

# VARIETY

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56 PAGES

## COAST AFRAID OF FLORIDA

### SMART NIGHT CLUB IN CENTURY; IRVING BERLIN'S CANAL BOAT

**\$5 Cover Charge in Shubert Theatre's Former Bar**  
—Chez Fysher Returning from Paris to Operate It—Mizners Behind Berlin and Ray Goetz

What is promised to be the smartest night club in Florida, this winter is the cabaret to be operated by Irving Berlin and E. Ray Goetz at Voca Ratan. This spot is located 32 miles south of Palm Beach on the way to Miami. It is the really development promoted by Wilson Mizner and his brother, Addison.

The place will be designed along the lines of a well known French cafe, the locale being that of a canal boat transformed into a cabaret but with a number of imported features.

(Continued on page 8)

### BABE RUTH'S \$3,000 OFFER

#### Two-Year Contract for Circus and Fairs

Rochester, Sept. 1.

An attempt to sign Babe Ruth as an attraction for the Ringling-Barnum-Bailey circus and for a syndicate of state fairs at \$3,000 per week is being made by William Pickens, the promoter, who joined Ruth when he passed through here for New York.

Pickens and his associate, Alex Sloan, who knows the champ slugger, are promoting auto races and free acts for more than 100 fairs. They claim that the Ringlings and the fair syndicate are ready to back Ruth as a big draw should organized baseball back up Miller Huggins' decree that Ruth be axed from the diamond for an indefinite period. Pickens will offer Ruth a two-year contract.

The scheme, should negotiations be concluded, would feature Ruth working out in a big tent and swatting the offerings of local Walter Johnsons into a big net. This would be nothing but battling practice.

It was Pickens who had Grover Cleveland Alexander booked in 1917 for 33 weeks at \$1,000 weekly when the Phillies' pitcher was battling with his management, but Pickens' end of the deal fell through when his club met Alexander's demands for more money.

### METROPOLITAN IS CONTROLLED BY CINEMA CO.

**John C. Flinn, New President—Stromberg's Contract Abrogated**

Los Angeles, Sept. 1. Cinema Corporation, controlled by Jeremiah Millbank and Cecil B. Demille, have bought the controlling interest in the Metropolitan Pictures from Al and Chas. Christie and will enlarge the producing schedule of the organization. At the same time the contract under which Producers Distributing Corporation had to accept the productions of Hunt Stromberg Productions, were abrogated, with the report Stromberg in the future will make productions for release by Warner Brothers.

J. C. Flinn, vice-president and general manager of the P. D. C., has been elected president of the Metropolitan Pictures, succeeding Al Christie. Both of the Christie brothers are to be officers in the Cinema Corporation with William Sietrom general manager of the Metropolitan concern.

It is said P. D. C. could not come to any conclusion with Stromberg regarding the manner in which he handled the making of the productions. It is asserted that the productions went over original cost and the time schedule for making ran beyond schedule.

The deal with Stromberg calls for Cinema taking over all productions Stromberg has made as well as the

(Continued on page 10)

#### GERTRUDE EDERLE'S OFFER

Gertrude Ederle, the American girl now preparing for her second attempt to swim the English channel, has been offered vaudeville engagements by the Keith-Albee Circuit.

The offer, in the form of a cable, was not conditional of her success in the next attempt.

### \$1,000,000 FOR AD CAMPAIGN TO HELP CALIF.

**Picture City Located by Felix Isman and Associates in 11,000-Acre Tract Near Palm Beach—250 Acres Given to Selznicks for Studio in Southland—Also Money to Build—Southern California Doing National Publicity to Preserve Tourist Standing**

#### RIVALRY WAXING HOT

Los Angeles, Sept. 1.

The All Year Club of Southern California is determined to give Florida a battle for tourists winter trade this year.

A campaign fund of \$1,000,000 which will be used in an advertising campaign throughout the country.

(Continued on page 5)

#### "OUR GANG" KID IN SHOW

**"Sunshine Sammy," Colored, to Star in Musical**

"Sunshine Sammy" Morrison, former colored juvenile comedian of "Our Gang" (Pathe) comedies, who came east some weeks ago to play vaudeville dates, is to be starred in a musical comedy entitled "Sunshine Sammy."

Jease Shipp, who wrote the former Williams and Walker successes, is writing the book, while Jimmy Johnson and Cecil Mack are preparing the score. Leonard Harper will stage.

The show will go into rehearsal this week. Sammy will be assisted in the play by about half a dozen kids whose ages will permit them to work in New York without legal molestation.

#### "MIRACLE" AT EXPO.

Philadelphia, Sept. 1.

Through an arrangement reached by Morris Gest and Jules Mastbaum, Mr. Mastbaum will erect on the grounds of the Centennial to be held here next year, a theatre especially for the presentation of "The Miracle."

Over 50,000,000 visitors are expected in Philly during the Exposition.

### TRANSFERMEN'S WALKOUT FAILS TO CRIPPLE NEW PRODUCTIONS

**Strike Called This Week Had Been Anticipated—Stage Crews Will Handle Transfer of Own Attractions—Not Affiliated with Haulers' Union**

#### Necklace of Padlocks

Texas Guinan, to keep the mind of herself and associates in the Del Fey Club always on the job, is wearing a necklace made of gold padlocks. The padlock has been chasing Tex with regularity since she became the premiere "hostess." It got the Del Fey Club then the Texas Guinan Club, with Texas' present idea being that if she wears padlocks, she won't dream of them.

Presumably dated so that managers would be embarrassed by hampering the movement of productions to Broadway theatres for the start of the new season, transfer men employed on theatrical trucks walked out on strike Monday night. Anticipating trouble, a number of productions were rushed to com-

(Continued on page 6)

### "HOT" MUSIC IS 'COLD' ON STAGE

**Vaudeville Man Tells Leader to Play "Nice"**

The newest trend in vaudeville bands as requested by the big-time officials is for straight music of "nice" arrangements, featuring plenty of melody and eschewing "blues." The Fred Rich orchestra from the Hotel Astor, New York, which opens for K.-A. Monday at the Broadway, New York, was instructed by W. Dayton Wegfarth in the K.-A. office that the smooth syncopation purveyed on the roof is very suitable, and that "hot" numbers are not desired.

The Rich band is being primed as the ace vaudeville combination to play the metropolitan vaudeville theatres in conjunction with the Hotel Astor to succeed Vincent Lopez, who is reading a new show, and Ben Bernie, who is signed for the Hiato theatre in addition to the Hotel Roosevelt.

#### FAIRBANKS' NEXT IN COLORS

Douglas Fairbanks' next film will be done in the Technicolor process. Although this has not been announced, contracts between the two were signed recently.

### COSTUMES GOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY  
ON THE STAGE OR SCREEN. EXCLUSIVE  
DESIGNS BY LEADING DRY-CLERE CREATORS  
**BROOKS** 1437 B'WAY  
ALSO 15,000 COSTUMES TO RENT

\$1,000,000 in Rents

Famous Players has rented the theatre at \$175,000 a year, for 25 years. A department store has in doing.

(Continued on page 13)

# AUSTRALIA

Paul Arthur is relinquishing his part in "Just Married" and for reasons of ill-health is going to a Continental spa.

An outline of the treaty was published in *Variety* several months ago. The Department of Commerce

Spanish Trains at 5

Kreisler, master violinist, has departed for America after a brilliant season in this country.

**OF DANCING**  
143 Charing Cross Road  
LONDON

**THE PICCADILLY**  
FOR THEATRICAL FOLK CABLE FOR A ROOM  
Cable Address: **PIOUDILLO, LONDON**

Bert Erroll, accompanied by his wife, leaves tomorrow on the "France," to open on the Keith-Albee time in the states. Mr. Erroll, female impersonator, has a tour of six months arranged on your side.

**Lubovska's School**  
Washington, Sept. 1.  
Desiree Lubovska, president of  
the American National Ballet, 's to  
open a finishing school for dancing  
at the Washington Auditorium  
Oct. 1.

**THE TILLER SCHOOLS  
OF DANCING**  
143 Charing Cross Road  
LONDON



# THE TILLER DANCING SCHOOLS

(Second of Variety's series of articles on Night Life in the principal cities of the world).

## GREENWICH VILLAGE

The real night life of Greenwich Village obtains behind closed doors. It is seldom accessible to the "light-agers" who would undoubtedly get a greater kick out of these nocturnal revels than the select group of Villagers who gradually become acclimated through a continual round of gay parties.

Villagers or rather that portion of the group comprising the intelligent stage their revels in sumptuous studios and occasionally permit the uninitiated to look on but not as frequently as the fiction writers would have one believe. Even in this supposedly elite set they are not beyond permitting "a well heeled friend" to "finance a party" with the serious thinking group supplying little other than their presence, the studio space and perchance a routine of "cooch dancers" masquerading under the guise of "models."

The hobohemian element also have their parties but less pretentious than those "thrown" by the supposedly upper classes. This is mainly due to their inability to come in contact with as many "live ones" as the studio dwellers.

Anything a "Party" Furnished rooms are an unknown quantity to the Village set. Practically any two-by-four room masquerades as a studio and two bottles of synthetic gin and a pot of spaghetti are sufficient provocation for the hobohemian's party.

Neither class of the resident Villagers steps out much in the public places down there. The tariff is too high for one reason and they're too smart for another.

Several years back enterprising showmen cashed in neatly on the studio party angle until the cops got onto the fact these "tackets" were little else than sublimated graft, stepping in and queered the graft.

The studios and the speakies provide a welcome hideaway for Villagers from the suburbs once they are taken into the circle. The intimacy and privacy have a double barreled appeal for a Hackensack sport with a double "sawbuck" who can make a night of it and sure he is getting a run for his money in one of these private "joints," whereas he wouldn't last half an hour in one of the pubs.

Thoughtful Landlords Landlords and landladies are also a thoughtful lot and never question the carryings on of their tenants so long as outward decency prevails. They figure they're getting the limit in rentals and laugh off any suggestion of curbing, hanging on to the stereotyped retort: "Youth must have his fling."

Greenwich Village, the Boobery's Gehenna, the Yoke's Paradise, the Fugitive's Bunkhouse and the expert of the not so gentle art of gyp and take, is in its last legs. Even the city kids are hep to the larceny.

Allegedly and reputedly much gaudied with art, the truly stuff has given rise to short-change tactics by the smart Alecks who have commercialized the Latin Quarter of Greater New York and made it a means for reaping a mundane financial harvest from the romance and charm that may have once distinguished the Village. It seems that the only artistic element, that is—it has been evident this past decade at least.

When Polly Halliday had the Greenwich Village Inn, and which in those pre-war days still retained something of the grandeur and glory that was Greenwich Village. It marked the beginning of the end. The conviviality and bon vivant atmosphere of the basement, the

stamping ground of the native and Broadway Bohemians, gradually but surely lost its native lustre and took on the sham of the make-believe.

The uptowner was to blame. "Nights" in Those Days In those days, rubbing shoulders with the native were theatrical luminaries from the outer world above 14th street and chiefly hailing from college boys as well, who were as much the picture at that time because of their low state of the b. t. and high state of animal spirit.

That brought Barney Gallant into the scene. The Inn, picturesque and historic for its "nights," became a midtown catering enterprise transferred to Sheridan square.

The night life became artificial but, from Barney's and others, more liberative. Motor trade can stand the guff more so the omnibus aspirant. The covert and its under-cover groups are more interesting to the management than any amount of up-and-up Bohemianism. The latter was great for the exaltation and publicity; its usefulness in paving the way as a come-on for the seeker of novelty.

Joshing and Mixing The transition has been said. The gaudy and good-fellowship, ever a distinguishing mark of the Village activities, has given way to stifled formality. Because it was the Village, even in those prudish days (as compared to modern flapperism), carefree mixing and joshing were more wholesome in its unpretending joyousness than the reserve of today which is the more forward because of the surreptitious hostess and go-between stuff.

The present status of Greenwich Village finds night life "shot" for the summer. Most of the large places, depending upon patronage from uptowners, close during the summer rather than let down the barriers that would admit the hoi-polloi with proprietors advancing a theory that you can't mix both classes. Once the "kibitzers" are gone, "you" can't get them out when they're stylish and spending trade resumes patronage; they say.

The latter part of this month (September) will see the Village in full swing with the \$2 and \$3 cover charges again obtaining to make the Broadway spenders feel at home.

If the cover charges can't convince that the place is "class," the higher mathematics of the menus will erase any existing doubt. Prices in the Village would lead one to believe prohibition had been also declared upon foodstuffs.

When the season is in full swing the Village boasts at least 12 cabarets and night clubs that cater to an "exclusive" trade. Among these are Barney's in West Third street, which generally has a name orchestra and several entertainers in justification of a \$2 cover charge. Barney's is run by Barney Gallant who gets the cream trade of the Village but puts up the shutters from May to the latter part of September.

Jimmy Kelly's Places Jimmy Kelly's Allegria cabaret on Sullivan street is another which gets a heavy winter play but also closes in the warm months. Jimmy has reopened his Her street resort for summer but will return to the Village stand late this month. The Village Inn continues through summer and gets a strong play. It has a good orchestra and considerable

## Heart's New Paris Scribe

Paris, Sept. 1. Basil Woon, for six years principal correspondent here to the Hearst newspapers, and one of the outstanding writers of American professionalists visiting Paris, is through with that organization. He is to be succeeded by Ralph Mason of the local Hearst staff.

