same bill, but did the bit Monday night and were threatened Tuesday with cancellation by the house unless the bit was taken out for the balance of the week.

The business in question was the shooting of the girl, used by Shone and Squire for a finish. The latter act had complained to the Vaudeville Managers' Protective Association, and, following an investigation, the managers' body decided in favor of Shone and Squire.

Monday afternoon at the Riverside Rock and Haley did not use the bit, but Monday night they put it in, Shone and Squire following them on the bill.

Anita Stewart Wins First Action to Recover Salary

Maurice Lefkort, a Times Square lawyer, is making it harder for Anita Stewart, the film actress, and her lawyers, O'Brien, Malenitsky & Driscoll, in the prosecution of two suits against the picture star. Lefkort represents Lillia Crawford and Louise Sydmett, both elderly women, on salary claims for \$1,500 each, on practically the same causes for action, dating back to Miss Stewart's short-lived vaudeville act, "Modes of the Moment," produced in November, 1923, and closed after a week and a half.

Each of the plaintiffs allege Miss Stewart guaranteed them 10 weeks' bookings and are suing for the unexpired period of that guarantee. Miss Sydmett's action was tried last week in the City Court, consuming four days, and resulted in a defeat for her.

Lefkort could have consolidated both suits and tried them simultaneously but now the same routine must be gone through again next week to adjudicate Miss Crawford's claim. Miss Stewart came on from California for the trial with a film production slated on the coast.

At the Sydmett trial, the plaintiff testified that Miss Stewart had guaranteed each of the 10 members of the company 10 weeks' bookings. Eight of the company were in court to testify for Miss Stewart, contradicting that allegation.

The Crawford-Stewart trial was to have been tried Monday, but the plaintiff's counsel reported her as being sick and confined to bed in Detroit. The judge has marked the cause "preliminary," which means it must be tried Monday or be thrown out of court.

Willie Howard's Disks

Willie Howard appearing currently at the Winter Garden in "Sky High" has signed a three years contract with the Columbia Phonograph Co. It is his first record work. Two songs, "Rain" and "The Barber of Seville" have already been disked.

When appearing with Eugene, tests were made several times but it was found impossible to tell the difference in the brothers' voices on the disks. Willie receives \$1,000 for each number and 10 cents royalty on each record which will retail at 75 cents.

IN HOSPITAL

Edward Jacoby, chief electrician, is ill in Post Graduate Hospital, New York, with heart trouble. His condition Tuesday was reported unchanged.

Jacoby will be tendered a benefit at the 632 Street theatre, May 10. Eddie Sullivan, manager, Martin Beck theatre, recently operated upon at the Post Graduate is improving and expects to leave the hospital in a few weeks.

Stella Lowe's Picture Contract
Estelle Brody, professionally Stella Lowe, starts on a picture contract early in May.

POLICE RAID STAG

**Nude Dancers at Little Theatre in
Fashionable Neighborhood.**

Kansas City, April 28. The biggest raid ever made by the local police was when approximately 400 men were taken from the Little Theatre, where it is claimed an entertainment consisting of nude dancing was in progress. As the Little Theatre is located in one of the best residential portions of the city, the raid caused a sensation. It is said that part of the entertainment was to have consisted of salacious motion pictures, but that the machine failed to work and that part of the program was omitted and the dances started.

Among those held for trial are Babette Stevens (Princess Zolita), Florence Durham (The Seaweed), dancers; C. A. Baugh, announcer, and the following musicians: L. J. Sproffert, M. W. Brabson, Talbot McDermott, A. W. Nickum, W. C. Hazel, and Harry Lavine. The theatre manager stated that he had rented the house thinking it was to be used for a club smoker.

Snodgrass Flops on Return

Chicago, April 28. Harry Snodgrass, who became famous and earned a parole and a vaudeville route by his piano playing over the radio, failed to draw on his repeat engagement at the Palace last week.

Some attribute his failure to the fact the Orpheum will not permit him to broadcast while fulfilling vaudeville contracts. Snodgrass brought in extra trade on his first appearance at the Palace about two months ago. The Palace boomed him heavily, carrying special ads in the radio sections of the various dailies.

The word has gone the rounds that Snodgrass is merely a third-rate pianist.

THE PRESIDENT AND ECONOMY

Washington, April 28.

Theatre owners and managers of Washington see wherein they have a legitimate kick against President Coolidge's economy program. They have been registering this complaint now for a considerable period, but so far it hasn't gotten them anywhere.

One manager covered the situation when he stated: "How can business be expected to be good when the government clerks are in constant fear of losing their jobs?"

Merchants and manufacturers throughout the country are now bringing pressure to bear on the White House to have the economy thing called off. They state themselves as believing economy to be a good thing but carrying it to extremes makes it entirely too much so.

The various representatives here of the manufacturers of the country have been instructed to put before the President their arguments against too much economy. One of these arguments is that private savings cuts into the amount of money in circulation which hurts business—in making such a plea to the President the manufacturers are at the same time helping the cause of the theatres. Plenty of money in the banks, which President Coolidge advocates, never puts plenty of money in the box offices.

Chicago, April 28.

Milo C. Jensen, treasurer of the Seventh Street, Minneapolis, skipped town recently, leaving his accounts \$600 short.

In line with its established policy of vigorously prosecuting all employees guilty of embezzlement, thefts or irregularities in the handling of funds, the Orpheum Circuit has had Jensen extradited from Philadelphia to Minneapolis. He will have to stand trial very shortly.

Chicago, April 28.

After Nadine Gray injured her knee while dancing in St. Louis, she returned to her home in this city and last week went into the Kentucky Baptist Hospital for an operation.

Dr. W. Barnett Owens removed a small portion of the injured bone and says Miss Gray (in private life, Mrs. Sam Reider) will shortly be able to resume stage work.

PALACE WHOLESALE HOLDOVERS; SIX LAST WEEK'S ACTS THIS WEEK

**Many Changes Required When "Names" on Palace
Bill Retained for Second Week—Decided Upon
Thursday After Billing Had Been Set**

No Weber-Fields Reunion Bill Now—Maybe Later

The Keith-Albee circuit failed in an effort to book a Weber and Fields' reunion bill next week when the booking office was notified Fay Templeton had just been discharged from a Philadelphia hospital, following an operation for tonsillitis.

The bill may be assembled later in the season. It was intended to book Marie Dressler, Fay Templeton, Frankie Bailey (now in California), De Wolf Hopper, William Collier and other former favorites from Weber and Fields' Music Hall.

The comedians, now in their second week at the Palace, are credited with the suggestion.

Plans are still on to secure one or two of the former Weber and Fields' Music Hall artists for next week.

BEN NEE ONE BREAKS DOWN

Los Angeles, April 28. Ben Nee One, Chinese singer and comedian (Pantages circuit), taken ill while at the Los Angeles house, has been compelled to cancel his route due to a nervous breakdown following an operation for tonsillitis. It may be the fall before he can resume bookings.

Nadine Gray Loses Some Bone

Louisville, April 28. After Nadine Gray injured her knee while dancing in St. Louis, she returned to her home in this city and last week went into the Kentucky Baptist Hospital for an operation.

Dr. W. Barnett Owens removed a small portion of the injured bone and says Miss Gray (in private life, Mrs. Sam Reider) will shortly be able to resume stage work.

Six of the eight acts of last week's bill are holding over at the Palace, New York, this week for the same time there and possibly of vaudeville.

The turns are Weber and Fields; Blossom Seeley and Cliff Gamma Trentini; Cissie Loftus; Marie Cahill and Dr. Rockwell and The Merediths; all of whom appeared at the house last week playing to unusual business for this time of the season.

The holdover bookings entail considerable last minute switching of acts for an entire bill had been booked for this week. It was managed by sending Johnny Dooley and Stella Mayhew to Boston (to replace Trentini and Marie Cahill).

Wilda Bennett, scheduled to debut at the Palace this week, postponed it for a week and will lay off. Fenton and Fields were switched to Keith's, Boston, and Harry Fox was more than willing to lay off on account of a sore throat. Gautier and Pony were shifted to the Bushwick, Brooklyn. Roy Cummings was to have doubled the Palace and another New York Keith house, so willingly consented to play but one. Armand Vescey, conductor of the Ritz Carlton hotel orchestra, who was to play on week in vaudeville opening at the Palace this week readily consented to a postponement which enabled him to rehearse another week.

Last Week's Business

The decision to hold over the acts followed the remarkable business done by the house and the success of the show as a whole from an entertainment angle. The changes of the week were the addition of Laurette Taylor's name to the galaxy of stars and veterans and a new No. 1-2 acts to replace those of last week.

All bills and advertising also had to be changed when the wholesale hold-over was decided upon Thursday.

Unusual back stage harmony existed last week despite the number of "names" and the veteran acts of the same bill. Temperaments were conspicuous by their absence and the dressing room laughing areas were unmarred. The spirit existing back at the footlights was reflected out front in the spirit and morale shown by the entire bill.

Lillian McNish Divorced On Grounds of Adultery

Chicago, April 28. Leo Weiskopf secured two divorces for theatrical folk last week. He got James R. McNish freed from Lillian McNish. Lillian is a dancer. James is property man with Melvyn's "Bambi-Tasse Rovers." He alleges adultery by his wife and an unnamed man at the Commercial Hotel, Washington, D. C. The pair were married Christmas Eve, 1910, in Hartford, Conn., and separated in September, 1924.

May Fitzsimmons, cabaret singer, has been untied from John James Fitzsimmons, who deserted her in New York in March, 1921, three months before their baby was born. They were married in San Francisco June 22, 1920.

SARANAC'S SANITARIUM

The Northwest Sanitarium at Saranac will have the Theatrical Tuberculosis Sanitarium prefixed as a joint name to distinguish it as a professional convalescent place. The recent Manhattan open house benefit for this sanitarium of which Dr. Edward Mayer is the head resulted in the decision that of the 20 beds, 10 be set aside exclusively for professionals so as to have room always available for the ailing performer.

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VARIETY
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NEOMAN

RENIE RIANO

Now playing tenth week at the Coliseum, London, England

What the Press says:

This week's program at the Coliseum is full of laughter. One of the chief causes is Renie Riano, who not only changes her appearance for each of her caricatures, but seems to change her legs also. We would almost swear she had a different pair each time. For "Bluebird's Eighth Wife" they were Oriental asparagus; for the "loopy child" they are full of straight lines and awkwardness; for the American flapper they are demure and graceful, and so on. Above all, everything she does is novel and original. I hear Sir Oswald called attention more than a year ago. She has many advance bookings at the Coliseum and Alhambra.

—London "Star"

LOEW'S 6-MONTH PROFIT OF \$2,945,145 EQUALS THAT FOR ALL PREVIOUS YEAR

**Loew's, Inc., Now Without Single Bank Loan—
Statement Covers Operations of About 100 Theatres,
Also Subsidiaries Including Metro-Goldwyn
—\$1,300,000 for Depreciation and Federal Taxes
—Surplus of \$5,673,341—Cash on Hand March
15, \$2,500,000**

Loew's, Inc., has issued its financial statement for the first six months of its fiscal year ending March 15, last. It shows a net profit of \$2,945,145, almost as much for the six months as the entire profit of Loew's for the previous year, \$2,949,590.

Since March 15 (not noted on the report) Loew's has paid off all of its bank loans, amounting to \$1,500,000, and at this date does not owe a dollar to any bank. Loew's has slightly over 1,000,000 shares of common stock outstanding. Loew's pays \$2 dividend at present annually per share. Its surplus as of March 15 was \$5,673,341, with cash on hand at that date \$2,516,717. The itemized statement appears on this page.

The statement covers the operation of about 100 Loew theatres playing vaudeville and pictures. It includes all of Loew's subsidiaries, taking in the Metro-Goldwyn picture business. According to report the Metro-Goldwyn share of the large profit is minor through M-G having rented its feature pictures the past season at a comparatively low price for cost and merit of product.

Currently the Loew's circuit of theatres will be augmented by around 10 new houses. Among them are theatres proposed as new Loew adjuncts in different cities and others leased since March 15.

On the statement is an item of \$1,800,000 composed of an estimate of \$985,197 for Federal taxes and \$715,802 for depreciation.

Kouss' Picture Time

A tour of the larger picture houses probably will be made by the Kouss Sisters. They open at Fox's, Philadelphia, and at a reported most agreeable salary.

"Charleston" Stampede

In the different Charleston cities that New York vaudeville houses have been holding of late, the management has permitted colored dancers to compete with whites. The recent Fifth avenue contest was won by a colored chap.

At the City last week the house ran a "Charleston" and set aside Tuesday for colored contestants only. The winners competed with the whites in the finals April 24.

The "Charleston" has been a pick-up for many of the dancers and as a result of the cash awards in different houses, a stampede among the boys and girls of all neighborhoods to master the dance has started.

Money for Fred Allen

Fred Allen, the "nut" monologist and comedian from the "Greenwich Village Follies," opens this week at an out of town K-A house.

Allen is originally from vaudeville but the bookers refused to take him seriously. Musical comedy snared him and has kept him busy for the past four seasons. He comes back to the big time at a price.

Marcus Loew Buys Yacht

A gasoline burning yacht, 85 feet long and called the "Alice W," built in 1924, has been purchased by Marcus Loew to ornament the dock on his Delamater Estate on Long Island.

The ship can carry 40 people and has a crew of five.

STANLEYS DIVORCED; PROPERTY TO WIFE

**\$100 Weekly Alimony—Three
Children with Mother—
Desertion Grounds**

Chicago, April 28.

Stan Stanley has been divorced by his wife, Mae Stanley, suing in the Superior Court here before Judge Lewis. The wife alleged desertion.

Stanley has agreed to deed over all his property Atlantic City and in the State of New York, and in addition to pay \$100 a week as alimony for the support of Mrs. Stanley and their two children.

The court awarded custody of the children to the mother. The Stanleys were married July 11, 1910, and lived together until 1920.

Teresa Gaudsmith Refused To Live with Husband

Chicago, April 28.

Teresa Gaudsmith, said to have a dog act in vaudeville, married August Viasser in Pittsburgh, Oct. 13, 1922. The marriage ceremony was performed in the courthouse. Immediately after the nuptials Teresa is said to have refused to cohabit with her husband. She has not lived with him since.

Judge Lewis of the local Superior Court has indicated he will grant Viasser's petition for divorce. Viasser is also a vaudevillian. He was represented in court by Leon A. Berzinski.

CORNING'S ANTI-SUNDAYS

Cornell, N. Y., April 28.

An anti-Sunday movie ordinance in all likelihood will be adopted by the Cornell Common Council at its next session. The ordinance committee has been instructed to present such a resolution.

Corning has had Sunday films for 15 years, and was one of the first cities in the state to allow them. Reformers have made several attempts to ban them in the past but without success.

Variety's Special Service Department

Beginning with this issue Variety will innovate the "Special Service Department." The innovation will be a co-operative service for the big time vaudeville booker and the artist playing the small or intermediate time, giving the booker the benefit of Variety's trained observers and giving the artist deemed worthy of big time consideration an advance agent, which will bring him to the attention of the booker where the latter finds it impossible to personally see an act.

The department is inaugurated solely for co-operation. The growth of small time and independent vaudeville has made it physically impossible for the limited number of men who book the big time to see every new act, even when the act is playing houses booked through their own organization.

Too Much Territory

Although these bookers have assistants who catch acts, the number of assistants is also limited in comparison to the territory involved. Vaudeville agents who catch these acts in small time houses and recommend them for "showings" are invariably told the booker is not interested unless he can see the act himself.

Variety's new act reviews, which are filed for reference by all of the vaudeville booking agencies, are many times used by the bookers as a criterion when he decides to take a chance on an act he hasn't seen. The new department will not interfere with Variety's New Acts department, but will augment that department by picking those acts considered worthy of big time attention and grouping them in the special department with some signed comment by the reviewer. The comment will be brief description with any constructive criticism required and why the critic believes it is of big time calibre and possibilities.

The system will be similar to that used by big league baseball clubs in scouting. Instead of the scouts covering the minor leagues with roving commissions, Variety's reviewers will catch small time shows in and about the metropolis and recommend any acts seen which qualify in the reviewer's opinion for big time consideration.

When an act is reviewed and direction, production or material is found lacking, if the artist possesses big time talents, the comment will include the necessary recommendations.

In addition to being classified, acts of this calibre will receive the regular New Act notice for review in detail.

10% Off for "Cheaters" Leaving Scenery at Home

Acts carrying special sets that have been in the habit of booking independent dates and leaving their scenery at home as a measure of economic frugality, have been finding themselves "out" through a decision handed down by independent bookers this week whereby deductions of 10 per cent will be made from salaries of those guilty of violations.

Several acts booked in the first half came under the new ruling as an example to chronic "cheaters."

Loew's Coney Island

A house at Coney Island seating 3,000 and which will be in readiness to open about Decoration Day, has been taken over by the Loew Circuit.

5 N. V. A. SHOWS

The five New York benefit performances for the National Vaudeville Artist's Sick and Benefit Fund will be held simultaneously Sunday evening, May 3, at the Metropolitan, Hippodrome, Manhattan, Amsterdam and Knickerbocker.

In addition to the New York City benefit shows N. V. A. shows will be given in Chicago and Los Angeles on the same date.

A souvenir program will contain many pages, mostly advertising.

Blossom Seeley Drops From Palace

Blossom Seeley retired from the Palace last Monday, but will finish the week as headliner at the Albee, Brooklyn.

Miss Seeley was supposed to double both houses, but the sore throat of Bessie Fields, her partner, made that impossible.

LOEW'S INCORPORATED

AND

SUBSIDIARY CORPORATIONS—100% OWNED

CONSOLIDATED BALANCE SHEET, MARCH 15, 1925

ASSETS	
Current and working:	
Cash	\$2,516,717.19
Receivables:	
Accounts receivable	\$316,954.10
Notes receivable	271,016.65
Due from affiliated corporations (less than 100% owned)	531,138.28
Inventories:	
Film productions in process, completed and released (after amortization)	\$8,376,318.08
Film advertising accessories	189,499.23
Theatre and studio supplies	179,740.00
Advances:	
To motion picture producers, secured by film productions	\$1,330,128.54
Mortgage and interest payments	176,497.67
Total current and working assets	\$15,087,009.81
Investments:	
In affiliated corporations	\$4,710,602.22
Deposit on leases and contracts	344,200.24
Miscellaneous	223,818.89
Property 100% owned:	
Land	\$4,516,703.95
Buildings and equipment	1,759,500.77
Leaseholds	307,498.84
	\$2,483,703.56
Less reserve for depreciation	5,199,755.29
Deferred	19,288,948.17
Leases, contracts and good will	650,084.95
	10,957,862.72
	\$61,166,527.94

LIABILITIES	
Current:	
Accounts payable	\$1,727,129.95
Notes payable	1,637,362.50
Theatre admission taxes	29,687.85
Federal income taxes (net)	66,250.61
Advances from affiliated corporations	143,666.40
Dividends payable March 31	\$3,604,606.91
Bonds, mortgages and collateral trust obligations of subsidiary corporations	530,390.00
Subsidiary corporation stock outstanding: (Metro-Goldwyn, pf.)	9,030,125.00
Deferred credits:	
Securities from tenants	4,430,658.94
Film rentals received in advance	\$220,000.59
Reserve for theatre overhead	723,082.31
Reserve for Federal taxes, current period	306,572.93
Capital stock and surplus:	
Capital stock outstanding:	2,240,715.88
1,000,750 shares without par value	366,831.15
Surplus:	
Surplus, September 1, 1924	26,380,858.14
Net profit for 25 months ended March 15, 1925	\$2,785,978.25
ended March 15, 1925	\$6,734,121.92
Dividend paid Dec. 31, 1924	530,390.00
Dividend declared, payable March 31, 1925	\$6,205,781.92
Surplus, March 15, 1925	530,390.00
	5,673,341.92
	\$61,166,527.94

OPERATING STATEMENT	
September 1, 1924, to March 15, 1925	
Including All Subsidiary and Affiliated Corporations	
Gross income:	
Theatre receipts, rentals and sales of films and accessories	\$28,760,826.05
Rentals of stores and offices	875,470.81
Booking fees and commissions	286,626.98
Miscellaneous income	254,187.30
	\$30,177,121.14
Expenses:	
Theatre and office buildings	\$14,425,941.58
Film distribution	3,235,599.71
Amortization of films	2,161,004.65
Film advertising accessories	253,457.61
Producers' share of film rentals	3,574,305.63
Operating profit before depreciation and Federal taxes	24,780,187.18
Depreciation of buildings and equipment	\$5,396,923.96
Federal taxes, estimated	\$715,873.51
	\$895,195.06
Minority interests' share, affiliated corporations	1,300,568.56
Loew's, Inc., share undistributed, affiliated corporations	\$4,096,365.40
	996,078.00
Dividends paid on subsidiary's stock outstanding (Metro-Goldwyn, pf.)	\$3,100,287.40
Net profit transferred to surplus	\$15,143.78
	\$2,945,143.67

Governor Smith and Mayor Hylan Endorse N. V. A. Drive

State of New York
Executive Chamber
Albany

April 22, 1925.

My dear Mr. Albee:

Vaudeville and its artists are especially respected and beloved by the people of New York because it was in our town and in our State that this fine amusement first took form and extended into a national institution. There never has been a time that the public have not been asking vaudeville artists to do something in behalf of some good cause—charity, religion, relief work and everything that needed help. The artists of vaudeville have never failed, individually or collectively, to respond to such opportunity for the help of others.

Now that the National Vaudeville Artists are to hold their Annual Carnival Show in five of the finest and largest theatres in New York, or in the world, I wish to say that both as a citizen and as an Executive I will be with them on the night of May third, if not in person, surely in spirit. The artists of vaudeville have helped our city, our State and our nation with ceaseless services of kindness, of patriotism and of unselfish devotion to the big and fine things of life.

Sincerely yours,

ALFRED SMITH

Governor

City of New York
Office of the Mayor

April 22, 1925.

E. F. Albee, Esq.
Palace Theatre Building
1564 Broadway, New York

Dear Sir:

It is a great pleasure to me to furnish a word of endorsement of your great movement in behalf of the sick and disabled vaudeville artists. Many people may have to be reminded that the life of these entertainers, who contribute so much to our delight, edification and diversion when our day's work is over and theirs is only half done, is a hazardous one and full of hardships, resulting in many casualties; and distress among the members is often widespread and calls for help.

I send my best wishes for the success of the drive and hope that a large and enthusiastic attendance will respond generously at all the benefit performances, so that your fund will be raised to a figure that will meet every worthy case requiring relief.

Sincerely yours,

JOHN F. HYLAN

Mayor

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. Criticisms against Variety or its critics or criticisms on either will be as freely published here as any other letters.

Editor Variety:—I want to contradict a report in this week's Variety that Clark and Verdi will reunite.

Verdi has had a half dozen part-

ners since we separated, but I am still going along and doing fine.

Eddie Clark..

(Clark and Villani.)

INCORPORATIONS

New York

Edyth Totten Theatre, New York county. Theatre proprietors, etc.; capital, 1,500 shares, no par; directors, R. M. Fanning, E. T. Fanning, F. L. Holt, Attorney, F. L. Holt, 94 Broadway.

The Flax Night, New York county. Theatrical, motion pictures; capital, 100 shares, no par; directors, Ross Rosenblum, C. F. Collins, S. R. Golding, Attorney E. R. Golding, 299 Broadway.

Gilfrind, Inc., New York county. Productions; capital, 500 shares, no par; directors, L. Schwab, F. Mandel, L. L. Cassidy, Attorneys, O'Brien & Cassidy, 36 West 44th street.

Paras Court Amusement Corp., Brooklyn. Pictures, etc.; capital, \$5,000; directors, S. F. Scott, Joseph Parascandola, A. B. Parascandola, Attorney, A. B. Parascandola, 50 Court street.

Ferri Movie Co., Bronx. Pictures; capital, \$5,000; directors, Attilio Taliaferri, Tomio Taliaferri, Max Ecker, Attorneys, Eisenberg & Eisenberg, 1475 Broadway.

Weinsoff Amusement Corp., Brooklyn. Theatricals, pictures; capital, \$5,000; directors, Borach Kessler, Jacob Weinsoff, B. Ettinger, Attorneys, Bertrand Ettinger, 50 Court street, Brooklyn.

Court Baseball Co., Manhattan. Amusements; capital, 500 shares, no par; directors, G. R. McKay, R. S. Turnbull, J. G. Turnbull, Attorney, J. G. Turnbull, 120 Broadway.

Forest Park Whip Co., Manhattan. Amusements; capital,

\$510,000; directors, David Paris, Benjamin Lerch, William Broady, Attorney, Jacob Axelrod, 305 Broadway.

International House, New York County. Theatres, masques, pageants, pictures; capital, 500 shares preferred stock; directors, B. S. Herkimer, R. Kraft, A. V. Nyholm, Attorneys, Herkimer & Wells, 26 West 43d street.

A. R. Grimm Orchestra Circuit, Buffalo. Capital, \$50,000; directors, A. R. Grimm, J. C. Schoek, A. F. Grimm, Attorney, F. W. Stephens, Jackson building, Buffalo.

Sunset Park Recreation Corp., New York County. Capital, \$200,000; directors, H. W. Paprocki, F. C. Taylor, C. J. Ferris, Attorneys, Tolins & Jacobson, 161 Broadway.

Treadwell Productions, Manhattan. Theatrical, pictures; capital, 100 shares, no par; directors, S. Treadwell, W. O. McGeehan, J. Murry, Attorney, S. M. Heiman, 132 West 43d street.

Ide S. Corporation, Brooklyn. Hotels, picture theatres; capital, \$1,000; directors, Jacob Sommer, Ida Sommer, J. Brewster Rose, Attorneys, Dulen & Roe, 41 Park Row.

Beach Skooter, Manhattan. Amusement devices; capital, 40,000; directors, D. Paris, Benjamin Lerch, William Brody, Attorney, J. Axelrod, 305 Broadway.

Connecticut

Kiddie Park Corp., New Haven. Capital, \$50,000; amusements. Incorporators, Thomas R. Fitzsimmons, Walter A. Fitzsimmons (New Haven) and Lewis L. Field (West Haven).

JUDGMENTS

Thos. J. Shanley, Jr., v. B. Altman & Co.; \$35.68.
Perry Newton, v. McMillin Radio Corp.; \$177.90.
Walter C. Jordan, v. Charles & Co.; \$273.93.
Shuffle Along, Inc., v. J. T. Bryman; \$2,558.55.
Margaret C. Frazee, v. C. Forster et al.; \$1,233.31.
Nicholas Kessel, v. Austin, Nichols & Co.; \$272.14.
Noble Sissle, v. N. Y. Tel. Co.; \$367.8.

Stage Arts Corp., v. N. Y. Frame & Picture Co.; \$634.25.

MARRIAGES

Samuel Goldwyn to Frances Howard, April 23, at Jersey City, N. J. Albert Warner to Mrs. Bessie Siegel, April 23, at New York City.

Jules Glenser to Kendall Lee, dancer, April 24, at St. James Lutheran church, New York.

Arthur Murray, dancing instructor, to Kathryn Kohnfeldt, non-professional, April 24, at Vanderbilt Hotel, New York City.

Draw Pearson, son of Paul M. Pearson, head of the Swardmore system of Chautauquas, was married at Long Beach, Cal., recently to Felicia Glazky, the great granddaughter of Joseph Medill, founder of the Chicago "Tribune."

Walter Roles, connected with Le Comte & Flesher, was married in Chicago, last week to Mary Vail, non-professional. Roles was agenting "My China Doll" this season.

Velda Callahan, Longview, Cal., to Louis C. Tindall, Fort Worth, rodeo riders, last week.

NEW ACTS

Marion Sunshine (Tempest and Sunshine) with Henry Colligan at the piano and Lawrence Gold.

Roscoe Allen, assisted by Katie Pullman, Delano Dell, Olive Vernal and an orchestra of seven.

Baker and Jackson have dissolved with Mary Baker, forming a new alliance with Beryl Gray.

Will Mahoney ("Scandals") will return to vaudeville pending rehearsals of the new "Scandals."

Werner Janssen, composer, has formed a vaudeville alliance with Elsa Gray.

The raude partnership between

Maudie Fealy and **Grace Valentine** have dissolved with Miss Valentine returning to the legit in "Great Scott." Miss Fealy has signed with Rycroft & Perrin, producers, to head a new playlet. Wilfred Young and Master Anderson will appear in her support.

Homer and **Lind Revue** (6). **Reno**, **Bodie** and **Reno** (3). **Sybil** and **Glady's Foosee** (3). **Roscoe Allen** and **Kate Pullman** (9). **Willson** and **Capron** (3).

Bobby Higkins and **Co.** (4). **Dorothy Casey** (1). **Ah San** and **Jo** (2).

Jackson and **Taylor** (3). **Jack** and **Harry Tower**. **Mantilla** and **Flynn** (4).

Howard and **Ross** (2). **Sabina** and **Leo** (3). **Miller**, **Marks** and **orchestra** (9).

Jules Alberti Co. (12). **Parker**, **Rand** and **Cagney** (3). **Marion Sunshine** and **Co.** (3).

Gates and **Finley** (2). **Duhmage** and **Kitty** (2). **Jack** and **Rita La Pearl** (2).

Beil and **Bevan** (3). **Will Bennett** (1). **Armand Vescey** and **Ritz Orchestra**.

Burt and **Lehmann** (2). **Van** and **Donnell** (2).

Phillips and **Holt** (2). **Gerald Griffin** (2). **Fred Allen** (1).

Renee Noel and **Walter Percival**, new act by **Damon Runyon**.

Barney Barton has shaved his former "revue" because of inability to get what he considers a right price from the bookers. He is organizing another which will include himself, **Elsie Barton**, the O'Brien Sisters and **Joe King's** orchestra of five pieces.

Blossom Seelye and **Co.** are doubling from the Palace to the Albee, Brooklyn, this week and Dr. Rowell is doubling the Palace and Proctor's Mt. Vernon.

Don't Advertise in

VARIETY

Don't Advertise

ILL AND INJURED

Kay Anna ("The Grab Bag") recently left that show to undergo an operation for appendicitis. Miss Anna is convalescing and will spend the summer with her parents in Maine.

Bob Sherman has left Saranac and is now at Fletcher Farm, Bloomingdale, N. Y.

Leonard Hicks, proprietor of the Hotels Lorraine and Grant, Chicago, is out of the hospital after an operation.

Paul Mix, cowboy single, is out of the Alexian Brothers' Hospital, Chicago, and has resumed his act.

Three members of "Plain Jane," last Wednesday, were injured as the train in which they arrived in Meriden, Conn., at 11:45 a. m., pulled into the station. They are Alma Chester, Maybelle Foley and Ruth Foley. The three were standing in the aisle of a coach when the train was brought to a sudden stop by being "flagged" at the southern end of the station. They were thrown to the floor. Miss Chester and Maybelle Foley suffered several bruises and lacerations on their arms and bodies, and Ruth Foley suffered a sprained wrist and had left hip was bruised badly. Miss Chester is one of the principals. The two Foleys are chorus girls.

Bernard Sussman, stage manager Empire, New York, injured by falling flower pot during performance "The Dove"; at St. Vincent's Hospital.

Rosa Ponselle forced to cancel appearance with Metropolitan Opera Company at Atlanta, Wednesday night; tonsillitis.

Charles Dubuque, assistant manager of the Palace Music Hall, Chicago, is at home with a serious illness.

IN AND OUT

Tom Swift (and Co.) at the 51st St., New York, last week contracted influenza, forcing the act off the bill after Thursday night. Friday evening Ted and Betty Healy filled in. Getta Ardlen and Co. went on Saturday afternoon and finished the week. Swift's illness may keep him off for about two weeks.

Jack Ross dropped out of the Hippodrome, New York, Wednesday, when Oscar Lorraine substituted.

PERSHING NIGHT IS BRILLIANT AFFAIR

General Receives Tribute Through Actors' Post of American Legion

Climaxing a banquet tendered General John J. Pershing, retired commander of the U. S. Army at the N. Y. A. Clubhouse Saturday night, a brilliant testimonial performance was tendered the A. E. F. chieftain at the Hippodrome, the function beginning there at 11 o'clock and holding a capacity house virtually intact until 2:40.

Both events combined in the national tribute to General Pershing, originated by the National Vaudeville Artists, American Legion Post No. 890, and joined by the American Legion. The N. Y. A. Post presented the General with a bronze bust relief on the Hip stage, towards the close of the performance. When Pershing responded, he was flanked by half a dozen legionnaires who had been decorated with the Congressional Medal of Honor. The General said he had received these men at his headquarters at Chaumont, France, and it was a pleasure to again meet them. The war heroes occupied a stage box as guests of the General, while the American Legion, which is progressing in other states. The object of the fund he explained was the care of orphans and widows of America's war dead.

Prominent People There
The national aspect of the tribute was shown by the host of prominent personages present, state governors, government representatives, attaches of foreign embassies and consuls adorning the boxes along with many be-medaled officers of the Army and Navy.

Commander Dr. Dr. in an address spoke of the endowment of the American Legion, which is progressing in other states. The object of the fund he explained was the care of orphans and widows of America's war dead.

The American Legion head stated Glenn Condon, head of the N. Y. A. Post, broached the tribute plans sometime ago. Dr. Dr. was surprised there had been any delay in the divisions of the A. E. F., and was informed by Condon that 1,000 actors were in the trenches.

The Hip was donated through the courtesy of the A. E. F. and the performance under the direction of Mark A. Luescher, with Mr. Condon, Allan K. Foster and E. Louis Bauer the stage directors.

Senator James E. Walker was master of ceremonies. Massed bands and orchestras gave the performance high color. When the Army Band of Washington started the proceedings with a march, there were plenty of thrills and applause. The army band in combination with the 18th Infantry Band, Fort Monmouth and the U. S. Navy Band, Brooklyn Navy Yard, was led by Lt. Com. John Philip Sousa later in the evening.

Cantor Kissed Pershing
The massed orchestra of the Rivoli, Rialto and Criterion played sweet music under the conduction of Dr. Hugo Rieger. There were other stage bands, including George Olsen's combination which appeared with Eddie Cantor. Cantor shook the General's hand and on exiting kissed the famous leader on the forehead. The general blushed with pleasure.

The general had many laughs, but none so hearty as that aroused by Roy Cummings, who slid into the lap from the stage apron. Van and Schenck tickled with comedy lyrics and Tom Lewis had the house giggling with the noted leader. Weber and Fields on a straight did their share after Hitchcock and introduced them and ring the General's hand.

Harry Fender and the doughboys from "Louie the 14th" fitted in excellently with "Homeland." Two stars of the Metropolitan sang—Carmela Ponsello and Anna Fitzhugh. Henry Leonard did his stunts. Princess White Deer and Peppy De Albe danced a foxtrot. Elsie Janis referred to in General Pershing's speech, was well down on the program, concluded by a tableau "The Spirit of the Ameri-

Cans as Admission Fee

Shenandoah, Ia., April 25.
Tin cans were at a premium Saturday night, for the climax of week-end and paint-up week set aside in Mayor H. E. Deaton's proclamation, the Empress theatre, of which C. J. Latta is manager, admitted any youngster to the Saturday matinee who appeared with two old tin cans.

They were piled up in front of the theatre and hauled away as part of the clean-up campaign.

The banquet was radioed by WJZ, while the performance was placed on the air through WEAF.

Pershing's Gold Life Pass

As the guest of honor at the dinner, the general said he had always harbored an idea he was cut out for some kind of an artist or other and perhaps it was a vaudeville artist. He told us that in his youth he had been considered a fair back dancer and in retaliation for the honor thrust upon him told the bookers present that he would be at their service any time to replace "fall outs" from bills.

Later, when presented with a gold pass to all Keith-Albee theatres by former Senator J. Henry Walters on behalf of the K-A circuit, he read the inscription, which includes general Pershing and friends, and suggested that anyone present he should happen across in a lobby of a Keith theatre he would be glad to take in with him at any time.

As a climax General Pershing made an impassioned plea that show folks and New Yorkers support the American Legion \$5,000,000 drive for an endowment fund to be launched next month. The income from the fund is to be used to care for wounded and disabled war veterans and their dependents. National Commander James A. Drain of the American Legion preceded General Pershing's plea, telling of the work that the legion has thus far accomplished with limited funds and winding up with a tribute to the guest of honor, both as a leader and as a man.

Among the other speakers were Will Hays, Rear Admiral Charles P. Plunkett, Joseph T. Fanning, representing the B. P. O. E. Acting Secretary of War Dwight F. Davis and Major General Summerall.

10-ACT BILLS AND CUT SCALES

Norwich, Conn., Benefits by Opposition Vaude.

Norwich, Conn., April 25.

The vaudeville fight waged between the Palace and Broadway continues without indications of a truce and with the local patrons getting the break during the controversy.

The Palace is an independent booked house with bills supplied by the Dow Agency, New York, while the Broadway is booked through the Keith-Albee Family Department. For several months each had been operating with five act bills. Lately they have gone to seven and now both are playing ten-act bills on a split week basis and also resorting to all manners of price slashing to win patronage.

A similar condition existed last summer between two houses in New Brunswick, N. J. One was also an independent house while the other was aligned to a standard small time circuit. In this instance the independent house victory was more thorough house supplanted vaudeville with stock attractions.

RETURNS FOR PANTAGES

Charles Althoff has been routed by the Pantages Circuit opening at Minneapolis, May 10. The booking is a return engagement.

"VARIETY" ADVERTISING

By FRANK VAN HOVEN

The first of a series of articles requested from the show people who are known to have frequently employed this paper as an advertising medium. They have been asked why and what results they have felt or observed.

Editor Variety:

Re your letter asking me why I have stuck to your paper so long. If you could count with me a few weeks you would want more for the space.

But a little over three years from now when the ad will have been in 21 years I want it for nothing and I want the number to be the Van Hoven number. I have thousands that want to be represented in that issue, and around Chicago alone I can pick up 300. I am already selling the idea as a try and it's a winner. I meet a man from the Rotary Club. He asks me to go here for charity. I do. I get his card and then I have written many of his friends that mean something. I show them Variety and tell them I want a dollar and only a dollar four years from now. They all want to throw the towel at me right then and there. My scrap-book holds thousands of these that will make good. Every actor I know will take a dollar. That's all I ask and do I know thousands of others and from the big people full pages I have three already.

O. O. McIntyre said to me that while he was in Mexico he read my page. I said I was going to take it out and ask him to put it back there. I am going to Paris this summer for two weeks, and back here and while there am going to flash a couple of pages.

Crazy On and Off

I have a scrap-book full of write-ups and letters when I got the notice over the show, and others similar.

Van Hoven proves he's as crazy on the stage as his ads.

My ad got Dave Hansen with "Vanities" and he collects weekly weeks as before he was looking for Sundays.

My agent, Eddie Keller, thinks I'm the best man in the world to do business with, but agrees I'm right. I have three salaries and the lowest is the lowest I will accept. I make that particular price very fair and therefore never have a bit of trouble. There are no long wires flickering. I want so much and that's Van Hoven's price and I work always.

I was offered a route of 46 weeks last year, so I told Eddie in a wire I was due west and that was the end. In a few days I had a western route.

Doesn't Need New York

I play every thing. I duck New York. I can't do it. I don't need New York. I can play Wilkes Barre and be new, and my ad in Variety tells them I am still alive and growing. Wilkes Barre pays me well and I pack them in. I am a Provincial favorite where favorites are not forgotten, both in U. S. A. and England.

Fox's New 14th Street

Plans have gone through the Willam Fox offices for a new theatre in 14th street where Fox now has the control of several houses in the eastern section of the downtown thoroughfare, which includes the City, with a mixed policy, and the Academy, playing pictures.

The new theatre will have the site, 126-128 E. 14th, now occupied by the Liggett drug store in the middle of that block. The space is 145x140.

COLORS TEAM SUIING

Greenlee and Drayton, colored team, are suing Joseph Foster and John Marino, operators of "Aces and Queens," colored show at the Lafayette theatre, New York, for \$250,000. The suit is based on a contract at \$150 a week from March 30 to April 13, 1925.

They were only paid \$175 and are suing for the balance through Kendler and Goldstein.

JONES' PALACE SUMMER RUN

Isam Jones and orchestra may play the Palace, New York, for a run this summer. Negotiations are now on. If consummated, the orchestra will double the Palace and Rue De La Paix, where they are now playing nightly.

I was talking to a very big newspaper man and I asked him what he thought of my position at the Palace on my return from England which according to Jolo's watch lasted over two minutes and didn't he think it was strange that I should get this after being away for five years. He said, "but, Van, you were never away, that ad in Variety kept you here."

I know one dozen and more managers in England that haven't missed a copy of Variety since 1915.

Van Rubbering

I have made it my business to find out in all places how the paper sells and I will tip you right here that since you've been rushing it earlier it's a hot piece of reading.

My first ad was on the back page and many others were there too, and little by little they died out and I moved to the inside.

I see Royal Baking Powder signs and have seen them since I was a kid and Smith Brothers of cough fame are perhaps both dead, but there's a letter in my room and both the long beads look right at me.

I panned Gus Sun because I said his time and his manager's canned me, and the only letter I got from Gus was a card reading: "Keep me posted as to your whereabouts."

I wrote him a letter from Huntington, W. Va., that lasted pages. In reply Gus sent a postal which I still have saying that the report on my act in Wheeling showed that Mr. Schafer canceled me and that made me hot.

Mr. Schafer can have Van Hoven now any time at \$1,000 a week and a full week. I'll give sure did turn out to be a real fellow.

Handling Money

I collect my salary weekly minus the commission and at the same time I send a certain sum to the bank and forget that I ever earned it and I use my ad money.

If you want a good collar you buy an Arrow and if you want a good act, that is making American vaudeville or I mean to say helping, then set the fellow you see on the second page weekly, and you'd be surprised to know how many people see it that have never been behind a stage in their lives.

I don't understand what Van Hoven Number in Variety. It will be over a hundred thousand and all Woolworth stuff, quick pay and cash, small stuff to you main with a lot of money. But they don't count, they are hard to collect.

Please remember this Van Hoven Number is my brother, Harry's idea.

Frank Van Hoven.

MORE LEGIT "NAMES"

The big times continues to line up legit and musical comedy "names" for summer bookings. Lillian Foster, who is booked in the comedy sketch "When the Honeymoon Is Over," by Owen Davis. The sketch is an adaptation of the play "Peggy Bevan."

John Burke will return to vaudeville following the close of the "Musio Box Revue," May 9. Both acts are being offered by Alf T. Wilton.

WEBSTER AND PICTURES

Chicago, April 25.
George H. Webster has incorporated the Webster Picture Shows in addition to his vaudeville bookings will specialize in presentations for picture theatres.

For some time Webster has been the booking manager for Lubliner & Tring and three members of that firm are directors of the new corporation. They are Joe Tring, Joseph Stern, Sam Lubliner.

SUN MEETING IN DETROIT

Chicago, April 25.
A general meeting of the booking managers of the Sun offices will be held in Detroit next week. It is reported the latter office has added three more weeks to its circuit.

NO PAY—FIGHT AT AKDAR, IN TULSA, OKLA.

Pantages-Booked House —Managers Dis- appear

Tulsa, Okla., April 25.

Akdar theatre, which started two weeks ago to play Pantages vaudeville under franchise as a week's stand, closed in a hurry and a fight Saturday night.

The managers, Reichel and Prothero, disappeared without paying six acts, stage hands, musicians or other house employees. Also, they were supposed to pay the acts' transportation from Kansas City, but a check given to the Pantages at Kansas City was later found to be insufficient to cover the railroad charges.

The ticket seller attached the box office Saturday, claiming \$600 salary. The house had been open five weeks. When word got around backstage there was no money in the box office a small-sized battle started, out of which Lew Cooper, on the bill, emerged with a black eye.

The stage hands fared better than the rest, as the stage manager has paid them out of his own pocket for several weeks.

The house is in a poor location, it was built by the Shriners for their own use. The Orpheum, booked by Interstate, lost \$10,000 in one season here trying to play road shows for week stands.

MILES' ORPHEUM SEIZED FOR TAX

Detroit House Held— Owes Gov't \$66,000

Detroit, April 25.

The Orpheum, in the heart of Detroit's downtown district, and for many seasons one of the Charles H. Miles string here, is closed. It is now revealed the house is in the hands of internal revenue agents. This action was taken on instructions from the commissioner at Washington, who held that the lessee, Wayne County Amusement Co., had not made a full disclosure of its losses for 1917, 1920 and 1921. According to the Government, the company owes \$44,448.86 for 1917, \$36,471.03 for 1920, and \$18,709.76 for 1921.

Two field deputies demanded the amount of the Government's claim from George E. Guise, secretary of the Wayne Amusement Co., and Mr. Guise replied he is not in a position to pay. Guise is also general manager for Charles H. Miles. Aspecting the seizure of the theatre, he said:

"The Government has a claim aggregating \$66,000 against the Wayne Amusement Co. Mr. Miles is the owner of 75 percent of the stock of that company and does not feel justified in paying the other stockholders' pro rata share of this claim. For that reason he has decided to abandon the lease held by the Wayne Amusement Co. on the Orpheum."

ALHAMBRA-ROYAL PICTURES

Although orders had gone through from the Keith-Albee offices which control the Royal (Bronx) and Alhambra (Harlem) to close these two vaudeville houses Sunday until next fall, plans were after yesterday (Tuesday) for both to play straight pictures, starting Monday.

Norman Brothers' Loew Route.
Norman Brothers' Loew route actors, have been signed for a 25 weeks' tour of the Loew Circuit. The booking was negotiated by Johnny Slinger of the Sam Lewis office.

INSIDE STUFF

ON VAUDEVILLE

Laurette Taylor is necessarily disturbing the running schedule of the program at Keith's Palace, New York, this week. In Miss Taylor's support for her "Pierrot, the Prodigal" (employing the second act of that former success) is Clarence Derwent, also engaged currently with the "Wild Duck" at the 48th Street. Due to that performance nightly, Miss Taylor has had to be given a position at the Palace that would not interfere with Mr. Derwent's scenes in the legit place, also again changing on the matinee days of the 48th Street, Wednesday and Saturday.

Maude Ryan had ptomaine poisoning last week for four days, and if not for Dr. Amey, Maude says, it would have been the first full week for her in some time. Miss Ryan picked up the poison in Trenton, N. J., while eating steak and onions. Maude doesn't know which made her ill, but she suspects the onions, because, said Maude, as the waiter took her order she called him back to say that he mustn't hold out on her on onions; she had been in Trenton before.

Maude is a handsome blonde and the waiter became bewildered when spoken to so friendly. Still embarrassed, he returned, said Maude, with the plate heaping full of onions and the steak buried in it. Trenton is a crockery making town and Maude didn't want to play it, Maude claims. But she ate the onions and also thought she had eaten the steak. Since Maude has gotten the impression that through the waiter becoming mixed up he must have placed a piece of crockery in the onions instead of the steak.

Through the objection of the big time Keith's, Philadelphia, it is said that the booking of the Anatol Friedland production act for the Stanley (pictures) Philadelphia, was called off. The Friedland act was placed at Newark, N. J., and the Philadelphia act was given considerable preparation and publicity. It is the first instance of an objection since the recent decision by the Keith-Albee office permitting the Stanley, Philadelphia, to play the K-A acts, but not until after they had played the big time Keith's in Philly.

BERNSTEIN HEARS ENGLISHMAN'S STORY

Never Gave Credit to English People for "Fast Stuff," but Changed His Mind

"Talk about fast stuff." I know the daddy of them all," said Freeman Bernstein, as he cleared tears from his eyes on one sleeve. The Genius of Times Square looked genuinely depressed. He worked into a smile, apologized for the emotion, and continued:

"An Englishman, do. The best I ever heard, too. He collected \$800,000 from England and went advertising for it too, promised 20 percent, dividend, to buy whiskey to send over here, says he sent the whiskey but that it was taken away from him when it got here, and there you are!"

"There's a bird I oughter know. Did you ever hear a load of anything like that before? And I missed England! There's where I belong and if you want to put up for a ticket you're in on whatever I land."

Clothing Buying Saving

"I once had a scheme to save every man who wears a suit of clothes \$5 on every suit he bought. All I asked was \$2.50 out of the price for myself. The scheme was pretty. I tried it on a dozen men. I told them when buying a suit not to buy the vest. All they needed was the coat and pants. Most of them said saving was a bad grown to be a habit they could not give up. The others just laughed."

"But I had to be an Englishman to collect \$800,000 for booze and then lose the booze. I think I'll get a list of sumps when I get over there and get some more money out of them to find where the booze got to."

"When I was in England I ran out of money and didn't get much of a chance to do any real work, but those English always looked soft to me and I oughter stuck to my bunch. Ain't it the nuts? These guys got a line on a great racket he should be swung away just through not having dough?"

"I seen Sam this morning, but he's cold blooded. Yessie me on everything but coin and then turns me. He ain't got a chance of getting coin in a lump like me. I go after it in chunks and I'm going to England even if the boat's captain don't know it."

Short Skirts and Side Saddle

"Before I go, though, I'm going to make one more stab over here."

If you don't advertise in

VARIETY
don't advertise

Weber and Fields
At Palace This Week

On their hold-over and current week bill at the Palace, New York, Weber and Fields are opening with "You're in Paterson" talk, following with the pool table bit and ending with the "Statue" scene.

SIR JOS.'S INTERESTING CAREER TOLD IN PERSON

Titled Entertainer Wanted to Write It "In Four Parts"

"I denounce everything about me that ever appeared in Variety," exclaimed Sir Jos. Ginzburg. Had it not been for Sir Jos.' red hair he would be lost in a white rage. The titled entertainer was indignant over something. He mentioned having heard John J. McCormack, Jr., had worked for one day at Echokus, N. J., and Sir Jos. stated he having played that town first, his "opposition" should not have gone in on his territory.

After "denouncing" a few more times and more people, Sir Jos. submitted a suggestion. He offered to give Variety the exclusive publishing rights to an autobiography of the Life of Sir Joseph Ginzburg "in four parts." Explaining "the four parts," Sir Jos. said he intended to write the biography himself and it would take four days; that Variety could not print in one day what it would take him four days to write, so it had to be "in four parts" or nothing, or he would give it to "The Billboard," Sir Jos. threatened. Besides, added the titler, everybody would want to read it and Variety's circulation would jump right up. In proof Sir Jos. said he knew from asking newsmen that when Variety had anything about Sir Jos. Ginzburg, the paper sold better and quicker.

Sir Jos. after persuasion gave the following skeleton of his life and stage career, in order that it could be decided whether Variety would publish the full autobiography "in four parts."

Sir Jos.' History

In effect the history of Sir Joseph Ginzburg, Sir Harry Lauder's only rival, runs along like this:

Sir Joseph Ginzburg is 48 years old, born next Tuesday. He was born in Poland, right on the outskirts and left there by request when 13. Another year spent in travel to London, and then landed him at Honolulu, where he found that of all the dish washers on the island there was no Hawaiian who could stall at his work as well as the ex-Polander.

Hawaii did not please Sir Jos. The weather was too warm and the girls too dark. However, it needed \$116 in cash to get him to San Francisco first night. He also took four years for him to save \$116 in cash working as a dish washer. When finally getting the \$116 cash, Sir Jos. was paid \$25 for \$28, third class. Sir Jos.' great regret entered here—that he had forgotten to ask the other prices four years before.

Sir Jos. Never Married

At 18, Sir Jos. looked around how to invent it for several weeks before finally getting a job in a cabaret as "the bouncer." Sir Jos., however, was not married. The only thought he was "the bouncer" he was in fact just a hoover or entertainer in the cabaret.

Sir Jos. will also, denounce in his autobiography, the fact that he sold the false rumor that he left a wife and child in San Francisco when leaving after having been fired by the cabaret. Sir Jos. says he's too tight-lipped to never been married and he looks it.

Upon departing from San Francisco at the age of 22, Sir Jos. trekked to New Orleans where he was mistaken for a Mexican and deported. At Mexico City he was denounced by that government and sent to Spain. Spain passed him onto Cuba, and in this routine of reputation by almost every country, Sir Joseph nearly took a complete tour of the world. The last country to deport him was Japan which sent him back to San Francisco.

Spent His Savings

During the world's tour Sir Jos. had spent the \$58 previously saved and again went to work in a ca-

THE DRESSY SIDE

By SALLIE

"The Dove" Is Great

The Purple Pigeon Cafe, Mexico, with its loungers, girls and high coloring makes "The Dove" a melodrama filled with the unexpected.

Judith Anderson portrays an interesting character in her most unhappy moments is seen to splendid advantage, albeit her work does not compare with her "Cobra." Miss Anderson is stunning in a white satin, long waist two-banded skirt with crystal embroidery and sleeveless dress. The upper part of the bodice is of crystal bands, done very gracefully, forming a very open back effect to the waist. Silver slippers and a colorful shawl of egg blue, heavily embroidered in pink roses with deep blue fringes, used as a throw with no outfit is fetching.

Josephine Deffy is huge, but wears a black spangled, very décolleté, sleeveless dress well. Vanita Lanier, one of the red ribbon girls, is pretty in knee length, ruffled chiffon skirt with a V-back to waistline, and round front neck, worn with gold slippers.

"The Dove" as a play is great.

"Is Zat So?" The Best

James Gleason, surrounded with splendid support, gives "Is Zat So?" the laughs that make it the best entertainment in town.

Marie Chambers wears an up-to-the-minute black lace frock, square neck, sleeveless, with two red poppies at waist and wings of lace falling from either shoulder. Black satin slippers accompany with the usual pink hose. Her blonde crops made long almost one piece, with hat, cape and pumps to contrast, is decidedly American.

Marjorie Crossland looks spiffy in her cashmere sport outfit of natural shade.

Dorothy Mackaila's Chic

Dorothy Mackaila spurns the offer of riches and marries an unpretentious lawyer, played by Jack O'Connell at the Strand. As the appealing stenographer in Wall Street, Miss Mackaila is at her best. Olive Tell, Myrtle Stedman and Laura Anderson are all well cast and do excellent work.

The outdoor scene is very beautiful. Miss Mackaila wears a one-piece with pockets, belt, collar and cuffs as her stenographer's outfit, and her little silk frocks are good. Olive Tell's black, low neck dinner gown is becoming.

Much Talent at Palace

Again this week the Palace is treating its patrons to goodly talent by stars of today and yesterday.

Blossom Seeley has a piano drape of violet taffeta in good contrast to the lovely pink short skirt and crystal frock with new fashion back, cut low and slightly bloused at waist. Over this is a white satin wrap, showing a pink chiffon and lace flounced lining with collar of white fox tails. Her Spanish outfit is a peach, of cerise and purple chiffon frock, with shades of orange, blue and colorful colors. Worn with green satin slippers and same shade satin sash.

Marie Cahill, later, wearing, as always, a smile, entertained in her popular fashion. She had on white, made with a new apron effect, lace side panels, held in place with rhinestone embroidery.

The young woman with Weber and Fields is a classy dresser. Here is a gown of white satin to hip with deep white fringe skirt, short and worn with green satin slippers and head dress of rhinestones. Her voice is high pitched and needs to be mellowed.

Little Madam Trentin's popularity and personality need no dressing. Just how she is delicious voice and her ever cherished "Glanna Mia" has to be repeated. She is lost in her boy's clothes, but her cute black velvet bolero with little knee breeches, red sash, red bandana and tie are spoiled by the tan shoes.

Laurette Taylor for the pantomime skit has a striking set. The bed has a canopy draped in pastelle shades of taffeta orange tones, with a bed throw, pillows, etc., of gray satin and lace. The unusual type dressing table, furnishings of red and blue with the black velvet hangings and stairs carpeted in gray, gave this playlet a French touch.

Miss Taylor's Pierrot costume of black satin breeches, short jacket, black pumps and black satin cap, showing an orange lining and worn with a heavy black ruche is stunning. Claiming to be a girl, with her auburn wig and bouffant taffeta blue lace and silver, trimmed in roses with flowing chiffon at elbow, wearing silver slippers, recalled the Dresden Doll in the clock number in Balleff's "Chauve Souris," and made this dress act to be remembered.

Clay Loftus is always interesting, looking unusually well in a blue, simple dress.

"Ruined" Needs Polishing

Hatcher Hughes spent three summers exploring through the Blue Ridge, assembling material for "Ruined," but he needs to spend some more time polishing this comedy before it graduates from the Provincetown to Times Square.

Jane Burby gives a convincing performance as the mother. Her blue Jean house dress blends with the mountain shack with its white decorated in blue stars, used as bed covering. Jennie Begg's big spirit is corking. She is pretty in her little gingham with green tie. Ann Suberland is not quite sure of her lines. Her voice needs modulating, but she was the one fashion, wearing an ensemble suit of black and green with a green straw hat and introduced the first automobile seen in that region.

After meeting Willie Howard things got better for Sir Jos. He got to New York through the influence of his friend and later got another cabaret job, but by this time, accustomed as he was to being fired, anticipated Gene Bennett's act, Sir Jos. believed he is on the verge of a great radio discovery. It's simple, claims Sir Jos. In theory, but he has not had time to test it. Sir Jos. believes a man can talk over the radio and get out of the studio and into the voice as it leaves the "mike." Sir Jos. admits that to accomplish it a man must be fast, but Sir Jos. is in effect that that is the kind of life he always has led.

Sir Jos.' Radio Discovery

Sir Jos. says if he is allowed a fifth day to write his obituary he shall take pains to give his impression of radio as he has found it. Sir Jos. believes he is on the verge of a great radio discovery. It's simple, claims Sir Jos. In theory, but he has not had time to test it. Sir Jos. believes a man can talk over the radio and get out of the studio and into the voice as it leaves the "mike." Sir Jos. admits that to accomplish it a man must be fast, but Sir Jos. is in effect that that is the kind of life he always has led.

EDWARDS' COLORED DRAW

Special Midnight Show Jams Up Lafayette in Harlem

Cliff (Ukelele Ike) Edwards played a special uptown date last Thursday night, appearing at the midnight show at the Lafayette, where a vaudeville bill, with like featured, was offered.

The house was sold out two days in advance and on the night of the show there was a veritable riot in the lobby, all kinds of squawks and yelps coming from regular ticket holders who could not break through to get inside.

In the Harlem colored district Edwards is a great favorite and his phonograph records are great sellers up there.

REMODELING HOUSES

San Francisco, April 28. West Coast Theatres, Inc. will remodel either their Kinema or Liberty theatres in Fresno, Cal., to care for the Orpheum vaudeville in the town.

Arrangements recently were completed whereby West Coast would handle all available Orpheum acts in its towns with the exception of Los Angeles, San Francisco and Oakland.

POUGHKEEPSIE HOUSE CLOSES

The Duchesne, Poughkeepsie, N. Y., closed last week.

Whether the house will reopen again is problematical inasmuch as a syndicate has been after the site for an office building.

CO-OPERATIVE SERVICE DEPT.

Harold Stern and Orchestra, with Frances Williams. This act needs a couple of "effects," when it will do for big time. Excellent musical turn, augmented by Frances Williams, a pop blues singer and "Charleston" dancer of unusual ability. Formerly had Martha Fryor in cast. Twelve people. Could hold spot.

Con.

LAURETTE TAYLOR and Co. (3)
"Pierrot the Prodigal" (Panto)
32 Mins.; Full Stage (Special)
Palace

Laurette Taylor is making a brief vaudeville appearance in the second act of her legs. "Pierrot the Prodigal," pantomime. For vaudeville the act is beautiful and artistic, but it is doubtful whether the average vaudeville gathering will sustain it as their idea of good entertainment.

The pantomime by Michel Carre, is a dumb portrayal of the love of Young Pierrot (Laurette Taylor) for Phrynette (Gaila Koper-nak). The courtship of Pierrot when he cannot pay her bills and in agony of renunciation decides to steal to raise the money.

While he is gone the Baron (Charles Derwent) arrives and successfully wins Phrynette by a display of worldly goods. The girl refuses to give herself except in marriage to with the old and aristocrat finally consents. They leave. Pierrot returns with his pockets full of coins. He dies disillusioned at the foot of milady's couch.

Miss Taylor is a facile and mistress of pantomime as Pierrot, but Miss Koper-nak's conception of a courtship overshadowed, in the more sympathetic role. Mr. Derwent and the Baron turn in a splendid bit and Jack Thornton, Negro, in a minor role, rounded out exceptional support.

The act, despite its artistry, will leave Miss Taylor's vaudeville audiences unimpressed. Vaudeville audiences have not been educated to pantomime.

The act will suffice for a week at the Palace, but it is doubtful if it can duplicate its Palace reception in any other vaudeville theatre in America. Still the name of Laurette Taylor may carry it anywhere for a week and perhaps draw in some of her own followers, critics of the vaudeville regulars, looking for the hokum low.

Con.

"YOUNG LOVE" (7)
Juvenile Revue
11 Mins.; Full Stage
58th St.

The curtain rises on three girls and three boys, one a very small chap, playing kid games. These follow song and dance specialties made up of duets, trios and singles. One (Min) on her toes later developed the best dance of the act. Girl twins stood out, too, starting with "Baby Sister Blues."

A quintet which took in the older kids (probably 16 or thereabouts) performed a locked arm dance well after singing a number. Poppy, an old boy, intruded and suggested they play circus. That was mainly to cue Ed, the little kid, who ascended a vertical rope for stunts good enough considering his size.

This is a juvenile revue of fair merit, specially designed for pop. It gets its title from the finale number, which has two boys and girls in a sort of triplet marriage ceremony, that leading into a dancing finale.

Dec.

ARNOLD and DEAN
Comedy, Talk and Songs
12 Mins.; On's (Special)
City

Man and woman in a conversational specialty backed by a drop depicting a street in a small town. A bench is made legitimate through blending into the picture as a stone carriage seat outside of a house which is surrounded by a stone fence.

The material is bright and modern, the man doing a wise-cracking kick. The idea follows conventional lines, being of the "trying to make her" variety.

A good comedy double song is broken up with patter used for a finish, the song sounding splendid and fitting the idea of the turn.

Good spot holder for the intermediate bills.

Con.

FLORENCE MILLS and Co. (9)
Assisted by Will Vodery's Orchestra.
26 Mins.; Full Stage
Hippodrome

Big time vaudeville has not offered a colored production turn such as this in many seasons and none before has had the added flash of so good a stage band.

"Dixie" closed its season Saturday, the turn coming out of the show made up of the show's numbers. For the road, Will Vodery's orchestra was in the pit. On the stage it sounded even better. Vodery's band is happy in the possession of such a blues trumpeter as Johnny Dunn. That boy sure does things with the cornet.

Miss Mills opened with "Back to Dixie" the start off number, too, in the revue proper. Following a hand bit she returned with eight "hot stepping" and very light tan chorists, also out of the "Dixie" show. They gave the vamp number and did it pretty.

The pride of Harlem's next appearance had her doing "T'm a Little Blackbird" for a Blue Bird" and it was called back for several encores. The finale brought the chorus on again with Miss Mills for a variation on "Bamboula," also scoring a hit.

The show and the gals performed some mean "Charleston."

During one costume change Johnny Nix, the brown skin dancer with the peppy teeth and no necktie, he could not escape applause. It is a question, however, if Nix is to remain with the turn. He appeared to Miss Mills and Lew "Dixie" who arranged the act for vaudeville. Florence Mills has been a name along Broadway and in Broadway's night places for seasons. There is no reason why the Mills turn should not be the best of the big time bookings for it is understood the salary is not exorbitant.

Dec.

6 CHINESE WARRIORS
Ladd and diverse juggling
7 Mins.; Full (special drapes)
Orpheum, New Orleans

New Orleans, April 24.
A sextet of Celestials in a fast moving diversification encompassing ladd and diverse juggling coupled with the maneuvering of death-dealing implements of warfare, as practiced in less effete countries. In "one" an English announced acquaintance of the prowess of the Chinese. Rises the drop to a neatly draped stage. The Orientals step into the intricacies of their endeavor with brandishing swords and spears with a startling rapidity.

One of the boys attempts to spear another, who dodges the thrusts of the steel with quick darting movements. All of this feats are dangerous, but for some reason or other do not appear so. That very contingency takes the act out of its feature. It is just a closer bit among the sure and certain closing turns.

Here the act was headlined but failed to ascend to bill-topping pretensions. It is just a closer bit with a very good effect.

Samuel.

LYDIA HARRIS
Songs
12 Mins.; On's
American Roof

Lydia Harris is a well appearing blues singer with a powerful voice and a selling ability that balances somewhat an abundance of many tones. Her repertoire consists of five published numbers with those of the "blues" and coon shouting variety predominating although she has managed to incorporate a ballad.

Most of her numbers are of a past vintage which leads one to suspect she has been doing the act some time before hitting New York. Nevertheless from a voice angle the songs are ideal and despite their familiarity to the audience clicked nicely.

Can give up nicely in the deuce on any small time bill.

Edna.

CISSIE and GEORGIE SEWELL
(10)
Dancing.
15 Mins.; Full (Special)
5th Ave.

These sisters have been together before in vaudeville, but their latest exhibit comprises seven other dancing girls and a feminine pianist. It's a production act possessing creditable appearance worth the sextette of girls routine on the Tiller style and to effect.

Other than the specialties of the sisters there is included a spot for a contortionist episode so extreme as to be anything but dancing although gaining that attention to make it as one of the highlights.

Six distinct numbers are submitted within the 15 minutes for which there are appropriate costume changes. The Sewell girls switch their attire but once. Also sisters' first entrance is by means of introductory song which is the one instance of verbalizing.

The act has "tone," the accompaniment gives good and the Sewells have always been a dainty team. That two relatives have curtailed their efforts does not favor the act as the routine could stand a punch by the sisters. As currently playing the act, the wallop is garnered by the nimble footed Miss which is somewhat out of proportion to the turn's billing. The wilyly woven of twice daily fabric the act but needs that slight rearrangement to make the Sewells more prominent. At this house the pianist was almost completely out of sight to allow space for the maneuver.

Skip.

EDNA BUCKLER and Co. (4)
"The Man Hunt" (Farce)
19 Mins.; Full Stage
58th St.

Harlan Thompson, who wrote the book, brought "My Girl" to the Vanderbilt. This farce, titled in the manner of a drama, there was a dramatic act, "The Man Hunt," in vaudeville.

The story in Miss Buckler's playlet is not unusual. It is an event at a house party. Beth, one of the guests, is a somnambulist. She walks into one of the young men's rooms, entering via the French window and an enclinging porch. Awakening, she upbraids the way for daring to park himself in the other twin bed. They had quarreled the night before and she rejected his proposal, telling him to tell it to another girl.

The boy tries to find a way to get the girl back to her own room. For complications a "nurse" enters and exits several times, also the butler who, despite the pejsma-clad girl, she is not surprised at anything occurring at a house party. The plot comes to an end when the boy declares they had stolen off in the night and were married. The others depart and they go into half Nelson. He says he didn't know she walked in her sleep. She answers she doesn't (the brightest line).

Miss Buckler plays the girl satisfactorily and the support is fair. The boy doing the "nurse" might have been built up for him. He seemed new in that type of character. "The Man Hunt" must be satisfied with small time.

Dec.

DANNY SMALL and CREOLE
CRY BABIES ORCHESTRA (8)
Songs, Dances and Music
10 Mins.; Four

Danny Small heads this colored aggregation which includes eight musicians and a feminine dancer, very light complexion and whose forte seemed to be the "blues." Small is at best a dancer although he sings and does well with his voice which can be heard when the girls are subdued. Once the brass gets busy Little Danny's piping fades. Small is understood to have been in several shows, late of "From Broadway to Dixie" and more recently at the Cotton Club.

One thing about Small, he does not wear out his stage welcome. He works fast and does some stepping with the young woman at the head of the line. Small is a pleasing entertainer but he presents a picture could still be shaped for better results. A "Wooden Soldier" number is both novel and entertaining. The high and low band, it goes in hot, hot and hot, the band is there first and foremost. The act was a large sized hit at the City and has the makings.

Mark.

LISTEN TO "SKIG"!

New York, April 27.

Editor Variety:

Writing for the kids of this paper (and after looking over the office there's only a few of them left) I want to mention that your ode to the small time and the squaw; you registered on the way we review such assignments will not digest.

Let me be the first to tell you, imply that we spruce up on both our opinions and writing we'll split with the small time and independent bookers. If not hitting 200 in your estimation as to our right and wrong guesses on the thrice daily shows, and if the wording of such ideas as we have don't favorably imply, we beg to state it's the outcome of sitting through these vaudeville and film operas where there's every reason to believe the show is being put on as little attention to the bills as we give them.

It's our opinion (you kids) that a bill is only as good as the show coming out of it. It plays and rare are the occasions for any vaudeville show to be sufficiently strong to overcome the handicap of a poor review.

And almost all the small time acts are hardly enhanced by their "spots" or the similarity in material they must follow, coming out of the act on any small time bill you may see fit to send us, just to get even.

If you'd quit your grouchy level enough to read the vaudeville reviews in this paper you would find that we kids have pointed this out until either everybody that reads the same show as you do or no one is reading the paper.

Anyway, we're well fed up with exploiting this discovery and it's a cinch our ideas are not causing either the acts or the bookers to add strokes to their golf scores. Also, as the boys generally become more caustic with the weather, whether it looks like a tough summer for us.

However, and still speaking for the kids, must inform that if you want to bring us a new law in public, probably brought on by something we know nothing about (but can guess all we'll establish is that you're so liberal as we're able and we'll at least establish that we have a conscience.

Where we have it is our business.

Skg.

JULES ALBERTI'S ORCHESTRA
(11)
Instrumental,
13 Mins.; Three (Special)
5th Ave.

Reported as a new combination having played no other dates, either vaudeville or cafe, before showing at this place, Jules Alberti is at the drums surrounded by a trio of saxophones, two cornets, trombone, tuba, banjo, piano and violin.

Six numbers are rushed through in rapid fire order, really too fast, with the announcements coming from a card index. The boys also sing and in this respect the pianist is allowed to take a semi-balled reveal. The singing, showing up in the lesser grade houses, but the avalanche of bands preceding this outfit predicts Alberti as an unlikely big time prospect.

Skip.

BOB and LUCY GILLETTE
Juggling
11 Mins.; Three (Special)
5th Ave.

Lucy Gillette formerly did a juggling single. Now she has a male partner who does a comedy waiter and serves to pad out the running time.

Mass Gillette, personally, handles plates, chairs, plant, a table, etc., and gathered aplenty in sequence. Nothing actually above the average in the act, but Miss Gillette has the knack of selling everything she does and impresses as a likely opener of many bills.

Skg.

CHARLES DICKERSON (2)

Songs
11 Mins.; One
Fifth Avenue

If memory is not amiss Charles Dickerson was the juvenile with "Paradise Alley." At that time he was not seen to advantage, maybe through fighting his role, and his performance, although single does not particularly heighten the former impression although his performance is an improvement over the musical comedy effort.

Possessing a tenor voice that has the handicap of a tremolo, Dickerson is providing straight singing accompanied by a male pianist. Pop numbers are in the majority of the four provided. However, one is announced as a personal composition, in conjunction with the pianist, and be it said a substitution is in order.

Dickerson is too studied in his gestures and for this reason leads to the belief that he would be more at ease if working opposite a co-operating partner, presumably a girl.

On the other hand the opinion of the audience was that Dickerson filled all requirements and as early as a semi-balled was well on the road to a sizeable climax, which he eventually achieved.

Skg.

WALSH SISTERS
Songs
18 Mins.; One

A "latter act" that depends on songs, with one girl going in for the top notes in the soprano range. The girls use a lot of vocal but for only a portion of the turn.

At the City the "sisters" scored strongly, the singing bringing applause from all parts of the house. The women sang with a novelty through a burlesque of a number as it would or might be done in different countries.

The Walshes have an act that pleases the audience, and withal voices that sound good to the pop audiences.

Good in an early spot.

Mark.

DUNN and LA MARR
Skit
11 Mins.; One and Two
58th St.

Boy and girl with a young married couple quarrel routine, a couple of songs being fitted in. They start with "Here Comes the Bride." After that into two, a breakfast scene. Honeymoon is over and boy squawks about the marriage and his wife's family. Tears from the girl and cracks by both. Back into one for a song, "When We Were Kids." The skit gets something from the younger people in the audience. On second, the spot for this team in pop houses only.

Dec.

SHORTAGE OF BOOZE

(Continued from page 1)

ney Buckner started his crusade upon taking office.

Scotch Now at \$43-\$53

Scotch in New York of late weeks has dropped off a couple of dollars and is now selling at \$43 a case. The best Scotch is now at \$53 and the other, also more common kind, \$43.

Scotch "on the line" (Run Row) sells off of the boats at \$19 a case in large quantities. Smaller deliveries are at \$21 or \$22 a case. Immediately tacked onto that is the \$8 case the motor boat owners demand, having a goodly quantity of Scotch. After that craft starts and never ends until the liquor is delivered to the consumer. As the split money goes on its upward path the per case advances with it. The move bootlegging prices are reached.

The motor boat operators claim they take the largest risk in moving "the stuff" from ship to shore and charge accordingly. A case of the motor boats can handle 200 cases at one time; others can take as many as 500 cases.

Cargo of 10,000 Cases Sold
Among the vessels hanging 'round is one holding a cargo of 10,000 cases of Scotch. Scattered among a syndicate of three New York bootleggers at \$19 a case. Cash was prepaid for the shipment. Up until yesterday the boat and its cargo were having a hard time. New York has supply of booze that will meet the demand for the next two weeks. Owing to the unsteadiness of recent deliveries, surplus stocks have dropped. The average of the run is that the largest handler of booze in New York has not 1,000 cases of Scotch on hand.

ANYWHERE IN THE U. S. A.

WILLIS & WEIL
INCORPORATED

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ADVERTISING CURTAINS—SCENERY

HIPPOTRODE

This week's show in the big house was a comedienne and her most successful delivered in that respect. But flash turns were not lacking, the performance being good and lively. Monday night the Hip looked well filled downstairs.

Arthur West, who appeared as an N. C. entertainer three weeks ago, was held over regularly and announced last week and this week's show. His performance was a hit, and while a set was being struck he whistled a number.

Florence Miller (N. C.) appeared with her vaudeville outfit, along with Will Voder's band. The combination traveled all night from Cincinnati where "Dixie to Broadway" was played and the colored songbird was tired and nervous at the matinee, though winning the bill's honors, as she did at night.

The first of the comedy features was the Avon Comedy Four, spotted fourth. The turn was well received. Known as the house's biggest act, but one quartet song number. The ditty selected seemed a poor choice, perhaps, but it was kept down the act's running time.

Willie, Webb and McGinty opened intermission with a well-acted scene in a roughhouse "House Builders," entirely in pantomime. "Joe Mendel," the little chimpanzee, followed quite well. The act was well received, and the kids, the routine being little different than colorful monkey of the past.

Joe Mendel, a chimpanzee, and his training is probably creditable.

Jack Rose, who may one day be remembered by the straw hat manufacturers, was spotted next to closing, the position being fixed because of the change in the act's running time and the finale. Rose amused only the first half of the house, being entirely too confidential. Patience in the rear section satirized walking on him. One of Rose's best laughs came when he doffed his hat and said "I'm not a clown, I'm in the wings to meet him half way"—a laugh for the talent.

The class of the show was furnished by Clifford Webb and Mary Hay with the Club Ciro orchestra, led by Dave Bernie, the dance turn intermission. Webb was worried about playing the big house but that was a wasted squawk, for the clever crowd accepted well as at the Palace recently. The novelty of the Webb and Hay numbers alone assures them a stage welcome.

Clifford Webb, a comedian, and a female xylophone hit, attracted attention and shared a bow.

The Kikita Jans had one of the finest all around exhibitions on the stage. Juggling and somersaulting are only part of the work. The Kikita demonstration is the real punch.

Nayon's Birds opened, supplying song and story. The act was well received and Bob, Bobby and Bob, who for the Hip showing were dolled up as clowns and a circus party, were well received by the house. Frida and Rhoda were in the center of the closing feature billed as "Crystal Fountains." Frida and Rhoda caught the eye, especially those posed on the second and third steps of the fountain, being sprayed with water and flashing and lent the impression of bare skin. The fountain idea (held over from the last week) was a good one, and the season and is a darn good effect for all who like to lamp the feminine form.

5TH AVE.

Reduced to six acts because of the novelty attached to the Gus Edwards exhibition, the house was jammed through with a comedy objective. According to the house that pinacle was the act of Senator Murphy's 15 minutes provided the greater share of the night. Incidentally, the Senator has had a bad time of it with word puzzles out front for he walked on to a reception. However, the Senator has a good sense of humor, and he made a variety ray laugh right now and he'll never be funny again for one to laugh off those 15 minutes.

Three of the six turns come under the heading of New Acts. Namely, the act of Bob and Mary Hay, opening; Charles Dickerson, No. 2, and Marion Murray, No. 3. Following that, the material of newly turned out comedienne, and Gardner with her nut antics. The boys started right with the newspaper seeking for a word through as far as the Tom Patricia bit of having the orchestra answer their questions. No rhyme, really anything else. The act was during which the semi-straight man indulges in a short snarl of hooding the single line, and the act was during the routine. The boys did very nicely and should equal the score in the next week's show.

The bigger emporiums the house-podre being offered doesn't include sufficient cleverness to shape it as much more than a double act.

Senator Murphy amused plentifully with his monologue and even returned to "ging" a few words of appreciation.

The Edwards pot pourri opened with the biographical "drop" fol-

lowed by the garden wall ensemble after which the idea was to duck back to the office to see if that was the way to get the most out of the pan again for our ideas of smalltime reviewing. *Alps.*

STATE

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Just ahead Cardo and Noll, in what passes on the small time for a vocal class, built up to about two healthy bows, from a slow start, but spotted by the man's "stealing" and working in an undemanding encore. The turn opens with the man and woman in Italian get up for a double song and some mildly funny talk. Cardo to full song in the evening clothes for a Carmen excerpt. A second tiresome bit was the speech.

The duce act was Clifford and Bailey, two hard-working colored dancing boys. Well routine solo act. The act was well received. The perennial Yip Yip Yaphank closed the vaudeville section and was well received. The act was a comedy acrobatics and foolery remain the high light. The act is a hokum classic for the small time.

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AMERICAN ROOF

Ever since the "big time" tightened up against bow stealing and time taking, the American Roof endures the littler brother and sister acts of the small time seem to have a little more to offer. The working "please recall us" tactics to a farewell, possibly believing they can fool the bookers in small time, they are only fooling themselves and detracting from a possible marvellous finish through wailing tactics.

Several of the performers on the first half bills here resorted to the practice. The worst violator got a fair start, but a dive because of poor material.

Attendance on the Roof Monday night much better than on the first Monday of the Daylight Saving schedule. The show was an average small time bill, holding little above the ordinary save for the first appearance here of Frank Wright and Frank Beesinger, better known to other fans as "Radio Franks." The boys held the next to shut assignment nicely. They harmonized well, and their act was a good one, but nothing else offered.

Chester and Devere, colored boys, were spotted next to closing, dancing that hit in No. 6. The Stewart Sisters and a girl band of seven provided the cross-fire in preceding spot, the band accompanying the dancers and also sending across several instruments on the stage, and not to be outdone by the sisters was a flirtation diversion with one as a flower girl and another as a bride.

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The landlords have figured another out in being able to rent the place as they are fully equipped if the present tenants should vacate, which would be practical since most of the leases do not contain transfer clauses which would permit the present owners selling to others not aware of the present situation.

Boom for Tan Vases

The conclusion of the residential section into an amusement center blew up a harvest for landlords and real estate promoters. It has lasted over a period of 10 years. Cellars which were to coal and shoemakers for from \$10 to \$12 a month are now bringing \$75 and \$100 in addition to the cabaret men expending several thousands of dollars on the places making them habitable.

Back in the days that the Village operated spooky joints and sawdust dumps the Village prospered. Since they have attempted about every business has taken a tumble. Spenders hit the Village because it was something different from a steady diet of gilded palaces.

While the Village was booming cabaret men took their cue from carnival gyms and sized up every place in the neighborhood that transit trade would keep them going indefinitely. Carnival get away with it through keeping constantly on the hop but the Villagers forgot they were not coal and a monograph sufficed for dance music.

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with six girls, of original construction. Paulo and Florian are two fine performers, wearing all white and wearing all white. For some reason it proved to be disappointing, particularly when one considered how long the act has been standing in the vaudeville and the outdoor field. The beginning of the turn with peeing and other actionless tricks it took away from the "Code of the West" was the film.

VILLAGE IS "THROUGH"

(Continued from page 1)

elsewhere. They seldom visit the place, once looked upon as "art's meeting place," although possibly a few with long leases are still suffering there amid the rabble.

Shutters Going Up

A number of Village cabaret will put up the shutters at the end of May, permanently, rather than the acquiescence to what they claim to be exorbitant terms of their landlords who are attempting to jack up the lease \$50 per cent. on renewals of lease.

With rents currently scaled sky high and business none too good in the Village, proprietors can't see their way clear to stand for the U. S. Landlords have figured themselves reasonably secure in making the most believing that since most of the proprietors have spent considerable sums in fixing up the place they would stand for anything rather than vacate.

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58TH ST.

It wouldn't be fair to label this a good small-time show, because at least five and possibly all of the acts are good. The show is extensive in the past. First-rate intermediate entertainment would be more like it. Monday night's show was a good one, and the crowd a long routine into a few moments.

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Wintergarten, Berlin

Berlin, April 14.

At the Wintergarten for April (entire) the program is far above the program for March.

At the top is Enrico Rastelli, billed as the "king of the piano." He is present, and he got the bit of the show. This is Rastelli's first Berlin appearance, with his work keeping the program going.

The Five Pancheris on the light were have greatly improved since their last appearance at the States. They may now be classed among the leaders in their line of work. The act is a crowd a long routine into a few moments.

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HOUSES CLOSING

Chateau, Chicago, closes for the summer, May 9.

Adino's, Wilmington, Del., with summer at the next week, Palmer Hines, Players.

If you don't Advertise in

VARIETY

Don't Advertise

TOMATO LOSES BOTH GAL AND DECISION

Con Frames His Fighter's 'Frill' Away and 'Caramba' Folds Up

Dear Chick:

By this time you've read the bad news about what happened to Tomato last Saturday night at the Commonwealth, but you ain't heard nothin' yet. It's true Tomato got a fine healthy painin' from Elbows Palooka, but what Paluka and his wise convinnin' manager got from me they won't know for some time yet. You know they forced me into this fight, and I told you I'd expose Kid Caramba as Tomato and I found out how they knew. That croaker in Troy who done that plastic surgery operation on Tomato done the same thing on Palooka, he is none other than Jimmy Whalen. Whalen used to be a set up around Stillman's, earnin' his cakes and java by actin' as a work out bag for all them second round pug.

He started a couple times but never showed enough to get him out of the prelim class and he meets this manager of his. Kid Caramba, he has the plastic idea the same as me and hearing about this fake fitter in Troy he breezes in with Whalen. He figured he could bill him as a foreigner and clean up the name as I did. The croaker takes his jack but in order to slip him a convincer tells Lulka about the job he done on Tomato.

This is right in Lulka's wheelhouse, so he was right and he has the real champ of Wowo Wowo and mine is a phoney named Tomato. I fall for the shake and make the match to keep Lulka quiet but I'm even although the crowd took a shakin' for I slipped Lulka Tomato's latest charmer, the broad from the Eagle Hotel in Troy.

If you don't think that was a great night's work, you'd best ask Brigham Young was an advocate of birth control.

The way I framed it was this. The jans had been stickin closer to Tomato and the crowd didn't like him with me doin' the interpretin', she naterally knowin' him as Kid Caramba a spic who don't sabs English.

When we go up to the club to weigh in, she hikes right along. While Tomato is on the scales, this Lulka who is a panto with the jans, pulls me aside and says, "Who's the tough?"

"I've him both barrels, tellin' him she's a rich kid from Troy with a habit against fighters. I tells him her old man has two bucks for every dollar in his head and is just a nut about fighters and managers as he is.

His larceny begins hittin' on all six and I pile it on good. Then I go over and spread the save to her tellin' her Lulka, thinks she's the sweetest lookin' doll he ever seen and that she would be just the type to take with him and Paluka to the club where she'd be able to fight one of them little rookin' chaps.

The trip to England is the pay off. She starts workin' on Lulka right away and makes the case for him before we leave the night. She's in the front row that night rootin' for Elbows, which is the tip off on why Tomato lost. He was so heart broke I thought every minute he'd jump out of the ring.

Paluka kep talkin' to him in the clinches and rubbin' it in, which ended the kid's dauber hang lower and lower. He couldn't have taken a lolly pop the way he was feelin' and although I felt for him I knew it was all for his own good.

Now we're rid of that frill and I'll have him back to the sticks for a couple of tune ups and then bring him back and show them a real light-weight contender.

Lulka doesn't care about Tomato's identity, for he knows I know Paluka is Whalen. Watch our smoke from now on.

Your old pal,

Con

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Jack Conway

WEDNESDAY, APRIL 29

BOU.T.		WINNER.		ODDS.	
Johnny Green vs. Pete Zivic	Green	.....	even		
Andy Tucker vs. Len Kemp	Tucker	.....	5-5		
Ruby Goldstein vs. Harry Nelson	Goldstein	.....	5-5		
Harry London vs. Jack Sharkey	London	.....	7-5		
Willie Harmon vs. Pinkie Mitchell	Mitchell	.....	1-2		
SATURDAY, MAY 2					
Low Paluso vs. Stan Loayza	Loayza	.....	even		
Sammy Baker vs. Paddy Ryan	Baker	.....	8-5		
Buck Arbuckle vs. Bobby Sheller	Arbuckle	.....	even		
TUESDAY, MAY 5					
Sid Terris vs. Johnny Dundee	Terris	.....	8-5		
Ruby Goldstein vs. Marcy Silvers	Goldstein	.....	9-5		
M. Guarelli vs. J. Tranetti	Guarelli	.....	2-1		
Mike Reilly vs. J. Grabesky	Reilly	.....	9-5		

SCORE TO DATE

Selections, 109. Winners, 73. Draws, 14. Losers, 22.

MISSOURI TAKES ODD GAME FROM LIBERTY

St. Louis Houses Finish Pre-Season Series—Missouri Playing Game

St. Louis, April 28.

The Missouri theatre defeated the Liberty music hall in the third game of their pre-season baseball series at the Fairground last week, 8 to 4, making it two out of three for the Paramount crowd nine.

Scott, Missouri hurler, held the losers to six hits, while his mates were nicking Carter, Liberty moundman, for 18 bingles. Graham held the Missourians at bat by getting four out of four, including a homer and a double. Springmeyer also cracked out a four-bagger, and Schlesinger garnered three out of five tries. Saal, who played sensationally well, drove in two tallies to the sixth with a long single. The only extra-base hit for the Liberty aggregation was a double.

A "front-of-the-house" team from the Missouri will play that theatre's stage crew this (Tuesday) afternoon. Mayo, of the team of Morton and Mayo, in the "Chicago Follies," at the theatre this week, is slated to pitch for the stagehands.

Day and Night Golf Course at Ascot Speedway

Los Angeles, April 28.

Ascot Speedway, which has been used for automobile races and other outdoor amusements, is now going to have a nine-hole golf course which is to be used for both day and night playing. William Robertson will be in charge of the course, besides attending to his other managerial duties at the speedway.

Robertson has provided lighting equipment similar to that used last summer for night auto racing, with the system being such that the golf players will always be able to see where the ball travels. The green fees will be 40 cents for day playing and \$1 at night.

The course will be ready May 2.

NEW BASEBALL PAPER

A new baseball weekly of 24 pages, called "Weekly Baseball Guide," and selling at 10c, is publishing in New York. Its first issue is out. A large run indicating national circulation was ordered for the initial edition.

News of baseball and composite hit scores are given in the contents of the week end and the magazine. Thomas Geary is president and L. Stanley Kahn secretary-treasurer of the publishing company, with Alex Sullivan heading the writers.

SUSPENDED 30-DAY SENTENCE

Los Angeles, April 28.

After changing their plea from not guilty to guilty, George Bentel, president of the Ascot Speedway; Joseph E. Brown, J. Mahoney and William H. Pickens, charged with false advertising in promoting races, were sentenced to 30 days in jail under a suspended sentence.

The four, for two years association as a corporation, were fined \$500 apiece.

Kansas' New Commission Set Rules for Boxing

Kansas City, April 28.

The rules and regulations governing boxing in Kansas have been issued by the newly-appointed board of athletic commissioners.

H. W. Hargis, chairman of the board and athletic director at the State Teachers College (Emporia), states the rules and regulations follow quite closely the best features of those used in Nebraska and Wisconsin, the primary aim being clean sportsmanship.

The commission has drawn the rules, according to the chairman, with the view of assuming complete control over all boxing bouts, while the law permits only to benevolent, fraternal, religious and patriotic bodies. The commission is not only allowed to license such societies as sponsors, but also to sponsor each individual bout. The annual license fee for each society is \$10, but in addition, each individual connected with any bout is also required to apply for and secure a license. The license fees for these are: Physicians, \$15; referees and managers, \$10; timekeepers, assistants and contestants, \$5 each.

"The Kansas law permits professional sport," declared Chairman Hargis. "This means that the biggest boxers in the country may show their wares in the State, but it is the commission's policy to give the commercial side of the sport secondary consideration."

With this in view the commission has forbade the issuance of a license to any private individual and prohibits licensing organizations from placing any restriction on the receipts to any except contestants and proper officials. No license, under the law, may be granted to an organization where the city or county officers or governing body protect.

The commission has barred youngsters under 18 from participation in bouts and limited to six rounds bouts in which the fighters are under 19. The State law restricts contests to 10 rounds, of not more than three minutes, and without a decision. The commission has gone further and has banned fights between whites and blacks, and the mingling of color among seconds.

Five percent of the gate receipts and the same percent of any motion picture revenues goes to the State.

The commission has set down specific limits for issuance of complimentary tickets and has reserved the right to approve expenditures and admission fees.

DIVORCING JOE THOMAS

Gladya Lee, Film Actress, Files Suit Against Auto Race Driver in Seattle

Seattle, April 28.

That Gladya Lee, Hollywood film actress, and Joe Thomas, auto racing driver, were married back in 1918, the culmination of a rapid-fire world's record on dirt track, finished last week when the latter filed for divorce, alleging desertion.

Thomas has doubled for actors in many racing pictures. He holds the world's record for a mile on dirt track in 1920, and his record of 107 miles per hour for 150 minutes was only broken last year by Jimmy Murphy.

INSIDE STUFF

ON SPORTS

Tex O'Rourke is now handling Jack Burke, a Pittsburgher, who can box either in the light-heavy or the heavyweight class. Burke has been bubbling around for the past several years, frequently changing managers. He made up his mind to strictly devote the next three years to fighting and if he doesn't deviate has a good chance to get into the swim. Burke had about 25 matches since appearing as an amateur and claims 30 wins. He has boxed headliners, including Tom Gibbons and Gene Tunney, losing both of the latter events, yet having good alibis.

Tunney recently stated Burke is the hardest puncher he has ever faced. That match was stopped by the referee in the ninth round. The Gibbons scrap with Burke at Grand Rapids in January was stopped in the seventh round by the referee, the seconds being unable to stop the flow of blood from a gash over Burke's eye. Up to the fourth round it looked like Burke's fight, and Gibbons was said to have refused to take the new boy on again. Burke is credited with being one of the few sparring partners able to mix it up with Jack Dempsey when the champion was training at Great Falls, Mont., for Gibbons.

Looks like Fred Fulton realizes he is all washed up with boxing. He is a clothing salesman at an establishment on 47th and Broadway. That came out when a taxi slapped him at 42d and Seventh Avenue on Sunday night.

Fred kept his nose in demanding medical treatment as he intends suing the city company for damages. At first Fulton was for seeking the driver and the driver was all set to wallop Fred, until another chauffeur slipped him the info that it was Fulton himself. That might have saved Fred from another K. O. at that.

The former Minnesota plasterer ushered himself out of the glove game recently when he appeared through his bout on the Coast with Bert Colburn. Fulton was ruled off for the first time there while he has been through as a draw around the east for years.

An inside report floating around is to the effect that Charlie Caldwell, Princeton's ace pitcher, has penned the line on a contract submitted by Miller Huggins and all things being equal, will frolic at the Yankee Stadium. The exact date upon which the agreement actively begins to operate is not known, although, according to the story, Huggins and Caldwell have had an understanding for some time.

Caldwell will end his undergraduate career in June, during which time he has become one of the best defensive backs ever turned out by a Princeton gridiron. Besides being the mainstay of the hurling staff for the last two years, Caldwell has gathered a rep for himself among collegiate baseball circles as a hitting pitcher of no mean ability.

Caldwell's diamond activity as a pitcher has been particularly marked by three consecutive duds, in as many years, with Carroll of Holy Cross, recognized as among the best hurlers ever turned out by any college, and at present signed to a Detroit contract from which he is attempting to withdraw. The Caldwell-Carroll warfare ended with the decision of two out of three in favor of Carroll. Each game was dominated by the two hurlers and marked a high-light in the respective collegiate seasons.

Earl Sande's return to the saddle must have been hailed with delight by those lovers of racing who like to know everything is right. Before Sande was injured he held a fine name as a racing jockey, and no doubt he intends to retain it.

Sande was known as a jockey who wouldn't ride "stiffs." That mostly concerned his outside mounts. Outsiders often wanted Sande to ride, but it became known to them that Sande wanted to ride to win always. He is once said to have walked up to an owner after losing a race saying:

"Why did you put me on a 'stiff?' Never as long as I can ride will I ride one of your horses again."

A "stiff" is a horse unfit for the race he is in and should have been withdrawn, but allowed to run through some ulterior object of the owner. If the jockey is unaware the horse is not fit, he cannot prevent the horse losing.

Notwithstanding the impression held by many chumps who bet on horses, north, east, west and south, there is as much inside stuff as outside in a horse, and it is as much a matter of more or less geographical location. A jockey like Sande can't ride in the States and can't ride in one horse to a race. There may be others like him and there are others who are not.

Near-sighted judges are another falling of race tracks, and yet the belief continues, for a chump is a chump and, according to the ethics, a chump is made to take and should be taken.

Babe Ruth is recovering from an operation for fistula at St. Vincent's Hospital, New York. It was a major operation performed by Dr. Geo. D. Stewart. The Babe batter will be at the institution for another week or so.

There is an aggravating abdominal ailment, mostly found in men and arising from a variety of causes. In the Babe's case it was irritated and perhaps brought to the operation point through the frequent sliding the Blimbo has done in making bases.

It is reported the Babe remained semi-unconscious for two days following the operation, it having been necessary to give him an extra supply of anaesthetics to place him under their influence.

First Bout in Kansas Surrounded by Red Tape

Topeka, Kan., April 28.

The first legalized boxing match to be held in Kansas will be staged in this city May 5 by the Topeka Post of the American Legion. The match will be held in the city auditorium in March.

The program, details of which have not been arranged, will be held under the recently organized Kansas Boxing Commission, authorized by the passage of a law by the State Legislature in March.

Local boxing authorities declare the regulations as adopted by the State Commission make it impossible for any other organization to hold a boxing match in the State. They also declare that the participants in Kansas bouts must have all the legal interpretative powers of a lawyer or they will be in danger of fines and imprisonment.

Under the regulations, as published, five per cent of the gate receipts of any bout must be paid the boxing commission. All participants in bouts must be licensed, and

this includes even the seconds as well as the managers and boxers. Fees are charged for the issuance of the licenses, the fees also going to the commission. Ernest E. Ryan, State Auditor, who the Legion has been named as the attorney for the commission, to have charge of the enforcement of the regulations and, the details of the State law regarding unauthorized bouts.

In issuing its first permit to the American Legion the city commission made it plain that it was for the one bout only and that the question of making the permit permanent would be taken up only after the first bout had been held. No bouts will be allowed which will be given for private gain, and advertising of any bout may be of the principals of the main event and of no other.

A Dictionary of Slang is being compiled by a staff of editors working for the publishing house of E. P. Dutton of Fifth Avenue, New York. Mr. C. J. is supervising the work. The nearest thing to a dictionary of slang which ever issued here is "The American Language," a ponderous volume.

Hearings on alleged violations against New York's 50-cent theatre ticket law scheduled for last Thursday were postponed until tomorrow (April 30). Charges will be heard by the state controller against M. Schlesinger's agency and the Bascom Ticket Co. at that time. The proceedings are being held in the comptroller's New York office, 100 West 45th street.