Woon, it seems, got caught in the jaw of a jurisdictional conflict between the European Hearst bureaus. Henceforth all European news will be filtered through the London office, which Howard Morton, until recently Sunday editor of the New York "American," has been sent to act as editor, with Karl Von Wiegand, general European news chief, and C. F. Bertelli, independent feature correspondent in Paris.

Bertelli just returned from a visit with Mr. Hearst in California.

## NUMBER OF PARIS FILM HOUSES DECREASE

159 in 1924—Total Capacity 153,460—5¼% of Population Visits Movies Daily

Paris, Aug. 22. Reginald Ford, picture authority here and owner of several halls in France, has drawn up statistics and comprises of receipts in Paris. Thus is learned the number of picture houses in the capital in 1924 were 159, with year's receipts amounting to 108,600,000 frs. as compared with 109 picture establishments in 1923, when the takings were \$5,428,746 frs.

There are 64 houses of more than 1,000 seats and a combined total is \$5,350. On the other hand, there are 82 houses with less than 1,000 seats, or estimated 75,510 seats in all.

For the population of Paris, officially 2,800,472 (census 1921), it is calculated five and a quarter per cent of the city's inhabitants go to the movies daily.

## PARIS CABARETS' BIG AUG.

Paris, Sept. 1. Cabaret keepers report business better than any other August on record. On the other hand, the year has not been quite as expected. The present patronage is due to the number of foreigners here for the Decorative Arts exposition.

dance space, but has never gone in for further entertainment. The Club Epinard, Club La Paris, Al Raymon, Moris, Club Fronton, Varsity Club and the Peacock Club are among the other medium class night clubs. Some of these pick prospective patrons with care. Others are not so particular, only insisting upon white collars and a fair sized bankroll. When the rush comes in October these places also have the "high hat" and can't remember their summer customers other than those who made reputations as spenders.

In all the Village boasts about 50 night places, including the mentioned clubs. Smaller cabarets and dance halls masquerade as tea rooms. A few cellar joints are vaguely attempting to retain a "Village" atmosphere which obtained when the Village was the "Village," but which gradually supplanted when the place began to copy Broadway. Speakies and "blind tigers" greatly outnumber the open places, but even the most expert statistician would be at a loss to venture a guess as to how many of these were currently operating.

The sole survivor of the list of so-called "spooky joints" which were once the rage in the Village is Don Dickerman's Pirate's Den on Christopher street. The place is a convertible with three floors and the orchestra, a pirate band, spotted on a wagon lift, elevated from floor to floor to supply the dance music. Waiters and doormen are garbed as

(Continued on page 5)

## NEW REVUE AT MOULIN ROUGE AND A HIT

"Her and Me," Musical, Favorite—From Twain's "Conrad"

Paris, Sept. 1. The Moulin Rouge looks to have another hit show in the new edition to its revue which premiered Friday.

The Gertrude Hoffmann girls remain while other featured performers are Bisco, Argentina dancer; Hermanos Williams, film comedians; Vanduren and Edmonde Guy.

Dancing prevails throughout the performance with a Broadway scene terminating a big show.

Another advent was that of "Elle et Moi" ("Her and Me")—an adaptation of Mark Twain's "Conrad," which marked the reopening of the Theatre Daunou Saturday. The piece is musical and made a favorable impression.

Jean Bastia adapted while the score is by A. Chantrier. It tells of a ruler in the 15th century, who, fearing to lose his crown, substitutes a daughter for a son, causing diverting situations. Cast includes Harry Baur, Jacques Gaudin, Koval, Jeanne St. Bonnet and Germaine Charley.

## Cloak and Suiting Tourists Decorate Sophie Tucker

American cloak and suit representatives turned out 100 per cent for Sophie Tucker's opening at the Kit Cat Club last night (Monday). They marked the occasion by donating massive floral pieces. Miss Tucker has never given a better performance. She emphatically scored with the first night witnesses.

## Just a Point of Law

Paris, Sept. 1. Directors of Princes restaurant are applying for an injunction to restrain Flo Ziegfeld from employing Beatrice Lelouch whom the American producer engaged from this cabaret.

The management is unable to explain how it can possibly secure an injunction with jurisdiction in America.

## Boreome War Play

Paris, Sept. 1. "Prisoners of War," last night's (Monday) premier at the Pigalle house, proved boreome and is void of popular appeal. The piece is designed as a psychological study of the effect of imprisonment upon men.

## BOREE IN PARIS

Paris, Sept. 1. At the close of his eight weeks' engagement at the Piccadilly cabaret (during a portion of which he doubles with the Kit Cat Club), Emile Boree may play a fortnight's engagement at the Champs Elysees in Paris.

The salary offered is reported as 1,000 francs a performance, a very big stipend for Paris.

## WARNER'S PARIS HOUSE

Paris, Sept. 1. M. Haik has taken an option on a picture house here, situated on the grand boulevard, on behalf of Albert Warner, who was recently in Paris.

## Albert Whalen's Son Appears

London, Sept. 1. Gordon Whalen, youngest son of Albert Whalen, made his stage debut at the Holborn Empire yesterday as pianist or Maidie Scott.

## Charles Gulliver III

London, Sept. 1. Charles Gulliver is confined to his home. It is reported the circular head is seriously ill.

## EVEN BREAK IN LONDON

Of Four Premieres Two Have Chance

London, Sept. 1.

Only two of four openings included they will take their place among current box office successes. The well received couplet were "The Offense," psychological drama which opened at Wyndham's, and the "Co-Optimists" return with a new version at His Majesty's. The "Co-Optimists" were accorded the usual big reception.

The bad boy duo of the quartet seem to be "Little Billie" and "Blessed Are the Rich." The former drew a mixed reception at the Shaftsbury and is in doubt although Laddie Cliff may be said to have registered a personal triumph at the premier.

"Blessed Are the Rich" amounts to a crude attempt on the part of James Agate, local dramatic critic, to write a play. The result was that the author and piece were booed at the Vaudeville the first night, despite the excellent presentation given the writing by the cast.

## ARNOLD SHOW OPENING

"Folies Bergere" at Brighton—Gulliver Augmenting Piece for West End

London, Sept. 1.

Tom Arnold's "Folies Bergere" opens at Brighton Sept. 14 and after a fortnight will come to the Palladium for eight or 10 weeks prior to the regular pantomime season. The cast will be headed by Fred Dupres, Ernie Lotings and Jenny Golder. The book is by Joe Hayman.

Under the agreement for the Palladium engagement, Charles Gulliver assumes all financial responsibility and will enlarge the cast and production in keeping with the West End.

## ALL-NEW EMPIRE

M-G Will Have Theatre Seating 3,300 in London

London, Sept. 1.

An undisclosed angle of the Empire by Marcus Loew is that Metro-Goldwyn will tear down the present old music hall, rebuilding entirely.

The new house, which also may be called the Empire, will seat 3,300. Thos. W. Lamb, the New York architect, is drawing the plans.

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## THE TILLER DANCING SCHOOLS

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Secretary

Open for a Limited Number of Pupils  
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Classes of 4 Children in Society

# EXIT THE MONOLOGIST

By WALTER C. KELLY  
"The Virginia Judge"

Back in the closing years of the last century I stood one snowy Sunday evening on the stage of the old Grand opera house at 8th avenue and 2nd street, New York, bowing my grateful acknowledgments to the riotous acclamations of a capacity house, this being my first professional appearance in the role of "The Virginia Judge."

Laughter had been so spontaneous and continuous, that I became certain as to whether the audience was geying my efforts or meant it as a real tribute to my talent and material. My doubts were soon dispelled when Jesse Old Ted Marks, the proprietor of the Grand's Sunday night concerts, crashed into my dressing room with an immediate offer, for the following Sunday of double salary, which meant \$14. Since that eventful night I have traveled to far corners of the earth and me, the aristocrats and proletariats of the English-speaking world, London, Bombay, Johannesburg, Melbourne, San Francisco, Boston, Washington and New Orleans, and every other city of importance, have since confirmed the judgment of that 8th avenue audience of the last century.

And yet, despite that for all these years the public, press and critics and owners and local managers have showered me with every courtesy and still show me with offers, I cannot help but feel the audience, witnessing the passing of the monologist from the field of public entertainment. But I do not in the least attribute this to any lack of popularity with either public, press or manager.

In this form of entertainment, the three causes which I believe will bring it about are, first, the dearth of competent recruits, owing to the fact that no other effort in the field of public amusement requires or demands such originality or makes such heavy demands upon the nervous system. This will probably cause a smile among the laymen, and that portion of the profession who appear in singles or group acts, in which orchestra, scenery, costumes, shapely limbs, etc., all contribute to the effect.

**50,000 Acts**  
In proof of this statement, however, I need but point to the fact that there is in vaudeville a vast writing, or available, list through the medium of cabarets, lay-offs, etc., at least 50,000 acts that may be safely divided as follows: jazz bands, 1,000; acrobats, 5,000; horse acts, 23,000; memory singers, 1,000; musical acts, 1,000; singles, doublets, trios, etc., sketch teams, mind readers, "My next impression will be a cartoonist, old-timers, tabloids, "appearing in passion," nut comics, sister acts, quartets, etc., 12,000; monologists, 5.

These figures are approximately correct and are a splendid proof of my contention. The second cause, which I believe has largely contributed to the passing of not only the monologist, but to most all worthwhile efforts in vaudeville, can be largely attributed to the sordid commercialism of the small-time circuit owners who have, through their choice of programs, so polluted the public taste that whatever clean, and intelligent patronage they once held have lost all interest in either the programs or the personalities thereon. The majority of acts on all small-time bills, conscious of their mediocrity, make no claims for billing or notice, and gradually become a herd with no pride of name or place in their chosen field, content with the serf's reward of food and lodging.

The result of this policy has been so fatal to the development of talent or artistry, that in the past ten years the small-time has not developed one conspicuous successful or outstanding artist in any field; and if one possessing the divine spark should arise amongst them, three-a-day and four on Saturday and Sunday would speedily destroy both his or her health and ambition.

Laughs and Films  
My third brief and final reason in believing that Miss Beatrice Herford, Julius Tannon, Senator Ford, D. H. and myself are practically through in the vaudeville magnates would pay one million dollars for a film that could get as many laughs as any of the above named artists do in 20 minutes. This is merely a mechanical fact. It may

yet be our good fortune to reach and collect from as big an audience through the medium of the radio as the screen does with its unlimited negatives. Until then, I fear that the dulcet voice and compelling humor of myself and comical colleagues will be restricted to a very narrow field.

However, to the memory of J. W. Kelly, Jim Glenroy, Hughie Dougherty, Nat Willis, Jim Cullen, Joe Welch, Lew Dockstader, Rube Dickinson, George Fuller Golden, Frank Fogarty and Charlie Case, this last thin line of defense, I pledge we will not be silent. We shall speak, and the bills will answer, though in Lincoln 'tis lost on the air.

Execut Reconteur

## McUTCHEON-GLASS

Reformed Dancing Troup Reopening at Rendezvous

Wallace McCutcheon and Bonnie Glass expect to reopen as a reformed dancing team when Miss Glass returns to New York. The couple will probably first appear at the Rendezvous (cabaret). Mr. McCutcheon is with Carroll's "Vanities" and will continue in the show.

## "Ape Dance" Accident

The "Ape" dance number slated to close the Hippodrome show this week never appeared because of an injury to Don Atino's ankle at the Monday morning rehearsal. In the gorilla costume, after a dance number, he was slated to swing himself and Willie May across the stage in pendum fashion, a couple of spills at last week's rehearsal indicating the danger in this. It culminated Monday at the final rehearsal. Amerique & Neville substituted.

## MACY AND SCOTT IN N. Y.

Macy and Scott will play their first New York City engagement at the Jefferson, New York, the first half of the week of Sept. 10. The pair have been working together for the past three years but have yet to play the metropolises.

**Claims \$1,000 From Verna Hayworth**  
Sammy Burns claims \$1,000 due for services rendered in staging the act of and writing special lyrics for Verna Hayworth. He has started suit for the amount.

**Walter Percival in "Big Boy"**  
Walter Percival is rehearsing for Leo Donnelly role in the Jolson "Big Boy" show. Mr. Donnelly held over in the part from last season.



ELSA MOST  
(NEWELL AND MOST)

"There are very few women on the stage gifted with a real sense of comedy—Elsa Most stands alone in her particular line."

"Elsa Most, with her brother, Bill Newell, carried off the comedy honors of a fine bill. Elsa has a unique and charming style and we will not be surprised if a big producing manager lifts her out of vaudeville."

—DETROIT FREE PRESS.

## ARTHUR HORWITZ BROKE; OWES \$47,000

Vaudeville Agent Names 12  
Lawyers as Creditors—  
Returning East

Chicago, Sept. 1.

Arthur Horwitz, vaudeville agent, filed a bankruptcy petition here yesterday, scheduling liabilities of \$47,500 and no assets. Practically all the items listed were debts contracted by his former wife.

Horwitz may establish a precedent in Illinois courts in the number of lawyer's bills named in the petition. There are 12 lawyers so listed and there would have been more if Horwitz could have included the lawyers who obtained for his wife her divorce, but this the law will not permit. Attorney Philip A. Looswick, who is handling the bankruptcy, states Horwitz has made a separate agreement with his wife and her attorneys.

During the past year or more Horowitz has been operating in Chicago following his New York troubles and in that time has established a reputation as an independent agent. It is expected that he will return to New York next January.