ROUND THE SQUARE

When a "Name" Means Something

Senator Murphy thought he was perfectly handling his car near the State theatre when a traffic cop rudely stopped him, telling the monologist more about the traffic laws than he thought any one man ever could remember.

"And what's your name and where's your card?" asked the officer. "I'm Senator Murphy," was the answer while fumbling for the card. "It's all right, Senator," replied the cop. "Don't bother. Sorry I stopped you. But you know we have to be strict. Glad that I'll know you the next time."

Up to now the dared one isn't certain whether the "Senator" or the "Murphy" impressed the most.

The United States World War Amps, an organization of ex-service men who have undergone amputations as results of war wounds, will hold its first annual ball and entertainment at the Plaza Hotel Friday evening, May 29.

The organization was formed seven years ago by seven men, minus arms and legs, at the Walter Reed Hospital, Washington. It has grown so large that its members feel it necessary to have their own headquarters. It is with this in mind that they are running this affair. The committee's chairman is A. F. Hughes.

Callopes playing up and down Broadway generally put soft pedal or quit the siren tooting completely when the "callopes" reaches crossings and traffic stops. There has been some complaint the callopes make too much noise when standing still, and the pipes are going full blast on "Sidelwalks of New York" or some other tune.

Several feminine attaches of cafes and restaurants around Broadway from time to time stake some of the boys and girls in quick need of a little loose change. Some years ago a big waitress in Childs between 45th and 46th used to hand out a dollar here and a dollar there to show girls. She told a friend that not once had she ever been stuck and that when the debt was repaid it was generally with a little cash interest and many times double. She said some weeks she made more with her loan returns than with her tips.

At a recent luncheon of the Chess Club a "frame" was arranged for "Strangler" Ed Lewis, the wrestler, to walk in upon the lunch party and profess great anger through an imaginary injury having been done to a friend of Lewis by some unknown member of the club. Previously Harry Hershfield had been "ribbed up" when informed there was a certain party with a heavy grievance who had threatened to have another party of the other sex clean up the club.

Lewis, the world's champion wrestler for a long while, is imposing in appearance, like a heavyweight wrestler but pronounced by the club members a very slight and weak fellow after the display.

Into the club's luncheon place stride Lewis, looking around fiercely. After somebody, he said, but didn't know whom, adding one would do as well as another anyway. Reaching over, he grabbed Hershfield and commenced to shake him up. Careful not to hurt Harry in the least, Lewis managed during the shaking to strip the cartoonist down to his underwear.

Following the laugh, Mr. Lewis was prevailed upon to remain as the club's guest of honor for the luncheon.

For the five N. V. A. benefits next Sunday night in as many New York theatres, a special box office has been opened in a store in Loew's State building.

A new kind of "plug," which the legit press agents are after, is the elaborate cake which is displayed in the Cadillac restaurant on 43rd street.

Each week the ornate cake has a likeness of a theatrical personage reproduced on its face.

SUMMER AND IDLERS

Spring with its attendant balmy weather has prompted the curbstone promoters to take up their old stand at 43d street off Broadway upon the spot which had been the entrance to Shanley's before prohibition sounded the deathknell for the world famous resort.

The sunshine and warmth has gladdened the hearts of many of the "we boys" of the carnival lot who have since forsaken the "grind" for easy money promotions on Broadway, which seldom materialize beyond that much talk and scheming.

At least "the boys" feel more at home leaning up against the former Shanley rail (outside one) than during the colder weather when they have harassed the bouncer at the Automat whom they claim has spoiled more "director's meetings" than any federal investigation committee.

"The boys" generally hang around for "soft money" until their winter resources have become exhausted and then light out if they can take anyone over for the carfare to do their old stuff on the lot.

TERRIBLE!

Mildred Jacobs, 19, 260 Riverside drive, who said she was rehearsing for a road company of "Pigs," received a suspended sentence when arraigned before Magistrate Goodman in West Side Court on a charge of walking on the grass in Riverside drive near 98th street.

Policeman Ben Nachman, West 100th street station, said he saw the woman run across the grass plot in the center of the drive. He followed her and served her with a summons. In court Miss Jacobs said she had played in various stock companies in Ohio and said she did not know it was a crime.

COPS AS MINSTRELS

The ninth annual minstrel show, entertainment and reception of the New York Police Glee Club was held at the New Star Casino, New York, April 21.

A record crowd jammed the hall and witnessed the minstrel first act with 16 of the glee club seated in the horse show. The six end men were Robert Connor, Charles M. Potters, William Ruehl, James McEneaney, Edward Galvin and George Fillhardt, all under cork. Lieut. Patrick G. Fitzgibbon was the Interlocutor. Soloists were Albert E. Frewin, John Slav, Frank Nickola, William Drexler, Barney Goldstein and Francis Campbell.

A trio had Edward Miller, James McEneaney and Robert Connor. W. Vincent Campbell, and John Pittschau accounted for a funny specialty as "The Bunkum Sisters," the Three Funny Comedy Train, and a funny comedy skit based on the old "coon and ghost" bit, was handled by Samuel J. McDougall, Charles J. Rayfield and Joseph Boyle.

"The New Boy," a one-act musical comedy, followed, proving another laugh getter. Songs by Jimmy Lynch, Harry Osmond, Ben Jacobs, Ray Raynor and a chorus with nine of the cops as "kale," concluded a corking entertainment.

Raymond Perez staged the entire entertainment, assisted by William McKenna. Dancing followed the show.

The officers of the Glee Club are: Patrick G. Fitzgibbon, president; Thomas J. Moran, vice-president; Edward A. F. Burrell, treasurer and financial secretary; Paul J. Murphy, recording secretary; William P. Hayen, sergeant-at-arms; Ben Giacalone, song director; Charles A. Rayfield, song director; Linus O. Boll, organist; Gustave Hill, director; Rev. Robert Emmett Woods, chaplain.

\$2 FOR 25 PHOTOS, BUT NO PHOTOS; COURT

Maud LeRoy Before Magistrate on Principle Against Aldene Studio

Maud LeRoy, Hotel Willard, movie actress, appeared before Magistrate Albert Vitale in West Side Court as complainant against the Aldene Theatrical Photograph Studio, 239 West 42nd street, whom she accused of failing to photograph her or return \$2 she had paid as deposit.

Miss LeRoy told the magistrate she was en route to the office of Charles Walton, movie producer, when she encountered a man named James, who said he represented the photograph studio. She said he told her that if she paid him \$2 as a deposit and \$2 when she went to the studio for a sitting she would receive 25 photographs.

The actress stated that when she went to the studio and presented a receipt she was told there was some mistake as it was necessary for her to pay an additional \$5. Mr. Goodman in West Side Court got any satisfaction and then went to West Side Court and obtained a summons.

When the case was brought before Magistrate Vitale he dismissed it and suggested the representative of the photograph studio pay the actress the \$2. Outside the courtroom the actress did not accept the money and said it was not the \$2 which she had paid, but the principle of the thing.

Juanita Hansen Scrappy Over Her Scrap Book

Juanita Hansen, former movie actress, living at the Claridge Hotel, appeared before Magistrate Henry M. Goodman in West Side Court and obtained a summons against Albert James, publicity man, of the Hotel Markwell, whom she accuses of unlawfully withholding a scrap book containing newspaper clippings and personal letters.

Miss Hansen said that for the past several months she has been touring the country. When they started on the road, Miss Hansen said, she gave the scrap book to her manager, J. J. Coyne, and Coyne in turn handed the book to James, who was the advance man.

When reaching Easton, Pa., she said she asked Coyne for her scrap book. About this time she heard James was going to New York and demanded that he return the book to her. Miss Hansen charges he refused, saying that Coyne owed him \$100 for his services and he would not return it until receiving his money.

Miss Hansen told the magistrate the book contained clippings dating back 10 years and communications from managers and producers praising her work. She said the clippings are essential in introducing herself in many out of town places.

Took "Cure" The former actress was arrested over a year ago on a charge of possessing narcotics and was arraigned before Magistrate McQuade in West Side Court.

The detectives who made the arrest were severely criticized for the manner in which they entered the apartment of the actress and obtained the evidence against her.

Following her arrest Miss Hansen took a drug cure lasting about one year. It was from this cure the touring idea came. Miss Hansen contends that James has no lawful right to hold her property and said she has nothing to do with the debt of Coyne's.

When the case was called yesterday before Magistrate Goodman neither the former actress nor James put in an appearance.

AUTO TO BOSTON, \$7.50

Bus service between New York and Boston has just been launched. Buses are running, making the trip with a stopover each day at Hartford for lunch.

The fare one way is \$7.50. A car leaves Boston at 9 a. m. daily and Sunday, another starting from the Grand Central hotel, New York at the same hour.

"DIRT" MAGAZINES

The recent craze for semi-nudity in legitimate shows may be the excuse for a deluge of "art" magazines which have sprung into being during the past few months. Much as their publishers may rave about the artistic and high in ideals, at no honest news dealer will grant that they pander to the sex inhibitions (of the young in particular) as much as any other variety of "dirty" publication. These publications claim to be modeled after high-class studio, photographic and art journals whose limited circulations for years have been made up of those really interested in art and a few not-quite-so-high-minded college boys who discovered them on obscure library shelves. A glance at any of the newer magazines proves them to be on an entirely different category.

There are two separate publications of similar title, one of which is sold in the lobby of a Broadway theatre and apparently is fostered to a certain degree by the management of the current show. The other is even more sexy in its general make-up.

Nearly a dozen other magazines of similar character are on the news stands. Almost all featured the word "Art" in their titles and masquerade in their general make-up as did the old "two-for-a-quarter, sent-in plain wrapper, French models postcards"; intended, of course, only for artists, physicians, sculptors and art students. The results are often one was found a most aesthetic essay by Ralph Waldo Emerson on higher art and its purpose, profusely illustrated by the most voluptuous studies of delectable little ladies from Paris and 98th street. Sometimes these "art" magazines have beautiful reproductions of nude paintings and photographs and the lower minds might find something wrong with them. It is the partially draped, thoroughly suggestive and usually self-conscious looking photos of certain more fleshly beauties that are objectionable.

News Dealers Handouffed Many news dealers have professed themselves loath to carry such "art" albums, but public demand has forced it just as public demand has kept a revue that is admittedly mediocre in all respects but one at a \$17,000 pace after nearly a season's run. The "art" publications are only the latest cycle of a long series

of publications placing their appeal definitely on sex.

There are four other important aspects of this type of magazine. The first embraces the risqué reading stuff, and corresponds in a large degree to the French farce on the stage. The stories are notoriously similar and tend to be in large degree by the same authors, most of them women. The majority of these publications worshipping the naughty flapper multi-monthly and the combined circulation of the 10 leading ones last year was over 900,000 an issue.

The second type is the "confession" tale, now featured not only in at least half a dozen magazines, but in all the tabloid dailies. These, too, are formula made; dealing almost exclusively with the old "angle" and "ruined a girl" themes. Written in the first person they are labeled true, but become nauseating after a while to any but the crudest mind.

Perhaps the lowest category is that of the undisguised type in title and reading matter. It is intentionally low-brow and makes a little more of the intentions of providing thrills of dubious character. They print anything they can get away with and lately have been using the nude pictures also. These are evidently the hardest to put across, as half a dozen or more have passed out of existence during the past year. New ones are constantly appearing.

Climax American Imitations The fourth type is more recent and consists largely of clumsy American imitations of the famous French "La Vie Parisienne" which all too suggestiveness is really the most clever and best edited of any of them. The American copies are put out with the titles and make-up as similar as possible to the French, rather than the usual quarter, but all the smut-seeker finds for his extra dime are some rather tame colored drawings in imitation of the French.

There are several other kinds of "dirty" publications. Of these the scandal sheets lost their leader when the lid was clamped on Broadway Revelries, but there still remain a few peering under the guise of theatrical or society weeklies. As most of them go in heavily for theatrical and pictorial "dirty," they have been used time and again by press agents who are not so scrupulous as to where their copy appears.

DISTURBANCE AT PALACE

Refused Admittance Causes Row—Threaten to Sue Albee

Magistrate McQuade, in the Sunday Night Court, imposed a fine of \$3 or three days in the work house on David Mandell, Broadway theatre ticket seller.

Mandell earlier in the evening had gone to the Palace theatre with a party of friends, one of them describing himself later as the manager of the Ambassador theatre, who declared the arrest of his friend would result in a suit for damages against E. F. Albee.

Mandell, according to the complaints in the case, Andrew Phelps, the doorman, was loud and boisterous when he entered the lobby at 1 he refused him admittance, whereupon Mandell created a scene and used considerable profanity. Policeman Thomas Egan, of the West 47th street station, entered and Mandell turned on him, whereupon Egan placed him under arrest.

In Night Court at least a dozen of Mandell's friends appeared to aid him, but the magistrate, after listening to two of them, imposed the fine.

PAULINE LORD LOSES

Commission "Judgment" Given to Chamberlain Brown, Agent

"Pauline Payer" would be a title for Pauline Lord, of "They Knew What They Wanted," at the Klaw, spoke a spectator in the Third District Municipal Court in West 64th street, when a jury brought in a verdict for \$465.50 against Miss Lord. The trial, before Justice Edgar Lauer in Part 2, consumed almost the entire day. The suit was brought by Chamberlain Brown, theatrical agent, against the prize actress, charging she "welched" on commissions coming to them.

When the verdict was returned after the jury had been out almost an hour, Miss Lord did not sit with indifference. She was represented by William Clark, of the John W. Searles law office. Brown was represented by Harold Goldblat, of the Frederick Goldsmith law firm. Goldblat in his summation to the jury termed Miss Lord as a "cheater" (Robert H. Hirsch) who just finished with "White Cargo," and John J. McNally, of Maddock & McNally.

COOPERBREAKS CASINO RECORD

**\$12,250 Last Week—
Show May Go Into
"G. V. F."**

Boston, April 28.

The Jimmie Cooper Revue broke the house record at the Casino, Boston, last week grossing \$12,250 for the first week of the summer run of the attraction. Patriots Day and a midnight show helped the receipts. The engagement marks the third appearance of the Cooper Revue in Boston this season. The Cooper show led the Columbia Circuit and according to report he will incorporate it into a road company of the "Greenwich Village Follies" for next season.

The termination of the summer bookings will mark the finish of Cooper as a Columbia burlesque producer, he having handed in his resignation to the Columbia circuit prior to the summer run opening.

Rumors that Cooper had patched up his differences were denied at Columbia headquarters this week. It was also stated Tuesday Cooper had not turned in his franchise for cancellation.

The Jimmie Cooper Revue was created last season under Cooper's own franchise. The franchise was turned over to Cooper by Rud. K. Hynicka for whom Cooper originally produced his show. It is understood the Cooper franchise will revert back to the Columbia Company and will be leased.

The Cooper Revue grossed \$3,100 Patriots Day and got \$1,100 on the midnight show. Legitimate houses had called for their matinees figuring the weather would be unfavorable.

Burlesque Tabs as Acts

Several of the Mutual wheel shows will play extended seasons as tabs in the independent vaudeville houses, mostly playing as a guarantee and percentage arrangement. Among the first to capitalize the tab vogue is Harry Fields in his "Hello Gals Girls" show, already running for several weeks.

The bookers are leaning toward the burlesque shows in an effort to offset the opposition of tabs in other houses.

"Shuffle Along" Production Bought
The "Shuffle Along" production has been purchased by Hurlig & Seamon and will be used by them for their next season's new all-colored Columbia Burlesque attraction of same title.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

May 4

Bathing Beauties—4 Palace, Baltimore.
Go to It—4 Gayety, Washington.
Happy Go Lucky—4 Empire, Providence.
Happy Moments—4 Casino, Brooklyn.
Hollywood Follies—4 Gayety, Buffalo.
Leta Go—4 Empire, Brooklyn.
Nitties of 1925—4 Empire, New York.
Record Breakers—4 Gayety, Pittsburgh.
Seven Eleven—4 Casino, Philadelphia.
Steppe Harry—4 Columbia, New York.
Toss On It—4 Gayety, Detroit.
Wins, Woman and Song—4 Orpheum, Paterson.

MUTUAL CIRCUIT

Girls From Follies—4 Lyric, Newark.
Hurry Up—4 Cadillac, Detroit.
Kudding Kuties—4 Olympic, New York.
Maid From Merryland—4 Gayety, Brooklyn.
Make It Peppy—4 Gaiety, Scranton.
Marry Makers—4 Mutual, Washington.
Toss the Town—4 Allentown; 5 Sunbury; 6 Williamsport; 7 Lancaster; 8 Reading, Pa.
Bop It—4 Gayety, Wilkes-Barre.
Speed Girls—4 Star, Brooklyn.
Stolen Sweats—4 Empress, St. Paul.
Whizz Bang Babies—4 Trocadero, Philadelphia.

MUTUAL GETS HIP

Condemned St. Louis Theatre, Remodeled, to Play Burlesque

St. Louis, April 29.
The Hippodrome here has been acquired by the Mutual Burlesque Circuit. The Hip, condemned for the past three or four years, is to be fixed up to conform with the fire laws.

The Mutual is playing the Garrick, but this house's capacity is considered unprofitable so the Hip, seating 2,800, is expected to take care of the Mutual's business.

O'Neal Leaving "O. K." On Account of Billing

Harry O'Neal (Steppe and O'Neal) handed in a two weeks' notice Monday to Morris Kane (Kane and Davenport) producer of the Harry Steppe Big Show now changed to "O. K."

The step was taken before the opening of the summer run of "O. K." at the Columbia and will be effective one week after the opening Saturday, this week.

The reasons leading up to the decision of O'Neal are said to be the latter's dissatisfaction with the billing accorded him for the summer run.

Steppe and O'Neal were a burlesque partnership for several seasons and also played vaudeville. Steppe returned to burlesque with O'Neal continuing in vaudeville with Harry Lang.

Last season O'Neal rejoined Steppe with the present show, the arrangement calling for feature billing for O'Neal. This clause was constantly violated, according to O'Neal, who wrote and staged this season's Harry Steppe's Big Show.

"O. K." Saturday

"O. K." the Columbia summer run attraction will open Saturday night at the Columbia, New York. In the cast will appear Harry Steppe, Harry Neal, Hite and Redlow, Miller and Ryan, Lola Pierce, Vic Casmore, Rube Walman, George McClennon, Maude De Forrest, Eight Frisco Steppers and an enlarged chorus of 150.

Ray McGloir, manager of the house, is handling the press seats in the same manner as the legitimate houses. The dailies receive several Monday matinee and nights with the trade weeklies and other allotted Tuesday and Wednesday.

The Columbia, New York, has spread itself on lobby display photographs this week heralding the opening.

A talking automaton which answers questions, etc., has attracted crowds to the lobby. The figure is the bust of the son of Harry Steppe, comedian with the show. It rolls its eyes, moves the face and talks and talks.

OLD MINER'S GUTTED

Fire, the origin of which is unknown, practically gutted the balcony and gallery of the Chelsea theatre on Eighth avenue last week, which for many years was the famous Miner's theatre. The damage was estimated at about \$25,000. It required two alarms before the flames were extinguished.

While the orchestra of the theatre was not damaged by fire, it will be several weeks before the theatre will reopen. Chief Martin recalled that about 25 years ago, while he was a fireman, a fire occurred in the theatre, and it was necessary to send four alarms to extinguish the blaze.

PITTSBURGH'S SUMMER STOCK

A summer burlesque stock will be operated by George Jaffe in the Academy, Pittsburgh.

Featured are Joe Perry, Frank L. Wakefield and Viola Elliott, while others are George Leon, Ethel Bartlett, Bella Stout and Rose Winthers.

Harry Shapiro Managing House
Harry Shapiro, last season company manager for "Good Little Devils" (Columbia) will be assigned to manage the one of the Mutual houses next season.

Helene Stanzel in St. Louis
St. Louis, April 28.

Helene Stanzel opened as the first of the "Lively Males" at the Liberty music hall (stock burlesque) last week.

Marie Devos has taken Mrs. George (Toots) Hall's place in the cast.

Mutual's Increases, Salaries and Benefits

The recent meetings of the Mutual Burlesque Association held in New York were unusually harmonious and resulted in a vote of confidence in the president, I. H. Herk, and his administration of the Mutual Circuit for this season.

Probably the most important action by the Mutual during the meetings was the increasing of the producers' sharing terms \$25 weekly; fixing a minimum wage for chorus girls of \$30 weekly, and the decision to pay all principals for extra midnight performances, as well as allowing the producer to share in that performance at his own percentage.

It was also decided the houses would pay for all extra or added attractions. A revocation clause was added to the franchisees making it a revoking offense for any producer to fail to live up to the strict of his minimum salary decision.

Every circuit of the circuit was represented at the meeting of producing and company managers. President Herk presided, with Chairman Dave Kraus, Directors Fred Block and Mark Block, Max Hart, R. G. Tunison; Treasurer Charles Franklyn, General Representative Emmett R. Callahan and Press Representative Charles P. Salisbury.

Record for Season

The Mutual record for this season attests that for the first time in the history of burlesque, with 34 houses playing 45 houses, not a single failure has been recorded.

Every company followed the route originally laid out and no producer was called upon to fill in a single date.

All railroadings was taken care of from the general office in New York with satisfactory results.

Aid For Ill and Injured

A resolution was adopted insuring a weekly contribution of not less than \$10 weekly cash show and \$5 from each house for continuation of the fund established to take care of ill and injured members of Mutual organizations.

Plans were also worked out which will tend to avoid repetitions of scenes, bits and songs in next season's Mutuals.

Admission reports more applications for franchises from producers than the circuit can possibly supply and take care of their original group. An effort to round up a strong assortment of female stars for the Mutual shows will be continued.

SOUTH AFRICA

(Continued from Page 2)

evening session hall. Pictures shown: "A Lady of Quality" (Virginia Valli and Milton Sills); "Painted People" (Golden Moore); "Three Women" (Pauline Frederick, May McAvoy, Lew Cody); "The Village Blacksmith" (William Walling); "Scaramouche" (Lionel Lincoln); "The Shock" (Lon Chaney).

Wolfman's (African Theatres, Ltd.)—Foliar three-session hall, showing good programs.

Globe-Woodstock (African Theatres, Ltd.) Pictures.

Four-Women (African Theatres, Ltd.) Pictures.

Premier—Rondeloch (African Theatres, Ltd.) Pictures.

Lycium—Observatory (African Theatres, Ltd.) Pictures.

His Majesty's—Muisenag (African Theatres, Ltd.) Pictures.

The Rosebank Agricultural Show, March 3, did not draw a big crowd of visitors, and the show and concerts filled the entertainment bill.

The evil of employing incompetent managers brought Norman Johnson, showman residing in Cape Town, to the Bankruptcy Court. In August, Mr. Johnson won \$175 in a competition, and with this capital went into the show business. Bad management contributed to his losses.

Rumors are abroad that a new theatre will be erected by the African Theatres, Ltd.

JOHANNESBURG

At His Majesty's theatre, Iris Hoey and her company are doing good business with "The Pelican," under direction African Theatres, Ltd.

With a good bill at the Empire Palace week Feb. 23, the box office was working overtime. Beryl Beresford, hit; Lily Lena, scored; Rosie Lind scored; Donald and Carson, hit; Max Janacek, clever; Mario De Pietro, fair; Fred Russell, clever; Keeley and Aldons, fair.

Week March 2, Mrs. Marion Weston, good; James Collins, ordinary; Beryl Beresford, Fred Russell, Rosie Lind, Keeley and Aldons, Donald and Carson.

Week March 9, Maudie Scott, Fred Russell, Keeley and Aldons, Beryl Beresford, James Collins, Marie Lawton, Jay Whidden, the Pall Mall.

The Orpheum reports good houses. Week Feb. 23, Alice Lloyd, good; Fred Russell, good; Week March 2, Ed Vine, Florence Rex, and pictures.

New Bijou (African Theatres, Ltd.) Pictures.

Carlton Theatre (African Theatres, Ltd.) Pictures.

Palladium (African Theatres, Ltd.) Pictures.

Lyric Theatre (African Theatres, Ltd.) Pictures.

Lyric Theatre (African Theatres, Ltd.) Pictures.

African Film Productions, Ltd., have received the official appointment from the S. A. Government as cinematographers of the Prince of Wales tour through South Africa. Five men will follow the tour, tak-

ing the pictures of events.

A weekly record of the tour will be screened at every cinema, and also shown at the Wembley Exhibition.

Frank Fay, American blackface comedian, played six consecutive weeks at the Empire Palace, which stands as a record for a vaudeville act here.

NATAL

(Durban)

Leon M. Lion, supported by Renee Kelly and Co., did excellent business at the Royal under direction African Theatres, Ltd. Plays staged were "The Chinese Puzzle," "The Mask and the Face."

African Theatres, Ltd., opened the pantomime "Cinderella" March 1. The production is good and credit goes to African Theatres for turning out a pantomime made entirely in this country.

Despite the warm weather, the Criterion is attracting good houses. Week March 2, Pali Malla, Iris and Phyllis, Jess and Tony, and pictures Week March 9, Jess and Carson, Gould and Gordon, and pictures.

Empire—Pictures.

Greyville Cinema—Pictures.

Alhambra—Pictures.

Pop Bie—Pictures and refreshments.

The Durban orchestra, conducted by Lyle Taylor, performs in the open air.

The affairs of the orchestra have caused a great amount of newspaper controversy, with additional spouting in the Town Council. It is now reported that a proposal for an augmented orchestra, comprising brass and string, has been agreed upon.

It is estimated that this orchestra will show a yearly deficit of over \$65,000. It is proposed to secure 250 or more \$25 subscribers to pay this deficit.

A syndicate, formed in Durban, has secured option on a site to erect a big cinema theatre to seat 2,000. It is understood that on the completion of the building it will be handed over to African Theatres, Ltd.

SNUBS \$5,000,000

(Continued from page 1)

009 but would not sell unless at his own terms and with the stipulation that he conduct the business so as to make sure no one would get control and mismanage the stock. Foster picked the C. A. Ott Co., of Cleveland, to handle the stock issue that is being put on the market.

Foster paid a personal tax of \$22,000 last year, the largest individual tax paid in this country.

COLUMBIA DIRECTORS OUT OF PRODUCING

The Columbia Amusement Company directors are almost 100 per cent out of burlesque production for next season.

J. Herbert Mack has leased his "Fast Steppers" franchise to Manny Rosenthal, nephew of Joe Hurlig (Hurlig & Seamon); Sam Scribner has leased his "Come Along" franchise to Ed Schaefer; Jacobs & Jermon will only produce the Billy Arlington attraction, "Golden Crook," next season, retiring the "Stop and Go" and "Step This Way" productions; Charles Waldron has turned over his "Broadway By Night" franchise to Bob Travers, and Rud K. Hynicka will probably lease his interest in the Jimmie Cooper franchise, turned back by Cooper.

"Come Along" is reported to have lost in excess of \$30,000 on the season with Jacobs & Jermon's three attractions representing a combined loss of around \$75,000. "Broadway By Night" is reported as another big loser, also Billy K. Wells' "Red Pepper Revue," which Wells turned back to the Columbia company.

Not more than 10 Columbia shows are reported as having made money on the season with the balance in the box for sums running all the way from \$5,000 up.

"SUCKER LIST"

(Continued from page 1)

vestments (claim of the chaps peddling the list) and also names of those who have gained in a small way through theatrical investments.

The price of the service handed somewhat after the fashion of the various racket "hot sheets" ranging from \$25 to \$100, the more expensive list presuming to give the financial, rating and income resources of those listed. Also a tabulated notation of players in which they have given some time or other displayed more than a passing interest.

The price of the list also varies from the names of names comes with the higher priced one entitling the purchaser to two individual leads that are not given out to any other subscriber until notified by the original holder that their proposition failed to interest. It is given out for one week exclusively for the promoters to work upon and if nothing shows in that time it is rolled into the list so far concerned and passed on to the other good customers.

The worth of the list is now being tested by at least six new productions, but the sheets have not decided whether it can last or not.

The idea originated with two chaps who claim to have worked a similar racket successfully with stock promoters and hence the show business is a virgin field for them. At least they believe they have a great selling argument for "sugar chasing" producers.

RADIO "CZAR"

(Continued from page 1)

"power supreme" or "czar of the air," the department would back him.

The Department of Commerce, through Secretary Hoover, has repeatedly refused to register material sent out through the air. Whenever a row developed and it was brought to the department for adjustment the squabble has always been immediately referred back to the broadcasters themselves to thresh out.

The National Association of Broadcasters is now up against a tough proposition, according to information reaching here, in adjusting the differences sent back to it by the department. Because of the rapid development of radio the "Czar" thing is seen here as the only solution.

Washington would not be at all surprised to see such an appointment made within the next 60 days, particularly in view of the fact that the department of Commerce has indicated it would support the man getting the job.

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15 YEARS AGO

(Taken from Back Files of Variety and Clipper)

Yaleska Surratt was currently playing in "The Girl With the Whoopee Cough" in case you think some of the present day titles are funny.

Oscar Hammerstein quit the grand opera field, having received \$1,100,000 as the price of his capitulation from the Metropolitan organization. In his spectacular career, Hammerstein had built opera houses in London, New York and Philadelphia, but his London invasion, as well as that in Philadelphia, proved costly and unprofitable ventures.

One of the Black & White Twins of Bohemia (joined together after the Siamese twin fashion) became a mother, according to advices received by the Marneville office. Both mother and child survived in good shape. The other twin was married. At the same time a new "Siamese Twin" act was brought over, Lucio and Simplicio Mendes, of the Philippines. They were sons of Philippine peasants.

Fanny Brice made her first step into the legit. Playing in "The College Girl" in burlesque, she was engaged for Ziegfeld's Follies by Bert Cooper. She is now currently in the Music Box Revue.

In a vaudeville review of the show at the Colonial, the last line of the reviewer was: "Will Rogers sloshed with his lariat throwing." Every other act on the bill, and Lew Dockstader headlined, received extended notice.

50 YEARS AGO

(From the May 1, 1875, Issue of "The Clipper")

Variety performers were supplied free with material (if they chose to use it) by "Clipper" at this time. Two columns of jokes, parodies, skit, gags, etc., were used in the heading "Clipper's Follies." As this department was maintained for many years and was always plentifully supplied with material, there is reason to believe it was used.

The current attractions in New York at the time were "Henry V" at the Booth, where it had already done 11 straight weeks; "Donald McKay" was at Wood's Museum; Adelaide Neilson in "Amy Robson"; "The Two Orphans" at the Union Square (to big business); Frank Mayo in "Davy Crockett" at the Park, and varieties at the Bowery Opera House.

James O'Neill (father of the present Eugene, the dramatist) was playing "Monte Cristo" in Chicago to capacity, the correspondent for "Clipper" stated that every day vertising was necessary to hold up business, as the show had played there often.

Mme. Januschek was in the glory of a transcontinental tour, playing in Jefferson City, Sedalia, Kansas City, Leavenworth, St. Joseph and Omaha (and today in several towns like those left shows are unknown, yet the population has doubled).

"A Tour of the World in 80 Days" was produced for the first time by George A. A. Gardner at Ford's, Baltimore, which had been open for but four seasons. "Uncle Tom's Cabin" was at the Academy of Music there.

Mme. Ristori and her Italian repertoire company were touring through the east. This was being advertised as her farewell tour.

Buffalo Bill and Kit Carson, Jr.,

WHEN, WHAT, WHO IS A "CRITIC"?

Every time this publication issues its periodical statistics on the daily and trade paper reviewers, popularly known as the "box score," a bushel of letters follows. They all read about the same, and their main cry is somewhat thus:

"Don't you know, you illiterate dumb-bell, that critics can't be judged by whether or not they can guess how long a piece will run or how much it will take in? There are other and weightier and worthier considerations in the drama than the number of weeks and the number of dollars—etc., etc., etc."

The wise squawk that always goes with the rest is that this abhorred always manages to see that its unfamous reviewers have better averages than all the noted gentlemen of letters on the great dailies, which is quoted as final proof that good critics need not be theatrical rail-birds, clappers or dopesters.

As a rule these letters go unanswered. But perhaps this editorial may answer some of them about as individual communications might:

In the first place, this poppycock about play-reviewing being an "art" is bunkum. It used to be, perhaps, in the days of Poe, when there were few new plays and each was discussed for weeks in national magazines, dissected and winnowed as to technique, construction and other intangible elements of creative theory. But, today, when the theatre is an industry as well as a medium of "expression," when competition is fierce, when millions change hands daily, when syndicates manipulate the drama in bulk, it has become of its own momentum a trade proposition, largely.

A financial editor who would discuss the pretty engraving on a stock and go wrong on its potential fluctuations would be sent to Matteawan; a sport writer who would rave over a fighter's build or a hallplayer's form without reference or with the wrong reference to his value in his game, would get the gate, and a theatrical expert who blathers about the decadence of philosophies and forgets or misjudges how the public will react is as well cast as a horsefly in Detroit—and as a prop.

Plays are not ephemeral outbursts sent spontaneously into the air like the perfume of a violet or the song of a lark. They are painstakingly prepared, bought, built, staged and put into theatres. The theatres are of masonry and steel; they have large crews of fleshy hands, they pay big rentals and are designed to make profits—they are very untheatrical.

If a man wants to write a play for his own edification, he can write any kind he wants to—that is his own business. But when he writes one to go into the theatre, where the public is invited not only to come, but to pay, that play is not a good play if the public declines the invitation.

Anything in this world is good or bad in the exact proportion that it makes good on what it sets out to do.

A play offered, seen, judged and turned down, has topped in the "back it set itself. It may have other sorts of merits, but they should be weighed in other fields.

A horse may be a good horse and never race, but if the horse races and also runs, it isn't a good race horse, and a race-critic has no call to review the equine's handsome nostrils or the grace of his gait; that may go great at a horse show, where the same animal doesn't need speed, but in a contest of speed nothing counts but speed. There are famous stories where the race did not go to the swift or the battle to the strong—and that is why they are famous—because once in a while a miracle upsets the logical conditions of life.

And, barring miracles, a show that doesn't sell is a bad show, and a professional critic who doesn't know that is a bad critic.

INSIDE STUFF

ON LEGIT

Karl Decker, according to report, has had some idea of taking over the New York "Evening Bulletin" and trying to put it over. Decker was last with "The Morning Telegraph" as managing editor.

"Betty Lee" will close at the end of its Boston run. Rufus LeMaire, who has managed it, believes he has a road show proposition in it for next season. The "Lee" show winds up a loser after something of a run in New York. Billy Lahiff, of The Tavern restaurant, had some money in the show.

Frederick E. Goldsmith as counsel for the Theatrical Press Representatives, a young organization of press agents, won its initial action for a member when the attorney recovered a judgment of \$581 against Bonci, the singer, for Dixie Hines, a T. P. R. member.

When President Coolidge and Mrs. Coolidge saw a performance of the "Greenwich Village Follies" at Polk's, Washington, last week, about 25 tickets were purchased from the theatre. The Presidential party occupied a stage box. Secret service men used the remainder. They were scattered throughout the theatre. Mrs. Coolidge displayed evident enjoyment at the performance, and the troupe loved her for it.

A newspaper man on a New York evening daily tries the playwright-right-baker now and then. He thought he was all set with a baker for his latest effort. A girl who was to be the lead was supposed to capture the money guy.

The scribe invited the girl and her friend to lunch at the Astor last week, but the boy with the dough was too smart. He sent a substitute and when that person reported back to the baker, the baker backed out.

The newspaper guy was stuck with a \$9 lunch check, but he still has the script.

William Francis Dugan, author of "Thrills," which closed at the Comedy, New York, last week, is a soldier of fortune. He is manager, author and actor so far as the new show is concerned. Love of adventure.

(Continued on page 53)

Leon Washburn had a play out called "The Great Moral Show," and an ad was kicking because his receipts throughout Maine were but \$4,000, while it was understood (he said so), that over \$24,000,000 was in circulation during the state.

The famous opera bouffe, "Gloria-Gloria," was probably the most famous musical work ever written, depending on a "twin" impersonation, was in the heyday of its popularity. "Two Little Girls in Blue," which A. L. Erlanger produced sev-

RIGHT OF THE DESK

By NELLIE REVELL

"Steppin' Out" has its drawbacks, frequently a comeback, yes, and sometimes a sore back. I know, because just at this moment I'm a victim of the universal tendency to go where we aren't looking. In getting out of an automobile about 10 days ago, I aimed for the sidewalk but the landing place proved to be about a foot lower than it seemed.

As a result I have a wrenched back, which has been nailing me to the bed ever since. That isn't all of the pence, either. The Lamb's Gambol, the farewell banquet and burlesque "one ring circus" of the Ringling troupe at Madison Square Garden, and the Pershing N. V. A. performance at the Hippodrome still happened since I've been interned. Perhaps it's just as well that I couldn't go out, for it would have been a case of "were I other dear charmer away."

The White Swan restaurant, run by Kathleen Kelly in the Hotel Somerset, I have always maintained is my favorite filling station. There are few places where you can get a meal that compares so well with the ones that mother tried to make; or where everything that should be juicy is exceedingly juicy and everything that should be dry is very dry. Of course meals so appetizing as these are bound to be fattening, but Mrs. Kelly is just as adept at dieting her patrons if they want to be thinned down.

All one has to do is leave their diet list with her. It's no good trying to cheat either, for Mrs. Kelly keeps you to the letter of the doctor's law. You get your fresh vegetables, that are fresh, without butter sauce or seasoning and you don't get any milk and you don't get any sugar and that's about all that's left of the diet list.

They say that you need a lot of will power to keep on a diet. But at the White Swan all you need is Mrs. Kelly.

This diet I have been condemned to didn't come a bit too soon. About two or three bits of apparel I've been able to buy ready made the last year has been a handkerchief.

The goldfish Irvin S. Cobb spoke of had as much if not more privacy than the kings of the sport world have today. We must know what they eat, where they go and what they wear or don't wear and the latest bit of gossip about them with the fish. So a stricture was called for. But the Hon. Run Magnus displayed a little naive delicacy about leaving the hotel that way. Why, was the question. Well, he didn't have any pajamas. No pajamas? Yes, he had no pajamas. He never wore 'em. But if he intended to go journeying around on stretchers he must have 'em, and he was going to have 'em, they had to be pink.

Accordingly, an ambassador was dispatched to the haberdashery marts. Search in every store disclosed only one pair tinted the necessary hue. They were size 42 and His Homership measured a generous 48. But the great minds went to work. First the trousers were discarded. Then the coat was split up the back and poured onto Mr. Ruth's torso. And he went out of the hotel, attired in a la mode and afraid to move a muscle.

A former god wanted to know, when he heard this story, what was so strange about Mr. Ruth having no pajamas.

Nobody in the navy ever wore pajamas, either," he testified. "When they went to sleep all they wore was handkerchiefs."

Before Clarence Jacobson left for Washington to direct the destinies of a stock company here, he narrated a story about a lawyer friend who is of Jewish descent. The lawyer went out to a country club to play golf for the first time in his life. In the first hole his ball hopped into a sandpit and the legal luminary climbed in after it. He swung once and missed. He swung and missed again. Then he started to pick the ball up and place it where he could hit it nicely.

You ain't allowed to do that, mister," the caddy warned him. He swung again, missed, and once more stooped to pick the ball up. The caddy warned him again he couldn't do that. For the fourth time he swung and the ball still was undisturbed. This time he did pick the ball up.

"Hey, mister, you can't do that. You ain't allowed to," said the caddy for the third time.

"That's all right," replied the lawyer, "let 'em sue me!"

(Oh, Nellie, Clarence and you must hear Joe Weber tell that in another story in the "Pool Table" scene.)

Nora Bayes is back from her sea trip. I mean the one on the Atlantic, not the one on the sea of matrimony. The other, she tells me, is destined to be a permanent voyage. Among the things she narrated during a call the other day was a story about three-year-old Peter, her adopted son, who is proving himself a regular honest and truly younger star by asking questions about everything that occurs to the wide range of a fertile childish imagination.

"Mamma," said Leonora as Mrs. Bayes were walking through Central Park, and near the Mall Peter caught sight of a dog burying a bone. He stopped, inspected the process earnestly and then asked:

"Nurse, what's the doggie doing that for?"

"Well," explained Nurse, "whenever a doggie gets more bones in one day than he can eat he tries to eat them in the ground and they keep there, and then, when he's hungry, he comes back and digs it up and eats it."

"Oh," commented Peter after a pause to consider this revelation of the habits of dogdom, "then the ground is the doggie's ice box!"

Peter's little foster sister, Leonora, also supplies their mother with many stories to laugh about later. Recently they all went to visit a house in the country and at lunch time Leonora was missing. After looking high and low, they finally discovered her in the kitchen having a very amiable chat with the Chinese cook.

"Mamma," said Leonora as Mrs. Bayes entered the culinary precincts, "Joe Ching is the very nicest man in the world and he makes the very delicious lady fingers, and when I come out next time he's going to make some for my very own and . . . and . . ."

Lady fingers, it so happens, are eliminated from Leonora's diet list, and Miss Bayes, though not wishing to deprive the child before a servant, subtly tried to find out if perhaps she had eaten one or two.

"But how do you know they are so delicious, darling?" she asked. "Oh," admitted Leonora enthusiastically, "I've already eaten 15 or 16, and they just suit me."

They say that everything comes to those who wait. I believe it now. One afternoon I sat in a machine in front of Jack Pulaiki's house, waiting to pick up Mrs. Jack. (Certainly, Jack is married. Didn't you know that?) The chauffeur went around the corner to get a package of cigarettes, or whatever chauffeurs go around corners to get, and as he disappeared a big black bear rolled up.

"Excuse me, miss," said the bear, "but could you move a little bit so we could get in there with this bear?"

Now I know less about running an automobile than I do about running a column, but there was only one answer for me to make.

"I should say I will, I've been dodging you for years, and now that you've caught up with me, I'm glad all you want me to do is move out, not move in!"

Friars-Lambs More Friendly

The Friars responding to a fraternal spirit expressed by the Lambs when the latter organization bought a ticket for \$500 for the Frolic at the Manhattan, purchased a gallery seat for the Gambol, tendering a check for \$1,000. When Shepard Thomas Meighan received the Friars' testimonial, he was on the verge of tears. It is generally accepted that since Meighan has headed the Lambs, the two organizations have come into a closer contact than ever before. Two \$500 boxes were tendered the Friars in return for the check.

The Metropolitan was scaled to gross \$55,000 for Sunday night's Gambol, but with press seats out and other deductions in the way of high-priced boxes, the house figured to gross around \$46,000. With the Gambol program estimated to carry about \$20,000 in advertising, the total takings for the Lambs event were estimated at \$44,000.

The expenses were figured something over \$20,000, which would leave a net of about \$46,000. The Friars' Frolic grossed \$49,000 and netted \$39,500. It is the first Gambol at the Met in 12 years. Last season the Lambs' Gambol was given at the Carroll, with the performance being repeated on successive Sundays.

"ART" UPTOWN TOO NEAR ZOO

Intimate Playhouse Passes Out No Salaries

Another art for art's sake movement did a "brodie" last week when the Intimate Playhouse, 185th street, New York, closed as the company appearing in Pirandello's "Sicilian Ladies" walked out when salaries for the preceding week were not forthcoming.

Sidney Stavaroff, who experimented to the extent of \$30,000, is convinced the upturners are not supporters of art and that he made a bad guess in launching his experimental theatre amidst such antagonistic atmosphere. Others hinted the Bronx F.R.K. zoo located nearby was too great an opposition. The actors are riled through having a week for nothing and with little hope of ever collecting.

COLLINS' EX-WIFE WEDS N. O. REPORTER

Margaret Norton Weds Suddenly—Previous Marriage Annulled

Chicago, April 28.

Margaret Norton, ex-wife of Charles Collins, dramatic critic on the "Post," was married last week in New Orleans to Jack Gihon, a reporter on the "Times Picayune."

Three months ago Collins and Miss Norton were married and departed for a trip abroad. On their return to America the marriage was annulled. After the annulment Miss Norton, with her mother, went to New Orleans. There she met Gihon. They were married suddenly.

Criterion May Go Back to Legit and Frohman Co.

When the regular legit season opens in September it is understood Famous Players may turn back the Criterion, New York, into legit, placing it at the disposal of the Charles Frohman company, which it also controls.

The Frohman office's heavy schedule for next season will necessitate going outside of the Empire and Lyceum—and even the Empire may not be available should "The Dove" hold up strong through the summer.

The Criterion has been a picture house for several years.

COLORED REVUE IN LOOP

Chicago, April 28.

Carl Barrett, lessee and manager of the Central is producing a colored revue which he intends placing in some loop house should his own theatre not be available for the production.

The revue "Melody Land" is at present in rehearsal with a Milwaukee date having been set for its premiere.

JEANNE EAGLES IN HOME TOWN AND ANGRY

Open Door Causes Star to Walk Off Stage and Order Curtain Down at Matinee

Kansas City, April 28.

In her own home town and before a capacity matinee audience on Wednesday, Jeanne Eagles stamped off the stage during the second act of "Rain" and ordered the curtain down.

The display of temper, although Miss Eagles denies any such thing, was occasioned by an open door leading to a fire escape from the balcony. It was unusually warm in the theatre and a sweltering patron, sitting near the door, had pushed it open. When Miss Eagles discovered it, she stopped in the middle of the scene, left the stage and demanded the curtain be lowered. This was done.

The affair got front page publicity, the articles also calling attention to the fact the star would not permit an orchestra in the theatre on the grounds it would detract from the play.

Marcella Lederman 6th Try Gets Over in Court

Los Angeles, April 28.

Marcella Lederman, legit actress, was granted a divorce from J. Ross Lederman, picture director, by Superior Court Judge Fleming this week on charges of cruelty.

The couple were married four years, during which time Mrs. Lederman filed and withdrew six previous suits for divorce.

When awarded her decree she announced that this was final.

Geo. Choos Insisted On Brooks in "Ring"

Few along Broadway understood why Alan Brooks had been entrusted with the male lead of George Choos' "Sapphire Ring" Friday night, but one day before the show had been announced to close after a week's run, Brooks replaced Frank Conroy in the part.

Choos, the producer of the play, is said to have insisted upon Brooks stepping in, to vindicate his (Choos) personal judgment. Before the piece opened Brooks had rehearsed this part but Conroy opened with the play. As a Hungarian play, Choos, Hungarian-born, was in thorough sympathy with it, having been full of faith since reading the manuscript. Bountiful grosses in the out of town engagements convinced Choos he had been accurate in his pre-judgment, but the verdict of the New York public dashed the producer.

Although posting the notice of closing Choos retained his first impression until the final curtain.

What Choos thought of the performance with Brooks in place of Conroy has not been learned.

NAZIMOVA MAY SEEK DIVORCE

Expects to Remain Away Year or Longer

Los Angeles, April 28.

Mme. Alla Nazimova sailed for Paris from New York on Saturday to be gone for a year or two and incidentally may secure a divorce from Charles Bryant, actor and playbroker. This is according to statements she made to a close friend in Hollywood before leaving for New York about 10 days ago.

Mme. Nazimova and Bryant have been living apart for about a year and a half. Nazimova told her friend here that Bryant knew nothing of her contemplated divorce action but that before she sailed she would tell him all about it.

The suit will be brought probably on grounds of incompatibility and Bryant, it is said will not contest the action.

Nazimova also feels that it would be better to be absent from America for a couple of years so far as her career is concerned. At the height of her screen career she got \$15,000 a picture. After her absence from the screen and when she returned for Vitaphone she was only able to get \$20,000 per picture. When Edward Carewe engaged her for "Madonna of the Streets" the figure was increased to \$25,000. Her success in this induced Carewe to re-engage her for "My Son," paying \$30,000 to her for that picture. Both of these pictures were released through First National. After finishing with Carewe no further offers were forthcoming from other producers, though negotiations were being had with Nazimova demanding \$40,000 a picture.

It is said that she figures that her absence from this country for from one to two years will enhance her value to American producers, both stage and screen.

"Investors Matinee" For Flickered "Flames"

"Flames" unofficially flickered out at Parsons, Hartford, Conn., Saturday instead of following into Broadway as per schedule this week. Instead the piece will give what is hinted as a special "investors matinee" at the Broadhurst Friday afternoon.