## \$2,750 for Pearl White

According to reports in New York when Pearl White returns to New York for appearances in the Keith-Albee vaudeville theatre, she will ask for \$2,750 weekly.

## "KING'S" START POSTPONED

The opening of Joe Cook's starring vehicle, "How's the King?" has been postponed from Sept. 7 to Sept. 14 at Ford's, Baltimore. The piece is now in rehearsal at the Earl Carroll.

The cast includes Charles Alexander, John Price Jones, Clarence Sears, Claude Allister, Florence Eddy, Albert Reed, John Nunn and Virginia O'Brien.

Earl Carroll is producing.

## NEW ORLEANS MANAGERS

Chicago, Sept. 1.

Two changes in the management of the Orpheum Circuit theatres in New Orleans will become effective Aug. 30. J. A. Bertran will manage the Orpheum, with Victor Meyer, formerly treasurer of the Orpheum, assigned to the managerial end of the Palace.

Quits Act

Sol Brilliant (Brilliant & Cline) was called home Aug. 26 to attend his sick father. He left the act at Penitence, Portland, Ore.

Cline is continuing the Pan bookings as a "single."

## INSIDE STUFF

ON VAUDEVILLE

A similar bit of business occurs in the new Charlie Chaplin picture, "The Gold Rush," and Harold Lloyd's "The Freshman" (not released until Sept. 20). It is the bit of both comedians when on a dance floor commencing to lose their trousers. Not worked exactly in the same manner, but closely enough in idea to cause wonderment that two pictures holding it should contain the same idea while both were in the making. "The Freshman" was shown at a pre-view in New York about a month ago.

Also in the Chaplin picture is a piece of comedy business new to the screen, and which will receive much credit for originality. It is, however, a slight variation of the "finger dancing" as performed for a long while by Ward and Culhane in vaudeville. Later Marty Culhane did the same thing in Broadway cabarets. Chaplin adds his exquisite pantomime to the bit, thereby taking it out of the hands of the comedians.

In "Sally of the Circus," where C. Fields scores tremendously for his first attempt in comedy films and indicating that his pantomime period of long years as a vaudeville juggler is going to make his fortune on the screen as a funny fellow, there are any number of laugh bits the picture fan will accept as creations. They are creations, of Fields, but not first played by him before the camera. Most of the bits are from Fields' acts or in the shows where he has been the principal comedian, like "Poppy" and Ziegfeld "Follies." The water bit, the big laugh of "Sally," has been done by Bill in the "Follies."

Bill Fields has established himself in pictures by his very first, an extraordinary feat. In "Sally" Fields did not denote an iota of camera shyness, the dread of products with all first time stars. His performance in "Sally" as the gyping but good-hearted carnival fakir has led already, from reports, to several picture offers to him. Fields is under contract to Philip Goodman, who is going to star him in a new piece, "The Showman." Like all vaudevillians of the older school, Bill Fields is loyal. Goodman gave Fields his stage chance in "Poppy," when he spoke lines for the first time, and Mr. Goodman has stated that he would take Bill's flip of the finger more readily as an agreement than his signature. "Sally" is an adaptation in a way of "Poppy."

This can happen and did—husbands writing letters when stewed and forgetting what they wrote. The wife of this particular chap went to Washington some weeks ago to visit her folks. She set a time for returning and dear husband in answering her letter composed a beaut in which he referred to mother-in-law in unmistakably uncompromising terms. He admitted, later, it was raw stuff.

Wife didn't turn up when expected, but soon afterwards her sister came to town. Husband asked her when the trouble was and she told him he never could square himself, going into details as to the contents of his letter. He said he didn't remember writing it but supposed it must be so. And now a divorce is possible. The husband laughs about that, but says the wife won't stand for the decree.

James J. Corbett is going over the Orpheum Circuit with Jack Norton as the champ's final vaudeville tour for a while. After next season, or before next season end, Jim will go upon his lecture tour. As a lecturer James J. will enjoy one distinction—he will talk for one hour and a half without taking a drink of water, nor will he have any kind of a stand or pedestal upon the rostrum with him.

In the lectures he has thus far given, Jim says he has found that the pedestal, glass of water and pitcher are unnecessary. That is, he takes the monologist's idea of centering all attention upon himself.

Mr. Corbett is in demand by colleges for lectures on his athletic career for the boys. When speaking to boys in colleges or high schools, James J. tells of his very interesting youth, how he had to take to athletics to promote his own health; what they did for him and how, when he announced himself ready to fight John L. Sullivan, his friends thought he had picked a new route to suicide. Jim makes his talk airy but punchy, and it's amusingly interesting for all ages of both sexes, aided, of course, by his engaging address.

A female impersonator now around Chicago got his experience while an undergraduate at the University of Michigan. As a result of his work in one of the college musicals, he received several professional offers but lost them jokingly.

He graduated as an electrical engineer and found himself worth exactly \$28 a week to the business world. Meanwhile the girl he had married at college was to become a mother. It was then the young man remembered the professional offers with the result he is now earning \$350 and \$400 a week playing picture houses.

The McCrea, former vaudevillians, have established a farm near Wolf Lake, Mich. They are becoming wealthy breeding muskrats. Their muskrat farm is one of the only two in the United States. It is located on a registered lake, which the McCrea own, and in which they built a four-foot concrete fence. Starting with 1,000 pairs, the muskrats multiply so rapidly that the McCrea expect to be able to kill 5,000 this winter for the fur market, with another 5,000 later in the season.

The McCrea formerly did a ring act under the name of Loves and Wilbur.

Billy Van recalls that 20 years ago when a Louie Robie burlesque show played around 33d street with a song having for a chorus tag line, "What the hell?" the police threatened to close the theatre if the song were not eliminated. Apropos of the present "musical comedies" on Broadway.

A story is about a stormy scene occurring when the vaudevillian wife of a former vaudevillian read the complaint in a divorce action her husband had started against her. The wife, it appears, had been induced through an agreement on weekly payments. Payments lapsed for a few weeks whereupon the wife thought she would try to find out what she had been charged with in the papers that her husband told her "amounted to nothing." Searching the court records she found she had been charged with about everything but murder. The wife started the scene that has not yet ended.

Sam Bernard, back from a long European vacation, says he is undecided what to do. None of the present Broadway revues or anything like them will tempt Mr. Bernard's return to the stage. He has entirely recovered from the indisposition that kept him on the ground last season.

It is understood that the American consul at Berlin is now refusing to vize passports of Germans coming over here under contract unless they furnish a bond over there ensuring their return to Germany.

Ed Schiller, of the Loew staff, is one of the few to return from abroad without raving over one or more of the European capitals. Mr. Schiller said he didn't think so much of Europe in any spot, and was glad to get back.

The Colonial, Sioux Falls, S. D., denies the report in Variety last week of a former vaudevillian read the complaint in a divorce action her husband had started against her. The wife, it appears, had been induced through an agreement on weekly payments. Payments lapsed for a few weeks whereupon the wife thought she would try to find out what she had been charged with in the papers that her husband told her "amounted to nothing." Searching the court records she found she had been charged with about everything but murder. The wife started the scene that has not yet ended.

—THE NEWS CHICAGO.

# PAULINE'S BAIL SET AT \$25,000; CAN'T GET IT

**Hypnotist and 2 Others Back in Cells—Waiter Recovering**

Magistrate Corrigan in West Side Court admitted Joseph R. Pauline, hypnotist, and his two actor companions, Harry Case and Jack Phillips, to \$25,000 bail each, and adjourned the case until Sept. 4. The three men had been held in the West Side Prison for three weeks without bail on charges of felonious assault.

The men are accused of having thrown Sol Trencher, a waiter at Jack's Pure Food Shop, 123 West 47th street, from a window on the ninth floor of the Hotel Flanders. Trencher was found on the roof of the Cort theatre and removed to Bellevue Hospital suffering from internal injuries, a possible skull fracture and injury to both legs.

An attorney representing the accused appeared before Magistrate Corrigan and asked that a nominal bail be fixed. The magistrate said he would not set bail until he received an official certificate from the hospital authorities indicating that Trencher was in no danger of death. The lawyer went to the hospital and succeeded in obtaining the required certificate.

The doctors stated that Trencher is in no immediate danger of death and appeared to be recovering. Neither of the three men was able to get the amount of bail and were returned to their cells. It is believed that when the case is called on Sept. 4 a reduction in bail will be asked for.

**Trencher's Statement**  
The New York "Evening Graphic" Monday printed an exclusive interview with the waiter, Trencher, in the hospital, in which was said:

"Denying that he started a fight by throwing a fork, Sol Trencher, waiter, who charges he was thrown from a ninth-story room at the Hotel Flanders by Broadway actors to whom he had just served a meal, made the first statement he has made. He was well enough to make since the incident exclusively to 'The Graphic'."

"Following the trial of his alleged assailants, J. Robert Pauline, Jack Phillips and Henry Case, at which each was held in \$25,000 bail, Mrs. Margaret Pauline, wife of one of the men, came forth with a statement that Trencher was not hurt from the window at all, but that the fall was an accident. It is this statement that Trencher, weak from his injuries, said in the witness box on an ice pack, was as to deny.

"How can this woman, who obviously seeks only to save her husband, say I was not thrown from the window?" Trencher demanded. "She wasn't present, and she can say only what she tells her."

"The argument started just as soon as I presented the bill—\$55 for three dinners. Pauline said I was lying in bed. One of the fellows, Philip, I think it was, said to him, 'Doc, I think this fellow's cheating us.'"

**Beaton, He Declares**  
"Pauline jumped wildly from the bed onto me. They both used vile language, and beat me unmercifully with their fists. The little fellow, Case, I think, is the one, kept saying, 'Please, let him go—oh, do let him go.'"

"Now, there are all sorts of stories about it—but that the fall was an accident, that the three meals I served them were only sandwiches, even that it was I who started the fight with a fork!"

## RUSSIAN CHOIR SOUNDED

The Kulan Cossack Choir, 19 male singers from Kulan, Russia, have been routed by the Keith-Albee circuit. The act is touring the world on speed.

The singers play the Palace, Cleveland, next week and the Hippodrome, New York, the week following. Their repertoire consists of Russian and American folk songs.

# DANCING PARTNER'S COSTLY MISSTEPS

Chicago, Sept. 1.  
A dancing team around Chicago that in recent months has played some of the big houses in the city is the male member. He has installed a system to keep his girl partner "on her toes." Every time she makes a misstep he deducts \$2 from her pay envelope and puts it in his.

The girl is reported to have had such bad luck last week she received but \$3 salary. It gave a nice piece of extra change for the big man who doesn't even give his partner an apology when he makes a misstep.

## THIEF "DOUBLES"

Visits Blue Blowers, Then "Cleans" Arnauts in Deception

Nellie Arnaut and brothers were the victims of a clever thief last week while playing Philadelphia. The crook got away with cash and jewelry from the dressing room of the brothers after representing himself as one of the Mount City Blue Blowers who were playing another house.

Investigation disclosed the gyp had first lured the Mount City artists and represented himself as one of the Arnaut Brothers. He used the information gleaned from the first deception to put over the second.

The Blue Blowers were not robbed.

## Jewish Guild Resuming Its Meetings Tuesday at Bijou

Next Tuesday night (Sept. 8) at 11.15 and at the Bijou theatre, on West 44th street, New York, the Jewish Theatrical Guild will resume its meetings, suspended over the summer.

William Morris, president of the Guild and lately returned from abroad, will preside. The evening will take the form of a farewell, for Eddie Cantor, a vice-president, Mr. Cantor is to leave for his road starting tour in "Kid Boots."

Morris Goldberg, a Yiddish actor, about 45 years of age, when found dead last week in New York, was only identified through his membership card in the Jewish Guild. The Hebrew Actors' Club on Second avenue, assumed charge of the funeral.

## OFFER SETTLEMENT

Jean Vernon, now of Cook and Vernon, has been offered a settlement in her \$3,057 suit for breach of contract against George W. Rife, operating Mollie Williams' Show (Columbia burlesque). Miss Vernon attached last January at the Gateway, St. Louis, Rife posting a bond for \$7,000, double the amount sued for, pending trial.

With the trial slated to come up this month, Miss Vernon has been offered a settlement. St. Louis court will hear the matter. Goldstein, her New York attorney, to ascertain how much is requested.

Miss Vernon's contract at \$30 weekly was alleged to have been terminated Sept. 20, 1924, without cause offered.

## WHITE & MANNING REPLACES

Harry A. White and Alice Manning will open in Chicago with "Puzzles or 1925," week of Aug. 13. The pair will take the former De Haven and Nice roles.

The former couple will sail for Europe to open at the Piccadilly, London, in November.

## GADSKI RETURNING

Johanna Gadski will return to this country to play the big time vaudeville houses, opening at the Hippodrome, New York, Nov. 16. Al T. Wilton arranged the return bookings.

## SPECIAL AFTERPIECE

Robey and Gould will stage an afterpiece on every bill they play. Andy Rice has written a revue idea which will tour with the team and dovetail any other specialties on the bill for the grand finale.

# MAX FINK, MUSIC MAN, FACING SERIOUS CHARGE

Indicted with Harry Towers Johnson on Testimony of Two Young Girls

Houston, Tex., Sept. 1.  
Max Fink, the most popular and highest salaried band conductor in the South, faces a serious charge here, of attacking two girls, 13 and 14, in his rooms at a local hotel. Accused along with Fink is Harry Towers Johnson, second violinist in Fink's orchestra at the local theatre, the premier Saenger picture house in this city.