"Flames" was written and produced by Thomas Broadhurst. It was originally called "The Right of the Signeur," and had been listed for production by Oliver Morosco, who is reported as having turned it back to Broadhurst.

A tragic note in connection with the sudden closing is that of a group of dramatic students, young women who were to have filled in as atmosphere and costumed several weeks without an opportunity to open since they were not taken to Hartford, but were instructed to report to the Broadhurst, New York Monday. It is unlikely that any of these will receive remuneration for their rehearsal services. The regular cast will receive their two weeks' salary despite only having played one week and a day, the latter the Friday matinee.

PHILLY'S SUMMER MUSICAL

The new show which James B. Beury will produce for the Walnut Street, Philadelphia, this summer, got into rehearsal in New York in two weeks and will be called "When You Smile."

Tom Johnston wrote the music and brother Will the book.

"Sunday Graphic" May 3

The New York "Evening Graphic" will become a seven-day issue it is expected starting with next Sunday (May 3). Hereafter the Macfadden daily has been issuing for six days. Theatrical advertising rates will remain unchanged.

BRYANT-WELL RENEW LEASE

Chicago, April 28.

Lester Bryant and E. A. Well, lessees of the Playhouse, have renewed their lease and following the run of "Spooks" will close the house for alterations.

New lighting effects will be provided, and 200 seats added to the main floor by building the orchestra pit under the stage.

SEVEN MORE OUT

Two attractions were suddenly taken off Broadway's list last week and four or more will slide out this Saturday. Of the six attractions definitely cut only two were successes, the balance being big losers. "Silence" produced at the National by Crosby Gaige closes its season after 15 weeks. The first four months business placed the

SILENCE

Brooklyn "Eagle" (Pollock) about the only exception to favorable reviews turned in for this piece. "World" (Brown) quoted, "good."

Opened Nov. 12, melodrama. Variety (Edna) said, "should remain for months."

drama among the best money getters in town with the gait between \$15,000 and \$17,000. It started ending off after Washington.

"Candida," produced by the Actors Theatre, withdraws from the road at the Ambassador with 17 weeks to its credit. The Shaw comedy was revived for matinee performances but its success moved

CANDIDA

Approved from all angles with Katherine Cornell and Claire Eames particularly mentioned for their performances. "Times" (Young) stated, "deserves to repeat for month of matinees." Opened Dec. 12. Variety (Sisk) said, "it will be popular success if doubtful."

It up to regular presentation at the 48th Street. It was moved to the Eltinge and then to the Ambassador, maintaining a pace of around \$12,000 until several weeks ago. It was a surprise money maker.

"Starlight," Wallace's when nine weeks will be completed. The attraction was produced at the Broadhurst by Frank Egan. Business was between \$8,000 and \$9,000 at the start, then slipped steadily.

STARLIGHT

Dailies evenly divided. Evening World" (Osborn) thought, "should shine pretty steadily." "Globe" (Woodcock) turned back the star by saying, "pretty good play disastrously acted by Doris Keane." Opened March 2. Variety (Leit) said, "future looks blue and brief."

"Cape Smoke," produced at the Beck for Frank Storm by Charles K. Gordon, closes Saturday, after trying to land through extra advertising for 11 weeks. The attraction got no better than an even break at around \$8,000. The title was suddenly changed to "The Witch Doctor" last week patrons

CAPE SMOKE

Conflicting judgments from dailies. Brooklyn "Eagle" (Pollock) and estimated it "most vivid play of year." Seven "yes" and four "no" decisions registered. Opened Feb. 16. Variety (Ibea) said, "moderate engagement is indicated."

thought "Cape Smoke" closed. Business dropped to \$1,000. "Thrills," produced and authored by Wm. Francis Dugan at the Comedy, was taken off last Saturday after a week and a half. Business was registered around \$100 nightly last week.

"Puppets" produced at the Selwyn

THRILLS

General thumbs down verdict. "Post" (Anderson) believed, "inept and ridiculous." Opened April 18. Variety (Ibea) said, "patronage from cut rates, if it survives."

by Brock Pemberton and then moved to the Frolic was also removed last week and sent to Chicago. When switching houses the title was changed to "The Knife in the Wall." Average business under \$2,000 weekly.

PUPPETS

Opposing opinions, with "Sun-Globe" (Woodcock) narrating, "made little of good material." Dailies about evenly split. Opened March 9. Variety (Ibea) said, "as money maker chances are not so good."

"Puzzles" will close at the 13th Street Saturday at the end of its 15th

DUNCAN SISTERS ENGAGED BY BELASCO

Present Girls Next Season in New Play to Be Written by Lait

David Belasco has taken the Duncan Sisters under his presentation wing. They will be staged next season by Belasco in a new play he has commissioned Jack Lait to write.

For two seasons including the current one, the Duncan girls have been the stars of "Topsy and Eva" in which they are equal owners with Tom Wilson. That show is due to leave the Sam H. Harris, New York, May 6, for a Boston engagement. It has been running on Broadway for several months.

The Lait play for the sisters will be along "Prince and Pauper" lines.

ANOTHER ZIEGFELD GIRL STARTS DIVORCE ACTION

May Beck Files Suit Against C. W. Crocker—August Wedding Surprised

San Francisco, April 28.

The hoodoo that persistently disrupts so many of the matrimonial alliances between Ziegfeld's queens of the chorus and rich men's sons has once more raised its head.

The locale is here and May Beck, erstwhile beauty of the Amsterdam extravaganza and, more recently an extra in Hollywood film studios, and Clark W. Crocker, son of Mrs. Henry J. Crocker and the late San Francisco banker.

Mrs. May Beck Crocker on April 22nd, filed suit for divorce in the Superior Court, charging cruelty and humiliation.

The couple were wed here last August following a friendship extending over a period of years during which May Beck was a San Francisco school girl, chorus girl and motion picture actress, while the young scion of wealth, Crocker, was a student at Yale, a gambler in the navy, a longshoreman, bond salesman and automobile peddler. The wedding was performed at the Hall of Justice and came as a big surprise to the society friends and club men to whom Crocker is well known.

Chorus Girl and 2 Others Sue Cab Co. for \$115,000

Kansas City, April 28. Geneva Johnson, 19, chorus girl in an Oklahoma City theatre, placed a valuation of \$50,000 on one of her legs when she brought suit against the Yellow Cab Company of that city last week. At the same time Ethel Wilson, 17, a companion, filed suit against the same defendant for the same amount.

Both girls were injured when an automobile in which they were riding collided with a "Yelow." Miss Johnson claims one of her legs was injured permanently, while the Wilson girl alleges permanent skull injuries.

J. A. Holcomb, a passenger in the cab, has also brought suit against the company for \$15,000.

week. The revue produced by Charles Dillingham was slated for continuance until June, but illness of the star, Elsie Janis, is forcing the show off. It started around \$22,000 weekly, and has been making money recently at about \$16,000.

PUZZLES OF 1925

Impressed favorably, but qualified by Brooklyn "Eagle" (Pollock) with, "belongs in second flight of revues." Opened Feb. 5.

Variety (Ibea) said, "should have a successful engagement here."

BROADWAY'S SHOW LIST SHRINKING; GROSSES FALL OFF AND HOUSES DARK

Season Has Definitely Shot Bolt—"Follies" Tops Field at \$38,000—"Is Zat So?" Continues Pace-maker of Non-Musicals at \$22,000—Many Departures and Nothing Startling Added by Easter Week Entrants

Broadway's season is clearly "shot." Business declined last week without exception and the list has started shrinking. Several Broadway houses with ideal locations are dark because no new productions are in sight. The influx of new shows during Easter week disclosed no really promising run candidates and most likely will drop out during May.

A lineup of summer musicals indicates a dozen such productions planned. The list includes new editions of "Vanities," "Scandals," "Passing Show," a revue for the Century roof, "Smithereens" (successor to "Keep Kool"). A new "Artists and Models," "The Chatterbox," "No, No, Nanette," "The Brown Derby," "The School Maid," and probably a late summer edition of the present "Follies," which will retain, however, the present comedy sections.

Even the "Follies" felt the continued depression, though still topping the list and at \$38,000, was far from capacity. "Rose-Marie" was right behind with \$37,000, the usual sell-out pace, while "Louie the 14th" was rated next at around \$32,000, as "The Student Prince" slipped to about \$30,000. "Lady Be" (Continued on page 23)

EQUITY'S ANNUAL JUNE 1

Equity's annual meeting has been set for June 1 and will be held at the 48th Street theatre. The session will be called together at 2:30 p. m. Annual reports will be read and election of officers for the ensuing year will follow, the balloting including the naming of 16 members at Equity's Council.

Emile Polini Returns

A rubber-soled special matinee at the Selwyn, New York, Sunday, to an invitation audience, disclosed a new play named "Obsession," and the presence of Emile Polini, world-famous actress, who has been in Australia for the last five years, since her sensational New York appearance in "Hindle Wakes." Miss Polini is one of the authors as well as the star. Her collaborator is Doris Edgerton Jones.

"Obsession" was produced by the Williamsons in Sydney. It is a gloomy discussion of dual personalities and the subconscious. Miss Polini's work is sensationally still hot, but the professionals did not regard the vehicle as having promising possibilities on this side.

In the cast at the premiere were Harry Plimmer, Harold Carr, Ethel Jackson, Wilfrid Brammell, Olive Behrens, Laura Roberts, Kenneth Hunter, Harry Mowbray, Dorothy Shoemaker, Ellen Robinson, Reynolds Denniston. The stage manager is Miss Polini, who has taken an office in the Regan Buildings.

Actors' Fund's Junior Board

Under a membership drive plan the Actors' Fund has organized a Junior Board of trustees of which William Morris is chairman, with the others Edward E. Pigdon, J. P. Muller and William C. Austin. The Junior trustees will organize various groups covering the entire profession, taking in stage hands, musicians and allied trades besides actors. The cost of membership is \$2 annually.

The annual meeting of the Fund will be held at the Hudson theatre May 12. An inspection of the home on Staten Island is dated for May 17.

"FLESH" STILL IN REHEARSAL

Lamb Again Postpones—2 2-Weeks' Periods

"Flesh," the much rehearsed play, did not get under way Friday nor Monday. The cast had been told Monday would be the positive opening date after the Friday postponement. Scenery of the piece is still in the scenic studios.

Arthur J. Lamb, author-producer of the piece, is reported as having dropped \$3,500 on it thus far in rehearsal hall charges, two weeks' salary for having gone beyond the stipulated rehearsal time and sundry other expenses. The cast remaining loyal to Lamb through his trials, giving him until Saturday to decide as to the future and at the same time expect another two weeks' salary, due through the second rehearsal period having passed by that date.

There is said to be an agreement between producer and players that if the piece can be set before Saturday, they will waive the rehearsal salaries until Lamb recoups part of his previous losses.

Lamb was reported dithering to open "cold" at the Princess, New York, Saturday night, but up to press time had not clinched the house.

Crashing at Matinees

With the "dog days" near casting directors are closing their offices on Wednesdays and Thursdays and crashing the gates at the various theatres, giving matinees on these days, to renew their familiarity with the work of players.

Actors of the present army of the unemployed are also taking advantage of the crashing angle, which may have precipitated the closing of casting offices on these days.

General light attendance at the matinees have made it easy for both to get by on their professional standing.

"COLLARS" AT HARRIS

Ann Nichols' Show Moving to Harris—"Topsy and Eva" in Boston

After one week more at the Cort Anne Nichols, who recently took over "White Collars" from Frank Egan, will move that attraction to the Sam H. Harris. "Topsy and Eva" current at the latter house with the Duncan Sisters will take to the road opening in Boston, May 11.

"White Collars" is Egan's Coast hit, the attraction still playing in San Francisco and Los Angeles, where it is in its second year. Miss Nichols plans to keep "Collars" in Broadway through the summer.

WILKES' MUSICALS

Los Angeles, April 25. Thomas Wilkes has secured the rights from Charles Grapewin to present "After Dinner Trappens," a musical revue, and "Atta Boy, John," a musical comedy. Grapewin wrote the book and lyrics of the former, with Harry Seymour providing the musical score.

The revue will probably be produced by Wilkes this summer in his San Francisco house.

"TOPSY AND EVA" FOR DILLINGHAM

Buying Wilkes' Share for \$50,000—Duncans Hold Interest

"Topsy and Eva" will probably be purchased by Charles Dillingham from Tom Wilkes. The deal was dated for consummation last night with the consideration named as \$50,000.

It was stated that Wilkes was offered that sum for his 50 per cent interest. The other half of the attraction was purchased by the sisters prior to the show's entrance on Broadway. Sam H. Harris selling out to them for a like figure. Dillingham is said not to have directly treated with Wilkes, the offer coming to the latter from the Duncans but it was understood the sisters were acting for Dillingham. The latter may declare in A. L. Erlanger on the deal.

"Topsy and Eva" will go into its third year early in June. It will leave New York May 9, opening in Boston at the Colonial, an Erlanger house. Wilkes claims the attraction has cleaned up a quarter of a million dollars to date. A long coast run preceded the show's sensational Chicago engagement which ran 47 weeks and came near reaching a million dollars gross there.

"DREAM GIRL" ACTOR'S DEATH THROUGH FALL

Foul Play Discounted After Probe by Toronto Coroner

Toronto, April 28. Local authorities are convinced that Carl W. Lynn, actor, met death through a fall rather than foul play. This decision was arrived at after a coroner's inquest last Friday. Lynn's body was found in a pool of blood between the 11th and 12th floor of a local hotel at which a party had been given by Fay Bainter to her associates in "The Dream Girl" to celebrate the first anniversary of the piece. Lynn was a member of the company.

According to testimony, beer and stronger stimulants flowed freely until early morning. Lynn, who occupied a room on the 17th floor, took leave before the party broke up. It is thought the actor may have been intoxicated and had been on his way back to the sixth floor to rejoin the celebrants, slipped and fell down the fire-escape and fractured his skull which is given as cause of death by the Coroner.

Miss Bainter, called as a witness at the inquest, admitted liquor had been served, but denied knowledge as to who brought it to the party. Eubie Blake, of Shale and Blake, who was apprehended by the authorities as having provided the liquor, entered a denial and claimed the only liquor he had seen that evening was what had been given him at the party. Other witnesses testified that Lynn had been imbibing freely and had left before the party broke up. That was the last seen of him until his body was found.

Lynn was 47 years old. He was born in Rochester, New Hampshire, and joined "The Dream Girl" company shortly before Christmas. Last season he played a comedy role in "Caroline." Upon receipt of news of his death his mother came to Toronto to take charge of funeral arrangements.

"The Dream Girl" closed at the Royal Alexander last Saturday night and none of its members were detained.

Success of "The Rivals"

The success on tour of "The Rivals," the Sheridan comedy of 150 years' vintage, is setting a mark that the other ancient plays may never equal, despite the surprise hit of the even older "Love for Love" in Greenwich Village.

"The Rivals" is nearing the end of its first complete season and has been booked continually and the end of the next season, excepting three weeks off in July. The all-star attraction is nearing the coast, and it is proposed the company devote the next three weeks to a trip to Honolulu. Tentative arrangements call for three performances there with the proceeds expected just about paying expenses.

The Hawaiian trip is the suggestion of Clayton Hamilton, critic and essayist, who formerly resided there. Hamilton in making addresses to civic bodies a week in advance of "The Rivals," is credited with greatly aiding the attraction's success. Benauville Fox, formerly on the New York "Tribune," is three weeks ahead and arranges for the Hamilton speeches. The latter's humorous comments have received much space in the dailies in every state played.

For some reason, "The Rivals" has not been heretofore played in important road stands, although revived almost annually in New York. Joseph Jefferson used it, but principally in one-nighters. The assembling of a star cast is stated to be the main factor "The Rivals" clean-up.

REP AT 15c TOP IN HIGH SCHOOLS

Julius Hopp Experiencing Trouble in Getting Actors

Shakespearean repertoires at 15c top is the latest enterprise with which Julius Hopp is concerning himself. Hopp plans to give the performances over a circuit of public school and high school auditoriums in New York and elsewhere.

Hopp is attempting to assemble a company on the co-operative basis with the actors sharing on the profits in lieu of the customary remuneration, but is said to be experiencing difficulty in catching up with actors amenable to the idea.

The 15c top does not loom up as a lucrative proposition to the actors so far interviewed.

Hopp financed a series of operatic concerts and performances at 25c, but at that time was said to have been financed sufficiently by outside capital to make the arrangement attractive to the concert people.

CLEO MAYFIELD ON WARPATH IN PHILLY

Hits Eva Francis of "Nanette" for "Talking"—Struck Her in Eye

Philadelphia, April 28. Slamming Eva May Francis, and right in the eye, last Wednesday night, Cleo Mayfield grew more infuriated and wanted to follow up the attack on her companion in "No, No, Nanette," at the Garrick. Bystanders separated the two women, and Miss Mayfield, wildly protesting, was quietly removed from the Hoffman House, where the fracas occurred.

Miss Mayfield had accused Miss Francis of "talking." A remark said to have been resented by Miss Mayfield was her allegation that Miss Francis spread a report that she (Miss Mayfield) has a son, 17 years old.

H. H. Frazee, who was present when the battle commenced, is said to have dismissed Miss Mayfield instantly, but the actress returned to the show Thursday night. It is said she apologized to Frazee. Miss Francis also remains with the show.

From accounts, it appears that Miss Francis, Mr. Frazee, and a couple of others were in the rear dining room of the Hoffman House following the night performance. They were eating. In the front of the place were Miss Mayfield, her husband, Cecil Lean (also with "Nanette") and young Frazee.

Miss Mayfield saw Miss Francis in the rear room and made for it, expostulating to Miss Francis for "talking," and suddenly striking her in the eye.

39TH STREET SOLD

The 39th Street theatre has been sold by the Shuberts to A. E. Leftcourt, New York's successful office building constructor. Erection of the 39th Street site will be in conjunction with the old Shubert building adjoining on the northeast corner of Broadway and 39th street.

Leftcourt now has title to the latter site and the theatre property was needed in the planned new office building designed for the corner.

It is understood Charles Dillingham has taken title to the Globe theatre, owned by the Astor estate and leased to the manager under a long term agreement.

"BABY BLUE" REVAMPED

The new cast for Mulligan & Treiblich's musical, "Baby Blue," reopens this week at the Wilbur, Boston, after complete recasting and fixing.

It includes Fred Hildebrand, Ray Raymond, Irene Dunn, Wynn Gibson, Alice Hegeman, Mildred Wayne and Colin Campbell.

Walter Brooks staged the revamped edition.

Special Starring Engagement

ERNEST GLENDINNING in "JUST MARRIED"

OHIO THEATRE, CLEVELAND

Week May 3

and limited thereafter to brief guest-visit in group of productions

STOCKS

The Cochran-Jacobson stock is all set for the opening May 18 at the National, Washington, D. C. In addition to the Miner Watson and Lenora Lane, the leads, the company is to include Butler Hixon, juvenile; Charles Hulton, comedian; Romaine Callender, general business; William McCadden, utility; Thomas L. Brower, characters; and William Soderling, stage manager. Katherine Givney is to play second business, Dorothy Tierney, ingenue; Lillian Larkin, characters; and Marjorie Metcalf as cast. Clifford Brooke is to direct with Hazel Frost as art director, and Charles Squires, scenic artist.

The strongest stock organization seen in Mount Falls, S. D., in years opened for an indefinite run Easter Sunday under the name of the Orpheum Players. Fred Beecher, local house manager, and Pierre Watkins are listed as managers of the company.

The cast includes Pierre Watkins, leads; Irene Cattell, leads; Wilfred Griggs, juvenile; Gene Lane, comedy; Marilyn Flint, characters; Oryne McGinnis, ingenue; Joe Cameron, general business and stage manager; Gene Genung, general business; E. G. O'Connell, second business; Arthur Stringer, second business; Robert Thompson, scenic artist, and Arthur Van Slyke, director.

Florence Rittenhouse, who went to Minneapolis as "greatest star" one week's appearance with the Bainbridge stock in "The Shame Woman," playing the role she originated in the New York production, was held over last week in the same place at the Shubert. Miss Rittenhouse's next appearance will be with the Bainbridge Players in the stock production of "Decease."

"Enchanted April," a stage version of the "best seller" novel by "Elizabeth" (Countess de Shubert), will be tried out in stock at the Davidson, Milwaukee, the week of June 14 by George Meeker's company.

Kane Campbell dramatized it. It is proving successful. Rosalie Stewart, who owns the producing rights, expects to do it at Broadway next fall. It is a three-act affair.

Elizabeth Riddon will play the lead in Milwaukee.

A summer stock, headed by Arthur Howard and Gene Oliver, open at the Palace, Hartford, Conn., May 4, with "The Best People." Bernard Siegel will direct. In the company will be Frances Williams, Edmund Abbey, Claire Nolte, Joe Wagstaff, Edna Andrews, Billy Lynn and Walter Scott Weeks.

Chicago will have three colored stocks on the south side within a fortnight. The Grand has been a colored theatre for some time. This week the Avenue will initiate a colored stock and will work the Anderson Players will move from Columbus into ...

The personnel of the stock at the Grand, Worcester, Mass., which opened Monday, is: Mary Ann Dentler, Arthur Chatterton, Walter Ayres, Lois London, Eunice Keeler, Jane Tarr, Richard Bishop, Bert Wilcox, Herbert Ashton, Jr., Jack Leigh. Edwin Wall is director and Anthony Schaefer, artist.

Arthur Howard and Jean Oliver will be the leads of the Poll stock at the Palace, Hartford, Conn., opening Monday. Other players are Jay Ray, Frances Williams, Edmund Abbey, Clair Nolte, Joseph Wagstaff, Edna Andrews, Billy Lynn and Walter Scott Weeks.

Lyceum Players, Lyceum theatre, Rochester, N. Y., will produce new plays for New York producers.

Among stock premieres here will be Channing Pollock's "The Enemy" and "The Dark Chapter," which will have Glenn Hunter as the star. Hunter is slated to come here for the local production.

The Elwyn Strong Co. will open for the summer in Fremont, Neb., May 4, with the "Best People" cast, including the O. H. Johnston Agency; Helton Lavern, Ollie Cameron, Madeilyn Ives, Robert Lawrence and wife, Myles Putnam, Charles Phillips and Ray Manning.

Betty Lawrence, ingenue with Loew's Seventh Avenue stock, New York, will retire from that company next week to join the Albee Players, Providence, R. I.

DUFFY'S PRESIDENT

Hopes to Open Remade Savoy, Frisco, May 10.

San Francisco, April 28. The Savoy theatre, recently purchased by Henry Duffy for his No. 2 stock company and which is undergoing remodeling, is to be called the President.

Walter Chenoweth, formerly of Baltimore and recently treasurer for Duffy at the Alcazar, will be manager, with Arthur Frahm, former Ackerman & Harris manager, going in as business manager.

The opening date has not been set but hopes are for May 10. Bonnie Avery, formerly treasurer of the Century here and the Lorie in Oakland, will succeed Chenoweth at the Alcazar.

Synchronized Motion

Pictures at Festival

Syracuse, April 28.

"A Tale of Old Japan," words by Alfred Noyes and music by S. Cole, will be presented at the annual music festival of Potsdam Normal on May 14-15. Franklin Bishop will direct.

The unique feature of this presentation will be that while the singing of the score will be done by a chorus of over a hundred voices, which will be seated in the orchestra pit, the dramatic action of the story will consist of moving pictures of pantomimes with living actors and in color. It is readily apparent that it is a task to try the most skilled director, to synchronize the movements of the silent actors with the rhythm and tempo of the opera. The scenario of this tale is written by Lillian Reichard, a teacher in the Normal School.

Augustin Players Open

In "Unfair" House

Connellsville, Pa., April 28. The William Augustin Players, headed by Ruth Floyd, opened an indefinite stock engagement at the Arcade, Monday, in "Peg o' My Heart."

The Arcade is the local house which has been the center of much trouble, the management having differences with the stage hands' union, which resulted in its being placed on the "unfair list."

Stock Leads' Absence Does

Not Affect Business

Chicago, April 28. George C. Roberson and Claudia White, leads and owners of the Roberson-White Stock company at the Grand, Kewauau, Ill., took several weeks of recently and went to Miami for a vacation. Their company continued without them and business is said not to have functioned \$100 on the week in spite of the absence of the regular leads.

ALBANY STOCK OPENED

Albany, April 28. The Capitol Players opened their first season last night at the Capitol in "The Best People." Allyn King and Wilfred Lytle are the leads. Other members are Phoebe King (sister of Allyn), Robert Lawrence, Ethel Tole, Hal Thompson, Margaret Bird, John Junior, Eric Simon, Grace Fox, Bennett R. Finn, Edward R. Davidson.

STOCK AT PHILHARMONIC

Los Angeles, April 28. The Dobson Players, who established a record with Olga Fitzler's "Mamma Mia" at the Glendale Community Playhouse, has been booked for the week of May 11 at Philharmonic Auditorium.

This will be the first time a stock company has been permitted to play at the Auditorium.

RADIO FOR STOCKS

A number of the metropolitan stock houses have been using radio as a "plugging" adjunct to advantage. The principal players have been broadcasting from stations covering their particular neighborhood and in another respect, radio has been enlisted as a business-getter.

Side attractions in the form of radio stars programs.

MET. N. Y., 2D FLOP

The Frank Bond Players wound up after two weeks at the Metropolitan, New York, Saturday. This is the second stock "flop" at this house.

Shows in Rehearsal

(AND WHERE)

"The Brown Derby" (Chas. K. Gordon, Murray's Hall).
"Baby Blue" (Mulligan & Treiblich), Bijou.
"Night" (Jack Morris), Shubert.
"Flash" (Arthur J. Lamb), Bryant Hall.
"The Knockout" (Whitehurst Productions), Morosco.
"Oh, Mama" (William A. Brady), Playhouse.
"The Knickerbocker" (Beury & Schell), Knickerbocker.
"The Square Shooter" (John Golden), Hudson.
"The Bride Retires" (Henry Baron), Hyde Hall.

AHEAD AND BACK

William Nitschke, company manager for "Taps," at the Broadhurst, New York.

Arthur MacHugh, publicity on "Tell Me More" (Galeaty).
Charles Spitzer and James Peede, publicity on "Princess Ida" (Shubert).

Henry Myers, publicity on "The Mikado" (44th St.).
Garrett Cunn, publicity on "Merced Mary" (Longacre).

Dave Warner, back with No. 2 "Rain."

Frank Gibbons, ahead and back with "The Family Upstairs" on two weeks.

Garrett Cunn was appointed general press representative for L. Lawrence Weber last week.

William H. Moxon is back with "Abie's Brother" current at the Jefferson, St. Louis. He replaced Al Waile.

Eddie Cline, back with "China Rose," Lee Kugel, publicity (Knickerbocker, N. Y.).

Murray Craner, late of the New York "American," now handling publicity on "Thrills" (Comedy, N. Y.).

Mike Goldreyer, publicity with "The Fourflusher" (Apollo, N. Y.).

Oliver Saylor, ahead of "Chauve-Souris," on tour.

Ruth Benedict, publicity on "Caesar and Cleopatra" (Theatre Guild).
Joseph J. Garrity, former manager of Bijou, is now general manager of Mulligan & Treiblich attractions.

Max Paley back and Willis Goodhue ahead of Oliver Morosco's "Mab."

Walter Batchelor, back with "Night."

RETAGGING "COLLARS"

Clifford Brooke has been called in to re-stage "White Collars," the assignment coming with the transfer of the piece from Frank Esau to Ann Nichols, who now controls it entirely. Several cast changes are contemplated, also the transfer of the piece to the Harris at the termination of "Topsy and Eva," where the producer will keep it in for a summer run.

The original production was staged by Edith Ellis, author of the piece.

LEAD CHANGE IN 'QUEEN MAB'

Francine Larrimore may be starred in "Queen Mab," by Oliver Morosco, when he brings the piece to New York for a metropolitan run at the Hudson, week after next.

According to present plans Miss Larrimore is supposed May 1, Duncan, who is currently appearing in the name role in Washington, D. C., this week.

"KNOCKOUT" AT MATINEES

"The Knockout," a new comedy drama by Ernest Cortis has gone into rehearsal under the direction of the author.

It will be presented for a series of special matinees at the Cort, New York, starting May 11. The show is being sponsored by Whitehurst productions, a new producing firm.

FRENCH GIRL IN '7TH HEAVEN'

Remy Carpen, French girl, who had a leading role in an eastern tale of "Seven Years' War," was hurried west to play Helen Menken's role when Miss Menken had to submit to an operation.

The show reached the Broadway, Denver, Tuesday, with Miss Menken absent.

Bobby Watson leaving "My Girl"

Bobby Watson will leave "My Girl" next week at the Vanderbilt, New York.

48 YEARS MARRIED

St. John, N. B., April 28.

Forty-eight years married and to the same lady is the distinction of W. B. Harkins, for over 30 years head of the Harkins Players, a dramatic organization. For over 30 years Harkins has toured the maritime provinces, Newfoundland and West Indies, playing stands varying from three days to four weeks. Before they acquired fame on the stage he had as other members of his troupes such players as the late John Bunney, the late Edwin Arden, Edmund Brees, Robert McWade, Dustin Farnum, Frank McGlynn, Bruce McRae and others.

Harkins was also a player in his companies until recent years, when, confining himself to the business end. On his last trip from Canada to the West Indies he was forced to travel as a fireman, owing to all passenger accommodations being filled. He and his wife are looking forward to the celebration of their golden wedding two years hence.

For a number of years Harkins had as his director and player of comedy roles Harry Stubbs, now with Equity in New York. Stubbs married Harkins' feminine lead, Sue Van Duser, of Harkins' troupe for some years, both prior to and following her marriage.

BECK HOLDS OVER 'TOOTH'

Martin Beck's production of Marc Connelly's comedy, "The Windmill Tooth," closed in Atlantic City Saturday, after a two weeks' testing tour.

The piece will be laid over until next season, with all of the former cast holding contracts to tour it with them.

23,000 Miles Cost

159 Pairs of Shoes

Cape Town, April 5.

The latest warship around the world to arrive here is Captain Frank W. F. Butler.

Butler is now here after having covered 23,000 miles in the last 16 years, all of which cost him 159 pairs of shoes.

The captain has been through Japan, China, France, Germany, America, Australia, United Kingdom, Central, West and East Africa. Canada is Butler's next objective.

"Footloose" Closing

"Footloose," co-starring Margaret Anglin and William Faversham, will close at Cumberland, Md., May 16. The attraction has been out since October. During that period it has played a full week in only two stands.

The play was produced in Greenwich Village originally though without the stars. It was not on Broadway nor has it been shown in any of the important theatrical stands.

SELWYN, CHL. FOR SALE?

Chicago, April 28.

With the present shortage of suitable loop legit theatres, it is reform. The price is said to be in the neighborhood of \$100,000. It has been placed on the market.

The Shuberts are said to be dickering for the possession of the house, but the price asked is expected to be out of line for the capacity.

HITCHCOCK'S 'SAP' CLOSED

"The Sap," Raymond Hitchcock's vehicle, sponsored by Nicolai, Welch and DeMitt, closed Saturday at the Majestic, Brooklyn.



EDWARD DOBSON

Dramatic Editor, Brooklyn "Standard-Union"

A sterling example of what sticktiveness will do. After 20 years on the staff of the "Standard-Union" in Brooklyn, N. Y., Edward Dobson became dramatic editor Jan. 1, 1925, succeeding the late John N. Dobson, who served 32 years in that capacity.

Dobson has been in the newspaper field almost all his life. He was born in London on Aug. 4, 1875, and attended private schools until the time he left for the United States. After spending a few years in the printing and publishing business, Mr. Dobson became associate editor with the New York Newspaper Union. In 1903 he made a trip to California, working on several newspapers on the Pacific Coast. On his return in July, 1904, he became a member of the editorial staff of "The Standard Union" and three months later was promoted to telegraph editor, a position he held for 18 years. His first lecture, at Cornell University, and the Suffolk County Gazette and is ex-president of the Huntington South Side Civic Association, Inc.

Mr. Dobson married Victoria Hartill, who was then a Sister in the Trained Christian Helpers, a visiting nursing organization conducted under the auspices of the Episcopal Church in Brooklyn. They have two children, Edward Ramsden, a student at Cornell University, and Dorothy Victoria. Mr. Dobson lives at Huntington, Suffolk County, Long Island, where two years ago he was the Republican candidate for Town Clerk. He is also editor of the Suffolk County Gazette and is ex-president of the Huntington South Side Civic Association, Inc.

(The head of a series of sketches and photographs of dramatic critics.)

DEEMS TAYLOR'S AMERICAN OPERA

"World's" Music Critic
Thought to Be a Gatti-
Casazza Selection

Deems Taylor, music critic of the New York "World," has been commissioned by the Metropolitan to write an American opera. Gullio Gatti-Casazza announced last week an American composer had been given the commission. Taylor is commonly regarded in musical circles as the one because of his increasing prominence as a composer during the past few years. His musical work has reached such importance that next season his post on "The World" will be put advisory, with Allison Smith doing the actual music reviewing.

Miss Smith has long been the picture-hitting music, drama and picture critic, the sole reviewer on the paper capable of covering the tripe competently.

BARGAIN OPERA

"Name" Stars at \$1 to \$3—Albion's Enterprise

Washington, April 28.

Edouard Albion, director-general of the Washington Opera Company, is to give Washington grand opera with all-star casts at bargain prices. With the big seating capacity of the Auditorium, Mr. Albion figures that with the house scaled at from \$1 to \$3 he can engage singers from the Metropolitan and keep on the right side of the ledger.

The first performance of this series is scheduled for May 13, with the cast including Thelma Sabers, Ralph Errolle, Paola Ananias, Palmieri and D'Angelo, all of the Met, and Ivan Ivanoff of the Paris and Washington opera companies. "La Traviata" will be sung.

Victor Vocal Records

In Library of Congress

The records of the Victor Talking Machine company are soon to be presented to the Library of Congress in Washington, where a special room is being built to receive the collection.

Carl Engel, chief of the Library's musical division, will handle the collection, to hold most of the famous voices recorded by Victor. A special instrument will be installed to play the discs.

MET. IN CLEVELAND

Cleveland, April 28.

The Metropolitan Opera Company arrived here Monday for a 10-day season, starting in Monday night with "L'Africana." Tonight (Tuesday) "Faust" will be sung, with "Il Trovatore" Wednesday, "Falstaff" Thursday, "La Cio-Cio-Rin" and "I Pagliacci" Friday; "Parafal" Saturday matinee, with "Traviata" as the night performance.

The usual Metropolitan concert will be held Sunday with "Tales of Hoffmann" Monday and "Aida" Tuesday as the concluding performance.

DAMROSCH RETIRING?

More indication that Walter Damrosch will retire after this New York Symphony is in the announcement Eugene Goossens, formerly guest conductor of the New York Symphony, will be with the N. Y. Symphony next season in the same capacity.

Otto Klemperer, famous as a European conductor, has been announced by Harry Harkness Flagler, president of the Symphony organization, as an associate to Mr. Damrosch next season to direct approximately half the time, while it is understood that Goossens will direct at least six concerts.

If you don't advertise in VARIETY don't advertise.

MME. ALDA'S NEW ROLE

Will Sing Giordano's Opera in Buenos Aires—Sells July 4

Mrs. Frances Alda will create the role of Ginevra in "La Casa Della Seta," a new opera by Giordano, based in "The Jew," in which John and Lionel Barrymore appeared. Mme. Alda was especially engaged for this role and will July 4 for the Colon theatre, Buenos Aires, South America, for the opera season there. The soprano will also sing her other successful roles.

A gala season in South America is expected this summer in view of the Prince of Wales' advent.

Pietro Cimoli, for five years conductor of grand opera for the Chicago Civic Opera Co., has been signed for 10 weeks to conduct at the Colon. The engagement starts July 1, and ends Sept. 1, after which Cimoli will return to the States for a six weeks' engagement at the San Francisco opera house.

PARIS' AMERICAN OPERA

Paul Longone Forming Troupe for Gaité Lyrique—Opening May 18

Paris, April 11.

Paul Longone is arranging to present an American opera troupe at the Gaité Lyrique to begin May 18. The stars will be native American singers, such as Charles Hackett, Clarence Whitehill, Edward Johnson, Mary Garden, Mary Lewis, Mabel Gardner, Florence Macbeth (the cast is not definite yet), while the chorus and ballet will be recruited partly in the United States, but mainly in Italy and France. The troupe "Amore del Tre Re," with Mary Garden, will be the opening item.

St. Louis Opera Rehearsal

90 Chosen for Chorus

St. Louis, April 28.

Rehearsal of "A Night in Venice," first of the summer's cycle of municipal fresco opera, began last night at the Jefferson memorial in Forest park. The chorus of 90 chosen from the 300 local singers and artists who attended the free training school of the Municipal Theatre association. The opening of the seventh season of outdoor opera is only four weeks away, and plans for the 18-week season are

Lucille Chalfant at Bayreuth

Lucille Chalfant, four years ago a standard vaudeville act (soprano doing a Jenny Lind recital at the Empire) will sing this summer as guest artist at the premier operatic event in the world, the Bayreuth Festival in Bavaria, held annually to commemorate and perpetuate the works of Richard Wagner.

Other artists in the Bayreuth festival this summer will be Marie Rappold, Joseph Schwartz, George Meader and Raymond Delaunoy.

Doris Levene's Prize

Doris Levene received the scholarship for pianists, awarded by the lately endowed California Society of Music, at a musicale held at Aeolian Hall, New York. Three scholarships were approved of with Miss Levene the only pianist receiving one.

The course at the California Society of Music in Los Angeles, its first annual, will commence May 1, extending for about five months.

Miss Levene is the daughter of Mr. and Mrs. Herbert Levene. Neither the young woman nor her parents were aware of the honor until Thursday morning when a friend called Mrs. Levene on the telephone to congratulate her, saying she had read of the award in the morning papers.

Mr. Levene is associated in business with Joseph L. Leblang. His daughter has been noted in musical circles as an accomplished pianist. She studied abroad and will continue to do so on the coast, where she will be accompanied by her mother.

POLISH BAND TOURING

The Peasant Symphony orchestra of Poland, directed by Stanislaw Moniusko, is now in the west, making concert appearances. This foreign band arrived in New York two months ago.

As soon as the present tour is finished, the music noted in musical circles where most of them are farmers.

L. A. GROSSES

Los Angeles, April 28.

"Greenwich Village Follies" did \$4,400 for its third and final week at the Biltmore, a decidedly low gross for a revue of its type.

The Beggar On Horseback" grossed \$7,900 on its second week at the Majestic, while the repeat engagement of "So This Is London" got \$6,300 on the Morocco.

"Meet the Wife" did \$6,000 on its second week at Orange Grove.

LOCAL HOLIDAY HEPES BOSTON SHOWS

"Rose-Marie," \$30,000;
"Music Box," \$23,000;
"Scandals," \$20,000

Boston, April 28.

Things looked rather bad early this week and it was the general opinion that the season would end earlier than it has for some time.

The daylight saving idea can be depended upon to take its toll at the box office. It always has. An unseasonable hot spell also hurt.

Another feature, that indicates early closings is that out of the nine legitimate houses but six are showing first class attractions this week. The failure of the "Loganheads" at the Hollis to come through in the two weeks time it had at the house leaves the Hollis dark this week. "Romeo and Juliet," after winding up two weeks of very good business at the Selwyn departed and also left that house dark for this week. The Park has been out of the legitimate class with a feature picture.

Nothing is underlined for the Hollis so far, but the Selwyn is due to open again next week with "The Privateers." The Park, which was "Rose-Marie" and "The Music Box Revue" continue to be the leaders with the first show seeming to have the edge. It looks as though "Rose-Marie" will be the big advance sale, the booking arrangement allows in the two weeks it has shown here it has done almost capacity business, and there is a big advance sale.

"The Music Box Revue" has two more weeks' time at the Colonial.

"Scandals," Tremont (last week) was George White's "Scandals," which has another week at the Tremont. The rest of the list trailed off and was in no way an exception of Jane Cowell in "Romeo and Juliet."

It looks now as though Boston would have at least two summer shows. "No, No, Nanette," is booked for the Tremont for the next Monday for what is expected to be a summer run, and "Baby Blue" is at present started on what is hoped to be a long engagement at the Wilbur. This is the house which the Rhu-bur people here always depend upon for the summer run, and this is also the likelihood of "Rose-Marie" lasting through the summer months.

"Music Box Revue," Colonial (3d week), Did \$23,000.

"Baby Blue," Wilbur (1st week). This musical took over the house vacated by "The Immigrant," which did the house for the two weeks and also showed the effects of no local interest the second week, gross being very low.

"Scandals," Tremont (last week). Grossed around \$20,000.

"Peace Harbor," Majestic (1st week). The show which little is known locally, opened at the house with prices which are a bit startling. The top for every night, including Saturday, is \$10. The final week of "Betty Lee" here showed a gross of \$14,000 for eight performance.

"Rose-Marie," Shubert (3rd week). With an extra performance for the local holidays, the show turned in a gross of \$30,000 last week, practically capacity for the house.

"Badges," Plymouth (1st week) Opening Monday night, in final week "The Goose Hanks High" did \$14,000 with an extra matinee.

HEAT IN WASH.

"G. V. F." Receives Presidential Visit as Offset

Washington, April 28.

Good and bad breaks were experienced by the "Greenwich Village Follies" at Poll's last week. The good break was the publicity incident to President and Mrs. Coolidge attending the revue, while the bad one was the extreme heat.

HEATHER AGG. VATES CHI'S MODES; CUT RATES IN PLENTY

"Green Hat" Holds to \$18,000—"Bat," "Spooks," "Shipwrecked" and "Milgrim's Progress" Froliving With Two-for-One

Chicago, April 28.

Show business almost folded up with a shot of hot weather that hit Tuesday night and continued right to Saturday. If it weren't for the advance sale of the two leaders, "Rose-Marie" and the "Student Prince," there would not have been little money gotten in the legit houses. Deserving more credit than any other show is the gross obtained by the "Green Hat." Whoever piloted Michael Arlen around this town did a clean-up. In five days more publicity was gotten for this show than has been gotten for other houses in six months, and \$18,000 for a drama in which the star is a girl, remembering Catherine Cornell is absolutely unknown around here.

"Stepping Stones" is more than holding its own at the Edgewater, though dropping off several thousand. There are four shows in town battling their way for priority on rates, and it is doubtful if 10 per cent of the gross business of all four shows is sold at regular prices. "Shipwrecked," "The Bat," "Spooks" and "Milgrim's Progress" are the quartet, but only two can make money at this time. "The Bat" is taining. Some of the loop managers figure it doubtful if any following shows in these particular houses can exceed the gross of "Shipwrecked" and "The Bat," running the house and the show, is cleaning up. Bryant and Wells have about the same break at the Playhouse but little business at the Selwyn house and show. Since E. A. Well became a partner of Lester Bryant's he has served him with a vengeance to this young impresario and will probably find the season in better financial condition than ever before.

Last week's estimates.

"Bally, Irene and Mary" (Garlick, 2d week). Has failed to show any speed, although a good business is being done. The show is expected to be the one that played last year at the Great Northern. Claimed around \$11,000.

"I'll Say She Is" (Apollo, 3d week). Although Marx Brothers are local boys, it looks as if they may not be able to make a big business to the one that played last year at the Great Northern. Claimed around \$11,000.

"I'll Say She Is" (Apollo, 3d week). Although Marx Brothers are local boys, it looks as if they may not be able to make a big business to the one that played last year at the Great Northern. Claimed around \$11,000.

"The Great Hat" (Selwyn, 3d week). Talk of the town, but some money will have to be spent to the balcony trade. On \$18,000 this show is a winner all around. It is known to be the highest grossing show in town. "Be Yourself" (Harris, 3d week). In all the time this show, house has built until it looks anywhere from six to 12 weeks.

"Shipwrecked" (Studebaker, 3d week). Did a little better than the producer and theatre were smart enough to go after the two for one. The house from going dark will just about get off the out, \$7,500.

"Milgrim's Progress" (Cohan's Grand, 3d week). Doubtful if there are enough Louie Mann fans to make this one a winner. This show is also after the two for one, and the theatre helps a bit. Will probably stay a couple of more weeks when house will be remedied.

"The Bat" (5th week). Looked as if this show would repeat its Eastern run, but the theatre plus coming at a bad time is going to send them away very shortly. Checked at \$3,600.

"Bat" (4th week). Proved it had a lot of work with sharp

Ethel Barrymore in "The Second Mrs. Tanqueray" didn't start anything at the National. Star liked as usual, but piece referred to as unusual.

"The Gorilla" was allotted an additional three days at the Belasco, which were evidently for further rehearsals before about five to six rows nightly.

Belasco's "Greenwich Village Follies." Asked, but did not get business expected. Between \$17,000 and \$18,000.

National—Ethel Barrymore in "The Second Mrs. Tanqueray." \$9,000.

Belasco—"The Gorilla." Held over for additional three days and possibly got enough to pay for the lights.

President—"White Cargo." Skidded from what was liberally set at \$14,000. The show is just about \$5,500 second week. Now third week.

and smart two-for-one handling. With \$6,700 means it played to plenty of people.

"Badges" (La Salle, 8th week in town). Business went to pieces with warm clearing, show being sent back to New York. Doubtful if it got \$5,000.

"The Bat" (Woods, 12th week). Virtual capacity at every performance, with advance sale said to be over \$40,000. New cooling plant in house should allow summer run. Bettered \$29,000.

"Spooks" (Playhouse, 3d week). Two-for-one making this show a cinch for another four weeks at least. House and show pooled with \$7,000. Looks great for everyone concerned.

"Going Cuckoo" (Cort, 3d week). Gained \$2,000 over the week through Willa Culler's standing in this community. At this rate show is good for another four weeks. Did around \$19,000.

"Stepping Stones" (Illinois, 11th week). Went a trifle off, but no question about business. Show break. No complaint at \$22,000.

"Student Prince" (Great Northern, 10th week). Has been back "The Bat," but difference in location is easily worth \$5,000 on the gross. Marked at \$24,000.

"DIRT" EDITORIALS HELP MODELS' GET \$22,500

Frisco Papers Boost Receipts—Miller's "Swan" Betters \$18,000

San Francisco, April 28.

Currant—Artists and models (2d week; \$23,00). Editorials roasting smut in an otherwise perfect show are claimed to have bolstered business. Second week grossed \$22,500 above the first and totaling \$22,500, bringing the two weeks' total above \$45,000.

Columbia—Henry Miller in "The Swan." Second week went soaring to better than \$18,000. Highly praised and enthusiastically patronized. Looks like a good run. Miller's second production not yet announced.

Capitol—"White Collars" (18th week). Holding pace, getting \$6,800 at a \$2.50 scale. Closing date not to be set until gross drops below \$6,000.

Alcazar—Henry Dufay Players in "So This Is London" (10th and last week). Did \$16,000 at \$1.25 top. Same players in "The First Year" announced for following attraction.

Wilkes—"The Great Angel." First week and prospects for next: In over look dark, judging from last week's takings, admitted to be under \$10,000. The show is a financial element praise it, but public is not falling.

WYNN AND AMATEURS ALONE IN BALTIMORE

Fire Destroys Lyceum and Will Not Be Rebuilt—Early Closings Indicated

Baltimore, April 28.

Dr. Wynn opened his "Grab Bag" at Fied's and displayed the only Broadway wares of the week here. The Auditorium was turned over to the straight wares, basic to the Paint and Powder Club, local society amateurs, for their annual charity musical comedy production, "The Girl in the Red Velvet." It was one of the club's most successful years financially, receipts going between \$12,000 and \$13,000.

Wynn is a favorite here, and with no professional opposition had an exceptional week at over \$24,000.

The burning of the Lyceum early Saturday morning definitely removes that playhouse from the legit. P. C. Schaninger, proprietor of the Kerman Intertec, owners, declares that it will not be rebuilt.

ZUKOR SAYS NEWMAN "CAN HAVE CHOICE"

Report F. P. Paying \$800,000 for K. C. Houses—
Newman Denies

Kansas City, April 28. In spite of the reports from New York and Los Angeles regarding the sale of the Newman theatres, the Newman and the Royal, to the Famous Players organization, Frank L. Newman has persistently denied all rumors. However, Newman, together with Milton Field, his managing director, joined the Famous Players party en route to Los Angeles, Wednesday, and officials with the party were not so reticent regarding the proposed deal.

Sidney R. Kent, informed newspaper man, said Mr. Newman was to leave Kansas City early this summer, to manage the Rialto, Metropolitan and Grauman theatres in Los Angeles. Continuing he said, "Our company is now on a deal to buy the Royal and Newman theatres and I believe the final papers will be signed in Los Angeles during the sales convention."

Zukor's Statement
Adolph Zukor, president of the Famous Players organization, even went stronger than Mr. Kent regarding the possibilities for Mr. Newman. He intimated that Mr. Newman might be taken into the Famous Players organization and placed in the theatre management end of the company. He also said the deal would probably be consummated during the Famous Players convention and announced that Mr. Newman might be sent to any one of several cities in this country and possibly to Paris or London. "He may have his choice," Mr. Zukor declared.

Inside reports are that Mr. Newman will receive \$800,000 for his Kansas City interests and will at the same time be given into the contract to manage the three Los Angeles houses at a salary of \$1,000 a week.

Local versions also have it that Milton Field, will accompany Mr. Newman to the Coast, as will Leo Forbstein, director of the Newman orchestra. Another report has it that Mr. Field will succeed Mr. Newman as manager of the Kansas City houses for Famous Players.

It's practically a cinch that one of the reports are true.

Langdon's 1st 5-Reeler

Los Angeles, April 28. Harry Langdon has completed his first five-reel comedy subject for Mack Sennett. The picture, "His First Flame," was scripted by Harry Edwards from a script provided by Arthur Ripley and Langdon. The principal support names Vernon Dent, Natalie Kingston and Ruth Platt.

Langdon is said to now feel that the longer reel subjects are type of picture that he should make in the future and that if Sennett does not undertake to make them he will go under the wing of some other producer.

SEITZ DIRECTING FEATURE

George B. Seitz, who produced many serials for Pathe, is to be allied with Paramount in his future screen productions.

Seitz left New York for the Coast about a week or so ago. He is to direct a feature, "Wild Horse Mesa," with Jack Holt, Esther Ralston and Noah Beery as principals.

STARTS NEXT MONTH

Los Angeles, April 28. Lois Weber will return to production producing next month making a series of special productions with her own production unit to be released through Universal.

If you don't advertise in
VARIETY
don't advertise.

CHAPLIN'S "GOLD RUSH" COMPLETED

Started Feb. 7, 1924—Actors
Got Salary Continuously,
Though Seldom Working

Los Angeles, April 28. Charlie Chaplin has at last finished "The Gold Rush" or "The Lucky Strike," which he has been working on since Feb. 7, 1924. It will be released in from 10 to 12 reels, with cutting and editing now going on.

Though no actual production cost has been given out, it is said the picture will stand Chaplin more than \$1,000,000 as a completed product. Many actors have been on the Chaplin payroll ever since the production was started and were carried through to the final day, some only actually having worked two or three weeks.

The picture is scheduled for an early summer pre-release and will probably succeed "The Iron Horse" at Grauman's Egyptian here, and also have a run showing in a New York Broadway house before being turned over to United Artists as a fall program release.

Ramish Boosts Arthur, Jr.

Los Angeles, April 28. Harry C. Arthur, Jr., who read Saturday as general manager of West Coast Theatres, Inc., to become head of the theatre department for a motion picture capital corporation, on the eve of his departure for New York Monday was tendered a banquet at the Jonathan Club by the owners, partners, stockholders, managers and executives of the West Coast organization, about 100 being present.

Adolph Ramish, one of the heads of the West Coast, told of Arthur's career with the concern. He stated that Arthur had grown up with it and that he had been generally "at home from this earth, but in the case of Arthur he wanted the organization, executives and employees to know how he was now.

Ramish stated that Arthur was called in to a meeting of the board of directors at the time the resignation was submitted and told that he could have his own ticket as salary and terms were concerned. If he wanted to remain, but that Arthur told the directors that the proposition he had was such that he felt he could not resist, regardless of financial inducements, whether the same or more than he would receive in his new position, and that as he had already signed a contract would not care to break faith with the new concern.

Mr. Ramish stated that the new venture into which Arthur was going was a gigantic one, and that when the New York financiers selected him they selected the best man obtainable, and he knew that Arthur will bring his new organization into the group that will lead the film theatre owners throughout the country.

Sid Grauman also paid a glowing tribute to Arthur and his achievements. A. M. Bowles, who succeeded Arthur with West Coast, also spoke.

ENFORCING LOBBY STANDING

Lynn, Mass., April 28. Theatre managers throughout Massachusetts are up in arms against the idea of Commissioners of Public Safety Foote to enforce an old law preventing a crowd from standing in a lobby. The enforcement of this law would not permit a crowd to stand and wait for another show, a movie custom of widespread use.

All the houses in the State, outside of Boston, have been served with notice of impending enforcement of the law.

3 MONTHS ENOUGH FOR ALMA

Los Angeles, April 28. Alma Bennett, picture star, has brought suit against Fred Bennett, director for divorce on a charge of cruelty. This has happened after three months of married life.

"Star Hi-jackers" and Film Salaries

"Star hi-jackers" is the title bestowed on a number of undercover workers on the coast who are the cause of so many disgruntled stars and leading players in the film industry. The bigger companies, all members of the Hays organization, seem to be the worst offenders despite they are supposed to have an agreement between themselves regarding salaries.

They are engaging young men of the industry socially liked by the stars and directors and who pal about with them to do the work. The result is that a ban on studio visiting is to be shortly enacted by all of the plants, but this is not going to stop the "works," for the "hi-jackers" will meet the stars on the outside at parties and other functions.

As a result of the activity of those bidding for services of various players, Adolphe Menjou, Ernest Torrence and Wallace Beery threaten to quit pictures unless famous players do not make better arrangements than those they are working under according to their contracts. They want to appear in fewer and better pictures, with more capable direction and with roles that take them out of the appearance of being but one of a cast of many.

Cecil B. de Mille has practically all of the coast organizations frightened with the wild bidding he is reported doing for the services of star and directors and the prices he is offering for stories. His latest directorial capture is to sign Rupert Julian, who has recently completed the Universal spectacle, "The Phantom of the Opera." Julian starts to work within a month or so.

COURT ORDERS ARBITRATION MRS. VALENTINO MAKING FILMS

Olympia Booked, but Did
Not Play Films
Sheik's Wife Engages
Alan Hale to Direct

The Olympia Cinema Corp., operating the Olympia picture house, at 2778 Broadway, New York, must submit to arbitration in three claims by film distributors according to a ruling by Justice Delehanty.

The Big U film exchange, Inc. (Universal), Dependable Exchange, Inc. (Warner Bros.), and First National each has claims on film contracts for pictures booked but not played and want the matter arbitrated by the duly appointed board of Motion Picture Producers and Distributors of America, Inc.

J. Alton Bradbury, president of the Olympia, refused. The Big U's claim is \$1,843.44; Dependable's for \$4,800 and First National's for \$2,100 booking fees due for "Eternal City," "Twenty-One," "Painted People," and "The Wanderers."

Chas. Murray, at 53, Signs For 5 Years with 1st Nat'l

Charles Murray, before leaving for California Monday, signed a five years' contract with First National. The new working agreement to become effective when he has finished a picture for which he contracted while on the coast recently.

Murray, now 53, expects to retire at the end of the five years.

Murray and George (Burr) Izzy Sidney will co-star in a picture, "Two Blocks Away," which Murray hurried back west to complete.

Los Angeles, April 28. Mrs. Rudolph Valentino finding she cannot reign supreme over the productions of her husband, has decided to produce on her own account. She is making arrangements now to produce a series of two-reel fantastic pictures to be of the fairy tale type and which will give her an opportunity to exploit the artistic ability for which she has become known in the screen colony.

Alan Hale has been chosen to direct these pictures for Mrs. Valentino. No studio has been selected as yet, but it is likely that Mrs. Valentino will choose the United Studios. It is on this same lot that her husband will do his work under the Joseph M. Schenck management.

At the present time Mrs. Valentino and Hale are making tests of numerous types. No releasing organization has been discussed or mentioned by Mrs. Valentino, who is endeavoring to keep her enterprise a secret.

IMITATES NAME BRINGS FINE

Los Angeles, April 28. Denver Dixon, production manager of the Art Mix Film Company, has been fined \$50 personally and his company \$150 for using advertising matter which imitates the name of Tom Mix outside of the State in violation of a Superior Court injunction.



They are Laughing at JACK HANLEY

Playing
BALABAN KATZ
Wonder Theatre of Chicago
Last week, April 20, Chicago. This week, April 27, Tivoli.
Next week, May 4, Riviera.

"THE PERFECT 26" OF NEW SEASON ANNOUNCED

52 Pictures, One Weekly
—First, "Mare Nostrum"

Metro-Goldwyn will produce 52 pictures, one a week, during the coming season, with the first half of the series already listed and announced in a press book issued this week. The series will be called "The Perfect Twenty-Six," and the first "Mare Nostrum" will be released in July.

"Ben-Hur" is listed still as "coming," while Lillian Gish's first vehicle, "The Outsider," is still named as a "future production." Those enumerated in the press book are:

"Mare Nostrum," from the Italian novel, with Alice Terry and Antonio Moreno; "The Virgin Flame," with Ramon Novarro; "A Message to Garcia," based on Elbert Hubbard's essay; "The Equivocal Sinner," with Conrad Nagel and Renee Adoree; the Williamson's submarine production of Jules Verne's "The Mysterious Island"; "Bardelys the Magnificent," by Sabatini, and Starring John Gilbert; "The Merry Widow," with John Gilbert and Mae Murray; "The Mystic," with Allene Pringle and Conway Tearle; "Nothing to Wear," with Leo Cody and Norma Shearer; "Elmer Glyn's 'The Reason Why,'" with Conrad Nagel, Pauline Starke and Lucille LaVerne; "Sun Up" on the stage; "The Unholy Three," with Lon Chaney; "The Big Parade," by Lawrence Stalling and starring John Gilbert; "The Circle," starring Eleanor Boardman and Conway Tearle; "Lady of Leisure," with Alice Pringle and Conway Tearle; "The Tower of Lies," with Lon Chaney; "Romola," with Lillian and Dorothy Gish; "Lovey Mary," with Sally O'Neill; "Pretty Ladies," with ZaSu Pitts and Tom Moch; "Dance Madness," with Norma Shearer and Lew Cody.

From this list it is seen that Norma Shearer and Eleanor Boardman are bearing the brunt of feminine stardom and exploitation, while John Gilbert, Conrad Nagel and Conway Tearle are getting the male breaks.

To see their face straight on the new series, Metro held a sales convention here last week with 75 men attending. At the conclusion of the meeting, a banquet was held at which Marcus Loew, president of the Metro, presided.

U ENGAGING WRITERS

Los Angeles, April 28. While all the other producers are engaged in fighting each other for the services of stars, Universal has gone quietly about signing a large number of prominent writers. Raymond Schlock, the new general manager of Universal City who was formerly head of its scenario department, has gathered under his wings of late A. P. Younger, Chas. Kenyon, Edwin Montague, Curtis Benton, Frank Griffin, May Alice Scully and Walter P. Anthony.

Also working in this department on picture to picture contract are John Lynch, Rex Taylor and Edna Prineas. Those held over from the old department include Mel Burns, James Sperry and Edwin Lowe.

Rupert Hewitt Says He's Actor

San Diego, April 28. The San Diego police are holding a man to give him a name as Rupert Hewitt on a charge of passing four worthless checks on a local hotel. Hewitt asserted he was an English picture actor and admitted cashing the checks in question. He is said to have taken the police over from the old department include Mel Burns, James Sperry and Edwin Lowe.

LOS ANGELES HITS OF THE WEEK

WALKER'S \$700; CALLAHAN \$2,500

First Run Houses Have Worst Week of Year—"Sans Gene," \$11,200 in 3 Days—"Zander," \$15,100 in 8 Days—Metropolitan, \$20,800—State, \$19,300

Los Angeles, April 28. (Drawing Population, 1,500,000.) First-run houses experienced the worst week they have had this year. Rain Monday night and practically all day Wednesday, besides the departure of a large number of people who are returning to their homes in the east.

The Metropolitan, playing Zane Grey's "Code of the West," experienced probably the lowest week's business that it has had in over six months.

The Egyptian, playing "The Iron Horse," skidded below \$20,000. A good portion of the business, the Egyptian draws comes from within a 20-mile radius. Unless weather conditions are pleasant folks do not travel for their amusement and, therefore, "Zander the Great," which opened for a run at the Criterion; got off to a most auspicious start. With the plugging of the Hearst papers and Ann Pennington added as a stage attraction the house did far better than it has done within the past few months. However, had not the weather hurt it it likely that its gross would have been enhanced at \$2,000 or so more. Only will remain at the house during the entire run of the picture, which is expected to be around 100 days.

At the Million Dollar "The Spaniard" played only three days, with the business rather poor and the total running to around \$3,000. The house was closed until Friday for the premiere of the Hearst papers in "Madame Sans Gene." The house was scaled for the occasion at \$1.10 to \$1.20, with several thousand people turned away.

Buster Keaton in "Seven Chances" at Loew's State was somewhat of a disappointment. The picture did not do nearly so well as did the preceding two Keaton offerings, with the business falling below \$20,000, considerable of a surprise. The stage presentation that included "Balto" and his master, Gunnar Kamos, possibly aided in the drawing, as several stunts were used and special parties were held by organizations interested in the picture. The dog and his master in Alaska.

"The Air Mail" moved from the Metropolitan to the State, with an out-and-out flop, with the picture on its first four days only drawing around \$1,800, very poor for the house. Seems the house is too close to the Metropolitan and cannot be used for second runs.

Miller's Poorest Week. Miller's with "The Denial" had possibly the poorest week in its history. The first three days it drew less than \$100 daily, which put the house into the red very heavy.

"Dangerous Innocence," a Universal special, was at the forum. Seems as though Laura La Plante featured, is a good box office bet in the vicinity, with the picture starting off at a great clip on the opening Saturday and Sunday, and only stopped by the bad weather. Otherwise indications are that business would have been close to a record for the house.

"Fort of Call," a Fox product, was the feature at the Cameo. Edmund Lowe was starred in this picture, and locally means nothing so far as the box office is concerned. With the house doing negligible business as well as showing a loss on the engagement.

Estimates for Last Week. California—"The Cloud Rider" (\$500; 37-45) (All star). An indication of no more than \$100,000. Million Dollar—"The Spaniard" (F. P.) (\$200; 25-35). Too much interest in Swanston picture. For three days took over \$3,000.

"Madame Sans Gene" (F. P.) with \$1.30 top special opening Friday, sold out with Saturday and Sunday business almost capacity at all shows. Intake for three days, \$11,200.

Metropolitan—"Code of the West" (F. P.) (\$700; 25-45). Out and out flop, playing to poor business throughout week, \$9,000.

Grauman's Egyptian—"The Iron Horse" (Fox) (\$501-85). Weather primary cause for business. As usual, poor business made of this house, comes from neighboring com-

"SANS GENE" TOPS BALTO.

Swanson Film \$15,000 at Century—"Romola" Wills and House Burns.

Baltimore, April 28. "Romola" wilted rapidly during the second of its two weeks' run at the Lyceum. Ushered in by the Misses Gail in person, it got off to a good start, but failed to build.

"Madame Sans Gene" at the Century was adroitly handled by the Whitehurst publicity department and beat the previous Swanston gross here.

It was a week heavy with rumors of impending new theatres. No less than three big new houses were projected. All are still in the ether stage, and may remain there.

Estimates for Last Week. Lyceum—(50-150). "Romola," 2nd week. Failed to build and declined steadily after first week. Out on Friday. House destroyed by fire early Saturday.

Century—(350; 30-75). "Madame Sans Gene" (Swanson) was favorite, and Sardou scenario topped her previous figures by a thousand, with a total of \$15,000.

New—(200; 25-50). "Secrets of the Night" Kirkwood and Bellamy featured. Press wrote it good mystery, but the picture failed to respond and house figures slipped \$2,000 for a gross of \$4,000.

Metropolitan—(1,500; 15-50). "My Wife Tompkins." Evidently "Uncle Tom's Cabin" isn't the only Stowe script with a box office kick. Business reported very good with this one.

Hippodrome—(3,300; 25-75). "The Painted Flapper" Harry Warner, the Khawood, featured in billing, but a Charleston contest was the big factor in the draw. About \$10,000.

Markway—(1,400; 25-50). "Coming Through." Previously shown at the downtown Century, this film met with greater box office value here than several recent first runs. \$6,000 reported.

Garden—(250; 25-50). Daughters of the Night and vaudeville. No broncho-busting favorite in this one and business eased off to \$10,000.

This Week. Century—"The Spaniard." New. "The Last Laugh." Metropolitan. "Excuse Me." Garden. "The Buck." Parkway. "Code of the West."

M-G STARRING GILBERT

Following Jack Gilbert completing his work in the forthcoming production of "The Night of the Wolf," it is said that Metro-Goldwyn will star him in a picturization of "The Student Prince," the Shubert opera.

G. G. is said to hold an option on the picture rights of the "Prince," which is altogether probable, as Lee Shubert is a director in the picture firm.

Business, however, for the length of time picture in house fairly good, \$18,000.

Loew's State—"Seven Chances" (M-G.) (2,400; 25-55). This Buster Keaton did not create as much business as hoped for in this picture, and locally means nothing so far as the box office is concerned. Result: lowest house has had as yet, \$700.

Cameo—"Port of Call" (Fox) (\$400; 25-35). Though shown several days, very few made to house their part of call. \$1,800.

Rialto—"The Air Mail" (F. P.) (\$300; 35-45). Exceedingly low gross. \$1,400.

Crandal's Latest and Newest House. Washington, April 28. Harry Crandal will have a 1,500-seat house at the corner of Georgia Avenue and Farragut Streets in the northwest residential district.

Crandal recently took over the Home Theatre here.

THERMO AT 88 HURTS CLEVELAND; STATE \$15,000

Beaches Get Verdict Over Film Houses—"7 Chances" \$10,500—Hipp Drops \$4,000

Cleveland, April 28. (Drawing Population, 1,500,000.) Just when the theatres began to look like a synagoge on Yom Kippur along comes a visitor who hasn't been here in 29 years, and he made the same theatres look like a big league ball park on Xmas Day.

K. O. first decided to warn the cockles of the hearts of the bathing beach shikels and sent the mercury to 85 on the old thermo. That's mid-July weather in this hailtick and helps the receipts about as much as a mother-in-law on a party with her son-in-law and another woman's daughter.

This weather stuck around from Wednesday until count-up night, and was still doing a Narm on Sunday.

Estimates for Last Week. Biltmore—(1,400; 25-50). Second week of "Great Divide" did all right until the breath of the South came along. Around \$10,500.

Allan—(3,300; 30-50). Anniversary week program, headed by Buster Keaton in "Seven Chances," did all right, but the weather with the assistance of the Spitalny Orchestra, took the heat. Around \$15,000, with \$4,000.

Air Mail—(2,300; 25-50). "The Air Mail" with Loew vaudeville, the sure-fire money-getting combination, did all right, but the weather receipts to amulate the swallow who knows where to fly. Around \$15,000.

Adelphi—(1,000; 25-50). "Dangerous Innocence," surrounded by vaudeville, finished a split week policy to about \$10,000; about \$4,000 off the usual run.

Keith's East 105th—(3,500; 25-50). "Head West" and "The Night of the Wolf" couldn't stand off the weather. About \$8,500, and not so good.

Park—(2,300; 25-40). "Adventure" didn't get over \$4,000.

Circle—(1,400; 25-40). "The Salvation Hunters" picked a good spot for a bill, but the weather with pride to the other houses that accompanied them on the downward trend. What little business came in credit to Emerson's. About \$2,000.

Okla. Witnesses to Testify in Boss-F. P. "Trust" Suit. In the \$25,775 treble damages suit on the Eberhart franchise law charges by Joseph C. Boss against the Famous Players-Lasky Corp. and others, Judge Knox in the Federal Court of New York has ruled that the Eberhart franchise law charges be presented by witnesses in McAlester, Okla. Accordingly, an open commission has been ordered so that Boss' witnesses need not travel to New York, but testify before the commission in their home town.

Boss' complaint against F. P. L. Adolph Zukor, Jesse L. Lasky, Jules E. Brulatour, Frank A. Garbutt, Cecil R. DeMille, Daniel Frohman, Emil E. Eberhart, Eugene Zukor, Sidney R. Kent, William H. English, Frederick G. Lee, Maurice L. Wertheim, Gayer G. Dominick, Felix E. Kahn and Theodore F. Whitmarsh, complains that he had the Eberhart franchise in McAlester for his Fotoseho theatre but that the defendants took over the Palace and went into direct opposition to put him out of business.

MARY M. MINTER AND MOTHER. Los Angeles, April 28. Although saying she was through with E. B. Eberhart, her mother, Mary Minter, after an absence from last August, returned here to come to the bedside of her grandmother, Mrs. Julia Branch Miles, who has been very ill.

Edith Minter, daughter of the departed by her mother, Mrs. Margaret Shelby.

LEONARD RE-SIGNS WITH M-G. Los Angeles, April 28. Robert J. Leonard, who completes his contract with Metro-Goldwyn upon the completion of "Time, the Comedian," has re-entered into a new contract with that organization by which he will make five pictures within a year.

Crandal's Latest and Newest House. Washington, April 28. Harry Crandal will have a 1,500-seat house at the corner of Georgia Avenue and Farragut Streets in the northwest residential district.

Crandal recently took over the Home Theatre here.

McVICKERS, AT \$20,000, FIRST LUMBER B. & K. HANDLING

Poor Judgment in Advertising Display Accounted for Light Showing—Chicago Theatre Did \$45,000—"Romola" and "Rag Man" Go Out

PROVIDENCE STRUGGLING

Strand and Victory Lead at \$7,500—"Sans Gene" Only Fair

Providence, April 28. (Drawing Population, 300,000.) "Charles' Aunt," held over a week at the Rialto, did better than any other holdover played here in some time, although the house was gross, as expected, was slightly off.

The Strand and the Victory recovered somewhat from their unexplained post-Lenten light bill and were tied for the cream of the town.

"Madame Sans Gene," although doing fairly at the uptown Modern, failed to even approach breaking any records.

Majestic—(2,800; 10-15-25-40). "The Spaniard" (Paramount) and "What Three Men Wanted" (State Rights). F. P. film failed to click as well as expected. Off, but not badly, at \$7,000.

Victory—(2,200; 10-15-25-40). "The Midnight Girl" and "The Parasite" (Both State Rights). At \$7,500, fairly good week, but nothing to brag over.

Mad—(1,950; 10-15-25-40). "The Mad Whirl" (Universal) and "The Mad Whirl" (Metro-Goldwyn). Unusual for this house to feature U film over M-G release. Trifle below average, \$7,500.

Modern—(3,500; 10-15-25-40). "Madame Sans Gene" (F. P.). Money-maker, but didn't draw as well as hoped for. Good week's work.

Rialto—(1,448; 10-15-25-40). "Charles' Aunt" (First five days) with "Recompense" (Warner Bros.) and "Playing with Souls" (First National) opening Saturday. About \$800 off at \$4,500.

This Week. Majestic—"One Way Street" and "The Good House Right." Albee—"Romola." Strand—"The Boomerang" and "The Fatal Mistake." Victory—"Head West." Modern—"His Supreme Moment" and "Stop Flirting." Rialto—"Recompense" and "Playing with Souls."

\$300 Fines and Sentences; Storing Without Permit. Fines and jail sentences imposed by the court upon New York men for storing films without a permit have caused the handlers of the canned goods no end of concern and greater precaution is now being taken around the buildings where films are stored.

Inspector Mejerista of the Fire Prevention Bureau, as a result of a personal tour of 729 7th avenue where many films are handled, arraigned Philip Lewis, 24, 214 west 1st street, before Judge Maguire, for storing films in Manhattan last week. He was fined \$300 or 20 days, did not pay and was committed, but after reaching jail decided to pay the fine and was released.

Another \$100 fine was paid by Joseph A. Malcolm, 240 Bradhurst avenue, who had films stored at 244 West 49th street without a permit.

The fire inspector in court testified that 5,000 feet of inflammable films were found at 729 7th avenue.

It is reported other buildings adjacent to Times Square are being inspected.

Colleen Moore on President's Yacht. Washington, April 28. Today Colleen Moore is having the distinction of being the first picture star to be entertained aboard the President's yacht, "Mayflower."

The officers of the vessel having given a luncheon in her honor.

Officers elected were D. A. Harris, Harry A. Amerson, Clinton Pittsboro, president; M. A. Rosenbloom, vice-president; M. B. Nadler, treasurer; Fred J. Herrington, secretary and M. A. Rosenberg, W. R. White, Jr., and Hyman Goldberg, directors.

International this week has released as part of its film news service about 200 feet purported to be scenes of the sinking of the Japanese vessel "Raifuku Maru" Tuesday, April 21, when 38 Japanese sailors went down with the boat.

Actually the International insert was about 50 feet of the sinking. That is quite vivid. A passenger on the Homeric, which stood by when the Jap boat went down, had a miniature motion picture camera. It took but 50 feet. Following the flashing of the news of the sinking to New York several radios were received abroad from newspapers and news reels asking for pictures of the catastrophe. One offer was for \$2,000 to anyone with a moving picture of it.

Chicago, April 28. Going along un molested by weather, the sudden rise of the temperature interfered somewhat with the box-offices last week. That is the point of argument the majority of the managers are attributing to the poor showings made, excepting at the Chicago.

McVickers, with a stupendous stage program coupled with Jack London's "Adventure," suffered markedly through the mishandling of the presentation. The latter was a "Flower Show," elaborately presented, with fresh cut flowers bedecking the stage. The scene was effective, but the publicity man in his advertising failed to bring out the floral spectacle, did not make it consist of a flower show, but included talent. The name "Flower Show" was spread all over the ad, with the picture receiving little recognition, and the names of the various trunks practically lost in the layout.

"McVickers" with a receipts tumbled to the lowest figure in months, barely reaching \$20,000. With that gross and the vast amount of money spent on the presentation, the house for the first time showed a loss under the B. and K. management.

"Romola" hit the rocks again and was taken off Sunday. The picture got off to a poor start on its opening week, but showed improvement following, but last week saw a tremendous decline, which necessitated the removal of the picture from its feature, "Madame Sans Gene," opened Monday at the Roosevelt for a run.

Estimates for Last Week. Chicago—"Rally" (1st N.) (4,500; 50-75). Corking good week considering the weather and everything. Ziegfeld's name used in conjunction with the picture, proved established draw. With special Sunday morning concert grossed \$15,000.

Orpheum—"The Rag Man" (M-G. On week) (775; 50-75). Showed remarkable results for first two weeks, but fell away last week, being replaced by "The Rag Man."

Randolph—"Dangerous Innocence" (U.) (650; 45). Despite two strong names featured with this film, only grossed average of \$1,500.

Roosevelt—"Romola" (M-G., final week) (1,400; 90-60-75). After hit first week, second week the picture failed to continue, taking decided slump last week. \$11,500.

WESTERN PA. ELECTIONS. Washington, Pa., April 28. Motion picture theatre owners from Western Pennsylvania, West Virginia and Ohio attended the fifth annual convention of the Motion Picture Owners of Western Pennsylvania here last Thursday and Friday.

An annual honor was extended to Henry W. Gaudin, of Pittsburgh when he was elected permanent chairman of all conventions for a term of 99 years.

Officers elected were D. A. Harris, Harry A. Amerson, Clinton Pittsboro, president; M. A. Rosenbloom, vice-president; M. B. Nadler, treasurer; Fred J. Herrington, secretary and M. A. Rosenberg, W. R. White, Jr., and Hyman Goldberg, directors.

50 MOVING FEET OF "RAIFUKU MARU" SINKING. International this week has released as part of its film news service about 200 feet purported to be scenes of the sinking of the Japanese vessel "Raifuku Maru" Tuesday, April 21, when 38 Japanese sailors went down with the boat.

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If you don't advertise in

VARIETY
don't advertise

"SANS GENE" GLORIA SWANSON TOP RECORD, SHOW DAILY

Swanson Picture Understood to Be at House for Month—Did \$47,855 On 8 Days—"My Son" Well up at Strand with \$28,500

"Madame Sans Gene" started off in a manner which shattered all expectations. In seven days, a regular week, its first, the new Gloria Swanson vehicle did \$44,300, which broke the Rivoli's house record by \$4,000, and meant standing prominently at every showing. Comparatively, this accomplishment stands with any on Broadway, and considering the period of the year, it surpasses any per-seat business ever done on the street. That's what film men say.

To attain this gross the Rivoli gave an extra show every day, opening at 10:30 a. m. to big houses, and by noon daily there was a line. The picture is in the Rivoli a month according to present plans, with probably two or three weeks to follow at the Rialto.

"Romola," at the Capitol, did enough to be held over. The film at legit prices in the George M. Cohan had played there for a month as an exploitation stunt. In other cities it also fell down as a \$2 film.

"My Son," at the Strand, did a good week's business, \$28,500, yet this was not what was expected. The film had been the subject of the best notices any First-National has received in some months, and in the trade is regarded as their best film. It was in its second week of showing, and considering the recent eclipse which Nasimova has suffered through appearing in several flop films, thoroughly satisfactory. This week the widely circulated newspaper serial, "Chickie," in the Strand in real form and did well.

"The Wizard of Oz," Larry Semon's comedy serial, did nearly as well in its second week. The picture was held over after doing but \$14,000 in the first week. It was said that no other picture was available for the house, and in view of the recent series of dismal top lots which S. Moss has recently experienced, the retention of "Oz" for the additional week turned out nicely. This film received some wide exploitation in New York, which no doubt helped it.

Astor—"Freud and Equi" (1st and final week; (1,131; \$165-\$220). Ten-year-old film did pitiful week. Remarkable in view of poor showing made in legit house at \$2 top. "Romola" is M. G.'s releases for new season.

Central—"The Fool" (Fox) (922; 55-99). Disappointment in New York, but trade never figured it as a big town picture. Still looked on as great small town stuff. Last week \$5,000 on grind policy.

Colony—"Wizard of Oz" (Chadwick) (1,930; 50-85-99). Second week "Wizard" held up nicely to \$18,000, about a \$600 drop from preceding week. However, \$14,000 in Colony is but fair business when theatre can hold more than twice as much.

Criterion—"Grass" (F. P.) (608; 31-65). Call it what they please, but it's doing business, \$10,925 is fine figure for season. Trade steady and summer continuance confidently expected.

Piccadilly—"Recompense" (Warners) (1,360; 50-85-99). This sequel to "Simon Called Peter" novel was expected to draw and did well at \$14,785. House gets several Universal shorts in row, and their holding up will mean much to both Ochs and Loew's new "White Lie," which hasn't been thoroughly tested in first runs.

Rialto—"Tides of Passion" (Vita-graph) (1,960; 50-85-99). Mar March vehicle revealed pitiful drawing powers, getting just under \$13,000.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
1437 B'way, Tel. 5580 Pen.

Swanson \$15,000 Last Week; Talmadge \$13,500

Washington, April 28. (Estimated Population, 450,000; 150,000 Colored)

The "ups" were way up and the "downs" way down the past week. Hot weather came with an awful wallop, and where it cut in one instance in the case of the other three it did not do any damage whatsoever. Nothing could have stopped the mob to see "Madame Sans Gene," nor could anything stop it from waiting in long lines to see Norma Talmadge in "The Lady."

Ellnor Glynn's "Man and Maid" did well at the Palace, as this particular authors has quite a following here among those who like to see the leading man fondling and kissing "my lady's" glove.

The week at the Rialto with Warner Bros. "On Thin Ice" skidded considerably, getting back to the figure that has caused all sorts of worry at the house.

Estimates for Last Week in "Columbia-Gloria, Swanson in "Madame Sans Gene" (F. P.) (1,232; 35-50). Not particularly sharp picture, with paying guests stating among those who like to see "Madame Sans Gene" they would have been "stung"; \$15,000; held over.

"The Lady"—Norma Talmadge, "The Lady" (1st N.) (1,542; 35-50). Would have gotten all ladies but for Swanson. Good \$13,500.

"Palace"—Ellnor Glynn and "Man and Maid" (1st N.) (1,542; 35-50). After the two above, if budget wasn't entirely exhausted for that week's amusements, Ellnor Glynn got them in. Seemed close to \$12,000.

Rialto—"On Thin Ice" (Warner Bros.) (1,937; 35-50). Outspat of the record-making heat plus opposition. Just above \$7,000.

Columbia, "Madame Sans Gene" (F. P.); Metropolitan, Richard Barthelmess in "New Toys" (1st N.); Palace, "Man and Maid" (M. G.); Rialto, "Fifth Avenue Models" (U.).

Wheatley Given 14 Years; Pleading Guilty to Forgery

Los Angeles, April 28. Charles Wheatley, scenario writer, pleaded guilty on a charge of forgery here recently and was sentenced to 14 years in prison, by Superior Court Judge Drumm, at Santa Ana.

Police agents to have cashed \$4,000 in worthless checks on various Los Angeles banks.

\$2,000 THEATRE ROBBERY

Sometime between 11 p. m. Sunday and 9 a. m. Monday burglars entered the Belmont, Belmont and Tremont avenues, Bronx, and rifled the safe of \$2,000 in cash, the receipts of Saturday and Sunday, while \$200 in change in another compartment was overlooked.

Costello's Daughters Debutting

Helen and Dolores Costello, daughters of Maurice Costello, make their screen debut with the Warner Bros. shortly. The girls left the "Scandale" in Chicago to go to the coast with their mother for playing.

Costello is currently playing vaudeville in a sketch.

BROTHER STARRING BROTHER

Los Angeles, April 28. Warren Kerrigan is to be starred in a series of Western pictures under the management of his brother, Wallace W. Kerrigan. The latter is now negotiating with First National for a release.

The pictures are to be made at the United Studios.

Figure means several thousand loss for house.

Rivoli—"Madame Sans Gene" (F. P.) (2,200; 50-85-99). "Blood and Sand" with \$13,000 (former) held the house record. "Sans Gene" figure last week on seven-day stretch was \$14,300. In eight days (opened on Saturday) figure was \$47,855. Strand—"My Son" (First Nat'l) (2,900; 35-65-85). This stage play exploitation didn't go over—bad business for good film, which means that legit version didn't send much trade. "My Son" rated good film better than \$28,500 would indicate. Heavy opposition must be considered.

HOLIDAY HELPS BOSTON; "SANS-GENE," \$20,000

Swanson's Top Gross for Beantown—Hot Weather and Daylight Saving

Boston, April 28. (Drawing Population, 900,000)

Although the managers of the local picture houses figured themselves in for a tough week, with daylight saving time and the warm weather coming together, they got some consolation last week, with the local holiday (Monday) putting business up very high.

At the State and Fenway the report was the same. At the State the best business any Gloria Swanson picture ever turned in was recorded, with the gross topping \$20,000.

At the Fenway the biggest single day's business the house ever got was reported with "The Spaniard." Close to \$9,000 for the week was about \$1,000, the normal figure at this season.

It is figured that in houses scaled like the Fenway and State daylight saving means a loss of about \$100 a day. Warm weather is a much more serious proposition.

Last Week's Estimates
Fenway—(1,600; 50-75). Close to \$9,000 with "The Spaniard."
State—(4,000; 50-75). "Madame Sans Gene," better than \$20,000.

Park—"Romola." Holiday business bettered gross; over \$5,000.

Am. Legion Trailer

Washington, April 28. Jack Connolly, of the Hay's office, is now a picture director, and a good cause, too, that of helping along the endowment drive for \$5,000,000 of the American Legion. Recently the Legion went to the exhibitors throughout Virginia asking for their assistance in putting across this drive, which is to aid the needy ex-soldiers and the orphaned children of soldiers. They were told that if they supplied a trailer it would run in. Jack Connolly got hold of J. C. Brown, International News Reel man here, and between the two of them they got out a 500-foot trailer for the Legion, which went over so big in Virginia that a request came from headquarters in Indianapolis for more prints.

Today Connolly saw 41 of these on their way, to be shown all over the United States.

TOPEKA CRITICAL
Didn't Want "Meredith," and Disliked Colleen Moore's Role

Topeka, April 28. (Drawing population, 70,000) It was a sad week for the big picture and no alibi to give for the flop unless it might have been a sinner or two.

"Janice Meredith" showing at the City first run at 25c, scored the bluest disappointment. High school students were ordered to review the picture as a part of their history lessons. Stores tied up with it, and the town was plastered with melodrama seems to have had its day. Not even normal business was registered.

"Laurette Joy" was declared to be out of place in her role in "The Dressmaker from Paris," and the fans who went to see Ernest Torrence declared he was not given a chance. All left was the gown show, and gown shows have also run their limit it would seem.

Stock and vaudeville were the only forms of amusement that held good business.

Estimates for Last Week
Lis—(400; 700). "The Dressmaker from Paris," flop, doing far less than anticipated, \$1,400.

Orpheum—(30; 800). Colleen Moore declared out of place in "Flirting with Love"; fans also complaining of poor title. Added attractions held business, nearly normal.

"The Good Bad Boy" last half only liked for work of Forest Robinson, but Graves' comedy "Breaking the Ice" a scream, held business for week \$1,700.

Cozy (35; 400). "Janice Meredith" flopped for some unexplained reason. Critics declared it better than "America." Business under \$1,200.

Criterion Pictures' Bad Check

New Bedford, Mass., April 28. A scenario writer for Criterion Pictures, Inc., was paid for her work by a valuable check of \$200, the Corn Exchange Bank of New York City charges in a suit against Stanley J. Rollo, former president of Criterion. The suit was heard in civil session here, but the case has been continued to May 5.

The bank alleges that Rollo made and delivered to Dollie Sullivan a check for \$200 on the Safe Deposit National Bank on Sept. 27, 1924, in payment for a scenario. She endorsed the check to the plaintiff, but it was not honored by the Safe Deposit National Bank. The Corn Exchange Bank says that after the check was returned it gave due notice to Rollo and it now seeks to recover the \$200 and interest.

The defense contends that the corporation and not Mr. Rollo personally is responsible for the check.

New Manager at Rialto, Wash.

Washington, April 28. Still another change has been made at Universal's Rialto, on 9th Street. Harold Bassett, house manager, who succeeded Robert Long is now "out." James V. Carney, the latest to hold the job, comes here from the Broadway-Strand in Detroit. Mr. Bassett, it is stated, is to be transferred to another house.

Whether Theatre or Union Can Pick Orch. Leader

Springfield, Mass., April 28.

Just who is the actual leader of the orchestra in the Capitol Theatre here was the question that Edith Hutchings was called upon to decide. He acted as special master in the case brought by Abraham Goodside, president and general manager of the Capitol Theatre, Inc., against the Hampden County Musicians' Protective Union. The case was an equity proceeding, the issue of which was whether Mr. Goodside or the union had the right to determine who should be the leader of the Capitol orchestra.

Mr. Hutchings found that Fred A. Pullen was the choice of Mr. Goodside for director and was so designated by him to the union. The master also found that James Waldron was the choice of the union for leader and was so designated by the union to Mr. Goodside.

"I make no finding as to whether the choice of the leader for the Capitol theatre orchestra," Mr. Hutchings report says, "could be made by the plaintiff alone or by the respondents individually or collectively, viewed in the light of the relations existing between the plaintiff and the respondents at the time the plaintiff engaged Mr. Pullen as leader (last fall) and the rights accruing and obligations then owing to each from the other, or others, believing the determination of the person or persons having the right to such choice to be a question of law on the pleading and the facts set forth."

The controversy in which Mr. Goodside became involved with the union is said to have been caused by his engaging Mr. Pullen at the time the latter came to Springfield last fall.

WARFIELD TOPS
FRESCO, \$21,000

Granada Still Off at \$18,000—California Okay at \$17,500

San Francisco, April 28.

Following the impetus of last week's big business of "Sally" and the Fanchon and Marco stage presentation, Loew's Warfield again swept into the lead with the biggest gross of the town with the Metro-Goldwyn production of Buster Keaton in "Seven Chances." The Granada brought in its new musical director, Ralph Pollard, to follow Paul Ash.

Max Dolin is still sharing honors with the feature pictures at the California, for the Dolin brand of music is well liked.

Estimates for Last Week

Loew's Warfield—Buster Keaton hasn't the best picture of his career in "Seven Chances," but the natives liked it, and with the addition of the Lew Hutt film, "Wild Man and Beauty," Boxer, Bill Dooley as the star of the Fanchon and Marco act, and Lipschutz conducting the orchestra, this house got away with \$21,000.

California—A good campaign on Ricardo Cortes in "The Spaniard" (1st N.) gave this house a good week with \$18,000. Dolin and Max Dolin completed the program.

Granada—Zane Gray is usually good for a solid week at this house, but "Code of the West" (Paramount) failed, probably because of the lack of a star. It was considered a failure, but the house made a considerable attention paid to the stage act of Jack Partington, which introduced Ralph Pollard as the leader of the Synco-Symphonists. Brought \$18,000.

Imperial—Final week of "Quo Vadis" (First National), at this house reached a total of \$12,000. It was followed by Gloria Swanson in "Madame Sans Gene."

Union—"The Last Laugh" held over for a second week. The kindness of the press helped this picture to a satisfactory business with \$7,000.

Adelphi—Aldrich's "The Ball Is Over," in the make-up of Emil Jennings as the porter of the hotel, doing a bally-hoo outdoor scene, did well. Libby makes his home here and his acting ability gave a touch of dignity to the task.

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HOUSE REVIEWS

MISSOURI

St. Louis, April 26.
From soup to nuts the bill that opened at this house today is very good. It ran 12 minutes over two hours.

Opening was a 3-minute organ solo, "Swanee Butterfly," to which a tenor sang. Selections from "Il Trovatore" (Verdi) were given by Mr. Littau for his overture. The crowd approved heartily of his choice, for his men took two bows, and still the applause continued into the film following.

A local touch was given in the International News shots of the Missouri Magazine by the scenes of Mayor Kiel's departure from his office after 12 years, and the new mayor, Victor Miller. Also, who ever is responsible for there being no aviation views among the clips from the news weekly deserves credit for his innovation. A Pathe Review tour through Washington, D. C., was also part of the magazine. The entire unit took up 10 minutes.

Roy Mack, who produced the "Broadway Frolic" of last week, offered the second edition of his "Chicago Follies" as the presentation. It opened with "Greatest Paper," sung by Mirth Mack and a chorus of 10. A white puzzle, superimposed on a black backdrop, showed the scene, and the girls' checkered costumes carried the theme further. The runway just in front of the pit was used for this number for the third week in succession. Except for one chorister being out of step throughout the turn was neatly done. Foggy McClure next sang "Je Vous Aime," for her usual register. A buck and wing by Jack Barrett was good.

A quartet of colored lanterns were lowered above a darkened stage for "Neath the Japanese Moon," the following number. The lights gradually came on, revealing a pretty set of a deep blue backdrop with a silvery moon. A bagoda and more lanterns were props. Four mannequins stupidly paraded across the runway, and then six fan girls came on to shuffle about and eventually squat along the runway as the music entered, dressed in what seemingly was a band master's uniform, for a solo. No one seemed

to like this one. But the set was a nifty.

"A Spanish Fantasy," by Coster and Rich, was another score for these dancers. They were splendid, and their whirling finish got them a big hand. They entered through a parted black screen curtain and had a yellow spot all through. A burlesque by Messrs. Morton and Mayo, in cabillero and senorita costumes, respectively, was the biggest hit of the show, however, for their comic dance was great, especially where la hermosa kicks off her shoe!

"A Desert Isle" was sung by Miss McClure and Barrette, both in white hunting outfits, even unto turbans. The drop rises, disclosing a native village scene, dancing girls and the king and queen seated about a fire. The king was completely black, except for his hands. The girls, led by Mirth Mack, danced and sang "Happy Hottentots." The entire company came on for the finale, closing with the last strains of their song by the pair of hunters. Twenty-five minutes.

Expecting the usual type of Pola Negri picture, this reviewer was mightily pleased with "The Charmers," and for this he forgives Pola all her past performances. The feature ran exactly one hour. A Senetti-Pathe comedy, "He Who Gets Smacked" (21 minutes) and a 3-minute trailer on "Madame Sans Gêne" closed. Ruebel.

CAPITOL, CHICAGO

Chicago, April 23.
Without the aid of a "name" attraction, last week's stage contribution by Francis A. Mangum, the production manager, stood out as worth-while entertainment for a picture audience.

The last show Wednesday night held capacity. The program is labeled "Golden Pete Week," but in reality just collectively supplied a pleasing presentation executed in 10 pretentious scenes and numbers. The entire house, including the border and footlights, were illuminated with golden globes.

The frolic was preceded by Albert E. Short and his superlative orchestra, whose rendition of "Rose Marie" brought out a black arrangement of that number. It gathered healthy applause. The opening number was

on a lawn with four girls engaging in children's pastimes. This was followed by a duet of "Moonlight and Roses," effectively sung by David Reese, tenor, and Lola Scofield, soprano. A sextet of girls introduced a timely dance executed in unison. "Miami Shore" was a quartet rendition backed by a male chorus of 15. The scene was lavishly presented, cleverly costumed and expertly staged.

Jane ("Tape") McKenna looked as if she had just stepped out of a dancing school where she concluded a course of hard-shoe dancing. The girl employs a very ordinary routine, with her steps hard to distinguish. The fife and drum exception at the finish of the feature. If it weren't for the "Dixie" melody that accompanied the interlude her efforts would have been a total loss. The fourth episode was an under the seas novelty with a baritone solo by Virgil Johannsen and supported by mermaids and water nymphs. The vocal contribution consisted of "A King of the Vikings" and the girls were doing their stuff behind a scrim.

The initial appearance of Banks Kennedy at the organ was heralded with an introductory number accompanied by slides that contained a comedy vein. Kennedy is a corking organist, and his novelty seemed to connect solidly. David Reese reappeared, offering a melody of popular numbers. Several types of athletic girls appearing through a mysterious revolving door were back in the spotlight, and Mae La Fèvre introduced "The Argentine Tango" in the late. They are fair exponents of the latest, and the whirlwind finish being depended upon to put them across.

A golden cage situated on a pedestal disclosed Lola Scofield singing "Blue Bird Land." This was backed up by the girls and Mari, and a chorus of eight dancing blue birds dressed in blue plume outfits with canary colored fronts. The color scheme employed here blended and resulted in extraordinary applause. Macy and Scott (Greenleafs) followed and did extraordinarily well.

The closing number was a stupendous production, and the staircase predominating. The scene opened with a toe march executed by 11 girls and a chorus of 16, introduced by the Bulgarians, introduced by a male chorus of 16, adequately dressed. "The Blue Bird Land" was a vocal selection by Scofield, Reese and Johannsen, and followed with Scofield with "My Irish Whistle." The entertainment of the presentation was applauded well into the feature picture.

The entire program consumed two hours, with half the running time taken up by the stage specialties. The principal screen attraction was "Up the Ladder," with a "Dinky Doodle" cartoon closing. Loop.

STATE, L. A.

Los Angeles, April 25.
"Balto's Race to Nome" on the screen and by the personal appearance of Gunnar Kason and his history-making dog team comprise the presentation at Low's State this week. It is interesting if not very dramatic. The frolic was called "Balto's Race to Nome" and featuring the little black Siberian leader-dog was directed by Colin Campbell and illustrates in striking manner the events of Kason's race to get the diphtheria antitoxin into the stricken town of Nome in the face of a raging blizzard. The scenes, of course, have been staged, but they have been well staged and the re-enacted race holds the interest tightly.

At the finish one of the actors, in it steps before the curtain, introduced in furs and after a brief introductory speech, Gunnar Kason. Kason proved a shy subject and looked very unhappy before the footlights. The stage setting, with the entire depth has a snow scene background. The original sled that made the history more so than the rest. Then Kason brings out his dogs two at a time and as they are introduced by their companions of the sled, the lead-dog comes last.

Balto was given an ovation by the audience. When the animals (Continued on page 37)

INSIDE STUFF

ON PICTURES

The Los Angeles papers, outside of those controlled by the Hearst interests, were not as kind as they could have been to the latest Marjorie Davies picture, "Zander, the Great," which opened here recently. The "Times" rival morning paper to the Hearst sheet, did not review the picture at all.