Both Fink and Johnson were indicted by the grand jury on testimony given by two girls and some of their relatives. A woman, said to have induced one of the girls to go to Fink's room, has been charged with contributing to the delinquency of the minors.

Following the indictments, the two musicians were denied bail. Fink made one attempt to obtain his release on habeas corpus, but was unsuccessful. Johnson has made four futile attempts on the same plea. Johnson's attorney states he will make another try next week.

Both men deny being guilty, but admit they knew the girls. He who employed them testified the girls went to the hotel while the two men were there. Johnson said that he was in the room with Fink and the two girls, but nothing improper occurred.

Max Fink was in a serious jam about two years ago in New Orleans, his home, when leader of the orchestra at the Liberty theatre, but the matter quietly closed up. He has had orchestras in all the leading cafes in New Orleans during the past 10 years. He was at one time part of an act that played the Orpheum circuit.

## COAST FEARS FLORIDA

(Continued from page 1)  
try, to be launched Oct. 19. Of this amount \$145,000 will be used for space in newspapers and magazines. The balance of the \$1,000,000 will be apportioned as follows: \$425,000 to be spent by the All Year Club and \$125,000 by the Los Angeles Chamber of Commerce, with \$450,000 to remain in control of both organizations to be used only in the event of emergency.

Another campaign will be instituted again in the spring for the purpose of erecting summer resorts. It is expected that arrangements will be made with the three railroads coming here from the east to shorten the running schedule of 58 hours. Conferences have been held with officials of the roads and it is quite likely that the running time of the crack trains of each of these roads will be cut to between 50 and 55 hours between Chicago and Los Angeles.

At the present time no excess is charged on these trains. When speeded up, the roads may charge a bonus of \$25 to travel on the trains.

This speeded up transportation will possibly be one of the features of the anti-tourism campaign to be conducted by the All Year Club.

## Miami, Sept. 1.

There are 11,000 acres in the seashore tropical belt of Florida, comprising the tract purchased by the associates of Felix Isman down here. It extends for many miles along the ocean.

The tract includes Olympia, located upon as Florida's most fashionable city. The Isman development will be called Picture City.

The Selznicks who have no financial interest direct in this project, have been given 250 acres for no stock purposes with an advance of a considerable sum for building. The Selznicks operate entirely distinct from the development promoters.

The Isman location is about 30 miles from Palm Beach.

Mr. Isman is stopping at the Ponce de Leon Hotel in this city.

Felix Isman has become interested in Florida property promotion. Page ads appeared in the New York dailies this week, with the same copy in this issue of Variety to tell the Picture City (Olympia) Gomez, located near Palm Beach by Mr. Isman.

Louis Mann is another Broadwayite now in Florida ready.



## EASTER & HAZELTON

"THE INCOMPARABLE AMERICAN DANCING STARS." Contracted with ZIEGFELD for this coming season.

HELENA LEVY LEIGHTON, Manager.

## W. B. SLEEPER DEAD

K.-A. Official Succumbs in Los Angeles—Family in East

William B. Sleeper, Keith-Albee executive, died suddenly in Los Angeles Tuesday after a long fight against a chronic ailment. Mr. Sleeper was 55 years of age and is survived by a wife and two daughters.

News of his death arrived while his family were visiting his brother-in-law, J. J. Murdoch, general manager of the Keith-Albee Circuit at Belmont.

Mr. Sleeper went to the Coast two years ago in an effort to regain his health. At the time he was active in the affairs of the K.-A. Circuit. He was one of the organizers of the Keith's Boys Band and supervised the organization until his failing health made it necessary to seek a milder climate.

His daughter Martha recently signed with the Hal Roach Productions to play leads in film comedies.

Lydia Titus Stricken

Los Angeles, Sept. 1.  
Lydia Yehans Titus, elderly actress, is confined to her home because of heart disease.

## NIGHT LIFE

(Continued from page 3)

pirates. Patrons entering are obliged to walk a plank to board the "pirate ship" to get them in the atmosphere for the maneuvers which follow. A 50-cent covert is tacked on. It is one of the best business getters through attracting sightseers who figure that the "spooking" and "pirate stuff" are greater return for their four bits than they receive elsewhere in the allegedly bohemian cabaret belt.

The celerate cabarets, which the thing down there two years ago, and gradually passing out. Against 40 of these places in operation are left but five. Two are at the rear of Jefferson Market, Tribby's, which caters to "temperamental" act, and Miami Inn, conducted by Charles Reed, whose Purple Puz was one of the first Village night life places but which has been closed for several years. The College Club, Club Des Artistes and the Jolly Friars Club are the others. The 45 discarded stands have been reclaimed as coal cellars and bootback stands, their original trade before the cabaret craze hit the place.

## The "Dance Angel"

Although the Village has seemingly lost its grip as an amusement center there will undoubtedly be patronage for a few places down here as long as spending boys give up \$1 an ounce for prohibited liquors and another \$1 for the privilege of drinking it in these places.

The "dance angel" is also worked in the Village stronger than any other spot in town. The small places especially depend upon the feminine snare to keep things going and the checks adding up. Most of these places employ flappers as voluntary hostesses, with the girls' remuneration depending upon the size of the checks she can inveigle her host to run up.

Singing waiters and scrub bands furnish the entertainment but it's really the "dance angel" that counts.

(Next week's instalment of the "Night Life of the World" series will be Paris.)

# ORCHESTRA PIT BATTLE IN L. A.

Stage Scrap for Pantages Audience

Los Angeles, Sept. 1.

A general mix-up and reported flaccid encounter between Charles K. Vance, carpenter with "Plantation Days," flash act, which played the local Pantages last week, and Fred Grobes, cornetist in the house orchestra came within an ace of causing a panic at the Sunday night performance. The matter is being investigated by Alexander Pantages which may result in the circuit head preferring charges against Vance with the International Alliance if reports of the "fracas" show Vance to have been the aggressor.

Two different versions of the affair are being told. One is that Vance was under the influence of liquor and had attempted to sleep it off in one of the cots in the musicians' hotel. Grobes is said to have passed the mechanical and commented upon his condition on his way to the pit. When the remarks finally seeped in Grobes had roomed in the pit. Vance is reported to have walked upon the stage and jumped into the pit where he began pummeling the musician before the entire audience. Two stage hands, J. J. Murdoch and another, separated the couple and took the infuriated carpenter back stage according to this version.

The other story has it that when Vance began his onslaught the assistant manager of the theatre called in the police, who had to virtually drag Vance up the aisle of the theatre and into the street before he could keep him quiet. No arrest was recorded and it is said that Vance was dispatched to a nearby hotel which he left at midnight to accompany his act to its next head at San Diego.

Both versions have been submitted to Pantages.

## Georgie Price Quits

Palace Bill in Huff

Georgie Price walked out of the Palace, New York, bill Tuesday after the matinee, following differences with the management over "Joe's Blue Front," an afterpiece in which Price appeared in addition to his regular single turn. The afterpiece was programmed for next to last night on the Palace show. Monday afternoon but was moved up. Price did his single turn, number four.

Monday night the "Blue Front" was spotted third. Price is said to have objected strenuously to the afterpiece going on ahead of his single turn with the management equally insistent it was spotted according to value and the playing worth of the bill.

Tuesday afternoon Price again objected to the position of the afterpiece and it was taken off by the management. Price played the matinee but was off the bill at night.

The booking was unusually much as Price received double billing on the Palace Time Table on both acts. This is the first time this has occurred so far as the Palace is concerned.

"Joe's Blue Front" was used by both Price and Eddie Cantor in musical comedies. At the Palace Jack Trainer, James Hamilton and a girl supported Price in the burlesque scene, with Hamilton "straightening" for him in his single.

The Palace booking marked Price's return to vaudeville after long absence in musical revues.

## GRANT MITCHELL'S SKETCH

Grant Mitchell will enter vaudeville in a three-people sketch, "Safety First," by Dorothy De Jasque. Mitchell will open in the sketch Sept. 1, following the closing of "Spooks."

## LENTZ VAUDE DEBUT

Al Lentz and That Band open Sept. 14 for Keith-Albee as the newest vaudeville band.

Lentz is now concluding a season at Castilian Gardens, Lynbrook, N. Y.



# CLEAN VAUDEVILLE WINS PRAISE

## Please Read This and the Following Letters:

A minister of the Methodist Episcopal Church has seen fit to commend one of our artists for his clean and wholesome entertainment. While we necessarily must have various kinds and classes of vaudeville acts, I feel that they can all present their offerings so as not to offend anyone in the audience.

While on this subject I would like to offer a suggestion to the vaudeville artists—that they refrain from criticizing police officials and police officers, also those who have been elected to honorable positions in our nation, states and cities. Theatres are public institutions and cater to all classes. There exists a presumption of innocence until guilt is proven and then it must be proven beyond any reasonable doubt, so why criticize on account of gossip and rumors? We in vaudeville would object to having our reputations blackened. Therefore, we should have consideration for others. Let us try to raise the standard, not lower it by either objectionable material or criticizing others from the stage.

E. F. ALBEE.

Orpheum Circuit  
Grand Opera House  
St. Louis, Mo.

August 21st, 1925.

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

Dear Sir:

Mr. James Brennan, Manager of the Grand Opera House in St. Louis, suggested that I send you this photographic copy of a letter which I received from a Methodist Minister several weeks ago.

May I please thank you for your constructive suggestions.

Yours very truly,

LOUIS LONDON,

Care of W. V. M. A. Offices, 510 State Lake Bldg., Chicago, Ill.

Methodist Episcopal Church  
Fifth Avenue  
West Bend, Wisconsin

July 21st, 1925.

Mr. Louis London,  
Milwaukee, Wis.

My Dear Sir and Brother:

For over a year now my wife and I have been coming into Milwaukee once every week, taking lunch together and then visiting a theatre and for the past eight months we have visited the Majestic.

We find always a most excellent program and usually one outstanding number that alone is really worth the visit to Milwaukee. Each week I promise myself that I will drop a line to the particular artist in appreciation of his or her talent, but somehow each week I let the intention be crowded out and forgotten, but this week I just must take this liberty and write you a line and say to you that we most greatly enjoyed your number this afternoon, in my judgment one of the best numbers at the Majestic for months. Your first number seemed just like a breath from God's great out of doors and the spirit in which you sang it coupled with your pleasing and forceful personality made just an old-fashioned bit of poetry set to music into a gem of the first water. Your second number on "English as it is spoke" was also a gem, although of course in a rather different way, and your rendering of Jack London's well known lines just capped the climax, and my only purpose in writing this to you is that I and my wife might thank you for about twenty minutes of real uplifting, clean, wholesome entertainment.

I would like to think my dear friend that this letter will give you just a little of the pleasure you gave me this afternoon, and if in the future you find yourself within fifty or sixty miles of West Bend and will drop me a card, I will drive over and hear you again.

With every good wish and good luck to you as you journey along the great highway of Life, please remember me as,

Your sincere friend and brother,

W. J. C. PERRY,

## FORUM

Pittsburgh, Aug. 27.

Editor Variety:—We would like Variety to tell the theatrical folk who come into our city that our studio door is open to them.

Dancers may use our paraphernalia for private practice any morning. Singers may yodel to their hearts' content. Others may come up and just dish.

You tell them just you can.

OLYMPIA STUDIO OF DANCING.

R. L. Holtzgraver.

Olive Lipp.

Herzl L. Amdur.

The Faculty.

318 5th Ave.

## ILL AND INJURED

Ed Rowland's wife when at Atlantic City was taken ill and removed to a local hospital. An operation for appendicitis followed. Mr. Rowland is manager of the Johnson theatre, New York.

Mildred Davis Lloyd, wife of Harold Lloyd, had her tonsils removed at the Good Samaritan hospital, Los Angeles.

Richard Mitchell, publicity director at the Forum, Los Angeles, underwent a minor operation at the Washington Memorial Hospital, that city, Aug. 26.

Herl Eyrliff suffered a cut over the eye by a squash racket during a game at the Hollywood A. C., Los Angeles.

Ted Waldman (Ted and Al Waldman), stricken with appendicitis and convalescing at his home, 687 Second street, San Bernardino, Cal. Al Waldman will continue as a "single."

Ed Mahoney, vaudevillian in Charleston Hospital, Boston, recovering from an operation for hernia.

Vanda Hoff (Mrs. Paul Whitman) successfully underwent a delicate operation Monday. Her left eye was cut to remove a foreign substance in the optic as result of a motor ride.

Max Kohn, secretary to A. H. Woods, is back at the office after two weeks in the hospital where he was taken after an attack of food poisoning.

## NEW ACTS

"Jazz Lips Revue" (10).

Kon Osan.

Hamilton and Hayes (27).

Albertson and Hanlon (3).

West, Gates and Kane.

Dana and Mack.

Bobby Jackson Co. (6).

Murray and Charlotte.

Shawn Brothers.

Ann Cooce.

Joe Parise.

Wilbur and Gille.

Estelle Dudley Dancers (5).

Louise Massart and Boys (5).

Rhoda and Broshell (2).

Matweef Co., animal act (2).

Ryan Sisters (2).

Wilson and Kepple (2).

Drako's Greyhounds.

Lucille Rogers and Band (4).

Kelly and Jean.

Wolfe and Ward, sketch.

"A Modern Girl", musical comedy (20).

Brown and Craig.

Claude de Gar and Co., acrobats (2).

Kay Ridge (2).