The Hearst papers are conducting heavy exploitation for the picture and Miss Pennington every day, with page ads carried in both the morning and evening papers. Regular space, running around three inches on two columns, has been given the other daily papers.

Extra attraction hookings may be taken up at the Milwaukee convention May 12-15. It is among the most important items for exhibitors just now, or at least those exhibitors using or contemplate using extra attractions, mostly in the form of stage acts. Many exhibitors are in a quandary over hookings. Several have written to Variety, either at its New York or Chicago offices. They ask for confidential information as to picture house hookings, where they may go with safety and secure a supply. This does not include only names. Many picture houses want acts of some kind or another to fill out program.

These requests, as such as anything else, have impelled Variety to forestall the actual plunge into extra attractions by agitating the necessity for a proper picture attraction hooking office.

Another question that comes up in connection is how many picture theatres have an adequate stage for extra attractions. Not so long ago picture houses were built without a stage of any sort. There is one of that description recently erected on Broadway.

At the Milwaukee convention a smiling adjunct is coming up. Sydney Cohen is said to have promoted a meeting of independent producers before the national meeting of the exhibitors. The independents are to hold their meeting for three days, running into the bigger convention. Acting in concert with Cohen was Vitaphone, the latter strong for the meeting of independents. And now the independents probably will be there, but without Vita.

Vitaphone's sale to Warners of all of its properties carries with it Vita's important contract with Famous Players for a certain number of Vita releases in the F. P. Broadway houses (Rialto and Rivoli). That agreement was made when Vita withdrew its suit against F. P. The contract still calls for a few more of Vita pictures. With the Warners in possession of Vita, there may be Warners at the F. P. houses instead, though retitled Vitaphone in accordance with the agreement.

Just before Vitaphone passed out, Johnny Rock did one thing to that concern's credit—he acknowledged in writing to the Will H. Hays organization its successful effort in releasing the Mexican ban on Vitaphone pictures. As Mr. Hays accomplished this after Vitaphone had resigned from his organization with Vita's many yelps to explain it, the Hays people and said so, notwithstanding. It sounded pretty nice all around, for few organizations would have given any further attention and benefit least of all to a concern that had deserted, slamming as it ran.

The Vitaphone sale digs back into pictures' start, with Johnny Rock the son of the late William T. Rock, who, with Albert E. Smith, built up Vitaphone. It was a great picture institution of its day, but stepped a bit slower than its contemporaries of later years, but not any slower than its companions of its own day. Vita is the last of his ones the last of the Big Six, which dominated the Motion Picture Pictures (Continued on page 37)

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PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"A FIESTA IN OLD MEXICO" (23)
(For "Zander, the Great")
Singing and Dancng
28 Minutes
Criterion, Los Angeles

Los Angeles, April 28.
An atmospheric prolog in conjunction with the presentation of Marion Davies in the screen version of "Zander, the Great." Ann Pennington from Ziegfeld's "Follies" is the principal figure in this presentation. Though picture house work is out of her line, it did not take Miss Pennington over a few hours to acclimate herself to conditions as she made her initial appearance but five hours after arriving here from New York. Her portion of the performance consisted of singing one number and then doing her

South Sea Island dance, backed up for atmospheric purposes by a dancing chorus of eight mediums; then her buck and wing stepping and concluding her performance with the "Charleston," when again the eight girls were brought into view for the purpose of a stage background.

Folks out this way had not seen Miss Pennington do her stuff in some years and were thrilled by it. Thunderous applause repeated after each of her dances. Of that sweet, appealing and winsome type, Miss Pennington will have no trouble to bring repeats, which few dancers of her type can accomplish in a picture house.

The presentation was made in an urban setting (executed by Edwin H. Flagg), showing the interior of

a Mexican courtyard with several buildings and mountains in the offing. It was a brilliant spectacle. Harold Harna, house manager, staged the presentation, with Alexander Oumansky taking the responsibility for the dance portion.

With all of the other principals of the show in costumes, in line with the story of the picture, excepting Miss Pennington, the presentation is one of few in line with the picture shown outside of those staged by Sid Grauman. There was singing by a trio of men, also by two women, then a tango by Susette and Joe, with Armida Vendrell, executing some eccentric steps to the tune of Spanish music that outside of Miss Pennington was the hit of the show. She is from a small Spanish theatre and if taken in proper hand should develop into the ranks of the foremost soloists. A song written by Victor Shortstinger, dedicated to the principal character in the picture, was used for the epilog and presented in production-like fashion. Scherzinger led the orchestra at the premiere performance, permitting George Stofberg, the house

leader, to handle the baton during the presentation.

The costumes worn by Miss Pennington and the girls in the ensemble were brought on by the former from the Ziegfeld "Follies."

This presentation is one of the classiest and best seen in a West Coast house and augmented by the presence of Miss Pennington will easily satisfy those who see it.

Horne only within the past year has staged prologs. He gives distinct promise and if he is not entitled should become the "ace" of West Coast Theatres, Inc., managing director-producer. The dance numbers staged by Oumansky were done in three days and superior to the average seen in picture houses hereabouts. *Ung.*

LEHRMANN LEAVES FOX

Los Angeles, April 28.

Henry Lehrmann, supervising director of the comedy units at the Fox Studios, has resigned. There is a report he may go to Universal. The Fox officials refused to make any statement regarding Lehrmann's resignation.

FILM REVIEWS

THE CROWDED HOUR

Enter-Lark presentation and a Paramount picture adapted from the stage play by Clifford Webb and Edgar Allan Poe. Directed by E. Mason Hopper at the Rialto, New York, week of April 22. Stars Bette Daniels. Running time, 28 mins.

Peggy Lawrence.....Bette Daniels
Billy Laddow.....Kenneth Harlan
Walter White.....T. Roy Barnes
Bert Chevalier.....Frank Morgan
Captain Souther.....Armand Cortes
Operator.....Werner Richmond

A war picture, but contrary to the impression that implies "The Crowded Hour," is close to the best vehicle Miss Daniels has had in many moons. The film stuff is almost entirely restricted to the fighting sector, although there are occasional glimpses of the boys marching down a U. S. street. Such battle activities as have been "shot" on this side are exceptionally well done, besides which the film has been neatly sliced for the slipping in of the news reel, and maybe, semi-official or official excerpts as gleaned by the war camera.

The story starts before the war and concludes ahead of the armistice, leaving the principal within the grounds of a base hospital with Miss Daniels giving her Lieutenant back to his wife, who has crossed as a Red Cross nurse.

Previously, Peggy (Miss Daniels) is in a tryout act at an amateur night with Matt (T. Roy Barnes) as her partner. A grand flop leaves Billy (Mr. Harlan) unconvinced, and he goes backstage to give Peg a card to a producer. Follows a triumphal stage career for the team and a growing friendship between the actress and Billy, with the latter continuously drawing further away from his wife. Peg follows Billy to France, and when it comes to a showdown phones through a message to save a battalion rather than call the station which will save him a perilous mission. An attempt to stop him en route sends in both Peg and Matt landing in a hospital, with Billy's wife becoming the nurse for Peg. Both believe William dead, and when he shows up Peg sends him back to his wife following the understanding the two girls have reached during the convalescence.

Miss Daniels is very much up to scratch in making her portrayal convincing. Especially is this true during the hectic action. T. Roy Barnes plays the smalltime actor

(Continued on page 34)

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favorite

GLORIOUS Gilda Gray

The golden girl

HERE IS THE PROOF

VARIETY, DEC. 10, 1924

MILWAUKEE GOES MAD ON GILDA GRAY

"Home Town" Interest
Got Alhambra \$20,000
—Held Over

Milwaukee, Dec. 9.

Gilda Gray—
That name, blazoned forth in her home town for the first time since she became America's shimmy queen, proved so great an attraction at the Alhambra, downtown movie house, that every record established by the theatre in the last 20 years was shattered and the services of a cordon of half a dozen policemen were required at every performance during last week.

Business was estimated at \$20,000 in face of the strongest competition of the season. The only reason the Alhambra figure didn't go higher is because the capacity of the house was too limited.

For the first time in the history of the showhouse—and its history is one of the oldest in the city—money was refunded to patrons unable to gain entrance. This occurred not once, but every day.

WITH
GILDA



VARIETY, JAN. 7, 1925

WISCONSIN IN TERRIFIC SLUMP

Radio, Cold Wave, Pre-Holiday Period Make
Worst December

Milwaukee, Wis., Jan. 6.

An unprecedented cold wave, setting in earlier than usual and at a time when business already was suffering its customary holiday slump, has combined with the ever-growing radio menace to give the theatre business in Wisconsin a staggering blow.

In the words of Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, "The last month of 1924 was the worst December in the history of the business."

"Terrible" is the one descriptive word being received at headquarters of the M. P. T. O. of Wisconsin from members throughout the State reporting on business conditions.

WITHOUT
GILDA

The World's Greatest Individual Box-Office Star
TRY TO TOP THAT!

GILDA GRAY

IS

The Girl That Put the New York Hippodrome on the Map
The Golden Girl That Means Golden Dollars at the Box Office
Personality Plus Pep Presenting a Pretentious Production

NOW PLAYING FAMOUS PLAYERS THEATRES COAST TO COAST

FILM REVIEWS

(Continued from page 32)

neatly, albeit, Hopper, the director, has allowed him to lay it on rather broad at times. Harlan secures much from his role of the more or less philandering husband, while Helen Lee Worthing gives a more than apt performance as the somewhat frigid wife who later relents. Her work in this picture will probably lead to much film activity by this former "Boiles" girl. Others in the cast—and that actually includes all the names on the program—make themselves known in their respective roles.

The war stuff, as it has been conceived and presented in this picture, is alone sufficient to see the film through as first-class screen entertainment, while the perform-

ances of the players enhance that value.

In all, this is a war picture that's got some sense to it. *Sigs.*

CHICKIE

First National release, directed by John Francis Dillon, from the newspaper serial by Eleanor Meherin; seen at the Strand. Chickie.....Dorothy Mackall Harry Dunn.....John Bowers Jonathan.....Robert Roswell Jennie.....Gladys Brockwell John Munson.....Paul Nielsen Janina.....Myrtle Stoddard Mrs. Dunn.....Olivia Tull Mrs. Dunn.....Lena Sanderson Mrs. Dunn.....Louise Mackintosh

"Chickie" was one of those circulation-making newspaper serials which come once in a generation—one of those oh-so-true stories of the struggles within the heart of a poor girl who wants on one hand to

go straight, and on the other to have luxuries and "the life."

Eleanor Meherin is a California newspaper woman who became rich and famous through it. The tale was so pulling and compelling that after it had been published serially the demands for back copies were so numerous and insistent several newspapers had to publish it in full as a pamphlet and sell it both by mail and on the stands.

As a picture it will indubitably inherit some of that drag. The picture is not quite as sure of it as was the serial, but it has some of the quality retained, and will be a cinch money-maker. Dillon has done a not-bad job on it, though he overreached himself in some of the majestic interiors and some of the low comedy (such as a rich young stew taking a shower bath partly

dressed and smoking a cigar, etc.), so that the open-and-shut heart attack which the story made is somewhat confused and diluted.

Of course, the film has the advantages of the physical story—telling with a beautiful person like Miss Mackall personating the lovely and doubt-torn Chickie. At the start the picture, dealing with the girl in her office-work stage, seems to promise a terrific study of such a girl's soul. Her girlish flirtation across the court with the young lawyer is perfect. Her first "party," among the moderns of the night-life, is well developed, also.

Later the story wanders some. However, we extract the plot as being the adventures of a poor and pretty working girl, fond of a promising but not prosperous law clerk, aged on by her mother to "do bet-

ter"; she feels she would only be a ball and chain on the honest youth, but she lets herself be lured on by the rich roisterer, going through the gamut of petting parties, boom, bustle, perils and latter-day Arabian nights. It is all she can do to keep her young hero, he comes, and then, fade-out.

Her mother and mother stuff, heavily stressed in the story, was not so wallowing on the screen. Mabel Bosworth gives a study of the father, sure-fire for serious analysis, but not so pleasing for the audience "rooting" for the pretty, tempted girl. Miss Brockwell as the mother is grim and unpleasant, not in person, but in role. Miss Tell, as the "other woman," is over her head.

The film could still stand some ruthless cutting. But in its current shape may be rated as a box office attraction anyway. It has many elements, including the limitless drag of the story, the notable cast, the prodigious production and the happy work and personality of Miss Mackall, who here scores easily the highest mark she has yet registered on the screen. The advertising that the title has enjoyed will put it over the top even if some of the assets remain unappreciated. So here is what looks like a strong box-office feature. *Lati.*

RAFFLES

Universal-Jewel, produced and directed by King Baggott, starring House Peters. Adapted to the screen for second time by Harry Thew, from the novel by Ernest William Hornung. Revived at the Broadway, New York, April 27. Running time, 85 mins.

A. J. Raffles.....House Peters Jimmy.....Freeman Wood Clarice Vidal.....Hedda Hopper Lord Amerasia.....Winter Hall Lady Amerasia.....Kate Lester Lady Gwendolyn.....Miss Dupont Captain Bedford.....Frederick Emmetson

It's a famous story, this legend of Raffles, the gentleman crook who stole from the rich and then returned their goods—in order to get contributions for the soldiers. It has suspense, mystery, love interest and the excuse for a moderately lavish production. Because of this it is naturally good film material, with the merits out-numbering the faults.

There are but two faults—bad editing, which leaves a host of subtitles and close-ups in the picture, and the casting of Miss Dupont as the heroine. House Peters and a great cast overcome these faults. The title has faults have kept "Raffles" from being a quality first run film, for the speed is retarded by the superfluous footage.

Mr. Peters is an ideal Raffles. He has a sense of humor. Hedda Hopper appears to advantage as a jealous woman; Winter Hall once more carries the mark which his name implies into the land of American personation, in which he is ably backed by the late Kate Lester, who was tragically slain to death recently. Miss DuPont is colorless and blonde—not that the two go together—but she has both in plenty. Frederick Emmetson and Freeman Wood fill out the cast.

King Baggott's direction is always sure, while the sets are of big time quality. "Raffles" first run worth must be judged greatly on Peters' popularity with your patrons. There may be a laugh at the beginning of this picture for the trade instead of the mass of the film at screening, a full picture of Carl Laemmle, president of Universal, is shown, and that fades into "Carl Laemmle." Then comes the explanation to the world that Mr. Laemmle is president of Universal, and then that Universal presents the picture. There are some more credits and once more CA Universal Jewel Production made by Universal Pictures. Carl Laemmle, president. After that it sounds set that Laemmle has something to do with it. *Sigs.*

THE MAD DANCER

H. P. Jans production, starring Ann Pennington. From the "Young's Magazine" story by Louise Winter. Directed by Burton King. Photographed by Charles Davis. Scenario by William B. Laub. At New York on May 1 (April 17) at half the show. Runs about 65 minutes.

Ann Pennington's screen debut is inauspicious, not because her work is necessarily bad but the vehicle is a mediocre one in almost every detail. At the box office, however, "Penny's" name and knees may draw, and that the story is from a newstand group of semi-blue publications that total a large circulation, shouldn't hurt the commercial possibilities.

This story, by Louise Winter, has Miss Pennington as a little Parisienne who poses in absolute for a French sculptor in order to pay her rent. Later she comes to the United States, becomes a perfect little lady and heavily reciprocates Johnny Walker's show of affection. (Continued on page 36)

MAKE VARIETY YOUR

Clearing House for Bookings

"Variety" as an advertising medium just now for picture houses and picture attractions seems to be the best booking agent.

The picture exhibitor needs and demands drawing stage attractions on top of his picture program. The weekly release program can not be depended upon at the box office week in and out.

There are "Names," Bands, Attractions and Acts that can play and draw in the picture houses. The acts know better than the agents what acts are suitable for picture house showings.

"Names" looking for the lucrative picture house engagements may not be in a position to locate a desirable picture agent to represent them. Much of the picture house booking just now is being done under cover.

That is where "Variety" can be made important as the picture house booking medium. There is no "commission" to an engagement arranged between an attraction and a picture house entered into through one or the other advertising in "Variety."

It merely makes "Variety" the medium; the attraction or the manager can advertise, or both, and both can communicate with one another.

An attraction in this way makes it known it is available for picture theatres, and the theatre can make it known that it wants speaking stage added attractions.

There never has been in the picture world the example of advertising as found in the case of Gilda Gray, a consistent advertiser in "Variety," and the box-office record-breaker of the picture exhibiting business.

Just now it is the only certain way for all or both to reach one another

LET VARIETY BE THE

CLEARING HOUSE FOR PICTURE THEATRE BOOKINGS

Any Variety office will suggest and assist an advertiser in preparing copy to the best advantage or make other and possible suggestions.

NEW YORK
154 West 46th Street

CHICAGO
State-Lake Theatre Building

LOS ANGELES
Chapman Building

Picture Theatres Attraction Co.

SPECIALIZING
IN BOOKING ATTRACTIONS
FOR MOTION PICTURE THEATRES
IN THE UNITED STATES. ANYTHING
FROM A SINGER TO A 50 PEOPLE REVUE

REMEMBER

THE NAME



PICTURE THEATRES ATTRACTION Co.

Anything from a \$75 Single
to a \$3,500 a week Headliner

Help Your
Summer Business by
Playing Added Attractions

ERNIE YOUNG, Mgr.

9th Floor

Capitol Bldg.

Chicago, Ill.

Phone Central 1714

FINAL PICTURE

HOUSE REVIEWS

(Continued from page 30)

are all hitched Kason yells "Mush" and the race off stage dragging the sled with Kason guiding it out of the door. The actor closes the presentation with a recitation of the late Senator Bent's "Tribute to a Dog." The entire act held the attention and interest of the audience and closed to real applause.

It is, however, entirely too long to sit well in a vaudeville bill. If the act were eliminated and Kason and his dogs used alone it might have a distinct drawing appeal as a novelty, particularly because of the public interest in this dog team and their run. An announcer to handle the act with the public would be essential as Kason is too timid to do any talking himself. This is a timely offering and would strictly be handled immediately to be of value.

Fraud Alleged in Foreign Rights of "Martin Luther"

Alleging fraud and conspiracy in a film deal involving "The Life of Martin Luther," Erwin Ostermeier has started suit for \$14,000 against the Advance Productions, Inc., William H. and Edward E. Fernschmidt, Eugene Spitz and the Lutheran Film Division, Inc., in the Supreme Court.

Ostermeier, an assignee of Paul Krauss of Munich (Germany), the producer of the picture, was to have disposed of the American rights for \$14,000 to the defendants. It is alleged that Krauss gave them a bill of sale without receiving the consideration. The details of the alleged fraudulent deal concern two \$9,000 checks made payable to the Advance Productions, Inc., to have been turned over to Krauss but held up on the representation they had to clear the banks first.

Krauss, it is alleged, left his bill of sale and the defendants, knowing Krauss had passage booked for his return to Germany, gave him the alternative of accepting \$4,000 and three films in lieu of the agreed \$14,000, or nothing. Krauss accepted the \$4,000 but only received two unsatisfactory films which he returned. He is now suing for the \$14,000 balance through his assignee.

Garson "Finds" Gregg

Los Angeles, April 28.

After the walkout of Maurice "Lefty" Flynn, Harry Garson found another star in the embryo and placed him under contract to play the stellar role in "High and Hand-some."

He is Arnold Gregg, said to be the living image of the late Wallace Reid. Gregg has been in pictures for about three years and has played leads opposite Betty Compson and Edith Roberts.

Garson will direct the picture, which goes into production this week with Ethel Shannon in the feminine lead.

2,500 SEATER FOR E. ST. LOUIS

East St. Louis, Ill., April 28.

A motion picture house is to be built here within a year by Harry Redmon and Fred Leber, co-partners in the Majestic theatre. A six-story office and theatre building will be erected on the present Colville avenue site of the Majestic. Seating capacity about 2,500.

HAROLD LLOYDS IN NEW YORK

Harold Lloyd and wife (Mildred Davis), with John L. Murphy, Lloyd's production manager, and Joseph Reddy, publicity man, reached New York this week for a vacation.

Lloyd's latest picture, "Rah-rah," will be renamed, as the title had been used. No name has been yet selected.

Rochester Re-elections

Rochester, N. Y., April 28.

Jules Greenstone last week at the annual meeting of Rochester M. P. E. A. was elected president; Howard Shannon, vice-president; George J. Kres, treasurer, and Michael J. Carr, secretary. George Caffery and Frank Koch were re-elected to the executive committee.

Delegates were named for the Milwaukee convention to be held May 12-15.

If you don't advertise in VARIETY don't advertise.

INSIDE STUFF ON PICTURES

(Continued from page 30)

Company, as well as the General Film Company; one of those that thought they had the picture business by the throat back in the days when the Patent Company put on an exhibitor tax of \$2 weekly for service, with the exhibitors never stopping yelling over that one. Today a \$2 tax for service would be a blessing if the rentals weren't any higher than in the time of "The Picture Trust."

Why the Warners bought Vita may be one of several reasons. Perhaps for the added prestige, as the Warners are understood to be selling stock. Or perhaps for that Famous Players contract, although it was quite a buy just to bust into a P. F. Broadway house, if that were the only reason. Maybe both. It sent the Warners along though, and a portion of the price may be charged off against valuable publicity secured in the purchase. The chances are, however, the Warners wanted the foreign exchange system of Vita.

Funny, also, is that after Vita left the Hays organization, the Warners, as another independent producer and distributor, thought of also resigning. Better judgment prevailed, and the Warners remained with Hays, something they are now thankful for probably, as they stood a better chance on the inside than the outside.

"The Ten Commandments," which will be released to exhibitors by Famous Players in September, has \$3,000,000 as probably the highest exhibition value ever placed on any film.

Metro-Goldwyn is looking for a vehicle for Lillian Gish, to be done

first in the legit and then screened. In discussing its possibilities, one of the M-G officials said:

"This is a great break for an author. Not only a great star for Broadway and a great screen success practically cinched in advance—but an inside chance for a good notice from George Jean Nathan."

J. Ernest Williamson, pioneer of under-sea photography and at present making Jules Verne's fantastic "Mysterious Island" for Metro-Goldwyn, will temporarily abandon the pictures to salvage three valuable wrecks, the location of which is known to him only. Williamson comes of a family which has made deep-sea diving its life work and in Bayonne, N. J., his father runs a factory for the manufacture of diving apparatus.

Murray Kramer has sold a story on the first picture theatre in America to the Liberty magazine. His story is that the first house was run by a woman in Newark and was written after much research, and despite the contention of the Moe Mark interests that Mark opened the first picture house in upper New York State.

Fred Hamlin, publicity man at the Strand, New York, has used the Mark story frequently in press matter.

In the new contract which Pola Negri made with Famous Players it is established she is to be starred alone in all of her productions. The clause reads that as the star she shall have submitted to her all publicity propaganda; that she is to have the right to pass upon all "titts" pictures taken and may reject any. There is also a clause which specifies a special publicity man is to be assigned to her for the purpose of handling publicity on herself and the picture she is appearing in.

Frances Marion has written a book of the movies which Boni & Live-right are publishing. Hollywood is an important part of the locale.

THE REAL STUFF!

A Hobart Henley production, with Eleanor Boardman, Adolphe Menjou, Conrad Nagel. Story by Benjamin Glazer.

A Monte Bell production with Norma Shearer, John Gilbert, Conrad Nagel. From Helen R. Martin's novel.

A Reginald Barker production with Alice Terry, Conway Tearle. From the William Vaughn Moody stage classic.

A Robert G. Vignola production with Eleanor Boardman, Matt Moore. From Katharine Newlin Burr's story.

King Vidor's production with Eleanor Boardman, Pat O'Malley, Harrison Ford. From Lawrence Ristine's novel.

Elinor Glyn's production of her novel. Directed by King Vidor with Aileen Gingle and John Gilbert.

A Robert Z. Leonard production with Conrad Nagel, Lewis Stone, Marguerite De La Motte. From the famous stage play by Samuel Shipman.

A Frank Borzage production with Alice Joyce, Percy Marshall. From Zoe Akins' play.

Roland West's production with Lon Chaney and Johnny Arthur. From the stage success by Crane Wilbur.

Rupert Hughes' production of his stage play with Norma Shearer, Conrad Nagel, Rene Adore, Walter Hiers. Directed by Alf Goulding.

Fred Niblo's production of his story, with Ramon Novarro, Emil Bennett, Wallace Beery.

A Victor Seastrom production with Lon Chaney, Norma Shearer, John Gilbert, Tully Marshall. From Leonid Andreyev's play.

Metro Goldwyn
The Talk of The Industry

Member Motion Picture Producers and Distributors of America, Inc.—WILL H. HAYS, President.

NOT HIGH ENTERTAINMENT; SOME LITER, BUT MOSTLY BLAH

Friday Nights Only Novelty Plugging for State of Maine—Kiddie Story and Financial Report Go Out Over the Air Together

With show business at ebb tide, a couple of the independent legit managers were again speculating on the wherefores and whyfores of off business, and the trite deduction about radio and its harmful effects was again aired. A survey of Friday night's show entertainment, however, did not conclusively support that theory, although in spots the offerings had their merits, particularly the paid advertisement features, after the sales and advertising talk had been discontinued. This only proves that real talent, when paid for, expends its energies toward selling itself to the best possible advantage under the prevailing conditions.

The program on the whole was average and in places rather blah. WEA's dinner hour of music by the Waldorf-Astoria orchestra was pleasing; ditto the Commodore hotel dinner hour with WJZ. WJZ's organ recital was pleasing with WNYC's baseball scores and police news interspersed with it. All WHN's usual song pluggers like Mitty Levine, et al., were having their usual routine. WJZ plugged the Siamese Twins and the Lamb's Gambol. For the latter Thomas Melghan made a debut with "microphone" appearances, brief talk on behalf of the Gambol. Melghan is Shepherd of the Lamb's. A kiddie story from WEA was simultaneously broadcast with WJZ's financial reports by Dow, Jones & Co., and the "Wall Street Journal." Arthur Warshaw, pianist, and Edna Bachman, soprano, held forth from WJZ in joint recital, and to good effect.

Quartet in Sections
The Chalmers String Quartet from WEA split up the program in two sections, clicking both times, to permit the Happiness Boys to sandwich in their act. Bill Jones and Ernest Hare are facile entertainers, and their delivery readily explains their radio popularity. One of their vocal specialties was titled "The Farmer Took An Older Load Away Hay, Hay!" with doggerel lyrics and catchlines featured. "She Radiates on the Radio" was another outstanding number. The latter permitted for satirical interludes in connection with radio a travesty that is surprising in view of the program.

From WHN Jack Harrell, one of the weakest song pluggers heard, missed for a couple of notes and drew good-natured kidding from the NTG. Harold Vanderhyde, pianist, and Charles Ruffo, banjoist, followed with team instrumental selections.

Maine in Land Boom
The State of Maine came in for two big plugs from WHN and WJZ. The same reality came in for a recent obtaining in Florida seems to have gripped the Pine Tree State, judging by the plugs. The WHN chatter, while presented by a reality company, seemingly is well hooked up for local co-operation. The Governor of Maine, the Attorney-General of Maine, the president of the University of Maine, the Bangor "Daily News" and other officials and official organs are mentioned as co-operating in a prize contest on behalf of the state.

The piece-de-resistance of the radio programs are generally the songs and the "microphone" selections from WJZ (Ben Glasner's orchestra) and Ace Brigade's 14 Virginians from the Monte Carlo Hotel, also from WJZ. Both are tried and proved radio features.

At a late hour WAHG also had a Harmony Girls orchestra on the good.

"THE RADIO RASH" IS NOT A SONG

Van Nuy, Cal., April 28. A new disease—it is the "radio rash," and is brought on by radio ear phones rubbing and chafing against the skin. The discoverer of the new malady is Joe Lithicum, who lives on a ranch near here. Joe came to town with his ear phones and said, "Danged if I ain't got these year ear phones for good. The blamed things had my ears and sides of my face all messed up with a pimply rash. Where's this fellow what sells them loud speakers?"

Joe said he went to a doctor when the rash first appeared and the medico corroborated his belief that the irritation was due to the ear phones.

Stage Broadcasting at \$1 Top Profitable at Chicago

Chicago, April 28. Station WTAS, which has been broadcasting from the stage of the Blackstone, where an admission of \$1 was charged to witness the performance, will vacate the theatre Saturday to make room for Frank Craven's comedy, "New Brooms." The radio performances are said to have netted the management a net profit of \$1000 weekly for the first two weeks. The house received the first \$2,000 with a 50-50 split above that amount. The station will move back to its first Chicago quarters in the Kimball building.

After 17 Years Married Mrs. Don Bestor Regrets

Chicago, April 28. Don Bestor, whose orchestra is now playing a local cabaret, has been sued by his wife, Hattie C. Bestor of Kankakee, who alleges Bestor has been repeatedly guilty of adultery with different women. They were married on September 12, 1908, and lived together until May 8, 1924, at which time the wife became convinced of her husband's infidelity. They have a child four years old. Bestor has often given interviews ascribing to his wife all credit for his having risen from a small town piano player into a big leaguer.

Bestor was originally a theatre manager in Lonoke, Arkansas, and later in Kankakee, eventually coming to Chicago and hooking up with Edgar Benson. At present the Don Bestor orchestra is regarded as the ace of Benson's strings.

Sent Out 'Theatre Magazine' Dinner
WGWS (Gimbel's) sent out Sunday night the Jubilee Dinner, held for the "Theatre Magazine," to celebrate its 25th anniversary.

A post-card announcement of the radioing was previously mailed in quantity.

Conference to Minimize Radio Interference

Washington, April 28. A radio conference is to be held in Detroit, May 4, to consider what action can be taken to minimize radio interference caused by Canadian and United States coast stations as well as the ship stations of the two countries situated on the Great Lakes.

The Department of Commerce in making the announcement that representatives of the department's radio service, the Canadian Government Radio Service, commercial radio companies, steamship companies and others directly interested will be in attendance.

\$1 RADIO SHOW NOT WORTH IT

Review of Performance at Blackstone, Chi.

Chicago, April 28. One of the poorest entertainments ever offered for \$1 admission is being presented at the Blackstone Theatre, where station WTAS is broadcasting nightly. The latter station is sponsored by Charles Erbstein, attorney, who also acts as announcer.

Despite an admission price is being charged to witness the performance, there is no added entertainment, aside from that supplied by the various music publishing houses who figure it a good plug. One of the turns announced during the evening as the Society Entertainers from Emil Young's Cushing Palace Revue was later revealed to be flimsy. The reviewer having seen the Young revue knew they were not among those who comprised the show at the cafe, but figured they might be added starters. When Mr. Young was interviewed he denied all knowledge of giving the station permission to use his name, especially in an inferior combination.

The curtain rang up about 8:15, disclosing a blue cye, filled in by the orchestra and the mike, which was on a pedestal. Without explaining the operation of radio to prove to the skeptical that a radio entertainment is really being broadcast, the announcer (Coleman Goetz) stenned out and said the boss' own orchestra would open the show by playing "America." The customers stood up and prayed that the program might not prove bore some.

The show followed by an army of song pluggers, who, in a stilted, stilted, save for the short interludes taken up by the announcer who enlivened the performance by a couple of nifties. Goetz, witty, covers up all the defects of the entertainment with some extemporaneous humor. All that could be heard during the entire evening was that the "boss' own with Joe Rudolph at the piano will play" so and so.

The entertainment ran along slowly throughout the evening with the "boss' himself (Mr. Erbstein) relieving Goetz of the microphone at 9:30. The two announcers practically saved the evening from a total loss.

The 10-piece musical combination meted out a mediocre, but does not compare with Fred Ham's gang, who formerly supplied the music for the listeners-in from this station. Of all the entertainers that appeared, Tuby Garron, representing Ager, Yellen & Bernstein, was the hit of the evening. Tuby is one of the best pantomime comedians appearing on the air. He is evidently in favor of the wise man who said "It is better to lose your mouth shut and be thought a fool than to open it and remove all doubt."

The only entertainers paid are "The Boss' own orchestra," Loop.

RADIO ROMANCE MARRIAGE

A radio romance culminated April 24 in a private suite at the Hotel Vanderbilt, New York, when Arthur Murray, dance instructor, was married to Katherine Haxel Kornfeider, New York City. They were introduced by Joseph M. Bess, director of the Bamberger station WOR, Newark.

6 NEW STATIONS LICENSED

Six new broadcasting stations were licensed during the past week.

The new W stations are:

Call	Station	Frequency	Wave-lengths	Power
		(Kc)	(meters)	(watts)
WFBK	Ashtab Broadcasting Companies (C. W. Pfefferkorn, Ashtab, W. Va.)	1290	228	100
WJBC	Hummer Furniture Co., Chicago, Ill.	1290	217.3	100
WJCB	Hummer Furniture Co., Chicago, Ill.	1300	234	100
WJCV	Networth Radio Mfg. Co., Chicago, Ill.	1300	217.3	50
WKFF	St. Louis Trust Center, 6000 Lindell street, St. Louis, Mo.	1400	214.2	250
WNAB	Shepard Stores, 30 Winter street, Boston, Mass.	1500	200	100

BAND and ORCHESTRA REVIEWS

FRANK DAILEY'S MEADOW- BROOK BAND (10)

Paradise Ballroom, Newark, N. J.

Newark, April 28. Dailey's Meadowbrook Orchestra is not one of these highly-exploited organizations with every musician getting a dollar a note, but it is a mighty good band. Following Ray Miller at Paradise was no cinch but Dailey seems to have made the grade and if he keeps working his future seems assured.

The band is distinguished for a smooth, strong rhythm and a clear, aural tone. A rich bass often features the arrangements, so that the whole combination offers a melodic solidity. There is sufficient variation to avoid monotony, one number being played mainly in the treble and another effectively employing broken staccato rhythm. The individual pieces are played sympathetically enough to display the orchestra's resources but they are not pushed to excess.

There is no crowding, little "wicked" stuff, except once or twice where a stopped trumpet gets loose, and no grotesque distortions of the music. The musicians manifest careful training, attack accurately, and play sympathetically with plenty of verve without violence.

The organization consists of the following: John Kiersy, piano; Jack Margolin, banjo and arranger; Fred S. Eckert, drums; Al Weber, tuba, deep bass, and bass viol; Henry Muller and Moe Hirschberg, reeds; Phil Reid and Harry Gluck, trumpets; Bill Burger, trombone.

Many of the numbers played Dailey has recorded for Bell and Edison. He opens at Dreamland Park, May 9.

GENE RODEMICH'S ORCHESTRA (15)

19 Minn.; Full (Special)
Grand Central, St. Louis
St. Louis's favorite son, this boy Rodemich, a draw as the regular Grand Central band, but when his bunch is billed as a stage attraction they sure pull them to the old B. O.

Rodemich has added four more men to his stage and recording crew, making a total of 15. He has two assistants at the piano and a number by the trio are good. Other specialties are a string quartet of three fiddles and a cello; a trombone solo by Larry Conley; a modern arrangement of Dvorak's "Humoresque" by the orchestra; a vocal part by Paul Schneider (drums) and a solo by Morton Downey (return engagement at the Grand Central) with accompaniment by Rodemich at the piano. Downey was the hit of the show.

The boys all wore blue coats and white flannels and made a neat appearance. Ruebel.

ORGANISTS' CONVENTION

The American Guild of Organists will hold a general convention in Chicago June 16-18 at Kimball hall.

RADIO DEALERS MAKING MONEY BUT LOSING IT IN STOCK BUYING

Radio dealers are saying that while they have made plenty of money in the operation of radio stores, selling sets and equipment, they also state that most of them have lost all they have made and more than that, during the recent tumble of radio stocks in Wall Street.

Enthusiasm by what they thought were the unlimited possibilities of radio, the dealers, some with chains of stores, believed they saw even bigger profits in the stocks of radio companies offered for sale on the market. Many dealers are reported to have loaded up with these stocks, to use their profits from selling sets and equipment, and when the quotations started tumbling down within the past month.

BERT LOWE AND ORCHESTRA

Harvard Catholic Club Ball

Copley Plaza Hotel, Boston

With reference to Bert Lowe's orchestra's "first team," it is merely a relative term. Lowe has no first team in the sense of an orchestra of unchanged group of musicians of fixed number. He has a nucleus of eight or ten men, who work regularly for him, and he has, in addition, a number of first class players on call. From the first group come the smaller orchestras, which appear at the exclusive house parties of the Lowe revenue, and the combined forces go to make up the large teams for the big jamborees.

Judged strictly on a musical basis, Lowe's orchestra is not so great as it might be, for reasons implied above. If he were to take the 15 men who worked for him at this dance and rehearsing them consistently, he would be forced to bow his head to few dance orchestra leaders here or elsewhere. But he finds it more profitable to work on a flexible basis, relying upon the individual talents of the musicians he employs and upon his own personality to get him across.

Offhand it would seem that he is unwise to pursue this policy, but a knowledge of the conditions that exist in the dance music market here in Boston brings the realization that this is the best policy. Of his men, Louis Calabrese (trumpeter and leader, in perhaps the best known Calabrese play plenty of trumpet and directs with an indifferent grace which invariably attracts feminine attention.

Pete Fitzgerald, banjo-piano, also deserves notice. In Calabrese's absence he sometimes leads, and he has the appearance and the musical ability to do a good job. Warren Hookway, who belongs with Perle Breed's orchestra, slipped into the Lowe lineup Monday night. Warren plays a good hot trumpet. Sam Limer, a young Harvard student who plays second piano, is also clever.

Lowe's method, if method it may be called, consists simply of permitting the individual musician to reign supreme subject to the general whim of the dancers insofar as that is ascertainable, and to the general mood of director Calabrese. This method is defensible chiefly on highly danceable and that the crowd appears to like it.

Bert Lowe and his orchestra are the grounds that the results are different and unusual and the chief reason for this getting away from it" is—Bert Lowe. Norton.

DOWNEY IN FILM HOUSES

Morton Downey, Irish tenor, opened for Balaban & Katz May 11 at McVicker's, Chicago, for a tour of their picture houses.

Downey has also been signed by Brunswick as an exclusive artist.

PUBLISHERS AND ADVERTISERS

What effect the resolution by the American Newspaper Publishers' Association against all forms of free advertising for radio will have on radio advertisers is problematical. But it is not unknown that many of the "accusers" selected by broadcasting stations were also with the pointed reference to the fact that the available advertising does not end with the actual radio-casting. It has been pointed out that the free mention of advertising products in the published radio programs daily affords national advertising gratis; also via news stories, etc.

The newspaper publishers ended its annual convention at the Waldorf-Astoria Friday with the passing of this resolution. They opined that radio may cost the public's good will if the advertising is overdone as against the educational and entertainment features.

BLOOM BRINGS 'EM TOGETHER

Over 20 Organizations Represented at Meeting

Congressman Sol Bloom drew great credit for his wholehearted interest in getting the various organizations desirous of improving the copyright law to agree to discuss their differences in an amicable manner. Congressman Bloom, as chairman of the subcommittee of Patents, with the assistance of Will Hays at last Wednesday's conference in the Bar Association building, accomplished considerable in that direction.

Over 20 organizations, representing everybody interested in copyright, including radio, authors, composers, publishers, artists, picture and theatrical interests, attended the first meeting of the subcommittee.

Will Hays, for the picture industry, stated that the film people were desirous of co-operating in securing the passage of a fair and adequate copyright law.

Nathan Burkan for the music men opined that in view of the recent reversal of the Hickenlooper decision and Judge Mack's opinion in the Circuit Court of Appeals, he was satisfied with the present status of the copyright law as far as the quarrel between the music interests and the radio and talking machine people is concerned.

The subcommittee scheme was then outlined whereby each faction would appoint a representative to thresh out its difference with one another.

The Perkins bill, which failed to pass at Congress last session, will be retained as a basis for argument and general pattern for the proposed legislation on copyright. Its general features are generally approved.

Chicago's Music Corp. Going After Local Biz

Chicago, April 28. It was reported Paul Biese had left the Edgar Benson orchestra. Biese has been under contract to the Music Corporation of America since June, 1924, and will remain under that management for at least several years more.

The Music Corporation of America is a Chicago organization about three years old. It has been supplying orchestras for the surrounding territory in increasing volume, but thus far has made little effort to go after Chicago business. It has sent orchestras as far east as Altoona, Pa., and as far west as St. Paul. In addition to a regular booking service, the Music Corporation supplies expert exploitation for the ballrooms, pavilions, hotels or other places contracting with it. It has staged very successful road tours for such prominent bandmen as Coon Sanders, Victor Meyers, Handy, King Oliver and Roy Bergy.

In the very near future the Music Corporation is going out after Chicago business, a department to handle local contracts being in process of formation. It is known that Edgar Benson is not at all pleased at the prospect of some really formidable opposition, and it is said he has approached the Music Corporation with a view to an amalgamation or hook-up. The Music Corporation has rebuffed the suggestion.

Benson has been a czar of the orchestra field heretofore for some time and has now a crop of peeved musicians, it is said.

Bacon & Day
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., INC.
GROTON, CONN.

HERE AND THERE

George J. Trinkhaus, composer and for many years in charge of Witmark's arranging department, has again renewed his contract with the firm as exclusive composer and arranger.

Phil Romano and his orchestra of seven close May 2 at the New Kenmore Hotel, Albany, and open the 3d at the Roseland Ballroom, New York, for a summer's engagement.

Seymour Simons and his orchestra close their season at the Addison hotel, Detroit, May 15 and open at the Granada park, Detroit, the following day for two weeks. The ensuing 14 weeks will be spent on the National Attractions' "ballroom circuit". Simons returns to the Addison in the fall.

The date for the sailing of Paul Specht and his Orchestra to England has definitely been set as Aug. 5. The band will play the Piccadilly hotel, London, where Specht appeared on his two earlier trips. The orchestra will stay in Europe for 13 weeks, with one of the other Specht units replacing them at the leader's Pandora Club, Philadelphia.

Arthur Schutt, pianist with the Paul Specht Orchestra for six years, opened Monday at the Biltmore hotel with the Roger Wolfe (Kahn) orchestra.

Lou Gold and his orchestra open May 2 at the Chateau Louri, Pelham, N. Y.

Otto Motzan, songwriter, has gone into popular music publishing with his first number, a concert intermezzo for orchestra.

Charles Dornberger and his orchestra open this week at the Kansas City Athletic Club, Kansas City, for the summer, following several weeks' tour of middle western picture houses.

Nat Katz has opened at the Bedford Castle, Brooklyn, N. Y., succeeding Fred Blonoff, now at the Alhambra Hotel, New York. Katz will double vaudeville.

Carleton Kelsey, formerly directing "Sky High" at the Winter Garden, is touring the picture houses with an orchestra.

Johnny Johnson and orchestra, retaining from the Embassy Club, Miami, open May 1 at the Post Lodge, Boston Post Road, New Rochelle, N. Y.

Ben Bernie has two choice proms booked at Yale and Princeton, May 15 and May 1-2, respectively. The Princeton function is a two-day affair. Bernie also will officiate at the opening of the newest link in the United Hotel chain, the Van Currier, Schenectady, N. Y. May 1. Herman Bernie is Ben's booking chief.

Don Clark and his La Monica Ballroom Orchestra make his debut May 15 as Victor dance recording artist. This Pacific Coast combination is headed by Paul Whiteman's former saxophonist.

Paul Thiesen and his String Ensemble will be at the Colony, New York, Sunday, as the featured presentation. The string orchestra goes into "The Brown Derby," a production thereafter.

Dave Ringle is now recording for the Emerson and other records.

WELL'S STOCK ROOM FIRE

Chicago, April 28. A fire last Thursday caused by the friction of a defective electrical connection wiped out the entire stock and arranging room of the Milton Well Music Company, Cohen's Grand Opera House Building. The room was in the rear of the building, with the piano and office areas in the front. No one was in the offices at the time the flames broke out.

The damage is said to be around \$14,000, with about half covered by insurance.

CARPENTER FOR VICTOR

Bill "Uke" Carpenter, ukulele specialist, has been signed as an exclusive Victor recording artist. Carpenter is touted as a "uke" and presently in Alex Gerber's "Town Topics" act.



Return Engagement of
PHIL ROMANO
And His Orchestra
Radio Favorites

Roseland Ballroom, New York City Opening May 3, 1925-Sept. 26, 1925 We leave the New Kenmore Hotel, Albany, N. Y., on May 2, after a successful season.

Disc Sale Boom

The toll in phonograph record sales is counted on as the calm before the storm of big sales. It is deduced in this wise: one of the companies which manufactures talking machine motors as well as records, finds that its motor output is in unusual demand; particularly for portable phonographs.

With the warmer weather due, when the portable machine has its innings on fishing trips, outings, picnics and the like, the demand for records is expected to boom.

Opposition Ballroom Circuit

The American Ballroom Circuit, Inc., 44 West Randolph street, Chicago, is the second proposition of its kind, now being organized along the lines of National Attractions of New York, Inc. The A. B. C. system of franchisees is to play feature bands for two-weeks stands, as against the National Attractions' week and split-week stands.

The A. B. C. has the following band leaders lined up to contribute dance combinations: Isham Jones, Ben Bernie, Meyer Davis, Vincent Lopez, Eddie Elikins, Frank Silver, Paul Specht, George Olsen, Frank Westphal, Ralph Williams, Frank Maggio, Jack Chapman, Fred Hamm, Seattle Harmony Kings, Osborn, Don Bestor.

The National Attractions gets under way May 30 with its circuit proposition, routing the following bands: Bennis Krueger, Sam Lavin, Vincent Lopez, Junior Orchestra, Duke Yelman, Ray Stillwell's Orchestra, Austin J. Wylie, Paul Whiteman's S. S. Leviathan Band, Ray Miller, Jan Garber, Benson, Lopez, DeBartine, Paul Bies, Gypsy Serenaders, Dava Harmon, Oklahoma Cow Girls, Madrid Spanish Syncopators, Wiedemeyer Orchestra, Hines Bros, Weems Bros, Carlenton, Jack Linton's Cadets.

DINNER TO ROXY

The speeches and entertainment of the testimonial dinner to be tendered Major S. L. Rothafel (Roxy) by New York Chapter No. 15, of the Sojourners, a Masonic organization comprising military officers, will be broadcast May 9 from WEAH. The banquet will be held at the Hotel Biltmore.

Roxy's work on behalf of the radio fan for disabled war veterans now in government hospitals brought him to attention for this honor.

JUST INVENTED

Self-playing Concertina, with interchangeable music rolls.

To be played immediately without any knowledge of music.
LARGE FULL TONE! Excellent entertainment for society. Well-sounded music. All equipped. Pamphlets free of charge and price list.
Charles Pittle & Co., New Bedford, Mass.

INSIDE STUFF On Music

The record companies' system of local recordings is panning out pretty for all concerned. It gives a large number of local bands which would otherwise never command disk attention an opportunity to so feature themselves in their own home towns. This insures a certain demand for such recordings.

While the local demand would hardly make it worth while for the company to specially "can" certain songs, a local band from Cincinnati, for instance, might find its popularity spreading to Cleveland and adjacent territory for this reason. With so many of the local bands radiating regularly, it brings them before a comparatively larger circle.

From the recording company's viewpoint, the prime interest is that these local releases also creates renewed interest in the same company's other artists, who are of national fame.

Taking advertising off out of radio is thought to be necessary by Congressman Sol Bloom, who looks upon the means as a Congressional measure. Radio, claims Mr. Bloom, is subject to the same restrictions as interstate commerce. Commercial radio or advertising, says the Congressman, is running radio.

While much of the advertising matter going through the air is horrible to listen to, there are exceptions. Once in a while an advertising program of entertainment is much preferable as an entertainment to that sent out by the station itself.

Last week the Associated Press gave a little leeway to radiating, newspaper stations using its service in detailing how some of the A. P. matter may be used over the radio.

Three or four of the big sheet music jobbers in New York and other large eastern cities have been abusing the "return" privilege in a new way. Often a good sized order is sold on a new number at an introductory rate, below the regular rate. After some weeks the number goes up in price whether it has developed into a hit or not. Some months later the jobber is prone to return what he has left on his shelves of the song and demand the later rate in refund rather than the earlier one he actually paid. The publishers can ill afford to buck the jobbers, who have the metropolitan districts sewed up and they must accept the loss.

The hit song of the University of Pennsylvania's Mask and Wig show, "Joan of Arkansas," is "She Radiates on the Radio," by David Zoob, a 1923 law student. Zoob's song has been taken over by Joe Morris for regular publication. Zoob is a young chap who more than earned his college expenses some seasons back by writing "Sweet Lady," a hit song in "Tangerine."

Recently a Chicago independent agent wrote a rag song for exploitation over the radio. In the song he mentioned many prominent Chicago merchants. To assure himself that there would be no trouble he sought written consent from each.

All the firms granted their consent with the exception of a jewelry concern, Tiffany, of Chicago, which qualified its permission by saying the name might be used from any broadcasting station save one.

This particular station, one of the best known in the city, does considerable advertising and the jewelry firm stipulated that publicity from this source was unwelcome as the "commonness" would tend to cheapen the trade name before the public.

a tract in the park section of Sebring Highlands, Sebring, Fla. Vincent Lopez has fallen for the Florida reality bee. He has acquired

"ELI ELI" SUIT

The "ELI ELI" test case, which has been hanging fire in the Federal Court for over two years, started trial this week before Judge Augustus N. Hand. Jacob Koppel Sandler, the author of the Hebrew hymn and Richmond-Robbins, Inc. (since changed in corporate name to Robbins-Engel firm) are the plaintiffs against Joseph P. Katz, an East Side music publisher, who has also put out several editions of the song.

"Eli Eli" valuation is placed at \$500,000. The Robbins-Engel firm is paying Sandler royalties for its authorized publication. Katz claims it is an ancient Hebrew theme and property in common domain.

If Sandler and Robbins-Engel, Inc., are successful, it will mean that the other music firms which have issued various editions of "Eli Eli" as well as the many record and roll concerns which have "canned" the hymn, will have to account extensively to the plaintiffs.

Victor's 3rd in Detroit

Detroit, April 28. The Victor will have a third recording orchestra represented locally with the opening of Whitley Kaufman's Original Pennsylvania Serenaders at the Briggs' Cafe May 11. Ted Weems recently opened at the Oriole Terrace and Jean Goldstein is the local prize, having the society bookings sewed up in addition to the Detroit Athletic Club, Book-Cadillac hotel and the Greystone ballroom.

TAYLOR OUSTS BENSON

Chicago, April 28. Edgar Benson's Orchestra, lasted two weeks at Joe Spagor's La Boheme Cafe. Jackie Taylor, who originally had the contract, will open tomorrow night with a new organization.

If you don't advertise in
VARIETY
don't advertise.

Two Bands at Sherman

Chicago, April 28. The new Hotel Sherman addition is reported to be anxious to line up the two strongest dance orchestras it can obtain. It has Abe Lyman in mind for one providing he can be signed it is said. Charley Straight's orchestra at present at the Rendezvous Cafe on the north side is wanted for the other.

Many people consider Straight the finest bandman in town since Isham Jones left.

If the Sherman addition lines these two up they will be in a likely position to give the ballroom room at the Congress a run.

KFVE STARTS APRIL 30

St. Louis, April 28. KFVE, the new broadcasting station of the Film Corporation of America, located at University City, Mo. (St. Louis suburb), will go on the air for the first time April 30. A feature of KFVE is that no program will be sent out without the director-general of the Film Corporation.

Between six and seven o'clock reviews of current motion pictures, dramatic and vaudeville shows will be broadcast by Romaine Fielding, director-general of the Film Corporation.

Kurtz and Cully Recording. Another radio-famed team has been signed for phonograph recordings. Frank Kurtz and Jack Cully, the Salt and Pepper Boys of the ether, are "canning" for Cameo.

JACK LINTON
AND HIS
CADET ORCHESTRA
New, Novel and Entertaining
Unanimous Praise by Press and Public.
ADDRESS:
CARE VINCENT LOPEZ
1600 Broadway, New York

JUDGMENT TO PRODUCER ON VERBAL AGREEMENT

Court Hands Down Decision Against Club Alabama—Accounting May Be Demanded

An unusual litigation of interest to cabaret and restaurant show producers and cafe managers was decided yesterday (Tuesday) morning by Judge Davies in favor of Arthur S. Lyons against the Club Alabama. Lyons sued for three weeks' royalties at \$250 a week for his services in staging the Alabama show and was given judgment for the full amount against the corporation holding the Alabama. Samuel J. Welas, Benjamin I. Boerwald and Gus Schultz, the managers.

No written contract was involved, it being an oral understanding like so many other similar negotiations. Because of the oral phase, the Alabama management contended that Lyons' hire was on a week-to-week basis and subject to his discharge at their pleasure, but the court, in its opinion, upheld the contention of Kendler & Goldstein, attorneys for Lyons, that such agreements are generally for the successful run of the floor show produced, although this question has never been threshed out in court before.

The \$750 award has subsequently increased in value, as the court for royalties due up to Feb. 2. Since then, 10 weeks in all have accrued, totaling \$3,500 due Lyons. A question presents itself with the new Alabama show, advertised as being staged by Dave Bennett, but put on "Rose-Marie." Kendler & Goldstein will further sue the Alabama management on the allegation Bennett's contribution of a couple of hundred numbers did not alter the fact it is Lyons' show basically in general construction.

In addition Lyons has a large claim under his agreement for 50 per cent of all money earned on "outside" engagements. Thus, when the Alabama revue played at the Lafayette theatre in Harlem, Lyons' share was \$1,500 the first week. He was not accounted for on his hold-over week. Since then the show has played several club dates at the Hotel Astor, etc.

Judge Davies opined in part that "the defendants made no effort on this trial to justify a discharge."

Janssen's Road House

August Janssen, proprietor of the two Hofbrau restaurants in New York, is building a roadhouse in Larchmont, N. Y., off Pelham parkway. Lee Simonson is supervising the architecture.

The new roadhouse will be slated for opening early for with an Irving Aaronson orchestra unit as the dance music feature.

At the uptown Hofbrau, where the original Aaronson's Commanders is the band attraction, a new revue, "Hofbrau Harlequin," opens May 13, featuring a "name" dance band and a chorus of 20. Werner Janssen is writing the show. Aaronson's Commanders will be at the Ritz-Carlton hotel in Atlantic City this summer. The band rejoins Elsie Janis' "Puzzles" when the revue opens in Chicago in the fall. It closes in New York in June.

During Aaronson's absence, the Hofbrau Haus cafe will have an Aaronson versatile band unit substituting.

CABARET AT CLARIDGE

The Hotel Claridge's (New York) first floor will be converted into a cafe by Albert Bouche, the Chicago restaurateur for fall opening. The seating capacity will be 600.

Henri Gondron's orchestra will officiate with the dance music, Gondron having worked in a palace in Chicago. Gondron is currently on the Strand Roof, New York.

PADLOCKING ON BIG SIX CLUB

The Big Six Printing Club, Inc., and Bert Hitchcock and Thomas Goats, alleged owners of the club are defendants in a police suit started by U. S. Attorney Emory Buckner, "to abate a public nuisance." The club and saloon (so alleged) is located at 147 West 40th street.

Julia Moody has left Connie's Inn Revue and is going to play vaudeville. She has been succeeded in the show by Bessie Allison (colored).

HUGE BALLROOM PLAN

Newark's 6,000 Capacity Expected To Be Biggest in East

Newark, April 28. If Newark's gigantic dancehall plan goes through, and three sites are reported under consideration, this town will lead all eastern cities in point of floor accommodations. The dancing space, it is to accommodate 6,000 persons at one time.

Prominent local capitalists are interested, with plans providing for an office building as well. James Pecht, manager of Paradise and who publishes the *Cinderella*, New York, and other dance-halls, is slated to head the new local dancing enterprise.

Boston's Only Night Club?

Boston, April 28. Plans are in the will-we-or-wont-we stage just at present for an exclusive night club for this city. John Novak, proprietor of the Shepherd restaurants in Boston and Providence, is the proponent of the idea, and the Shepherd Colonial Restaurant is the place named by him.

At present the Colonial closes at 8 p. m. The idea is to open at 10 and continue until 2, on two nights a week, for only guests in evening clothes and armed with the proper invitations.

Shepard's has a big clientele and a good dance band, besides which it is connected by ownership ties with broadcasting (WNAO) and with the Shepard department store, which has 20,000 charge customers on the mailing list.

Not Asked to Mingle;

Addison's Mgr. Explains

Both Ada Forman (Forman and Dan McCarthy, dance team) and Bert Moss, manager of the Hotel Addison, Detroit, cafe, deny that the reason Miss Forman left the hotel's floor show was because of the management's insistence the women performers mingle with the guests.

Mr. Moss adds that in justice to Miss Forman, who is a fine dancer, it should be said the act missed on the cafe floor for the reason it's primarily a stage turn. When realizing the situation, Miss Forman volunteered to cut her fortnight's engagement to a single week if fares both ways were forthcoming instead of only the fares to the opening as originally agreed. Mr. Moss acquiesced to this stipulation.

The Addison cafe's manager also adds that any attempt by outsiders to mingle of their own accord is discouraged by him.

Regarding the mention that "one of the managers" used profanity to the "Prince" Roufat Magometoff Halli-foff, the professional dancer, who while here dancing at Meyer Davis' Le Paradis met Delight Potter Arnold, assistant director of the Veterans' Bureau, and who later married the former Miss Davis, carrying her away under the very nose of her former employer, is the result of the investigation of immigration authorities in New York. This was learned here at the Department of Labor.

"I cannot for hygienic development, a warrant will be issued for his arrest by the Secretary of Labor," said George E. Toiman, assistant commissioner of immigration here in Washington.

When Meyer Davis was asked why the dancer "nobleman" wasn't held over for a second week, the usual procedure at Le Paradis, no explanation was forthcoming.

"Prince" Halli-foff May

Face Deportation

Washington, April 28. "The Prince" Roufat Magometoff Halli-foff, the professional dancer, who while here dancing at Meyer Davis' Le Paradis met Delight Potter Arnold, assistant director of the Veterans' Bureau, and who later married the former Miss Davis, carrying her away under the very nose of her former employer, is the result of the investigation of immigration authorities in New York. This was learned here at the Department of Labor.

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CABARET GIVES UP SHOW

The Rue de la Paix has given up its "Revels of 1925," and there will no longer be a revue within the confines of the former Automobile Club. The floor show ended Sunday night.

The only member of the revue to be retained is Jane Green who, in addition to Maison and Stewart, dancers, hereafter will solely provide the entertainment.

Isham Jones' orchestra remains

Coffee, \$1; Band, \$190

A party at a Village cabaret made a squawk about \$1 for a cup of coffee.

The manager was summoned. He grew confidential and sympathetic but pointed to the heavy dough the five-penny coffee costs. He offered \$190 a week for the quintet.

Cafe Business Off;

"Class" and "Dog" Out!

Cafe business around town is in a "hot" state. The weather and Emory Buckner are equally blamed. The "class" places are much "off." All pretext at class and "dog" has fallen by the wayside with prevailing conditions. The dress suit gag now extends nothing beyond that. They're glad to get the cash customer's cash regardless.

PICCADILLY CABARET

London, April 18. An entirely new show was presented at the Piccadilly Hotel Cabaret April 13 and, all things considered, is probably the best program yet presented there. Only 30 minutes is usually allotted for the turns, the remainder of the evening being devoted to dancing, but so strong is the show that the demanded encores run the show into a full hour.

During that hour the chorus make several costume changes the designs for which are unique and attractive. There is a continental Zymbalist player named Nitta Kodoban with his own pianist, who in a recent article aptly described "lives" his music "for is so great an actor he deceives you into believing it is his own." He is accompanied by a brilliant terepocherani whose work is too well known in the States to call for any extended comment. Helen Chappay, a French soubrette, should confine herself to native chansons rather than English ditties. And then the Mount City Blue Blowers, four American youths who emit a "strong" note to mention the such effect that the audience rises as one and yell "Attaboy." The writer, for the first time in three years, is greatly aggravated by a magnanimous of ass water, suffered a temporary, but most depressing, fit of boredom.

In all kindness it is suggested that during the performance by the respective artists, Jack Hyland, the popular band leader who is at the head of his profession in this country, possibly aggravated by a magnanimous of ass water, suffered a temporary, but most depressing, fit of boredom.

In all kindness it is suggested that during the performance by the respective artists, Jack Hyland, the popular band leader who is at the head of his profession in this country, possibly aggravated by a magnanimous of ass water, suffered a temporary, but most depressing, fit of boredom.

The school for Prohibition Agents

Washington, April 28.

The prohibition agents now have to go to school to learn their business. The Federal Commissioner of Prohibition, Commissioner Hayes has organized a school and so as to have his agents well versed in how to run down the elusive bootlegger as well as how to politely punish women, male and female, of the clubs and dancing places.

The agents are not burdened with too much of the school stuff, as their training is confined to but one class monthly with their respective district heads doubling as "teacher."

DAVIS' ROAD HOUSE

Washington, April 28.

Meyer Davis opens his new road house, Chateau Le Paradis, at the corner of the Baltimore-Washington boulevard, about 12 miles from here.

Robert Kehl, formerly at the Le Paradis here, is to be the managing director, and the "Tide Band," from Baltimore, is to furnish the music.

CABARET TRIANGLE

Chicago, April 28.

Dean Janis, entertainer at the Ritz Inn, has been named respondent in a divorce suit filed by Lilian Harris, entertainer at Valentino Inn, against Richard Harris, also a performer.

NO FUNDS FOR MISSOURI FAIR

Jefferson City, Mo., April 28.

Jewell Mayes of the Missouri State Board of Agriculture, is authority for the statement that no State funds will be available for the fair which is to be held during 1925 or 1926. County court appropriations, however, may be made to these institutions in sums not exceeding \$300, according to a ruling of the Missouri courts.

DISK REVIEWS

By ABEL

SOMEbody LIKE YOU—Nick

Lucas BECAUSE THEY ALL LOVE YOU—Same—Brunswick No. 2,803

Nick Lucas was guitarist with a band before his individual artistic career as a soloist was discovered. As a vocalist he has his own guitar accompaniment he has met with wide favor, with the result he is "canning" on his own, touring picture houses, etc. An insinuating yodel in "Because they all love you" is a feature of his vocal work. The guitar interludes tend to clinch the good impression.

HUNGARIA (Fox Trot)—Sam

Lanin and His Orchestra EGYPTIAN ECHOES—Same—Columbia No. 320

This couplet is Frank Black's arrangements of two classics. The scoring is unusual and the Lanin interpretation expert.

ON THE WAY TO MONTEREY—(Fox Trot)—Henry Halstead

and Orchestra MOONLIGHT AND ROSES—Same—Victor No. 1,857

The Halstead combination and the compositions are the best coast product and the most successful known on the Pacific slope. Ben Bledsoe and Nell More are the composers of both numbers, the latter being based on the popular song, "Andantino," a favorite organ selection. It makes an equally charming fox trot. The scoring is unusual and the Halstead interpretation expert.

I LIKE PIE (Fox Trot)—Edwin J.

McEnelly's Orchestra DESERT ISLE—Same—Victor No. 1,857

Another dance combination makes its Victor debut this week. The McEnelly outfit are New England favorites with their "hot" ballroom Springfield, Mass., their favorite stamping grounds. Why the Victor, in its selection of the orchestra, in various localities the country over, has neglected New England up to now, has been a topic of comment. The McEnelly orchestra is a lucrative music field, and there are one or two other crack bands like Eddie Whitte's, who is a "hot" musician, who furnishes all the Yale, Harvard, Boston College, etc., and music might be annexed for similar purposes.

The McEnelly band is a corking one. "I Like Pie" and "Desert Isle" are the two new numbers. "I Like Pie" is a corking one. "Desert Isle" is a corking one. "I Like Pie" is a corking one. "Desert Isle" is a corking one.

"Desert Isle" (Harry Archer), like

with every other successful musical composition, is the surprise offering of "Desert Isle" from the Victor show, takes first honors, but as a sprightly dance tune "Desert Isle" is a corker all by itself.

TITINA (Fox Trot)—Vincent Lopez

and Orchestra WHY WE DANCED TILL DAWN (Waltz)—Same—Okeh No. 40,333

The popular "Titina," a Continental importation currently featured both in "Puzzles" and the "Follies," is a favorite dance number and a popular song. The Pennsylvania orchestra equally engaging. The companion waltz is of the "long tongue" sax work, a coming rhythm, the piano and a vocal chorus thereof to clinch the argument.

IF YOU KNEW SUSIE (Fox Trot)—Frank Silver's Dance Orchestra

GIGOLETTE (Fox)—Henri Gondron and Strand Roof Orchestra—Edison No. 81,588

"Susie" is a happy girl as a fox trot. She is frankly ragged by Frank Silver's dance aggregation and the "Gigolite" has the famous Franz Lehár as its composer. Gondron's Strand Roof (New York) is a fine music and the opportunity for dance purposes.

PLAY ME SLOW (Fox Trot)—Fletcher Henderson and Orchestra

BYE AND BYE—Same—Columbia No. 292

A brace of snappy rag numbers, done in excellent style by Fletcher Henderson and his orchestra, from the Roseland ballroom, New York. "Play Me Slow" (Milt Hagen-Charles "Fletcher") took quite a spell in his opening on the disks, although worthy of such attention from the start.

"Bye and Bye" is a pleasing companion piece, the Henderson technique getting all possible out of it.

INDIAN LOVE CALL—Virginia Rea (Vocal)

GIANNINA MIA—Same—Brunswick No. 2,817

Rudolph Friml and Otto Harbach were a successful writing team with their *Gianna* (The Fire) and prove that they can still deliver just as effectively, if not more so, with "Indian Love Call" from "Rose-Marie," which has some comparatively younger blood injected into it as a third collaborator in the person of Oscar Hammerstein, 2d.

Virginia Rea's bell-like soprano makes much of this couplet, it is a beautifully finished voice, of wide range and engaging clarity. The recording is a classic in every respect and if this one doesn't sell then it leaves but one conclusion—that the public doesn't know what it's all about. The titles alone tell it all about. The artist's beautiful rendition and the masterful orchestral accompaniment (one in which Gus Haenschen has outdone himself) makes for a superlative product.

POLLY OF HOLLYWOOD—Vaughn

De Leath (Comedienne) SOMEBODY LIKE YOU—Same—Columbia No. 320

Miss Vaughn De Leath enjoys a wide radio popularity as "The Original Radio Girl." She is a versatile and popular, being a songstress and popular composer, and latterly in a Belasco dramatic production, "Laugh, Clown, Laugh." In "Polly of Hollywood" (The Sylvia Hanley) Miss De Leath is a dialect comedienne, giving an impression of a (unannounced) "Rose of Washington Square" and has a chance to click because of its likely danceable "Somebody" (Donaldson-Friend) is a straightaway fox trot ballad. (Continued on page 48)

B. AND O. ROUTES

(Continued from page 41)

Turcotte, George, 80 Orange St., Manchester, N. H.

Turcotte, Oscar, 202 E. H. Portland, Me.

United States Navy Band (Chas. Bester), Washington.

Varian, Art, Bowman's C., Venia, Cal.

Veneta, Pina, Porella's Inn, Albany, N. Y.

Wade, James, Claremont C., 8552 Indiana, Chicago.

Wadsworth, Wheeler, Congo Room, New York.

Walker, B. J., 212 7th Ave., N. Y. C.

Walsh, J. J., 212 7th Ave., N. Y. C.

Ward, Frank, Avalon, Boston.

Warren, Ida, 212 7th Ave., N. Y. C.

Wasson, J. J., 212 7th Ave., N. Y. C.

Watts, J. J., 212 7th Ave., N. Y. C.

Webb, Joe, 212 7th Ave., N. Y. C.

Wells, J. J., 212 7th Ave., N. Y. C.

Wendell, H., 212 7th Ave., N. Y. C.

Werner, J. J., 212 7th Ave., N. Y. C.

Werner's Seven Aces, Flomford Drive, Club, Atlanta.

Werner's Sycophants, Palais Royal, South Beach.

Werner, Ida, 212 7th Ave., N. Y. C.

Werner, J. J., 212 7th Ave., N. Y. C.

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"ST. LOUIS NO HICK TOWN," COURT SAYS, REBUKING POLICE

**Contempt Charges Preferred by Carnival Owner for
Interference—Judge Falkenhainer Liberal in
Expression on "Gambling"**

St. Louis, April 18. "We don't want to make a hick town of St. Louis. I think the public has a right to some sort of amusement, and carnival games in which skill of the operator is a material element should be left alone by the police," said Circuit Judge Falkenhainer in administering a rebuke to the police department for alleged violation of an injunction prohibiting interference with carnival devices where evidence of gambling is not found.

Contempt charges against the Board of Police Commissioners, Chief of Police Gerk and Chief of Detectives Kaiser had been brought by Charles M. Oliver, operator of a carnival at 4500 Gravois avenue, and the reproof came in the course of a hearing. The injunction, issued early in the recent gambling drive, was contended to have been violated in the arrest of Oscar Marquardt, concessionaire at the carnival.

Judge Falkenhainer, after listening to both sides and witnessing a demonstration of the "gambling device" that was confiscated by the officers, declared that a fine "ought to be assessed against the police," but after rephrasing the police's contention of showing better judgment in deciding what constituted a gambling device, let it go at that. His remark about the "hick town" went over big with those in the court room. Loud applause being given.

Toy Auto Called Gambling
The device thought by the officers to have been of a gambling nature was a toy auto propelled by a rubber band. A dime was the charge and if the operator made it stop before a number indicating a certain piece of merchandise, such as an aluminum pan, he received the pan, not winning a prize, he got some candy.

The paraphernalia was seized as a game of chance on a visit of the gambling squad to the carnival last week. The officers acted under the orders of the newly-appointed police board, which has banned gambling in bazaars, and other so-called "games of chance." The contention of Oliver and Marquardt that the game seized was one of skill was upheld by the court.

Believe this and similar games ought to be permitted to operate," Judge Falkenhainer said. "I don't believe that any game in which skill governs the outcome can be classed as a gambling device under the laws of Missouri, or that the Legislature intended it should be. I have pitched dice and hooks at dogs and thrown balls at African penguins and I know they are games of skill but I have never had any success with them. I think they are harmless pastimes."

Court Wouldn't Name Games
Former Attorney-General Barrett, representing the Police Board, asked for a definite ruling that would distinguish between games which were harmless pastimes and those classed as gambling devices, but the judge refused to say why, declaring the police have judgment "and ought to be able to use it."

In the retort of the courthouse after the decision, Police Commissioner Kortright met Judge Falkenhainer and took occasion to renege the judge's remark about the police making a "hick town of St. Louis." He said the Police Board was trying to do its duty and that if he judged otherwise, he should have imposed a fine, leaving the board "in a position to get an appeal and get a final decision showing what games constituted gambling."

The judge said he had the power to set aside the order and accommodate the board with a fine, but it was entirely up to them. Kortright said he would feel that the other members of the board would.

Chief Clerk stated Judge Falkenhainer's decree would not make any difference the present crusade against gambling, but that "we will not bother that kind of a game again."

Marquardt was rearrested last night following a second raid of his

CARNIVALS

American Amusement Company, Philadelphia, Pa., April 27.
Anthraxite Amusement Company, Sayre, Pa., May 4.
Barlow's Big City Shows, Springfield, Ill., April 27.
Billie Clark's Broadway Shows, Waycross, Ga., April 27.
K. G. Barkout Shows, Defiance, O., April 27; Toledo, May 4; Lorain, N. Y., April 30.
Curtis L. Bockus Shows, Rumford, Me., May 16.
Brown and Dyer Shows, Poughkeepsie, N. Y., April 27.
Boyd and Linderman Shows, Richmond, Va., April 27.
W. B. Darden Shows, Joliet, Ill., April 27; Davenport, Ia., May 4.
Capital Outdoor Shows, Albany, N. Y., April 30.
Clark's Golden Rule Shows, Upper Sandusky, O., April 27.
Harry Copping Shows, Sayre, Pa., April 27; Sayre, Pa., May 4.
Cote's Wolverine Shows, Detroit, Mich. (indef.).
T. A. Foster Shows, Pottsville, Pa., April 27.
Coleman Bros. Shows, Middletown, Conn., April 30, May 5; Hartford, Conn., May 11.
Colton's Greater Shows, Birmingham, N. Y., April 27.
Donkin and Miding Shows, Vancouver, B. C., May 4.
A. F. Cronoun United Shows, Schenectady, N. Y., May 1.
D. W. Dwyer Shows, Des Moines, Ia., April 27; Rockwood, Pa., May 4.
E. Kreko Bros. Shows, Blue Island, Ill., April 27; Harvey, Ill., May 4.
Dreamland Exposition Shows, Elmira, N. Y., May 4.
Ellman Amusement Company, Milwaukee, Wis., April 27 (3 weeks).
E. R. G. Shows, Harrisburg, Pa., April 27.
Fritz-Oliver Shows, Aragon, Ga., April 27; Rockwood, Tenn., May 4; Richmond, Ky., May 11.
Noble C. Fairley Shows, Leavenworth, Kan., April 27.
Boy Gray Shows, Houston, Tex. (indef.).
Greater Sheesley Shows, Harrisburg, Pa., April 27.
K. F. G. Greater Shows, Torrington, Conn., April 27.
Great Eastern Shows, Rockwood, Tenn., April 27.
Bill H. Hames Shows, Pilot Point, Tex., May 2.
H. H. Hall Shows, Garber, Okla., April 27.
Hanscher Bros. Shows, Rensselaer, Ind., April 27.
Heller's Adeline Shows, Bloomfield, N. J., April 27.
Herman's Mighty Exposition Shows, Joliet, Ill., April 27; May 4; South Fork, Pa., 11.
Col. Hughes Mighty Show, Ottumwa, Ia., April 30.
H. H. H. Amusement Company, Mt. Pulaski, Ill., May 2.
Imperial Exposition Shows, Barbours, O., April 27.
J. D. Jones Shows, Washington, D. C., April 27.
Kraus Amusement Company, Glenloch Park, N. J. (indef.).
Knickerbocker Shows, Sharon, Pa., April 27.
K. F. Ketchum's 26th Century Shows, Bridgeport, Conn., May 4 (4 weeks).
Lawery Bros. Shows, Gilberton, Pa., May 8.
Lippa Amusement Company, Alpena, Mich., April 27; Onaway, Mich., May 8.
McMahon Shows, Marysville, Kan., May 5.
Manhattan Amusement Attractions, New York, N. Y., April 27.
May and Dempsey Shows, Royal Oak, Mich., May 4.
Herry Midway Shows, Haverstraw, N. Y., April 27.
Max's Exposition Shows, Forest Park, Ill., April 27.
Herry Midway Shows, Kansas City, Mo. (indef.).
Metropolitan Shows, Hartwell, O., April 27.
Miller Bros. Shows, Hagerstown, Md., April 27; Cumberland, Md., May 4.
D. D. Murphy Shows, St. Louis, Mo., April 27.
Miller's Midway Shows, De Ridder, La., April 27.
Herry Midway Exposition Shows, Gaffney, S. C., April 27.
Morris and Castle Shows, Pitts-

burg, Kan., April 27.
Homer M. Moore Shows, New Brighton, Pa., April 27.
New Southern Shows, Rome, Ga., April 27.
Northwestern Shows, Detroit, Mich., April 27.
Oliver Amusement Company, St. Louis, Mo., April 27.
C. E. Pearson's Shows, Ramsey, Ill., April 27.
Perry Bros. Shows, Bassett, Ark., May 2.
Prairie State Amusement Company, Arcola, Ill., April 27.
Matthew J. R. Shows, Bridgeport, N. J., April 27.
Nat. Reiss Shows, Charleston, W. Va., April 27; Huntington, W. Va., May 4; Portsmouth, May 11.
Rubin and Cherry Shows, Dayton, O., April 27; Indianapolis, Ind., May 2.
C. D. Scott Shows, New York, Tenn., April 27.
W. W. Savage Amusement Company, Fort Wayne, Neb., May 11.
George T. Scott Shows, Bartlesville, Okla., April 27.
Smith Spillars Shows, Becco, W. Va., April 27; Logan, May 5.
Smith Greater United Shows, Hopedale, Pa., April 25 (three weeks).
Otis L. Smith Shows, Syracuse, N. Y., April 27.
Tier Shows, Elmira, N. Y., May 2; Painted Post, 11; Bath, 18.
Sunshine Exposition Shows, Covington, La., April 27.
Strayer Amusement Company, Danville, Ill., April 27; Hoopstown, N. Y., April 27.
Sandy's Amusement Company, Seewick, Pa., April 25.
Triumph Amusement Company, Hayslipland Park, Harlem, N. Y. City (indef.).
Texas Kid Shows, Iowa Park, Tex., April 27.
Wallace Bros. Shows, Youngstown, O., April 27.
W. W. Williams Shows, Chester, Pa., May 2; Philadelphia, Pa., May 11.
W. G. Wade Shows, Detroit, Mich., April 27 (indef.).
S. B. Williams Shows, Archer City, Tex., April 27.
Wolf's Greater Shows, St. Paul, Minn., May 11.
World at Home Shows, Shamokin, Pa., April 27.
J. A. Wortham Shows, St. Louis, Mo., April 27.
Wonderland Exposition Shows, Scranton, Pa., April 27 (three weeks).
Y. A. Wolfe Shows, Knoxville, Tenn., April 27.
F. A. Wolfe United Shows, Fort Dodge, Ia., April 27-May 9.

"DUDE RANCHES" SPREAD
Vogue Invading Washington and Oregon—Resorts for Easterners

Seattle, April 28. "The Dude Ranch" will occupy its way west into Washington and Oregon. This style of western amusement rose to its height in Montana and Wyoming and has broken out at various spots on the cattle range.

The Brackett H Ranch, near Chelan, Wash., consisting of 1,600 acres, is being "rigged up" as a "dude" ranch; that is, a ranch where eastern visitors may linger for a time, riding horseback, fishing, hunting, and otherwise enjoying the great outdoors.

Another typical ranch of this kind is the Chewack Ranch, north of Winthrop, Wash.

HORSESHOE PITCHING

Van Nuys, Cal., April 28. Plans have been completed for the big spring horseshoe pitching tournament to be held here April 28, with contestants from Van Nuys and other towns in the San Fernando valley. One of the feature events will be an exhibition staged by the State champions who hail from Sonoma in Ventura county. Followed by the exhibition an effort will be made to match the champions against the 10 best "double-ringers" that the tournament brings out.

INSIDE STUFF

ON THE OUTSIDE

In its March issue, "The Swine World," published in Des Moines and an influential paper in its trade, devoted 10 pages to a reproduction of the stories in Variety last fall concerning appropriations by fairs for entertainment and what the entertainers or entertainers actually cost. A. J. Corey is secretary of the Iowa State Fair, and "The Swine World" has been "after" Corey for some time. Securing his written statement, he was unable to give an itemized account of the fair's disbursement for entertainment. "The Swine World" used Variety's figures against Corey. Whether there is a personal motive in the attack or the monthly feels the appropriation for the hog exhibit, \$500 yearly, is immeasurably low, is unknown.

"The Swine World" made out a strong case against Corey, liberally employing much of the matter pertaining to the fair agency business Variety published, including the front page story of Nov. 26, headed "Huge Profit 'Selling' Acts."

STRIKE AT WEMBLEY?

History Repeating Itself Over Non-Labor—Publicity Poor

London, April 17. A strike is threatened among the builders and kindred trades at Wembley. This repeats the history of last year and the dispute arises from the same cause, the employment of non-union labor.

Meanwhile, arrangements are complete for the King and Queen to open the exhibition May 9. Up to now the publicity is as poor as last year.

H. S. Rolston Resigns

Vancouver, B. C., April 28. The directors of the Vancouver Exhibition Association by a vote of 8 to 6 decided to accept the resignation of H. S. Rolston, but rejected his application for reinstatement, at a recent meeting.

All members of the permanent staff were reinstated, with the exception of Rolston. An acting manager to handle the exhibition this coming August may be appointed. A permanent appointment of a manager will not be made until next October.

Should Mr. Rolston's supporters succeed in obtaining the signatures of 20 members favoring a meeting of protest, the constitution of the Exhibition Association will permit them to call a meeting after six days' notice when a resolution calling upon the president, W. C. Brown and his directors might be put to the meeting. Dissatisfied members claim that the directors acted without a mandate from the members at large.

Showmen's League Week

Chicago, April 28. Instead of a date in August, as previously expected, the week of Sept. 7 has been set aside as Showmen's League Week (not "Day" as heretofore) when all shows will be asked to contribute funds towards the charitable work of the league.

Many New Features for White City Park, Chicago

White City amusement park will open its gates officially Wednesday, May 13. This will be their 21st anniversary.

New features and alterations will be noted this year. Gordon's "Palace of Wonders" will occupy the space that was formerly "Over the Falls." "Mrs. Murphy's Beauty Shoppe" will take the place of the "House of a Thousand Troubles." A new outdoor revue will hold forth in the Garden Terrace.

All rides and attractions have been repaired to new shape for the opening. "Venice" is completely remodelled and improved and is one of the most popular rides in the park.

The dance halls, which have been open all the winter, will operate all the summer in the evening.

75TH FOR LAKE COMPOUNCE

Bristol, Conn., April 28. Managers Pierce and Norton have completed special plans for the opening of the season at Lake Compo, as this year will mark the 75th, or diamond, anniversary.

For the last 75 years Lake Compo has been the favorite amusement park in this section of Connecticut.

Lester Changes Jobs

Alban Lester, engaged to handle the advance for Sells-Flote circus, took French leave last week and aligned himself with the 101 Ranch Show in a similar capacity.

MASS. FAIRS TO CO-OPERATE

Meeting in Worcester Discussed General Bookings

Worcester, Mass., April 28.

The Massachusetts Agricultural Fairs Association met in the Hotel Bancroft here. Considerable discussion relative to a co-operative publicity program in which the entire 120 fairs of the state could join through the association. A trained newspaperman will serve all fairs in the association in an effort to bring the special attractions before a large circle of possible patrons.

One of the most interesting propositions brought up was that in regard to the showing of attractions at the next annual meeting. At present it is customary for the various booking agencies visit the fairs, individually, each agency or attraction bidding against some other for attention, and each fair manager obliged to base its judgment on booklet and sales.

Under the new plan each agency would be requested to put on an actual exhibit of what it proposes to present at the fair. Then the managers could select what seemed best to them.

Massachusetts fairs have been made so free from illegal or immoral attractions that not one complaint was made last year.

Brundage Shows Hit by Cyclone; \$8,000 Damage

Peoria, Ill., April 28.

The S. W. Brundage shows got away to a bad start here with a blow-down before the season had been underway 24 hours, tearing the canvas to shreds, upsetting collections and rides and creating havoc on the lot. The loss is estimated at \$5,000, but the Brundage organization exemplified the well-known "grin and bear it; dig in and repair it" spirit, opening the show within 4 days, although working under a severe handicap.

In the meantime rush orders had been placed for new canvas and equipment. The "Crazy House" was so badly battered by the cyclonic wind it was not opened during the week. The carnival is at Eckwood Park and after the damage repair was made, played to good crowds.

Monthly Fair Meetings

Cedar Rapids, Ia., April 28. The North Eastern Iowa Fair Managers' Association has arranged to hold group meetings on the last Thursday of each month in Cedar Rapids, to discuss fair matters.

The association numbers 26 members and is headed by E. W. Williams of Manchester, president, and C. W. Hyman of Vinton, secretary.

WOMEN'S FAIR FOR WOMEN

Chicago, April 28. "The Women's World Fair" current at the Furniture Mart, on the near-north side, is doing a nice business but is drawing women alone. Exclusively, male spectators would find fair and better. Some 300 booths, all prepared and conducted by women, constitute the fair.

WIGGAM SYNDICATING TALKS

Chicago, April 28. Albert Edward Wiggam, hasty lecturer, is now syndicating a series of talks on biology through a series of newspapers that are said to reach 7,000,000 people. It is understood that Wiggam will leave the platform, so long as his newspaper articles continue to be in demand.

AL G. BARNES PLEADS

Los Angeles, April 28. Al G. Barnes has pleaded not guilty to a charge of perjury in filing a false income tax report before Judge James C. Harrison. His trial has been set for July 13.

If you don't advertise in **VARIETY** don't advertise.

ER PROS' "RANCH"

Oklahoma City, April 21. Miller Bros' 101 Ranch of West and Great Far East Shows, new in every particular and the last word in the west show, arrived here April 21 and gave two splendid performances to highly pleased audiences at both afternoon and night performances Tuesday and Wednesday.

Two long trains brought the big shows, which immediately commenced to unload their equipment, and after an early breakfast and the erection of the big tops, making everything shipshape gave Oklahoma City the largest parade in history, admired and cheered by thousands.

The opening of the big shows was dedicated to the Eighty-niners, and the Eighty-niners, literally by the thousands, with Governor M. E. Trapp, drawn by oxen, lent their assistance by going in the parade, making the Eighty-niners parade and celebration.

Entirely New Show. The 101 Ranch show is all new and a departure from the usual run of shows. All the wild west features, but on a new scale, the show in the old show are in the new one.

There are two outstanding factors in the new 101 show, in the first place, it was built in Oklahoma, so far as possible for a show to be built any one place. The 101 Ranch is the departure from the old style of side shows and spectacles of early-day circus, and the new style of the classic. Youth and beauty predominates, and it can be said that Zack, Joe and George, who are considered a score of thousands to secure attractions.

The Millers put their first show on a road more by accident than by deliberate planning. They entertained the National Editorial Association with the wild west show at the ranch. It was so successful they were asked to duplicate it at the Jamestown exposition.

It was over a year ago the showmen asked them to go on the road, and furnished all the necessary rolling stock and other equipment. The Millers were not shown then, but eight years of experience associated with some of the biggest shows in the name have taught them the tricks. On the old show they had to cut down on expenses and make a balance sheet very carefully. But that period has passed in their lives.

Joe Miller's feet got to itching for the road again and he began dreaming of the big top, a much greater and larger than the one before, and his first oil well came out. Day by day he counted his oil wells, and, while building up the 101 Ranch, he put the perfect plan for several years, he has been quietly building for another show. When all prospered, he prospered, and the Miller Brothers' bank balance was sufficient to build up the kind of a show he wanted.

Equipment Built on Ranch. Tom S. Tucker, known wherever shows are known as the man who put the show on wheels. The Millers told him they wanted the best show and show that they could get. They gave him no limit on expense.

The 30 railroad cars that haul the shows are of all steel. Even the stock cars are steel, and for that reason have been built fully twice as long as the usual stock cars, and have been built on the permanent plan. The living cars for the performers and the other employees are strictly up to the best construction plan.

Almost twice as big as the top of the 101 Ranch show, the big top and all the canvas is new. Most of the long staple cotton used in making the canvas was raised on the 101 ranch and the fabric was manufactured at Guthrie, Okla. The timbers needed were sawed on the ranch and even the stakes and seats were built there.

The cook wagons, carrying ice boxes with a two-day supply of ice, are also built on the permanent plan. They have been built so that 40 minutes after the wagons get on the lot meals for over 500 persons can be served.

The lighting is another unusual feature. The lights are powerful, but not too good for the electric switchboard has been arranged to give a good lighting effect for the spectacles as they are given on the most modern stage in the country. G. C. Hardin, who supervised the building of the lighting system and arranged the big open spectacle has been on the job for several months with a staff of men. He has his work completed two weeks before the show arrived in Oklahoma City and made daily tests to see that the system worked perfect.

Spectacle Opera Show. Arabia was the opening spectacle.

It is the story of the pilgrimage of Fatima, wife of the Fourth Caliph of Egypt. There is a ray of dancers never before seen under canvas, chosen from the leading dancing schools of the world. The camels, the slaves and, in fact, a complete caravan provided a complete recreation.

Such trick riders, ropers, bulldoggers and trick riders as Mamie Francis, California; Frank Hank Durnall, Reine; Halley; Dan Lucas; Hurl Brady; Jose Haraera, Mink Kinkie, Cotton Ashley, Fred Carter and other scores of others comprise the wild west performers. There were the famous clowns, Dan Mix and Joe Lewis, with their mule acts and many famous performers that would take a page to name them. Ezra Meeker and his ox-drawn prairie schooner are with the show. But it was the ballet and the far east acts that constituted the big departure.

Among the Indians seen with the show were John Last Man, Two Dog, Yellow Boy and a few others who were with the original 101 show. But there are scores of others. They are mostly Sioux and Cheyenne.

Animal Acts Also Featured. Two troupes of trained elephants and two troupes of trained camels constitute the animal section of the show, except, of course, the horses. The horses are shown in the wild west performances for riding were selected over a period of months. They had to be of the wild and buck under the smell of leather, and any horse that could be tamed was not selected.

The animal acts are different from the beaten lines; there is no comparison. They are absolutely clean and on the order of the "for men only" joints. There is not a show on the lot that would offend.

PARIS CIRCUS BILLS

Paris, April 17. Cirque — Bastien (equestrian); Gallaratti's Dogs; Camilla and Partner (jugglers); Miss Mamie (acrobats); Les Conchets (equestrian); Edwards Troupe (equestrian); Riklet and Betty; Chocolat and Ceratto; Andos Japanese Troupe; Mme. Yelding (haute acrobats); Les Mazonis; Trio Madras; Albert Carre (eight horses); Liberty; Sisters Sturla; Carlos-Marina-Porto.

Nouveau-Cirque — Fakir To-Lite (hypnotism); Les Bostons; 12 Hingans Beauties; Fredrizzi; Lili Walter; Three Mayos; Charley Lloyd; Les Canadiens; Yonel Duo (equestrian); Calino-Theodore and Fracilli.

Cirque de Paris-Zanetti Troupe; 12 Balalaikas (Russian); Enrico Ricci (thematic rats); Mirano; E. J. Loyal (musician); E. P. Loyal (juggler); Manetti — Coco — Charley (equestrian); May 10-15. Cirque D'Hiver—Masa Takahashi (equestrian); Robert Brothers; Les Kolner; Teseo Duo; Niblo's Parrot; Five Sisters Alton; Iles and Loyal; Five Bernachi; Ragie Alton; Les Troupe M. Edwards; Mazzoni; Trio; Max Francesco (looping in motor car); Three Arcanas; Fratelli Trio.

Big Show Beats 101 Into Capital With Billing

Washington, April 28. Though "101 Ranch" is to beat in Ringling-Barnum-Bailey, the latter beat them into town on the billing by a good week.

Local showmen see wherein the switch in the usual dates for the Ringling show to play Washington was a bit of showmanship. (Continued on page 10-15.) Always a big opening, rock second day, but not so good on the third. Now it is May 14-16, and the government's paying day is the 15th, with the banks remaining open into both the 15th and 16th to cash the pay checks.

The third day with the "big" show will be watched with interest here because of the move.

RING MASTER'S 50TH YEAR

Paris, April 17. M. Llonel, ring master at the Cirque de Paris, was feted by all the clowns currently in this city on the occasion of his 50th year in circus. Llonel has been at all Paris circuses, and is widely known to audiences as speaker for the clowns' cause. He is writing his memoirs.

CIRCUSES

RECORD LOW GROSS

Patterson-Gentry Circus Got \$300 in Home Town—Paola Circus-Weary

Chicago, April 28. The Patterson-Gentry Circus grossed \$300 on the opening at Paola last week. This is the smallest gross the show has ever taken in its home town, which up until this year has averaged the show away with a comfortable bank roll and winner on the day by over a thousand dollars. No reason is given for the low gross, except that Paola is rather weary of a circus in its midst.

"Big Nick" Takes Bride; Both to Tour with Circus

Fr. vidence, April 28. "Big Nick" Tartagliore of this city, a 618-pounder, whose appearance at the Empire, Columbia house here, recently caused a jam with the police, was married to Hazel V. Handy, 25, in Taunton, Mass. last week. Miss Handy weighs about 130 pounds. "Big Nick" is 45 and is the father of 17 children by a former wife.

The couple will tour with the Barnum and Bailey shows, during the coming season, and probably make their home in either Taunton or Providence at the end of the season. "Big Nick" was booked for a week by Sam Rice, manager of the Empire, as the champion big eater. The cops ordered a change in the advertised amount eaten by the Nick and his wife, and the champion of alleged "wine" by him upon the stage. With the publicity given to this police order by the dailies, Nick turned out to be a big draw.

The Nick who conducts a restaurant in the Italian section of the city has appeared in side shows for some years. His new wife is a divorcee, having secured a decree last October from a former husband.

CIRCUS ROUTES

Robbins' Bros. Circus 6 coaches, 4 stock, 9 fat; total, 19 (R. R. company furnishes an advance car).

April 27, 28, 29, Iowa; 28, Ames; 29, Belle Plaines; 30, Cedar Rapids; (on another R. I.) May 22, Ames; 23, 24, Hawarden; 25, Yankton, S. Dak.

Lachman Exposition Shows 13 flat, 1 stock, 6 coaches; total, 20 cars. Week April 26, Meridian, Miss.

John Robinson's Circus 6 sleepers, 6 stock, 12 fat, 1 advance; total, 25 cars.

Arthur Hopper with show. April 23, Portsmouth, Ohio; 24, Chillicothe.

Barlow Shows 5 flats, 2 stock, 1 coach; total, 8 cars. (Date passed).

J. Geo. Loos Shows 12 flat, 5 coach, 2 box, 1 baggage; total, 20 cars.

Baggage car furnished by R. R. Week April 26, Altus, Okla.; week May 4, Lawton; week May 11, Quanah, Tex.

Bernardi Exposition Shows 2 coaches, 1 box, 9 fat; total, 12 cars.

Week April 26, Green River, Wyo.; week May 4, Rock Springs; week May 11, Rawlins; week May 18, Laramie; week May 26, Boulder, Colo.

Christy Bros. Shows 5 coaches, 1 baggage, 1 advance, 4 stock, 9 fat; total, 20 cars. (Date passed).

Little Amusement Co. 1 coach, 2 stock, 6 fat; total, 8 cars. (All equipment furnished by R. R.) (Date passed).

Harry E. Billick Gold Medal Shows 12 flat, 1 box, 1 stock, 6 coaches; total, 20 cars.

Week May 4, St. Joseph, Mo.

M. J. Lapp's Great Shows 11 flat, 2 box, 12 coaches; total, 15 cars.

(Of the above, 4 flat, 1 box and 1 coach furnished by R. R.) Week May 4, Hudson, N. Y.; week 11, Newburg; week 18, Kingston.

Gentry Bros., James Patterson Circus 4 coaches, 4 stock, 6 fat, 1 advance; total, 16 cars.

May 16, Chambersburg, Pa.; 18, Westminster, Md.; 19, Gettysburg, Pa.; 20, Hanover.

Ringling-Barnum-Bailey April 27-May 2, Madison Sq. Garden; 3-9, New York city; May 4-9, Philadelphia; 11-13, Baltimore; 14-16, Washington; 18-19, Newark, N. J.; 20, Wilkes-Barre, Pa.; 21, Harrisburg, Pa.; 23, Altoona; 23, Johnstown; 25-26, Pittsburgh, Pa.; 27, Youngstown, O.; 28, Akron; 29-30, Cleveland, O.

Old-Fashioned One-Ring Circus Pleased Newspaper People at Garden

One of the most unique events in circus life was an old-fashioned one-ring performance given at Madison Square Garden Sunday night. It was a courteous gesture by the Ringlings to the press, about 600 of that profession attending. Something similar was given the first time the Ringling show was combined with the Barnum and Bailey outfit but not since then.

The performance worked out by Fred Bradna The Big Show's equestrian director (the boss of the works (Sunday night, too), and Ed Norwood, general representative for the Ringlings. Ringmaster, announcer and performers were toggled out in ante-bellum costumes. Aerials with flowing mustaches were part of the local color that brought laughter.

Lew Graham in brown beaver top piece sonorously announced: "We are gathered here this evening not only to honor the supreme in entertainment but to bid goodbye to the old garden. However, there are six days and nights in which the bands will play, lights will dazzle and horses gallop" (the circus will end its indoor season Saturday) "but we have set aside this hour to closely commune and say hail and farewell."

Then were aroused memories of the olden circus days. Resumed the announcer: "I now invoke one whose name is synonymous with the Garden as a factor in its building and I refer to Phineas Taylor Barnum." Around the track came a barouche in which sat an artist quite the picture of Barnum and the character drew great applause.

"I now invoke General Tom Thumb," said Graham and in a tiny carriage a midge impersonated the famous little man of other years. Next came Jennie Lind, her carriage drawn by a dozen young beaux. She, too, was greeted cordially. Mrs. Norwood was to have impersonated the famous song bird and was slated to sing one of the Lind favorites. Illness prevented and the fair Jennie Rooney substituted.