Lesley, DeMonico and Philippine Scredaders.

Aeolian Trio.

The McLannans (2).

Jackson and Shelly.

Alma and Nally, sketch.

Six Tashas, tumblers.

Romaine and Castle.

Charlotte and Gang (7).

Nat Saunders.

Miller and Bernard.

Billy Abbott.

Bolalis Trio, gymnasts.

Dolly Arthur Co., sketch.

Katka and Stanley, aerialists.

Charlotte Walker, sketch (5).

Marguerite Nulto (3).

Foley and Leture.

The Foss and Bondy.

Ann Gold (Gennaro & Gold).

Nancy Fair Co. (2).

Reynard & West.

Grace Ianning Co. (2).  
"A Night at the Inn", Russian revue.

Ivan Bankoff Co. (7).  
"Dancing Around the World" (13).

## MARRIAGES

Jeane Engels to Edward H.  
"Ted" Coy, Aug. 26 in New York.

Willie Hoppe to Dorothy Dowsey, Aug. 27.

J. Parker Jones, juvenile lead in the Majestic stock in Los Angeles, to Augusta Constantine, divorcee, at Santa Ana, Calif., by Justice Kenneth Morrison, Aug. 24.

Tessie Sherman to Ole Nelson, theatrical man, Oronota, N. Y. Aug. 31. Miss Sherman is the daughter of Dan Sherman, vaudevillian.

Martha Wheeler to David T. Lane, Aug. 27 at St. Malachy's Church, New York. The bride was of the original Four Whelans. Mr. Lane, former professional, retired from the stage five years ago going to Miami, Fla. where he since has been engaged in the real estate business.

Darry Welford to Serger Arabeloff, at Trinity Church, San Francisco, Aug. 21. The bride is a sister of Nancy Welford ("No, No, Nanette," Frisco). Arabeloff is a Russian nobleman. The couple will reside in San Francisco.

Sidney Page, juvenile, to Peggy Earl, dancer, (with Toby Wilson and Co.) Aug. 15, at Indianapolis.

## BIRTHS

Mr. and Mrs. Frederick Kinsley, daughter, Aug. 28 at New Haven. The father is organist at Keith's Hippodrome, New York.

Mr. and Mrs. Carter de Haven, daughter, July 23.

Mr. and Mrs. Jack Birman, Aug. 21, son, at Buffalo, N. Y. The father is booking manager, National Vaudeville Exchange, Buffalo.

Mr. and Mrs. Charles E. McCarthy, daughter. The father is Famous Players publicity director.

Mr. and Mrs. Bob Fisher, Aug. 20, son at Mt. Morris Sanitorium, New York.

## ENGAGEMENTS

Harry Watson, Jr., "Ring Around Rosie."

Will Deming, Clara Moores, Mayo Method, Jean Daly Murphy, George Elsing, Frank Connor, "Friend Wife."

George Wright, Mildred Evans, "Venice for Two."

Frank Thomas, "Gunpowder."

Flavia Arcaro, Helen Spring, Andrew Lawlor, John Seymour, Harold Crane, Percy Woodley, Detmar Popen, Arthur Brown and Jack Shannon to support Helen Ford and Charles Purcell, for "Dearest Enemy."

Paulette Winston, "Some Day."

James C. Carroll closed with the Chicago cast of "The Gorilla" (Chicago) last week and rejoina "White Cargo" in St. Louis, Sept. 7.

## TRANSFER WALKOUT

(Continued from page 1)

plection and spotted at points of destination. However, a solution to the problem has already been outlined by the managers. It is expected no vexatious delays will tie up the September premieres.

It was authoritatively stated Monday that stage crews will handle individual productions, that is the crew of each house and show will move the production into the theatres. Since the trucks are idle in various transfer garages it is up to the managers to secure others and it is planned to hire moving vans as substitutes.

The break in the managers' favor came about through the fact the transfer employees are not affiliated with the stage hands union, in fact theirs is a "rump" union having been forced out of the A. F. L. some years ago following charges of insubordination. The baggage handlers later advised the union leaders, they would remain out of the federation indefinitely. Without affiliation the stage hands are not obligated in any way to aid the transfer and baggage men. The "rump" union includes the workers employed by New York passenger carrier companies, these men having gone on strike last week. Since the theatrical branch was under contract with the managers until September the walkout was delayed so far as

Broadway was concerned.

There is a close group of transfer truckmen known as the Allied Theatrical Transferrers. The strike is really against the group of truck owners, not the managers. The owners advised the International Theatrical Association that the men demanded a wage increase, the managerial officers replying the truckmen could pay the handlers as much as they wanted, but that the showmen would not stand for an increase in hauling rates.

A peculiar angle to the strike is the absence of rancor on the part of the transfer truck owners. It is intimated the owners really encouraged the men to hold out for an increase, figuring the managers would be hampered in opening new shows, resulting in a forced increase in hauling rates.

The striking theatrical transfer truckmen are asking an increase of \$1 per day. Wages for the work average \$17 daily per man, but the men rarely work more than two or three days weekly because movements are generally accomplished over the week end.

The managers contend, however, that hauling and moving productions is one of the most troublesome factors in theatricals, not only in New York, but elsewhere. The rates for hauling were claimed to have been boosted to the limit about two years ago. The showmen's complaint is more about the working conditions imposed rather than the actual rates. Frequently two hours' work entails pay for a full day. While the intimation of the owners backing the strike may apply to theatrical work, no such charge has been made for the regular passenger baggage transfer companies, who declined wage increase demands and closed up shop. Travelers into and out of New York are carrying trunks in taxicabs, the strikers not interfering.

Legitimate and business houses may be principally affected by the strike, vaudeville theatres probably not being concerned at all because transfer companies specializing in that field.

Harry Romm, vaudeville agent, has moved his offices from the Putnam Building to the Publicity Building, 1576 Broadway.



# NEW STYLE OF UNIT PROGRAM FOR FAMILY VAUDEVILLE

Chicago K.-A. Office Opened No. 1 Road Show Bill at Kankakee—Prediction of Something New and Likeable for Small Time

Chicago, Sept. 1.

A trip Friday night was made to view the opening of the first of the shows which will go over the family time of the Chicago Keith-Albee office. And after seeing the show and talking with numerous managers from vaudeville houses in neighboring towns who also traveled to Kankakee it looks certain that Coney Holmes has uncorked something big that is going to have an important influence in reviving the small time vaudeville theatre in the medium sized town.

For the last few years the mounting cost of talent has made it impossible for the family time manager to get a break. Shows were running from \$2,000 to \$2,500 and this figure made the manager willing to experiment with musical tabs or just stick to straight pictures. Now Holmes gives the small town showman a new wrinkle, a show that is vaudeville in form but produced as a unit with a complete written after-piece plus a chorus of six girl steppers, all going to make up faster and funnier vaudeville free from sameness, without feminine touch, hitting, lacking and all this at an approximate cost of from \$1,500 to \$1,600. It is not a vast task to much that the new system may revolutionize family time vaudeville.

## Different Billing

Since last May Holmes has been working out the details of the plan. He has lined up about 15 weeks extending from Kankakee to East Liverpool, O. The shows will each be given distinguishing billing, such as "Cirque Week"; another "Syncopation Week" etc. The No. 1 show (produced by Jack Fine) will be known as "Charleston Radium Revue." It consists of Otto and Mildred, comedy juggling and magic act carrying what looks like a baggage carload of props; Gardner and Revere, man and woman with pure-fire hose; the six characterists, in third spot; Ross and Edwards, two boys with special numbers full of snapp; and lastly the after-piece.

While the opening night revealed some weak spots the show as a whole was a wow. Mr. Johnson from Lafayette, and Mr. Goldberg from LaPorte, both vaudeville managers, expressed the opinion the new system would be certain to sell, that it gives a manager a clicking point, something to advertise and that small town audiences are surfeited with ordinary vaudeville. Jenn Russell, manager of the Lyna, Kankakee, found plenty of comment in the fact that he had the biggest Friday night's gross in eight years.

The six chorus girls are lookers and acquitted themselves well but the vocal efforts which was somewhat weak, probably due to opening night excitement. The pretty picture is provided by a radium bit using the new invention of Lew Beck, electrician at the Rainbo Gardens, Chicago, with hands, legs and face showing a deep purple and the costumes and hats standing out. The afterpiece was so old it was new to the present generation. It was the old rags about the millionaire girl having to marry a man within 24 hours with the man promising to die after the wedding. The ancient bit of breaking an egg in audience was used and the way the audience roared it might never have been done before.

Kankakee is 70 miles south of Chicago, a notoriously poor show town. The last time an old show had been well kept up. There are six musicians in the pit. A manager in such a town would naturally be keen on for the Coney Holmes scheme. It will be nectar and ambrosia for the reviewer small town manager, this reviewer predicts.

H.A.

## SIGNATURES TABOO ON IND. CONTRACTS

New Ruling Effective This Week—Bookers Tired of Dropouts and Collusion

Agents' signatures are no longer acceptable on contracts issued by independent bookers according to a ruling recently agreed upon by this week. Hereafter all play or pay contracts must be signed by performers or else verified by mail when contracts cannot reach them in time.

The bookers claim they were driven into this new arrangement through the number of drop outs and, in some instances, collusion upon the part of the agents and performers with the acts repudiating the agent's authority to sign for them.

The new ruling gives the bookers a bona fide case to bring the malefactor upon on charges with the V. M. P. A. should they attempt to run out on their obligations when physically able to play the date.

## Colored Vaudeville House Is Orpheum, Newark, N. J.

Newark, N. J., Sept. 1. The Orpheum opened Saturday. It is said to be the only colored theatre in New Jersey.

The policy will be three shows a day, each lasting three hours. Ordinarily split week vaudeville with the headliner holding over with a feature picture and small subjects will be used, but Sept. 14 "The Smarter Set" and "Shuffle Along, Eliza," will come in, each with a feature picture and two of the acts usually will be white.

The prices are, evenings, Saturday and Sunday mats, 50 cents orchestra and 35 cents balcony, with matinees 30-35. Warner and Commonwealth pictures will be shown, some of them second run. For the opening bill "Tainted Money," a first run, will be shown.

The first bill consists of the Luceli Four (white), Bailey and Teare, Ward Wood, Grace Rector and Francis Smith, Butterbeans and Susie. The Orpheum is controlled by the U. S. Exposition Company, which consists of Edward and Leon Siegelman and David Seaman, all white. The manager is Leigh Whipper. The entire staff, musicians and all, will be colored.

The management expects to draw from not only the 45,000 in Newark and the 100,000 colored folks in Essex County, but from the colored population of the state as far south as New Brunswick. The billing extends that far and seats for the opening week have been sold to colored patrons in Trenton.

Colored and mixed shows on the Columbia burlesque circuit show at Miner's here.

## JERSEY SUNDAY VAUDE

The Majestic, Jersey City, which plays Mutual burlesque shows, will play 10 acts of vaudeville on Sundays beginning next week.

The Rialto, Hoboken, N. J., will play eight acts of vaudeville on Sundays. The house has a stock policy.

The first Sunday vaude bill goes in Sept. 13. Jack Linder books both houses.

## CLEVELAND'S BIG TIME

The Palace, Cleveland, will return to its big time policy next week. Annette Kellerman will head the reverting bill.

The house has been playing a summer policy of continuous vaude and pictures at top prices. Bill McCaffrey will continue to book the house.



## VIRGINIA LOOMIS TWINS

Hollywood's gift to the amusement world. All season at the Palais Royal and Atlantic City's sensation. Not only can these talented kiddies sing and dance but their ability ranges from comedy to drama; they'll sway your emotions from laughter to tears.

Happy with our success and our friends, the divine drama, Thelma Edwards, at the Embassy, Atlantic City.

Our sole representative:  
**SAM COLLINS**  
219 West 46th Street  
New York

## KEITH-ALBEE FOREIGN OFFICE

## Site in London or Paris— Deemed Necessary

The Keith-Albee Circuit may establish its own international office in either London or Paris for the purpose of getting accurate and continuous information on foreign acts for importation.

According to report, Harry Mondorf, K.-A. international representative, would be in charge of the office with a permanent staff.

Mondorf makes an annual pilgrimage and Eddie Darling takes several weeks to inspect foreign fields, but it is considered impossible for two men to thoroughly cover the entire territory.

The present system depends largely upon the efforts of international agents in the capitals of Europe. The agents meet the representative of the K.-A. Circuit, and naturally remain silent about acts not represented by them. All European acts must be "seen" by either Mondorf or Darling.

The Marneille office has failed to renew its international representation in London, Berlin and other European cities, and as a result has dropped out as a factor in international bookings.

This would ordinarily make the field an open one for the big-time agents, but the sanction of Mondorf or Darling, necessary before a booking can be consummated, the K.-A. agents figure a scouting trip would be a waste of effort.

## NEW RADIUM TREATMENT

Electrician Lew Beck's Process Lasts Entire Season

Chicago, Sept. 1. A process for the treatment with radium of theatrical costumes has been discovered and perfected by Lew Beck, electrician at the Rainbo Gardens. It will probably revolutionize the use of this substance by putting the cost down where numerous vaudevillians will employ the novelty. The radium comes in liquids, pastes and powders with the phosphorus effect secured from the spotlight with a special lens.

Seven principal colors can be applied to one costume with the cost of treating an entire set of wardrobe including the lone amounting to about \$150.

One treatment by the Beck method will last an entire season.