"Zip" Was There "And now" quoth the speaker, "comes the first and only 'What Is It' otherwise known as 'Zip.' The aged fencer ambled into the ring on Bradna's arm. He likes Bradna and made some sort of garbled noise to prove it. 'I now invoke an animal that attracted more comment than any show feature in all time, I refer to the white elephant, direct from the Ganges.' (Whispered and all.)

"Now, dear friends, for the first time in history attendants will pass among you and will serve the guests the proverbial 'pink lemonade' without cost (just 120 gallons. Drink heartily." (Over 120 gallons were consumed.)

The old one-ring circus then started. Percella Clarke (Percy

Clarke of the Clarkonians) gave an equestrian exhibition and a clever one. Followed an extended boxing bit by two clowns, Pops and Dinario, the joys in the comedy fight scene which ran off to much fun.

Clowns Figured It was an evening in which the clowns figured largely. During the course of the regular performance they are atmosphere but they came into their own before the newspaper crowd. Clardy Borat, the show's laughing clown saluted the work of the others with his great prop guffaw. Frank Scully with his "English pantomime classic 'The Butterfly,'" worked with Ham Phillips, doing a bathing bit, then a burlesque on the Belleaire Brothers loop the loop feat.

Al White as a dame seeking her man, counted many times among the guests and finally "discovered" a supposed lover.

The aquatic, used for training all mechanics, was rigged up and added to the fun. An unexpected entrant was Nina Dillard, whose husband has charge of the show's horses. She is not a performer but makes a really eccentric dam and displayed considerable nerve in going into the comedy riding bit.

Rooney in the Air Charles Clarke as a juggler was introduced as a gentleman from the old world. The Rooneys were announced as "Parisian gymnasts." Working high aloft without a net, their exhibition looked pretty and new in the show itself.

Herbert Beeson performed on the tight wire. It was expected "Slats" might unwig for the newspaper men, but he was not. The Nelson Brothers on stilts were named as "the elongated intoxicated pair." George Denman put his white elephant through the paces with no opposition in the show itself. A crack bare-back exhibition and look like real comers. The show concluded with those "awfully, awful Fluto Brothers, world's worst acrobats."

Mr. Bradna blew his whistle on and off, took a couple of comedy falls (for the first time in five years) and blew the time of his life. The guests were given a further treat, in the form of a Swedish buffet lunch. Tables were brought from the old cafe and spotted on the ring giving the guests the illusion of eating under the big top itself. The eats were supplied by the Scandinavian Restaurant Co. The price for the catering was \$100 and looked a lot more than that.

Merle Evans and his band were in action on the platform close to the ring. Without Evans it would not have been a Ringling affair, I believe.

BARNES SUSPENDS PARADES

Chicago, April 28. The Al. G. Barnes circus has abandoned parades. It is the fourth large circus to forego this part of the circus program. The Ringling, Barnum & Bailey circus came first, single order by the American Circus Corporation this year. And now Barnes has dispensed with the noonday march.

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ARTIST'S COPY

When I Think Of You
Fox-Trot Song

Words by
HARRY OWENS

Music by
VINCENT ROSE

Modto
mf

Cantabile
p

Gay hours of glad-ness and laugh-ter, Car-ry on thru the
Sun-shine is dear to the flow-ers, Makes them glad, makes them
day, smile, Then gloomy gray hours of sad-ness comes af-ter, You have
And when the sun fades a-way, Then the showers Make them
gone sad on your way, I have sought joys ev-ry-
all the while, When you're near, sor-rows de-
where, part With this thought they can't com-pare, dim
And there's cheer deep in my heart.

CHORUS

The skies of gray turn blue, And sun starts shin-ing a - new,
Tho' I am sad or gay, I while my mo-ments a-way,
- When I think of you, When I think of you, And when I'm
- Just think-ing of you, Just think-ing of you, And from the
won-d'ring whos the on-ly one that will do, Then I think of you,
ris-ing sun till dusk when day-light is done, Why, I think of you,
- Yes, I think of you, And when at night, each star-ry light, Plays peek-a-
- Yes, I think of you, And when my dreams all seem in vain, And life for-
boo, I dream sweet dreams, fit ev-en seems, That they come true,
born, My thoughts go wan-d'ing back a-gain, Where hope is born,
- I know some day I'll hear you say, You think of me too, When I think of
- The sky's a bright-er hue, I see the light peeping thru, When I think of
you, When I think of you, The skies of you,
you, When I think of you, Tho' I am you.

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BOSTON

By LEN LIBBY

One of the slimmest houses for several weeks past, if not for the season, at Keith's for the Monday matinee. House not half full. Warm weather and a bill which somehow seems to lack a real headline atmosphere may be responsible. The bill does not compare favorably with those of past weeks.

Stella Mayhew has the headline rating in the advertising in the lobby, but this isn't noticeable in her place on the bill, fourth, with the Paul Specht orchestra act in third, before closing.

Miss Mayhew is putting as much in her act as she ever has and with her songs woke the house up somewhat. She is a familiar figure to Boston vaudeville audiences and always can get them coming with her when she gets started. She was evidently on too early, her act starting at an hour that would bring her on at 9 o'clock for the night show, and that is a bit previous for an act of her character.

The Paul Specht band appeared here not so long ago and the routine is unchanged, although the numbers are different. It may get its band rating from the fact that most of the instruments used are brasses. The band seems to be sticking to the style which is associated with the word "jazz" in the minds of audiences, the sort of an act that most of the orchestras do not seem to be so keen on using these days.

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This week (April 27),
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Next week (May 4),
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BILLY HOUSE and CO.

"VARIETY" SAID

Billy House, an elephantine comic, stars in a skit programmed as a "comedy of love and lingerie." The scene is a fashionable modiste shop. The story, while trivial, is sufficient to hold the act together and provide opportunity for a lot of laughs and several numbers. The support is adequate.

PALACE, CHICAGO, WEEK APRIL 19

TOURING ORPHEUM AND KEITH CIRCUITS

Direction: HARRY WEBER

show with their acrobatic work on the bars outlasting the burlesque wrestling bit, which they use for closing in one. The wrestling bit would be far better if it did not last quite so long. Shortened up a few minutes this burlesque bit would be a howl.

Josephine Harmon and Georgia Saxon and the boys are a couple of girls who travel very fast for Boston, with them getting plenty of laughs with their work of turning their own plane on to the stage for their act.

Ferry Corvey, in third position, was his usual hit with his comedy work, especially spitting the fiery whiskey being a riot, as usual.

Harry Kahne has built his act up since his last appearance here, using full stage, with an acrobatic twist for the finish of his act. He has a man and woman assistant with him. Johnnie Berkes and Sheila Terry follow with their dancing act, the only act of its kind on the bill. After the Specht band act comes Fred Fenton and Sammy Fields with their blackface act, and the show is closed by Rose Irene Krees with three male assistants in their dancing act.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

The experiment which began two weeks ago at Werba's with George White's "Scandals" has proven successful, that show grossing about \$23,000 on the week. Last week "Kid Boots" with a \$350 top sold out completely.

"Quarantine" opened there this week (April 25).

Flora Le Breton in "Lass o' Laughter" follows "Great Scott" this week at the Montauk.

The Majestic has "Simon Called Peter" this week, following a reasonably successful week with Hithy in "The Sap."

Teller's Shubert had a fair week with "The School Maid" last week. This week, "High Stakes," with Lowell Sherman.

The New Brighton theatre at Brighton Beach opens May 11 with George Robinson again as manager and A. F. Collins, treasurer.

The Brooklyn "Times" has reached the highest circulation in Brooklyn. When this particular information reaches print the daily average figure, according to the Audit Bureau of Circulation, will be over 80,000.

NEW ORLEANS

By O. M. SAMUELS

St. Charles—"Cobra." (Saenger Players).
Strand—"Aren't We All?"
Liberty—"The Thundering Herd," film.
Tudor—"It Is the Law," film.

Notwithstanding the Orpheum is the coolest place in town and offers the most expensive programs shown, the big timer only gets 'em

when it has a double-dipped show tripping. Cullen's entertainment. Last week the natives almost omitted the theatre from their visiting list and the atmosphere tended to make a fair show less fair to gaze upon.

Six Chinese Warriors, accredited an importation, headlined. The Celestials are reviewed under new acts.

Norman Telma appeared first. Telma contorts about a billiard table and does a passive opener. Texas Four quartetted with joyous mien and gathered applause that grew more voluminous as they proceeded. Ned Norworth, sporting the same old act done in the same old way, did not quite get away with it this time. The patrons paid little attention to Patricia Cayras, in assistance, and the noisome Norworth's antics helped not in the general impress.

Helen Coyne and Henri French were acclaimed with fine appreciation. This Helen Coyne can really dance, while French lends invaluable aid in projecting and implanting the terpsichorean nuances. "Blackface" Eddie's act passed along into nothingness. Ross has displayed the same wares with such fluency it was to be expected. Colmely and Dandridge called it a bad night, but the novelty projectors had enough of what good acts should contain to hold them tarrying in the aisles. That was a compliment in kind.

New Orleans slipped into the air with a 500-watt station last week. WSMB. It was built under the supervision of Bill Gueringer of the Saenger forces. The Stanger Amusement Company is directed the entertainment.

"The Thief of Bagdad" failed to raise a ripple on its repeat here last week. "The Great Divide" received quite some attention at the Strand.

They've placed a padlock on the sumptuous Little Club and gone are the days, or rather the nights, when the revelers tipped and tripped within its confines.

VARIETY BUREAU
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THE ARGONNE
Telephone Columbia 4630

By HARDIE MEAKIN

National—"Ed Wynn in 'The Grab Bag.'" Next, "Family Uptairs."
Pelt's—"Dark, N' Dark, 'Ril Revue."
Belasco—"Queen Mab." Next, Ruth Chatterton in "Women and Lullies."
Columbia—"Mme. Sans Gene" (film).
Metropolitan—"New Toys."
Palace—"Proud Fish." The \$150 section Sunday and the \$1 section Monday are withheld, however, from this bargain.

Mutual—"French Frolics" (Mutual). Return.

At last the Belasco is to get a tried one, about the second on the season. "Candida" next week.

The town is baseball mad. It hurts all the theatres.

Keith's, big time vaudeville is announced as "one" for the Sunday and Monday matinees. The \$150 section Sunday and the \$1 section Monday are withheld, however, from this bargain.

The Washington Opera Company is to do one more on the season. "La Traviata" will be sung at the Auditorium on May 13.

LEW-GOLDER presents

JOE WALLACE and CAPPO JOE

"BROADWAY'S ADOPTED SONS"

B. F. Keith's PALACE, NEW YORK, This Week (April 27). The Gala Bill at this theatre.

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Coombs Mrs L
Crosley Harry
Davis B
Dean Betty
DeKoven John
DeWitt Gerlie
Dumont Margie
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Fletcher Edna
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Frasier Mrs M
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McLeod Tex
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Miller B
Mitchell Frank
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Morgan W Mrs
Murray & Parks
O'Brien Thomas
Orme Miss N
Palmer Al
Parsons Dixie
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Ray Kathryn
Reat Betty
Reed Leo
Reese F
Reuss Max
Rays Grace
Rickne George
Rogers Margaret
Rogers Art
Ross James
Schlichter Niklas
Scott E
Seymour Grace
Sherman The
Shilk Frank
Simons Keith
Stanley Dot
Strand & Legato
Stuart Marion
Thomas Jack Mrs
Thomas Phillis
Thorne Bessie Miss
Thornton Satilla
Torcelt Mino
Trotter Jean
Watson Mrs C
Wayne & Bell
White Belle
Wheeler June Miss
Wilson Billy
Wilson Tony
Worth Charlotte

another in distinction. That comes with experience, as is natural. Each new offering discloses some finer trick of tone and instrumentation. The same basically fetching rhythm which is the Brigade's distinguishing trade-mark is ever-present. The violin, saxes and the crack brass section cut out instrumentally in this couplet.

MOBY OF ALL I WANT YOUR LOVE (Waltz)—Castelwood Marimba Band
LOVELY LADY—Same—Brunswick No. 2319

The Green Bros' marimba band deliver smartly with this waltz couplet. The compositions are melodious, sentimental waltz numbers, made to order for the instruments. The strings, in contrast with the marimbas plus the many other niceties of this organization, contribute effectively to the sum total.

AIN'T MY BABY GRAND? (Fox Trot)—Nathan Glantz and Orchestra

I FOUND A WAY TO LOVE YOU—Same—Columbia No. 258
A struttingway dapper recording sans any flimsiness in arrangement, but sprightly and danceable throughout. The Glantz sax is ever prominent. The xylophone and barolo and the muted brass work also stand out. Ernie Hare adds a vocal chorus to the first number.

WALTZ ORCHID—Armand Vessey and His Hungarian Orchestra
VALSE CAPRICE IN D FLAT—Anna Pinto (Harp Solo)—Edison No. 26612
Armand Vessey of the Ritz-Carlton Hotel, New York, has assembled

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DISK REVIEWS

(Continued from page 42)
also well handled by Miss De Leath, sans dialect.

TOKIO BLUES (Fox Trot)—Ace
Brigade and his 16 Virginians
I'LL SEE YOU IN MY DREAMS
Same—Edison No. 51811
Ace Brigade's recordings top one

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OF THE
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SAM HARRIS presents
IRVING BERLIN'S FOURTH ANNUAL
MUSIC BOX REVUE
Sings by JOHN MURRAY ANDERSON
MUSIC BOX Thurs., W. 45 St. Eve. 8:30
Mat. Wed. & Sat. 2:30

DELACOS W. 44th St. Eve. at 8:30
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ULRIC—Also Dail. N. Y. American
DAVID DELACOS presents
LENORE ULRIC IN
"THE HAREM" Supported by
William Courtney
By Street Yada. Adapted by Avery Hopwood

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Mat. Wed. & Sat. 2:30
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH
ROSE" I THIR
THE PLAY THAT PUTS "UP" IN HUMOR

EMPIRE B'way & 40th St. Eve. 8:30
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BLINN ANDERSON
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A Melodrama by Willard Mack

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Directed by Joseph Penikett
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harp solo of Joseph Martino's "Valse
Caprice." The show of golden
strings "takes" particularly well on
the Edison Re-Creation recording
process.

YOU'RE THE CERTAIN SOME-
ONE (Fox Trot)—Abe Lyman's
California Orchestra.
SALLY'S GOT THE BLUES—Same
—Brunswick No. 2780
Abe Lyman offers a melody fox
contrasted with a rag. "Certain
Someone" is by Lyman-Kahn-Nellan,

"MISMATES"
A MELODRAMA

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stands out smartly.
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Schonberger-Lyman) that the cork-
ling brass really asserts itself. Ray
Lopez, his trumpet player and co-
composer of the number, gets in
some wicked work. The piano also
has some telling opportunities.

CROSS CORNERS—George Hamil-
ton Green.
THE RAGTIME ROBIN—Same—
Columbia No. 265.
Novelty instrumental solos by a
crack xylophonist. Both numbers
are the show's equal in compari-
sons and afford plenty of oppor-
tunity for fancy hammering demon-
strations.

TODDLE ALONG (Fox Trot)—
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LET IT RAIN—Same—Edison No.
51537.
Two production entries, "Toddle
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of Mr. Zeigfeld's "Follies" and the "rain" song from "Sky High." "Toddle" is a corking fox trot by Gene Buck and Werner Janzen, replete with melody and distinctive rhythm. The Stillmanites do exceptionally well by this and "rain" (Kendle-Dyson). George Wilton Ballard also contributes a vocal version thereof.

YOU SHOULD HAVE TOLD ME—(Fox Trot) Art Kahn and Orchestra.
Finished rag fox-trots by a smart Chicago organization. The first is by Winston-Williams-Kahn, and replete with rhythm and fancy brass work. Jaham Jones' "Insufficient Sweetie" is a slow fox.

Vernon McKellar contributes vocally in "You Should Have Told Me."

THE BARBER SHOP FOUR—Shelton Brooks and Co.
THE LODGE MEETING—Same—Okkeh No. 40334.

A disk of the "canned vaudeville" order. The "barber shop four" croakst for a spell, depicting to dish out some harmonics and forthwith proceed to do so.
The "lodge meeting" has the chairman tactfully hinting that certain of the society's funds are missing and while not directly accusing the treasurer, the inference is pointedly in that direction. The artists are all colored but the appeal is general.

LOVELY AND BLUE—(Fox Trot)—Gene Rodemich and Orchestra.
CHOO CHOO—Same—Brunswick No. 2774.

"Lovely and Blue" (Cowan) is a melody fox with piano and sax figures standing out. It's an altogether satisfying Rodemich dance recording, as is "Choo Choo" (Ringle-Ellington-Schaefer), which is a snapper. An appropriate railroad effect for the introductory paves the way for the unique music work, a feature of the Rodemich organization. The piano is also given instrumental prominence.

TELL HER IN THE SPRINGTIME—Grace Moore (Soprano)
LISTENING—Same—Victor No. 1961

The prima donna of the "Music Box Revue" makes her Victor debut with the two outstanding purveyors of the show. Miss Moore's soprano manages passably well, but, at the same time, this disk is proof why the recording people, unlike their

contemporaries in England, cannot "can" the various musical comedy songs hits, with the original creators from the productions also doing them for the wax. As has been found time and again, some of the best voices do not "take" well on the wax, and for that reason those vocalists who register well are naturally given preference in recording despite the possible great name and fame of the originals.

COULD YOU CARE FOR ME? (Fox Trot)—Abe Lyman's California Orchestra.
SOMETHING TELLS ME THAT ONE IS YOU—Same—Brunswick No. 2796.

A brace of charming melody fox trots, possessed of corking rhythm and fine instrumentation. The sax choir in "Could You" (Rose-Arnhem-Lyman) make for an engaging warmth in the rendition. The banjo also has its innings to good effect.
"Something Tells Me" (Lyman-Arnhem) features some nice violin work, smart woodwinds and a torrid brass getaway. Altogether an excellent dance couplet.

WILL YOU REMEMBER ME?—Lewie James (Vocal).
AWAY FROM YOU—Same—Columbia No. 312.

The popular fox trot is also a corking vocal solo, done in Lewie James' best manner. "Away from You" (Benny Davis-Milton Aker) is in waltz style, a sentimental ballad which Benny Davis "broke in" at Atlantic City last summer at the cafe in which he was officiating as master of ceremonies, and, with others, we vouchsafed our prophecy for a popular success.

BEALE STREET BLUES (Fox Trot)—Herb Wiedoff's Cinderella Roof Orchestra.
MAPLE LEAFRAG—Same—Brunswick No. 2795.

This is a "Blues" chapado, a brilliant exposition of the indigo school of music by a crack dance orchestra. The Handy classic, "Beale St. Blues," has everything in it: rhythm, "breaks," great brass

work, wailing clarinet, piano tricks, etc. The reverse (Joplin) is equally expert.

PICKIN' ON YOUR BABY—Eva Taylor
CAST AWAY—Same—Okkeh No. 40330

Eva Taylor, a com shouter, is accompanied by the Clarence Williams Blue Five in this couplet. The "Baby" number is an indigo wall with the "blue" quintet contributing instrumentally for about half of the record and Miss Taylor the other half.

"Cast Away" is a departure for colored artists, being a waltz ballad and pleasantly done.



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and
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Metropolitan, Brooklyn, next week
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8---KITH---8

This Week (April 27), RETURN ENGAGEMENT

KEITH-ALBEE NEW YORK PRODDROME

Direction H. B. MARINELLI, Ltd.

NEWARK

By C. R. AUSTIN

Shubert—"Greenwich Village Folies"
Broad—"The Second Mrs. Tanqueray."
Proctor's Palace—Vaudeville.
Loew's State—Vaudeville. "Introduce Me" (film).
Newark—Vaudeville. "The Sky Rider" (film).
Rialto—Vaudeville. "A Kiss in the Dark" (film).
Miner's Empire—"Seven-Eleven" (Columbia).
Lyric—"Make It Peppy" (Mutual).
Brantford—"Quo Vadis" (film).
Fox's Terminal—"Reckless Romance." "Folly of Vanity" (films).
Goodwin—"Sally."

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PHIL AL COSCIA and VERDI

in "STRINGING COMEDY"

SAN FRANCISCO DAILY HERALD:
COMEDY TURNS WINS
If there is anyone who can see the act of Coscia and Verdi at the Orpheum, this week without laughing himself almost into hysteria he should go and see the act anyway as a supreme test of his lack of a sense of humor. The two musicians, both of them extemporaneous, incidentally get more sense out of a violin and cello duet than most rattlers can stand. Coscia or Verdi—which ever is the "celist" of the team—uses a nut and that, while a satire on musicians in general, is original in every detail. He doesn't have to repeat a single trick to bring roars; he opens with a laugh that grows stronger throughout the act.

ORPHEUM CIRCUIT

last Tuesday issued an order releasing Philip F. Ianni, manager Puccini Grand Opera Co., from the \$1,000 bond under which he was held upon complaint of Emma Borschneck. Miss Borschneck alleged Ianni owed her that amount, which she had loaned him in May, 1924, to produce "Carmen" at the Manhattan, New York, and that his representations were fraudulent. Ianni maintained Miss Borschneck and he were partners and that the surplus he had left after expenses was given to Miss Borschneck. The court order, freeing Ianni from bail, stated proof was insufficient.

Counterfeiters are working Newark theatres with money \$50 bills. One was passed last week on the Brantford and an attempt to palm one off on the Rialto was blocked by Mrs. Ethel Smith, cashier. Before giving change, she examined the bill with some care and the crook ran away. He was pursued by the manager, but escaped.

MILWAUKEE

By H. M. ISRAEL

Davidson—"The Nervous Wreck."
Garrick—"Harvey's Minstrels."
Pabst—German stock.
Palace—Vaudeville.
Miller—Vaudeville.
Majestic—Vaudeville.
Gayety—"Talk of the Town" (stock burlesque).
Empress—"Able's Irish Nose," summer stock burlesque.
Wisconsin—Style Show and "Dressmaker from Paris" film.
Strand—"The Thundering Herd," film.
Merrill—"The Crowded Hour," film.
Garden—"The Crimson Runner," film.
Alhambra—"Seven Chances," film.
Rialto—"Purchased Women," film.

Harry Jones, manager of the Princess theatre in 1909, Milwaukee's first "palatial" movie house, has been returned here by the State interests from Kansas to manage the Merrill, recently taken over by that company.

The Empress, Mutual house, opened its summer run of Mutual stock last week. Both the Empress and Alhambra are playing to slim crowds.

The Davidson is scheduled to close its season of road shows with "The Nervous Wreck." The Players' Guild will open the house with stock nearly in May.

Members of the German stock which has appeared at the Pabst for the past decade will be forced to vacate that theatre next season with the sale of the lease by Sherman Browne to a syndicate of Milwaukee business men. Since there is no other theatre available the Germany stock may be forced to

disband or build their town playhouse.

A fight for supremacy opened here last week with the Gayety and Empress both invoking a summer burlesque policy. Cut prices prevail at the Empress with 35 cent matinees and 15 cent top nights, while the Gayety holds to its regular admission of 50 cent matinees and \$1.10 night.

Connie St. Clair, soubrette with the No. 3 Fox and Krause show has left to do a vaudeville act with Eunice Hall, former ingenue of the troupe.

PITTSBURGH

By JACK A. SIMONS

Nixon—"Yishur" (Hebrew film).
Shubert Pitt—"White Cargo" (3d week).
Davis—Keith Vaudeville.
Gayety—"Elipilly Hop" (Columbia).
Loew's Aldine—"A Kiss in the Dark" (film).
Grand—"I Want My Man" (film).
Muller—George Jaffe's Review (Mutual).
Olympic—"The Charmer" (film).

Coming attractions—Shubert Alvin, "Applesauce," return engagement; "The Record Breakers"; Academy, George Jaffe's Own Show (second week).

The Shubert Alvin is dark this week, while the Nixon, the other legitimate theatre here, is housing a film.

Manager J. B. Reynolds is holding "White Cargo" over for a third week at the Shubert Pitt.

"Apple Sauce," which opened the present season at the Shubert Pitt doing a \$12,000 week, will follow "White Cargo."

Cervone's Legion band in nightly concerts is the feature at Kennedy park this week.

West View park has as its attraction for the week Ralph Harrison and orchestra.

SYRACUSE, N. Y.

By H. D. SANDERSON

Wieting-Wilcox Co., "The First Year," current (5th week); next week, "The Maquerader."
Strand—"Seven Chances."
Empire—"Smouldering Fires."
Robbins-Eckel—"Powder River," Rivoli—"The Great Chicago Fire." Regent—"The Lost Lady." Crescent—"Sandra." Sayon—"The Virgin."

Donald A. Bate, until recently of the staff of the "Syracuse Telegram-American," and a graduate of Syracuse University, has sold his first play, "Ain't He Sweet!" It's a farce comedy.

The Star, Potsdam, N. Y., has been taken over by Aleck Papayanakos, who, with his brothers, recently built the Rialto there. Orle P. Benson and Mrs. Ruth Perrin were the previous owners. H. Earl Flack has managed the house.

Ringling-Barnum-Bailey's Circus is laying out a central New York route. Elmira is down for June 4.

Dewitt Newling, stock impresario, has spent the night he received from Fiske O'Hara for writing "The Big Mogul." O'Hara's current piece, for a McFarlane car.

The Binghamton Common Council turned down the application of the Veterans of Foreign Wars for permission to stage a carnival within the city limits.

The Lewis County Fair will be held at Lowville Aug. 24-29. Four free attractions will be booked.

A state-wide contest of high school bands will be staged at Binghamton May 9. Judges will be Patrick Conway of Congers, the band Victor Rohmann, also a well-known

bandman, and Russell Carter, of Albany, director of music in the state public schools. Among the bands already listed to compete are those from Rochester, Lockport, Gloversville, Dannemora and this city. In the contest the bands will play two movements from "Scenes Picturées" (Massenet), the first being the march and the second "The Angelus." Each band will then play one of the two numbers selected by the state directors.

"Powder River," at the Robbins-Eckel this week, is sponsored by the Veterans of Foreign Wars, who rented the theatre outright from the Robbins Enterprises. The films comprise nine reels of World War Signal Corps stuff, and show every combat division of the A. E. F. in action.

Fred Bradna, ring master of the Ringling Brothers-Barnum & Bailey Circus, has been in Syracuse during the past week to complete his work in the 32d degree, Scottish Rite Masonry. He will be initiated in Tigris Temple, Nobles of the Mystic Shrine, May 2. For some years Bradna has produced an indoor circus, playing generally under Shrine auspices.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lycée—"Chocolate Dandies." Keith-Albee Temple—Vaudeville. Fays—Vaude and "Woman and Gold" (film).
Victoria—Vaude, pictures.
Corinthian—"Dream Dolls" (Mutual stock).
Gayety—Dark.
Eastman—"Sally" (film).
Regent—"Lady of the Night."
Chippewa—"Cheaper to Marry." Family—"Hot Water."

Children's Saturday morning shows were inaugurated at the Eastman April 25, with 2,500 in attendance. The shows will be continued until June 6.

"Abbott and Golden Follies" was the opening bill of summer stock at the Corinthian (Mutual) last week.

"Able's Irish Rose" comes to the Gayety May 4 for an indefinite run. As far as local records go, it appears no show has stayed more than two weeks.

Burt T. Caley, one of Rochester's best known theatrical men, has opened a booking agency. Caley spent 20 years in an executive capacity at the Temple theatre and its predecessor, the old Cook Opera house.

KANSAS CITY

By WILL R. HUGHES

Orpheum—Vaudeville.
Globe—Vaudeville.
Pantages—Vaudeville.
Mainstreet—Vaudeville. "Seven Chances" (film).
Newman—"Cheaper to Marry."
Liberty—"Dangerous Innocence."
Royal—"Charley's Aunt."
Gayety—"Wild Oats."
Garden—"Tangerine" (musical stock).

The two weeks' stay of "Rain" (Jeanne Eagels) at the Shubert ending last Saturday, came near establishing a box office record for a stately dramatic production in

Dear Uncle Jake Lubin:

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Kansas City. The first six days grossed close to \$24,000 and the second right at \$18,000. The house record is held by "Lightnin'," which got \$42,000 in 14 days at \$2.50 top two years ago. Miss Eagels' engagement was \$3 top and no Sunday shows.

The season has not absolutely closed here, but both Shubert and Missouri are dark this week. The Shubert plays "Rivals" week of May 7.

Catherine Murdoch, treasurer, Al Bridge Players (Garden) robbed of \$2,000 while going to the bank, has identified a suspect, named Elmer Smith, 23, held on a first degree robbery charge.

The Empress (Mutual) closed its first season here Saturday, the last attraction being the Lew Kelly show which opened the house last fall and the only repeater during the season.

SUNSHINE CARDS from the SUNSHINE GIRL

My Miscellaneous Assortment consists of 15 lovely cards for various occasions, such as Birthdays, Weddings, Shut-in, etc.; nicely boxed, \$1.00.

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John Kenny, 22 Garden Place
Brooklyn, N. Y.

Baltimore Daily Post

FRIDAY, APRIL 24TH, 1925

Watching 'Em Strut

By NELSON ROBINS

Ida May Chadwick—Instructor in Showmanship. That's what Ida May, now putting a sizzling mixture of beauty and pep into the J. H. U. Blue Jay Orchestra at the Maryland, should have on her cards. She's a teaching showman.

And it isn't belittling the ability of the boys from Johns Hopkins who play jazz to say that she is improving their act to big-time calibre.

She is giving them what they need. The box office is telling it.

Before Ida May took charge of the pop end of the act the Hopkins players made up merely an excellent jazz band. The audience likes the boys because they are good musicians, and they play what the audience wants. They have several little extras that have always gone well, and there they were.

When the act was over the boys took their applause and went about their business of attending classes and thought the job was done.

Ida May is showing them that the job is only done when the last hands have clapped and the curtain is inexorably down—for keeps.

There are as many tricks to the vaudeville game as there are to the newspaper game—and Ida May knows every one of them. She invented some.

She isn't so very old, but she has been doing her clogging and singing since she was knee high to a puddle duck, and she knows her audience.

Her first move was made at the Monday afternoon performance after what might have been the last number was played. Jack Sherr had made his bow and was about to leave the stage—and the act would have lost half of its effect if it had.

Ida May waited across the stage and kissed him.

I don't know what the audience enjoyed anything more. They whooped with joy and demanded more. Sherr was embarrassed, but pleased.

Then Ida May and Roger Williams, who came into the picture just to help things along, put on a dance that brought down the house.

And the audience wasn't satisfied at that.

So the J. H. U. quartet had to come out and sing again.

If asked right quickly what part of the act they enjoyed most half the audience would have said either Ida May's dancing and singing or the J. H. U. music. Then there would have been hesitation and finally a realization that the little bit of vaudeville, the kissing, the impromptu dance and the quartet was just as enjoyable, if not more so than the rest.

Which is just what Ida May means by saying that she is teaching the boys showmanship.

The part that isn't on the program is frequently the part which gets a return engagement—and she put that part on the program.

The boys weren't supposed to know that. They thought they just had to get out and play their program—and it was all over.

Ida May is showing them how to tickle the audience, how to interpret those little things which make the audience love the theatre, and hoping to see the act again.

And I'll say she has made the orchestra a whole lot more enjoyable.

NOTE.—MISS CHADWICK, who will be remembered as the applause hit of the Harry Carroll vaudeville review, also late star of the musical comedy, "Paradise Alley," Casino Theatre, New York, and the London success, "Wonders," accepted one week's engagement at Keith's Maryland to combine as visiting star with the Students' Band of Johns Hopkins University. Through her wide experience of stagecraft and unlimited versatility she has the ability to register successfully in any combination of production, in any type of amusement—either musical comedy, vaudeville, cabaret or ultra smart moving picture theatres.

Address IDA MAY CHADWICK, N. V. A. Club, 229 West 46th Street, New York City

INSIDE STUFF

ON LEGIT

(Continued from page 17.)

ture has sent him to foreign lands, and once he was in the Mexican army. That was when Pancho Villa was being hunted. Dugan and a pal were the only whites in the Mexican forces, the author being wounded and his side-kick killed. Prior to his Broadway aspirations, Dugan was a musician and songwriter. He is a violinist and conducted the orchestra which opened Keith's new Cleveland house.

While "Thrills" was in rehearsal, letters were sent various individuals including business men, calling attention to the show and inviting the recipients to look it over. The apparent object was to attract investors to the Dugan Producing Corporation which produced "Thrills." However, the letters failed to mention where the show was rehearsing. It is understood Dugan's own money is represented in the production.

"Tell Me More," the musical produced by Al Aarons, was bought for England prior to its opening here at the Gaitey. Fred Thompson, who wrote the book, is highly regarded in London, which accounts for the early deal.

Alex A. Aarons and Vinton Freedley are interested in the English production, though not concerned with the American presentation. It will succeed "Primrose" on London's show list.

This is the final week of the present "Chauve Souris" tour over here, at Toronto, and probably will do \$15,000. Last week in Montreal the show did \$14,000, and in the final week at Philadelphia \$12,500. Ballet will make a phononim of himself before sailing with his company May 16 for Paris.

Since Fannie Brice's fortunate investment in a share of "Is Zat So?" she is looked on as a good picker. Several friends have joined with her in her latest production venture, "The Brown Derby." Charles K. Gordon started it, but the billing will carry Miss Brice's name as co-producer. Bert and Betty Wheeler will be featured.

A producer who has not been fortunate is battling to put over his latest Broadway effort. The cast does not include his wife, though she played in one of the manager's try last season, also a flop. It is reported the couple are somewhat estranged because she was left out of the current cast.

"The School Maid," the latest showing of the musical version of "The Charming School," was slated to close at Newark's J. Saturday for changes and recasting. New Haven was an added three days, arranged so that J. J. Shubert, who returned from Europe Monday, could look

over the production. The attraction may be one of the summer musicals. Lee Shubert is due to sail for Europe May 23.

The Tyson Co. agency will move several doors east of the present location on 42nd street, the new office being now occupied by the Hotel Hermitage candy shop. The soda stand will be retained, however. The store is one of the few candy stores to fall on Broadway since prohibition.

Judith Anderson, of "The Dove," says she doesn't mind the caricatures that depict her with an exceedingly large proboscis, except that some of the quick beauty doctors take the drawings literally and start sending her a flock of literature soliciting her as a patient.

The other night, at the farewell party tendered to Pola Negri, Miss Anderson got Miguel Covarrubias, the youthful Cuban whose caricatures are all the rage at present, and asked him if he wouldn't lay off drawing an extravagant nose upon her.

A special performance of "Pigs" will be played at the Little late this month by amateurs selected from employees of the Astor Hotel. It is a publicity stunt arranged by Harry Kline who is handing the attraction for John Golden. The entire proceeds will be turned over to the hostelry's sick fund for employees.

The new Flo Ziegfeld-W. R. Hearst theatre has been about settled upon according to reports. It may be within the Columbus circle section, making the second Hearst-Ziegfeld house there. Besides an investment for Hearst another theatre in the 58th street neighborhood will be a really value booster for the enormous holdings of real estate in that vicinity by Hearst.

It is unknown if A. L. Erlanger is declared in on the new theatre. According to report, Erlanger forced himself in on the Cosmopolitan deal, also the "Louie the 14th" Ziegfeld show. Erlanger had 25 percent of Ziegfeld's "Comic Supplement" that cost \$123,000. Erlanger also has an interest in the Ziegfeld "Follies" productions. He may have had a piece of the Billie Burke show.

It is still unexplained just why Ziegfeld closed "The Supplement" before giving it a chance in New York. That he later took over that production and its comedy scenes for another edition of "The Follies" (which make the present "Follies" in New York called the best comedy show Ziegfeld has turned out) suggests to many that Ziegfeld saw in "The Comic Supplement" the nucleus of a new "Follies" without building one.

With the Hearst association Ziegfeld may hold himself somewhat more independently of Erlanger than heretofore, although the two men are said to have never gotten in close to one another, through watching each other so sharply.

Samuel Zolotow who conducts a weekly service, listing Broadway's shows current, those leaving and those due in, with data for critics and dramatic editors, has started a messenger service. The messengers are students in local schools and the charges are based on the time consumed to the destination.

"Harvest" for Next Season "Harvest" will close at the Bronx opera house, New York, Saturday, and will be put away until next autumn.

The piece was produced for a spring showing by John Cromwell and had been out two weeks.

"Nervous Wreck" Closing "The Nervous Wreck" closes next Saturday at the Davidson, Milwaukee, after a successful season.

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Like Going Home for a Week
SPECIAL RATES TO PROFESSIONAL
Caterers — No Charge for Room Service
Write or Wire for Reservations

FILM REVIEWS

(Continued from page 35)
his suit, and has almost received her
consent when Nan enters.
Sybil, prompted by Benton, accuses
Nan of being in love with Warding.
Nan readily admits it, but convinces
Sybil, Warding has no thoughts except for her. Benton
threatens to ruin Sybil's career if
she returns to Warding, but she de-
fies him and rushes out to effect the
reconciliation.

The story is interesting and the
cast excellent. Richard Tucker was a
most convincing middle-aged
lover and Thomas Mill equally so in
moderate role. Miss Gray made
the chorus girl really human and
Miss Mason looked attractive as the
cause of it all. Her work in the
emotional scenes was first rate.

Con.

Wild Men and Beasts

San Francisco, April 23.
Back in 1921 Lou Hutt, one of the
best news cameramen on the Pacific
Coast, interested local capital in a
jaunt into the jungles of Borneo
for a series of pictures. Hutt, to-
gether with his wife and the mem-
bers of his party, spent two years
in the wilds of Borneo. Pictures fin-
ished, the cameraman and his neg-
atives returned to San Francisco
right on the heels of the Snow film
and pictures, and the Hutt films



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LOS ANGELES, CAL.

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Special Rates to the Profession
Excellent Coffee Shop in Connection

lay in the vault. Last week Loew's
Warfield brought them to light.
"Wild Men and Beasts of Borneo"
is the title, and for straight-
away action, good photography and
interest the Hutt pictures are ahead
of anything that has been seen here
in five years.

The story starts with the sailing
from the United States, the landing
in Hong Kong, the start into the
Federated Malay States and the
meeting with the Sultan of Perak.
This is the end of the first part of
the film and the gaily of the Sultan's
court, with his dancing girls. Then
comes the end of the river trip into
the interior, scenes that are splendidly
photographed and scenery that is
seldom recorded on a screen.

As early as the finish of the sec-
ond reel the action starts with the
trailing and trapping of the ele-
phants. A long-distance lens brings
the herd of white elephants right
up to the camera, and the trapping
of the leader in the net in the pic-
ture is made doubly interesting because
the action is night photography.

Following this comes a "four
months" stay with the Pygmies
condensed into two reels of dra-
matic interest as well as educa-
tional value. The photographs were
given the assistance of British
agents, and in this way secured
scenes in the native villages that
could never have been recorded
otherwise.

The trapping of leopards and
other animals of the jungle, the
catching and caging of a 40-foot
python, and close-ups of the ju-
ngle birds and monkeys follow. The
latter contains a great deal of com-
edy.

"Wild Men and Beasts of Borneo"
is the sort of screen entertain-
ment that is worth while. It is a
trifle over 5,000 feet in length and
there isn't a drag nor a letting-down
of interest in all of the five reels.
This picture is good for any house
and any type of audience.

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This picture is good for any house
and any type of audience.

ARLINGTON HOTEL

WASHINGTON, D. C.
WE ALWAYS TAKE CARE OF THE
PROFESSION REGARDLESS OF
CONVENTIONS
SAMUEL J. STEINBERGER
Prop.-Manager

there. The extra business garnered
by the appearance of the stars dur-
ing Holy Week pronounced it a
suitable attraction for standard
cinema theatres.

This resulted in the troupe being
booked for several weeks following
their Detroit engagement. Each of
the principals is said to have taken
the credit for drawing them in.
Several minor controversies arose
among the smaller names of the
act which resulted in them asking
exorbitant amounts for their ap-
pearance. This led to a general
disorder and it was decided to call
the whole thing off.

Managers who had booked the at-
traction were notified the Holly-
wooders were through.

It is reported Bryant Washburn
will leave for England within the
next two weeks to appear in a pic-
ture and play. The balance of the
troupe are still around Detroit.

Harry Tigue intends returning to
the Coast with several others, while
Anna May Wong is anticipating
continuing as a single attraction in
picture theatres.

NORMA SHEARER'S RISE
(Continued from page 1)
bottom to the top under the M-G
brand.

No less startling in advancement
is that of Eleanor Boardman, an-
other M-G player who came along
so fast M-G canceled Miss Board-
man's former contract, entering
into another and also for five years
with her that is said to call for a
salary of \$15,000 weekly for the
first year.

In addition to these two newly
made stars, M-G has placed Jack
Gilbert under a starring agreement,
likewise running for five years.

It is reported that M-G now has
so many stars in sight for
next season that they may be found
doubled or trebled here and there
in one picture, for added strength
on "names."

A. F. M. AFTER RADIO
(Continued from page 1)
It is not unusual that the prom-
iscuous broadcasting by bands
over radio will be frowned upon.
A scheme, such as is in effect with
the Philadelphia broadcasting

bands, may also be worked out.
This idea is to insure radio pay-
ing for its music. In New York, a
subterfuge by leaders who state they
are receiving remuneration from
radio on regular union scale, is hav-
ing the members of the orchestra
concur with their leader that they
were reimbursed. The leader in-
duces such fibbing because of per-
sonal desire for radio fame and
glory although actually receiving
nothing.

In Philly, every radio engagement
must be reported and the union
takes it upon itself to go to the
broadcaster direct and collect for
the band, thus insuring everybody
an opportunity for sharing in ma-
terial proceeds.

Music is unquestionably the bul-
wark of radio entertainment. Most
of the music is instrumental and the
constant and promiscuous radio-
casting has reacted unfavorably in
many respects including musicians,
music publishers, show business,
etc. The A. F. M. ruling, if all ma-
terializes as anticipated, should
prove beneficial all around.

ULRIC QUILTS BELASCO
(Continued from page 1)
Friction between Miss Ulric and
the producer has been reported for
some time and is said to have com-
menced with the sale of the picture
rights to "Kiki," which does not
carry provision for Miss Ulric ap-
pearing in the film version.

It is understood that Miss Ulric
will be under the management of Chas.
L. Wagner next season and will
likely be starred by him in "The
Constant Nymph." Under Belasco's
direction Miss Ulric developed and
won fame. Her most notable star-
ring attractions under his manage-
ment were "Tiger Rose" and
"Kiki."

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the theatrical district. All fireproof buildings.
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culating ice water. European plan.
Where the artist finds a home. Special
rates to the Profession.
R. F. Brimard, Managing Director
(Formerly of Waldorf-Astoria)

under contract for next season by
Belasco some time ago.

OBITUARY

(Continued from page 44)
"Someone in the House," produced
by George Tyler about 1915.

Mrs. Kitty Berger, harpist, died
of heart disease at Presbyterian
hospital April 21, aged 54. She was
born in Austria, where her parents
were members of the household of
Emperor Francis Joseph. Her last
public concert in New York was at
the Waldorf-Astoria in April, 1924.
In private life she was Mrs. Paul
Panetrices and lived at 30 West 85th
street.

A sister of Charles Miller, man-
ager of the 48th Street theatre, died
at her home in New York April 24.
His wife was gravely ill last week
though reported past the crisis on
Monday.

Henry Albert Butt, father of Clara
Butt, and recently a master in the
mercantile marine, died at Bristol,
England, April 21.

In the Heart of the Bisto

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WE CAN FILL OPEN TIME FOR ALL "THE OFFICE OF PERSONAL COUNTRY"

ATLANTIC CITY

By MORT EISEMAN
Apollo—"The Family Upstairs."
Virginia—"The Goose Hangs High" (film).
Colonial—"New Lives for Old" (film).
Grand—"Lady of the Night" (film).
City Square—"Frivolous Sin" (film).
Capitol—"Another Man's Wife" (film).
Bijou—"Chu-Chin-Chow" (film).
Savoy—Vaude.
Liberty—"The Golden Bed" (film).

The Stanley Co. of America acquired a site this week for a new theatre, the house to seat 2,000 and play vaudeville and pictures. This makes the third site bought or

leased this year by the Stanley Co. besides the five present theatres it controls here.

J. Willard McGuire has been succeeded as manager of the Savoy by Arthur Metzger.

Cafe Martin celebrated its 10th anniversary this week, the talent including Olga Rika, Peppino and Diworth, Grace Bird, Bart Miller, Jean Cosart, Joe Reddie and Betty Collins.

DETROIT

By GEORGE WINTER

New Detroit—"No, No, Napette," is a sellout, despite being a repeat date. The Chicago company is playing it. Garrick—"Applesauce" is doing

HOUSTON

By BUD BURMESTER

The New Detroit will close for the summer at the conclusion of the engagement of "No, No, Napette."

Affairs theatrical are at a low ebb. Unusually hot weather is prevailing. The United States Good Roads convention and the meeting of the Bankhead Highway officers are in joint session, which is another snag for theatres, since meetings are held both day and night.

One of the most surprising upsets was the remarkable draw of Fritz Lieber, who fairly packed 'em in at the Palace theatre with rep.

Willi Horwitz, Jr., is pulling nice business this week to the Texas with "The Last Laugh," and his Iris theatre likewise is playing to capacity with second runs. Hor-

nics has lighted up the entire block in which his two theatres are located, with the result the people seem drawn to that vicinity.

"Rose of Paris" is at the Rialto, and should prove a magnet for Managers Abrams and Weiner, who have been experiencing a run of tough breaks lately.

Luna Park is open for the summer, as is Sylvan Beach and other Bayshore resorts.

Virgil Siner's tab company is at the Price and doing well.

INDIANAPOLIS

By VOLNEY B. FOWLER

Murat—"Omar," amateur revue. English—"Little Miss Bluebeard," Berkel Players. Capitol—"Brevelites of 1925," Lena Daley burlesque stock.

A carnival and industrial exposition, covering three downtown blocks, will be staged as part of the celebration of the opening of the new Indianapolis bus terminal, the largest in the world, May 19. Claude S. Wallin is manager of the affair.

The New Point theatre, New Point, Ind., has reopened after being closed several weeks because of a small pox epidemic.

Frank Walter has announced that the Jefferson, new film theatre at Hartford City, will open next month.

Jack "Smoke" Gray, blackface

The Orpheum Circuit Vaudeville Theatres

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Boston Is the Best City in America for Try-outs

And the Fine Arts Theatre the Best Place for Small Productions
Capacity about 150. Situated in the heart of the high-class amusement section.
Will share or rent reasonably for remaining open time, including use of scenery.
Reply to M. Douglas Flattery
Vice-President
Loew's Boston Theatres Co.
Boston, Mass.

comedian, has joined Lena Daley's stock burlesque company at the Capitol.

The Mura's winter season closes next week with "For All of Us" the first half.

ST. LOUIS

By J. LOUIS RUEBEL
American—"The Show-Off."
Shubert-Jefferson—"Able's Irish Rose" (6th week).
Empress—"Kiki" (Woodward stock).
Orpheum—Vaude.
Rialto—Vaude and pictures.
Grand Opera House—Vaude and pictures.
Liberty—Stock burlesque.
Loew's State—"Seven Chances" (film) and Waring's Pennsylvanians.
New Grand Central—"Coming Through" (film) and Gene Rodemich's orchestra.
Missouri—"The Charmer" (film) and Chicago Follies.
Kings—"Isn't Life Wonderful?" (film).
Rivoli—"Isn't Life Wonderful?" (film).
Delmonte—"Gerald Cranston's Lady" (film).
West End Lyrio—"Coming Through."
Capitol—"Coming Through."

With the close of the Garrick and Gayety theatres, the Liberty is the only place in town playing burlesque. Oscar Date's house will remain open all summer.
Forest Park Highlands will open its season May 2.

"THE SERVICE THAT SERVES"

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"THE AMERICAN BEAUTY JAZZ QUEEN"

—*Philadelphia Inquirer*

SENSATIONAL ECCENTRIC DANCER

Late Feature of the Ziegfeld "Follies"

RITA OWIN

Just Finished 28 Weeks Headlining
the Best Cinema Theatres.

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At Liberty for Productions

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