## NO TROUBLE OVER ROAD SCALE & LOWER BERTH

I. A. Official So States—Road Call on Davenport, Ia.

An executive of the stagehands' union says no trouble has been encountered by any of the traveling burlesque companies regarding the new road scale and the lower berth provision in the contracts.

The Alliance Sept. 1 issued an official road call on Davenport, Ia., where stagehands local No. 85 has gone on strike in sympathy with the musicians, who are out at the Columbia, the Orpheum vaudeville theatre here.

In Davenport trouble started when the Orpheum management refused to install a seven-piece orchestra and offered to play a six-piece band only.

With a non-union orchestra in the stagehands became embroiled.

## ASSN'S COAST TIME

Switching of Route South—New States Invaded

Los Angeles, Sept. 1. W. V. M. A. Association road show will invade Texas, Arizona and New Mexico Oct. 1. Contracts were signed whereby the Texas Grand in El Paso, Lyric, Douglas; Opera house, Tucson; Columbia, Phoenix, and Pasadena; Albuquerque will play from one to three days of the road shows.

It is also expected that a house in El Centro and one in San Diego, California, will be added to the route.

The switching of the road shows to the southern route will be made from Trinidad, Colo., direct to Albuquerque and from there to El Paso. It will eliminate the shows going north from Trinidad to points in Utah. It will also cut out the present jump from Ogden to Pomona, which is now the practice.

The reason for this switching is that Paramount has purchased the Alhambra in Ogden, which leaves only the Pantages house there playing vaudeville. It is figured that by the addition of El Centro and San Diego to the circuit the big jump will be killed by switching the shows from San Diego to Pomona and San Bernardino.

According to reports another reason is the dropping off of the Pinkstein & Rubin house from the W. V. M. A. circuit. The Sanger Amusement Co. own 50 per cent of the El Paso houses, operated by the Dent Enterprises. The Phoenix and Douglas houses are owned by Blakely & Nace.

El Paso and Phoenix are to play three days each, with the other three towns one day, but having an option to increase it to the second day. Another addition to the W. V. M. A. is the White, Fresno, Calif. Road shows will open for a split week with Stockton (Assn.), Sept. 7.

The Chicago office is now switching around a road show coming from that point to take up the southern time in October.

## AGENTS' TRYOUTS

Joehm and Richards, vaude and cabaret agents, have a new form of trying out applicants for stage jobs and classifying them according to their merit.

Sometimes ago it was decided they would not recommend an act without having first hand knowledge of its capabilities. Consequently they decided to view every turn that applied to them for registration.

The try-outs are held twice a week at a near-by rehearsal hall. The plan has been in operation three weeks and an average of 20 artists shows up each time. Both Joehm and Richards attend and pass judgment.

Turns of established reputation, or those seen before by the agents, are exempt from this test but all others must undergo it.

## FOUNTAIN'S VENTURE

Los Angeles, Sept. 1. Lester Fountain has tendered his resignation, as manager of the Ritz at Long Beach which plays independent vaudeville and pictures. Fountain is to embark into a mercantile venture. As yet no successor has been named.

## COAST STRUGGLE BY PAN, ASSN. & WEST COAST

Starting Sept. 7—West Coast Houses on Split Week Basis

Los Angeles, Sept. 1.

Vaudeville stuff will be inaugurated Sept. 7 in Pasadena and Long Beach, when West Coast theatres will begin a split week policy of Orpheum and W. V. M. A. acts in the Raymond, Pasadena and the West Coast, Long Beach. The opposition will be the State, Long Beach, which until recently played W. V. M. A. acts and is now playing the Pantages road shows, and Bard's, Pasadena, recently opened with Pantages road shows.

West Coast has started a heavy billing and newspaper campaign announcing prices in these houses for five acts and a feature will be the affair in the afternoon and night. That is the schedule which is now being charged at both of their opposition houses.

The State, Long Beach, which took over the road shows of Pantages from Hoyta, is playing to the business all the time, though it has not the capacity of the West Coast house, it is said the business here is far better than that of its opposition house, though the latter has the advantage of a more central location.

In Pasadena, the Raymond has the advantage of location, with the Bard house being reported to operate at present at a loss.

It is said the West Coast will make a determined drive to choke off its opposition in nearly all of the little towns so far as vaudeville is concerned, by using a blend of Orpheum and W. V. M. A. acts on the split week.

## ORPHEUM'S NEW THEATRES

Leasing Only Houses Built by Outsiders

Chicago, Sept. 1. The plans of the Orpheum circuit for the addition of new theatres are progressing. It will adhere to the announced plan of taking leases on houses built by outside capital. Such houses are in contemplation in Denver, Seattle and Omaha, with Denver and Omaha likely to reach the construction stage this season.

In Chicago the Orpheum will continue to take over outlying neighborhood houses. It may add the Senate on the west side, giving the Kedzie theatre, which was the W. V. M. A. franchise, some sort of protection against loss. And ultimately the Tirol on the south side, when Balaban and Katz build another house in that section.

The Riviera on the north side opens Sept. 6 with Orpheum vaudeville, while the new house in the loop is well advanced.

In Cedar Rapids, it is reported, the Orpheum has been asked to take over the Majestic.

## N. O. Managerial Changes

New Orleans, Sept. 1. Earl Steward has resigned as manager of the Orpheum to enter the real estate business in Miami with his father-in-law, J. A. Bertram, in charge of the Palace, has succeeded to the Steward post. Victor Meyer, long treasurer of the Orpheum, ascends to the management of the Palace.

Steward, when in the steel business, cleaned up a fortune. He is independent, wealthy and took the New Orleans post when offered it by Marcus Helman to keep his mind occupied, as he always has held an inclination for the show business.

## COLUMBIA, ST. LOUIS, PASSING

St. Louis, Sept. 1. The last of a number of downtown theatres that in years past were regarded as St. Louis' best showhouses will pass with the razing of the Columbia, Sixth and St. Charles streets.

The Strand (m. p.) theatre, adjacent to the Steward theatre, will also be torn down to allow for the erection of a four-story chain store.

VARIETY

# THE FEMININE SIDE

## At the Palace

George Price, Nora Bayes and the good-looking steppers of the "Dancehall" number received the major portion of the Monday matinee applause at the Palace. George Price appeared on the program twice. His imitations met with approval, but his second sketch (a playlet on clothing store salesmanship) was accepted less cordially, although good. Miss Bayes sang songs full of pep and sentiment. The chief dancers in the "Dancehall" number were Muriel Kaye and Mildred Burns, with Alice Raymond serving as soprano soloist in four of the act's five scenes.

Miss Bayes came on the stage wearing a pink satin coat trimmed in deep pink ostrich plumes. The coat was bordered and lined in blue. Her frock was of bloom-pink crepe de chine, cut one-piece, with silver beaded, V-shaped designs. It was sleeveless. She also wore silver cloth slippers, and during one song she carried a large pink feather fan. She placed a long lace shawl around her shoulders, a poke-bonnet on her head, a bead bag in her hand for a third song. In another number she added a tan chiffon coat and tan hat to her outfit.

The "Dancehallers" had a chorus of eight girls besides the specialties. Both dances and costumes were well chosen. The "weaving laces" turn was undoubtedly the prettiest and would have remained among the brightest spots on the program if Muriel Kaye had not done a "Charleston" in front of the other dancers, all of whom wore old-fashioned, hoop-skirted, heavily-aired gowns in no way related to Miss Kaye's dance. Miss Kaye's previous Indian dances as well as her ballet number had more than proved her cleverness, and her "Charleston" would have been good against any other background, but it was inconsistent against the mountains of dainty lace. Mildred Burns was highly entertaining in the Holland number, where she and Linton Hoppes were featured. Both she and the chorus were attired in Dutch frocks. Hers was of deep blue silk, long white skirt, tightly laced basque over a thin white waist. She wore a blue Dutch cap with white feathers. The chorus was dressed in charming blue and white Dutch skirts, blue bodices over a white waist with short, stiff, puffy sleeves. The chorus wore white Dutch caps. This was a charming and engaging act. And, as a man in the press box said: "These femmes can flicker a fierce foot!"

Not far behind these three in applause, although she is not nearly so well known, was Margit Hegedus, violinist. Here is a delightful girl gifted with tone, musicianship and violin temperament. At no time does she strain to grin effect, although her numbers were out of the ordinary. The audience frankly liked her. She wore a frock of finely woven silver-thread lace over a satin background of peach pink. Her slippers were of silver cloth. The skirt was moderately short and the waist of the frock was moderately low. It was sleeveless, and the waist was plain save for a design of blue blossoms on the left shoulder. These blossoms were heavily embroidered and served to emphasize the skirt as well. Miss Hegedus plays and dresses in excellent taste.

## Modish Picture

"Hell's Highroad" is a film with an inspiring title and a disappointing follow-up.

There is nothing trivial about a reception gown which Helen Sullivan wears in one scene, nor about the one Leatrice Joy wears at this reception and at a grand ball. If clothes make a film then this one is a huge success.

Miss Sullivan's gown is fashioned of black satin on straight lines in the back and over the hips. Draped up toward the belt line in the front, it is finished at the edges in a wide border of small feathers. The dress is bizarre and becoming. Miss Joy's dress is of bordered crepe with a design running vertically. The sleeves are long, but flowing. Both here and Miss Sullivan's gowns have long trains. Miss Joy's evening gown, worn later, is a black satin skirt, slit at the sides and meeting the white chiffon and beaded bolice a few inches above the normal waistline. The train is extraordinarily long.

## Pale Comedy

It is very difficult for an audience to believe that a successful young business man would permit himself to be accused of a secret marriage with his designing, little gold-digger and later sue her without some legal protest. Perhaps the false logic in the film accounts for the fact that "Where Was I?" is but the palest of light comedies.

Nor does Marion Nixon's charm save it. She is an attractive young woman and plays well for Mr. Denny. But she is not plot-proof. And what a pity to cast Pauline Garon as the designing woman, for she is at all times, presumably, playing the part of the ingenue. She's a much better fanner than a gold-digger. Much.

## Simply Dressed Film

"The Man Who Found Himself" falls to make clear the reason for the title.

If this picture is any criterion, trimming on fashionably dressed women's clothes has become de trop. One may usually count on it that what Julia Hoyt wears is a demerit card, but when the other women of the picture also go in for the simple and unadorned, then the echo of the last cry has been heard. Jewels also seem to have been discarded with the funny-diddles of trimmings. Long sleeves are obviously preferred.

Julia Hoyt has them in a silk sports frock. Her blouse is made in the long-waisted midly (fret); her skirt is pleated. Her hat is fashioned of felt and is very smart. Long sleeves are also in Virginia Valli's sports outfit of silk, but her blouse, in midly style, has the added distinction of a V-neck with a bow tie. The latter's house dresses are rigidly simple. Two narrow-plaited ruffles form a skirt for one dress which has an absolutely plain skirt with tight short sleeves and a round, unadorned neck. Miss Hoyt's and Miss Valli's simplicity is of the expensive variety and is not easily emulated.

Lynn Fontaine also dresses in plain lines, but she chooses embroidered neck, shadow laces, or alternating rows of contrasting chiffons for her materials. Trimmings would be superfluous even in a trimming era. Little Mildred Ryan also wears silk midly frocks and occasionally a sheer, soft party frock devoid of extras.

## Constance Bennett's Clothes

Constance Bennett's clothes, rather than the plot, are outstanding in "My Wife and I." Among the several faults is the unforgivable one at the end of not ringing true. The son accidentally shoots his mother. Both he and the father rush to her as she falls. What would be the natural course of procedure under the circumstances? They don't do it. Not once do either offer medical attention or appear to be taking care of her wounds.

Speaking of Miss Bennett's clothes, she wears a black velvet evening gown, fastened on the right shoulder with a buckle, more striking than tasteful, but suiting the role. Several little velvet panels flare out each time she takes a step, attracting attention. The gown is cut into a V-neck, both back and front. No less bizarre but a little softer in outline is her picturesque negligee of black lace, fashioned like a coat, over a satin foundation. Long tight sleeves, two deep lace ruffles on the skirt, profuse ribbon bows everywhere, mark this strange negligee, which is far more dainty than serviceable.

# THEATRE ROMEO BEATEN UP KEEPING "DATE"

## John Andrea's Tryst to Beach May Have Been Lure—2 Men Appeared

St. John, N. B., Sept. 1. Wine, women and song have been blamed as the downfall of many males, but John Andrea, employed in the Strand, North Sydney, has met misfortune solely through women.

Andrea was lured to Indian Beach, a lonely spot near North Sydney, after the theatre had closed at night, to "keep a date" with a feminine friend. The feminine friend materialized. So did two individuals who resented the attentions of Andrea to the woman. She happened to be tied to another man, it is claimed.

The two men assaulted Andrea, beating him severely for some minutes. Andrea cried for help, but none responded. The woman broke all feminine records for getaways. With their fists the two men pounded Andrea about the head and body until he became unconscious. They then disappeared.

Andrea was found by passersby and carried to his home, where he was treated by a physician. It was necessary for the medical men to devote three hours to Andrea before the victim regained consciousness. Andrea's face and head bear many bruises and cuts. Although Andrea knows his assailants, no charges will be laid.

It will be several weeks before the assaulted theatre employee and town shell is back to normal. He had received several warnings, but had evidently not heeded them. Whether he will forsake shellfish now is for the future to decide. His assailants have threatened extermination as the next penalty for the theatre Romeo.

## COLORED PLAYERS SCARCE

With the advent of more colored shows and mixed casts on the Columbia burlesque circuit, the colored playing ranks of New York have been heavily curtailed. Harlem revues and cabarets have been especially hard hit.

Full preparation of new colored revues present an almost entire change in chorus personnel.

## HOUSES OPENING

The Majestic, Brooklyn, N. Y., opens Labor Day with H. B. Warner in "Silence."

The State, Utica, N. Y., reopens Sept. 14, playing five acts on a split week.

The prospect, New York, reopens the last half with a combination of Jewish and English vaudeville playing four acts on a split week.

The Strand, Bayonne, N. J., is being readied to open Labor Day with a picture playlet.

The DeWitt, Bayonne, N. J., returns to a vaude and picture policy Labor Day.

# NEW THEATRES IN CONSTRUCTION

Brooklyn, N. Y. Fort Hamilton Parkway and 67th street. Owner, A. Minkoff, 50 Court street. Value and policy not given.

Buffalo, N. Y. \$100,000, 822-824 Tonawanda street. Owner, Riverdale Amusement Co., care architect, Bacon and Lurkey, Erie County Bank Building. Policy not given.

Chicago, \$150,000. (Four Cohans, remodelled.) 119 N. Clark street. Owner, George M. Cohan, 1840 Broadway, N. Y. C. Legitimate.

Chicago, \$160,000. (Paradise.) Crawford and Park avenues. Owner, National Theatre Corporation, 7542 Cottage Grove avenue. Policy not given.

Detroit, Campau and Davison avenues. Owner, J. C. Lasky, 433 Kirby avenue. Capacity, 200. Value and policy not given.

Gary, Ind. \$35,000. Broadway near 25th avenue. Owner, Piroosky Brothers and Kosmanoff, care architect, leader M. Cohen, 708 Broadway, Capacity, 200. Policy not given.

Indianapolis, Ind. 19th and Alabama streets. Owner, Little Theatre Society of Indianapolis, care Chamber of Commerce. Value and policy not given.

Indianapolis, Ind. \$150,000, 4213-21 College avenue. Owner, Clyde Realty Company, 111 Monument Circle. Policy not given.

Milwaukee, Wis. \$150,000. Kinross and Homer. Owner, Bay View Realty Company, 174 Second street. Policy not given.

New York City, \$400,000. Southeast corner University and Tremont avenues. Owner, Louis H. Kaplan, 1475 Broadway. Policy not given.

New York City, Westchester avenue, between Beach and Lawrence avenues. Owner, Rosedale Engineering Company, care architects, Meisner and Uffner, 505 East Tremont avenue. Policy not given.

New York City, \$1,000,000. East Fordham road, between Belmont and Cambrelling avenues. Owner, Jerome Avenue Exhibition Company, Inc., 1476 Grand Concourse. Policy not given.

North Tonawanda, N. Y. Owner, Main Realty Co., 15 West Swan street, Buffalo. Value and policy not given.

Racine, Wis. Owner, Rialto Amusement Company, Racine. Value and policy not given.

Red Bank, N. J. \$500,000. Corner Monmouth and Broad streets. Owner, Walter Reed, 112 West 34th street, N. Y. C. Policy not given.

Red Bank, N. J. \$300,000. Monmouth street, between Pearl and Maple. Owner, Joseph Stern, 207 Market street, Newark, N. J. Policy not given.

Springfield, Ill. \$25,000. North Grande avenue, between 8th and 9th streets. Owner, Theodore Gray, South 11th street. Policy not given.

Sullivan, Ill. \$30,000. Owner withheld, care general contractors, Hagerman and Harshman, Spillville. Policy not given.

Washington, D. C. \$500,000. 14th and G streets, N. W. Owner, National Press Club, Albee Building, 15th and G streets, N. W. Policy not given.

## CENTURY'S NIGHT CLUB

(Continued from page 1)

According to plans it will be the last word in night clubs and will be financed by the Mizner interests.

Voca Ratan is said to be the largest development in the boom lands of Florida and is rated a \$5,000,000 proposition. Really men "in" on the crowd count manipulations admit the Mizner project is easily the classiest of all the boom developments to date.

New York is to have a night club, and this will be a covet charge of \$5 per head. It will be located in what was once the bar at the Century theatre, being refitted for the purpose.

The scheme is to conduct a smart night place with a limited membership. Just what the original fee is to be for members is not decided but all guests of members will be taxed \$5. A Parisian cabaret show has been contracted for and the place will be known as Chez Fysher.

Fysher is the French cafe man who operated a restaurant along Continental lines on 46th street some years ago, the venture failing. Fysher in coming to Broadway again is bringing eight artists from his Paris cafe.

In addition to the French entertainers booked in the Century club they will also play in a revue which the Shuberts are preparing for the Century Roof theatre.

## JOE WOODS ATTACHES

Wants \$237 From Grisman's Tab Alleged Due

Chicago, Sept. 1.

Sam H. Grisman, owner of a musical tab company entitled "How Come," hired Joe Woods as advance agent. After he gave him four weeks' notice, claiming Woods' practice of drawing in excess of his salary was an unsatisfactory working arrangement.

Woods took out an attachment claiming \$237 due him. It was served just as the show was leaving Dayton last week. Grisman was compelled to post the money with the court.

The case will be argued in Dayton next week with Ben Ehrlich representing the tab owner.

## Bert Levy Adds 2

Los Angeles, Sept. 1.

Bert Levy circuit has added two more houses in Southern California. One is the Elks Theatre in Los Angeles, a new house opening Sept. 10, playing four acts and feature pictures. The vaudeville will play Sunday and Monday.

The other house is the Victoria at San Pedro, to play five acts Friday and Saturday, beginning Sept. 25.

## CANTON'S PALACE

Canton, O., Sept. 1.

Ground has been broken here for a new house on Market street to be built by the Palace Theatre Corporation, Ed. E. Bender, president; Charles Wolf, vice-president; Sol Bernstein, secretary and general manager.

The house will have a capacity of 2,200 and will be known as the Palace. The policy will be Keith-Albee vaudeville and pictures. It will open in September, 1926. The same owners operate the Lyceum with a similar policy.

## EDWARDS WITH SPITZ

A. A. Spitz, of Providence, who recently announced the formation of a tab producing department for his picture houses and also others, has engaged Leo Edwards as the producer.

The first tab will be colored, with 17 people and named "Mississippi Days." Billy Mills will be featured. Other tabs will be white, six in all, playing about 15 minutes, filling in for pop vaudeville in the mixed act and picture bills.

Louis Morgan as Ind. Book

Chicago, Sept. 1.

Louis Morgan, tabloid manager of the Chicago Keith-Albee circuit for the past year, has resigned and will operate as an independent booker.

Coney Holmes is in charge of the new combination policy of the western Keith-Albee office.



JACQUES HAYES

(Formerly of Santos and Hayes)

Presenting her new act entitled "15 Minutes in Hickville." Conceived and produced by Mr. Chas. Lovenberg. This week (Aug. 31), KEITH'S RIVERSIDE, New York.

# ABBOTT-BROWN IN COURT IN ROCHESTER

Harry Abbott, Jr., Charged  
with Loose Management  
—Denies It

Rochester, N. Y., Sept. 1.  
Harry Abbott, Jr., manager of  
the Corinthian (Mutual) is named  
defendant in an action brought by  
Joseph A. Brown, promoter, for dis-  
solution of their partnership and  
an accounting. Brown claims loose  
and extravagant management of  
the Corinthian and failure to credit  
the company account with theatre  
receipts. Abbott has issued a flat  
denial.

According to Brown, on August  
8, 1924, he entered into a co-part-  
nership with Abbott. Brown says  
he paid Abbott \$5,000 for half of  
the business. The co-partnership  
was to end June 30, 1925, when  
the lease on the building expires. Under  
the contract Abbott and Brown  
were each to put in \$1,000 as work-  
ing capital.

Brown says he paid in his \$1,000  
but that Harry Abbott never con-  
tributed. He says that William  
(Budd) Abbott, brother of Harry  
and treasurer of the company, took  
\$3,250 of Brown's money and never  
accounted for it. Only \$1,700 of  
\$7,700 which Brown put up was  
claimed in the specified bank.

Brown claims Abbott refused to  
turn over his books for an audit  
and that receipts of \$800 from "The  
Moonlight Maids" on Aug. 22 are  
still in Abbott's hands. Charges  
that Abbott has padded the ex-  
penses of running the house and  
that he charged for the hiring of  
amateurs never employed and that  
Abbott's item of \$1,034.90 for en-  
tertainment of people, traveling  
companies was exorbitant, are con-  
tained in the briefs.

## Mixed Burlesque Show Has Whiz of Week

Washington, Sept. 1.

The only "race riot" recorded dur-  
ing the past week when Daley's half  
white and half colored show, "Rarin'  
to Go" was playing the local Gayety  
(Columbia) was that at the box  
office where the local citizenry ran  
up a whiz of a week for the start  
of the new season. Opening Satur-  
day (Aug. 22) gave the show 16  
performances including a midnight  
show on Friday to capacity. The  
gross is reported to have exceeded  
\$12,000.

Reports had it that the paper used  
by the show, whereupon were shown  
three white and colored girls dancing  
hand in hand, was touching on a  
"rickish complaint." However, not a  
single complaint was lodged either  
about the show or the paper. Some  
had it that the publicity depart-  
ment of the theatre was fostering  
these reports, but this was denied.  
The opposition burlesque at the  
Mutual, "Naughty Nitties," with an  
all white cast, although getting a  
fair week out of it which topped  
the opening week last year, did not  
get what was expected due to the  
demand for the Columbia show.

## Wilbur Lost Season's Work by Wrong Wire

Chicago, Sept. 1.

Because he lost a season's work  
at \$100 a week, Clarence Wilbur  
through his attorney, Leo A. Wels-  
choff, has filed complaint and suit  
for damages with the Interstate  
Commerce Commission against a  
telegraph company.

Wilbur was wired by "Sliding  
Billy" Watson. The telegraph com-  
pany garbled the name to read  
"Widlow." As a result, the tele-  
gram was never delivered and the  
negotiations between Watson and  
Wilbur never reached a climax.

Wilbur will ask the Interstate  
Commerce Commission to award  
him \$3,500 liquidated damages.

## TRENTON FAIR, SEPT. 28 OCT 3

Trenton, N. J., Sept. 1.

The Trenton Fair, outdoor event  
of the state, will be held Sept. 28,  
Oct. 2.

## BURLESQUE ROUTES

### COLUMBIA CIRCUIT

Next Week (Sept. 2)

Bathing Beauties—Casino, Brook-  
lyn.  
Best Show in Town—Empire, To-  
ronto.

Black and White Rev., Empire,  
Brooklyn.  
Bring Up Father—Miner's  
Bronx, New York.

Burlesque Carnival—Lyceum, Col-  
umbia.  
Chuckles—Palace, Baltimore.

Fashion Parade—7-9 Van Curen,  
Schenectady; 10-12 Capitol, Albany.  
Follies of Day—Gayety, Washing-  
ton.

Gay Old Time—Gayety, Roches-  
ter.  
Golden Crook—10-12 Columbia,  
Utica.

Happy Moments—Gayety, Buffalo.  
La Revue Parisienne—Columbia,  
New York.

Let's Go Orpheum, Cincinnati.  
Lucky Sambo—Gayety, Detroit.  
Look Us Over—Gayety, Kansas  
City.

Miss Tabasco—Columbia, Cleve-  
land.  
Models and Thrill—Orpheum,  
Parsippany.

Monkey Shines—7-9 Academy,  
Norfolk; 10-12 Academy, Richmond.  
Mutt and Jeff—7 Geneva; 8 Au-  
bury; 9 Birmingham; 10-12 Utica.

Peek-a-Boo—Empire, Newark.  
Powder Puff Frolic—Empire,  
Pittsburgh.

Rarin' to Go—Kn route.  
Reynolds, Aba, Rounders—Hyper-  
ion, New Haven.

Seven Eleven—Hurtig & Sea-  
mon's, New York.  
Silk Stocking Revue—6-8 Dayton;  
9 Broadway; 10 Terre Haute; 11  
Vincennes.

Steppe, Harry—Casino, Philadel-  
phia.  
Stop on It—Casino, Boston.

Talk of Town—7 New London;  
8 Stamford; 9 Meridan; 10-12  
Lyric, Detroit.

Watson, Sliding Billy—Gayety, St.  
Louis.  
Wilson, Joe, Club—Gayety, Pitts-  
burgh.

Wine, Woman and Song—Empire,  
Toledo.  
Williams, Mollie—L. O.

### MUTUAL CIRCUIT

All Set to Go—Garlick, St. Louis.  
Box Revue—Howard,  
Boston.

Chick Chick—7, Allentown; 8, Co-  
lumbia; 9, Williamsport; 10, Sun-  
bury; 11-12, Reading, Pa.

Cunningham, E. and Gang—7,  
York; 8, Lancaster; 9, Altoona; 10,  
Cumberland, Md.; 11, Uniontown;  
12, Washington, Pa.

French Models—Mutual Empress,  
Kansas City, Mo.  
Giggles—Gayety, Milwaukee.

Girlie Girls—Gayety, Wilkes-  
Barre.  
Happy Hours—Olympic, New  
York.

Hey Ho—Hudson, Union Hill.  
Hollywood Scandals—Gayety,  
St. Louis.

Hotzy Totsy—Gayety, Brooklyn.  
Hurry Up—Mutual, Washington.  
Innocent as the Pope—Erie, Erie.

Jack, E. and Friends—Em-  
press, Cincinnati.  
Jazz Time Revue—Gayety, Louis-  
ville.

Kandy Kids—Gayety, Minneapolis.  
Kudling Kuties—Gayety, Balti-  
more.

Let's Thr—Garden, Buffalo.  
LaMont, Jack and Bunch—  
Make It Peppy—Empress, St.  
Paul.

Moonlight Maids—7-9, Alto-  
ona; 10-12, Cohens, New-  
burgh.

Naughty Nitties—Academy, Pitts-  
burgh.  
Night Hawks—Troador, Philadel-  
phia.

Pleasure—Miles-Royal, Akron.  
Red Hot—Cadillac, Detroit.  
Send the Town—Calumet, Chi-  
cago.

Smiles and Kisses—Empire, Cleve-  
land.

Speedy Girls—Strand, Toronto.

Speedy Steppers—Star, Brooklyn.

Step Along—Palace, Trenton.

Step Livey Girls—Savoy, Athan-  
ton.

Stolen Sweets—Garlick, Des  
Moines.

Swamp Babies—Broadway, Indian-  
apolis.

Tempters—Majestic, Jersey City.

Whizz Bang Revue—Corinthian,  
Rochester.

WIMPASS

With Low Kelly deciding to re-  
main in the London cast of "The  
Gorilla," the Kelly show franchise  
was turned over to Griff Williams  
and Ed. Jordan, whose new Mutual  
show opens at the Star, Brooklyn,  
next Monday.

In the show, which has Jordan  
as first comic, are Edna Smeras,  
prima donna; Peggy Gilligan, sub-  
ber; Bert Carr, straight, and Ruth  
Shepard.

# SEASON'S FIRST BURLESQUE CENSORING

Peck & Jarboe Ordered to  
Revise "Models and  
Thrills" Before Offi-  
cial Season Started

Peck & Jarboe received instruc-  
tions last week while their show,  
"Models and Thrills" was at the  
Columbia, New York, to revise it  
forthwith.

This mean to bring it up to the  
standard of the Columbia Burlesque  
Circuit, as set by Sam A. Scribner,  
who inspected the performance last  
week. Immediately after his  
visit it is said that the producers  
gave notice to Bill Davis and Loring  
and Abbott.

Censorship was placed upon the  
burlesque show before the official  
Columbia season opened (Aug. 31).  
It is said to have been the first  
time such an early action occurred.  
Usually in burlesque after the sea-  
son commences three weeks and al-  
lowed for producers to shape up  
their attractions before the wheel's  
censors pass upon them.

It was voted around the Columbia  
theatre last week "Models and  
Thrills" was not in shape to travel  
the Columbia time as a money get-  
ter.

George Peck and Harry Jarboe  
compose the firm of producers. Mr.  
Jarboe is a former Columbia Circuit  
house manager. He stopped the  
performance. Last season the show  
traveled as "Hixity Hop" under  
the management of Peck & Kolb.

## DRUNK WEDDING NIGHT HONEYMOON OF 3 DAYS

Married Women with Divorce  
Complaints in Chicago—Mus-  
ical Director and Prima

Chicago, Sept. 1.  
Rocco Colonna, musical director,  
and Micheline Wemment, profes-  
sionally Marie Purnell, prima donna  
with "Stolen Sweets" (Mutual  
Wheel) want a divorce from their  
respective mates. Rocco cites he  
was married to Mildred Colonna,  
chorus girl, June 16, 1914, and lived  
with her until Jan. 14, 1923. They  
have a child, Daniel, aged 8.

Miss Purnell lived with her hus-  
band, Henry J. Wemment, from  
February to June, 1923. Attorney  
Leo A. Welskoff represents both  
plaintiffs.

Another burlesque prima donna,  
Mildred Parrell ("Mutt and Jeff")  
is suing Herbert Parrell. She  
charges he was drunk on their bridal  
night in 1917 and that her three-  
day honeymoon was spoiled with  
alcohol and lack of respect. She left  
him and has never lived with him  
since. A girl, Marie, was born sub-  
sequently.

### DALEY'S \$13,000

Mutual's Washington Gross—  
Gerard's "Follies" Big

Washington, Sept. 1.  
Ed Daley's "Rarin' to Go" opened  
last week at the Gayety and grossed  
close to \$13,000. The show is a  
black and white revue.

With weather not considered con-  
ducive to theatre going the business  
was considered exceptional.

Barney Gerard's "Follies of the  
Day" opened strongly on the Vir-  
ginia split week at Hibernia and  
Norfolk, selling out every night  
performance at Norfolk.

## NEW IN LIBERTY STOCK

St. Louis, Sept. 1.  
Eleanor Gilchrist, late of the Tro-  
ador, Philadelphia, is the new sub-  
ber in Oscar Danca's stock burlesque  
company at the Liberty stock hall  
here. Other newcomers are Jimmie  
Parrell and his wife, Louise, who  
will do comics and produce the  
Columbia parodies.

Jimnie Parrell's father, Pasquale  
Parrell, lately died in Chicago.

# MUTUAL PRINCIPALS TWO "BABES" IN W. 47TH ST. AFFRAY

The featured players and prin-  
cipals of the Mutual Burlesque Circuit  
for this season and the attractions  
with which they are featured are:  
"All Set to Go"—Jack LaMont  
(featured), Chubby Drisdale, Jessie  
McDonald, Blanche Burnette and  
Don Trent.

"Band Box Revue"—Joe Penner,  
Les Dunn, Althea Conner, Rae  
Keith, Frankie Moore and Poaches.  
"Chick Chick"—Stella Morrissey,  
Florence DeVere, Tiny Nelson,  
George B. Teeters, Frank Anderson  
and Evelyn Cunningham.

"Giggles"—Sedal Bennett (feat-  
ured), Sid Rogers, Bert Marks, Mil-  
dred Simonds.  
"Erin Jackson and the Girl Friends"  
—Erin Jackson, Max Geler, Pauline  
Elliott, Mabelle Gerard, Roy Mape.  
"The Girlie Girls"—Charles  
"Bimbo" Davis, Irene Cassini, Sam  
Lewis, Bobby Dixon, Alice Hiltche,  
Roy Butler.

"Happy Hours"—Arthur Mayers,  
Norma Noel, Evelyn Butler, Madlyn  
Worley, Edna Carroll, Bryan Love,  
Tom Mullins.  
"Hey Ho"—Al Golden, Harry  
Stratton, Levey, Raymond  
and Irving, Mildred Crozier, Baby  
Bradley, Betty Abbott, Bud Abbott.  
"Hollywood Scandals"—Minnie "Bud"  
Hartson, Edna Phillips, Goldie  
Mantell, Mitty De Vere, George Hart,  
Art Brooks, Chick Hunter.

"Hotzy Totsy Girls"—Nan Haven  
(featured), William E. Browning,  
Arthur Page, Frank Scanlon, Danny  
DeVaux, Helen Downs, Amber  
Pearl, Agnes King.  
"Hurry Up"—Venny Penny (featuring),  
George Brennan, Harry Morris, Am-  
erica, Bobby Taylor, Etta Moore,  
May Jensen.

"Innocent Maids"—Jessie Re-  
dempt, Mary McPherson, Fred  
Reeb, Harry Hagan, Walter Aus-  
tin, Marion LaMar, William Wal-  
wright.

"Madison and Her Jazztime  
Revue"—Kitty Madison, Bessie  
Moore, Ernie Mack, Tom Duffy,  
Lorraine, and Lorraine.  
"Kandy Kids"—Kitty Warren,  
Sammy Spears, Charles Fritcher,  
Opal Taylor, Edna Sears, Joe Lang,  
Joe Lang.

"Kudling Kuties"—Max Fields  
(featured), Anna Pink, Harry  
Cunningham, Billy Hamilton, Edna  
Fitzelle, Clegg, Billie Rhodes, Minnie  
Hall.

"Make It Peppy"—Frances Farr  
(featured), Jeanette Bussey, Er-  
lyn W. Fields, Ed Johnston, Frank  
Damsel, Eddie M. Lloyd, Jack Orma-  
by, Joe Lang, Joe Lang.

"Moonlight Maids"—Anna Toebe  
(featured), Billy Hagan, Anna Dar-  
win, Levey, Lorraine, Paul Ryan,  
Frank McKay, and Lorraine.  
"Naughty Nitties"—Dolly Dale  
Morrissey (featured), Jim Bennett,  
Louise, and Lorraine.  
"The Night Hawks"—Billie Rose,  
Carson, and Lorraine.

(Continued on page 12)

"Hey-Ho" Girls Tell of Man  
from Rochester, N. Y.,  
with Gun

The guests of the Hotel America,  
145 W. 47th street, the home of  
many theatrical folks, were routed  
from their rooms at an early hour  
by revolver shots and the screams  
of frightened women, and after the  
management had traced the screams  
to the eighth and ninth floors, where  
they found Anne ("Babe") Price, a  
blonde Irish actress, appearing in  
"Hey-Ho," a burlesque show  
opening at the Gayety, Brooklyn, in  
a fainting condition in the hallway  
of the ninth floor. With Miss  
Price as her roommate, "Babe"  
Bradley, they seemed bent on ap-  
pearing on the verge of fainting  
when the hotel manager arrived.

Policeman Russell McKay, West  
47th street station, summoned an  
ambulance. Detective Hellyer, called  
after the Price girl had said she had  
been shot. But when the ambulance  
surgeon arrived he found that both  
the women were badly scared and  
the Price girl was suffering from  
hysteria.

The Girls' Story  
According to the story as told by  
the girls to Detective Parrell, the  
two actresses had been to Brook-  
lyn, where a dress rehearsal had  
taken them until after midnight.  
Upon returning to the hotel, they  
went to their rooms on the ninth  
floor, where a man appeared from a  
corner where he had been hiding  
and pointed a revolver at Miss  
Price. He said something, but  
what it was the girls were too ex-  
cited to remember.

He snatched the revolver and  
fled. They were then the girls  
grabbed and held him screaming.  
He managed to free himself after he  
had thrown Miss Price to the  
floor. Standing over her, he pulled  
the gun trigger at least a half dozen  
times, but she did not seem to be  
hurt. "Babe" Price and he kept the  
gun pointed directly at her each time  
he fired. The Bradley girl fought  
bravely to save her companion.

When one of the shells did explode  
her efforts did not seem to avail  
and the bullet lodged in the wall.  
After freeing himself from Miss  
Bradley's hold the man fled down  
the stairway to the street and  
escaped. Miss Price furnished De-  
tective Parrell with his name. She  
said she had met him in Rochester,  
N. Y., in a show there several weeks  
ago and he became very attentive.

She said she did not make him ac-  
quainted and was surprised when he  
met him in this city and he told  
her of his love for her, the girl said,  
and she tried to discourage him, but  
he left without comment.

# BURLESQUE REVIEWS

## KANDY KIDS

(Mutual)

Principal—Kitty Warren, Sammy  
Spears, Charles Fritcher, Edna Sears,  
Opal Taylor, Joe Lang, Joe Lang.  
Chorus—Pauline Stealing, Sue Lee,  
Janet Bonney, Billy Boyett, Rose Lee,  
Duke Rogers, Hazel Harmon, Edna  
Garring, Estelle Rogers, Lily Shea,  
Hazel Demas, Marie Clark, Trislie Shaver,  
Mary White, Violet Smith.

The limit, if there is anything  
on the Mutual burlesque circuit,  
was off at the opening per-  
formance of the "Kandy Kids" at  
the Empress. Principals, comics  
and subter seemed to try to say  
just what the audience wanted to  
get away with it. The plot of it all  
is that the principal women are cap-  
able of much better things.

The program created the book to  
Sammy Spears and Sammy has a  
remarkable memory for bits and  
cues.

Some of the ancient were the ap-  
ple game, counting the hats, money  
changing and the women, call-  
ing for help and others of a like  
vintage. A story told by one of the  
girls who had been injured in an  
auto accident was so disgusting  
even the hardened old-timers shud-  
dered the sketch, a golf hit, be-  
tween Miss Warren and Sammy  
Spears, was another offender.

The show, which runs 15 bar-  
bagged chorines out with an intro-  
duction opener and a parade of the  
girls, was a capital success. It was  
the first to shimmy and shiver, wiggle  
and quiver, and the audience  
howled for more. They got it and  
in a burlesque show.

Miss Taylor is a stunner, and  
seemingly never tires. That

there shall be no mistaking her  
identity she has her name im-  
mazoned in brilliants on the front  
and back of her abbreviated trunks.

There is no other place to put it.  
The chorus appeared in the first  
several numbers in sort of checker-  
board array and led the girls.

The chorus appeared in the first  
several numbers in sort of checker-  
board array and led the girls. They  
had other changes, but the per-  
formance was over.

A special introduction was award-  
ed Miss Warren, who swung into  
the "Cake Walking Babies" and led  
the girls right on to the run for a  
closer inspection. Miss Warren  
also depended upon the grin for  
her applause and it was a neck and  
neck race through the bill between  
Miss Taylor for the squinty  
honors.

The comics worked between num-  
bers and fished for laughs with their  
silly jokes and objectionable actions.  
They were particularly offensive in  
a nationality bit, where they pushed  
and wrestled with several of the  
girls.

The second act was not so bad  
because it was not so long, but the  
audience was still weary. When  
Warren and Spears opened with the  
zoffing sketch, using a special drop  
also depended upon the grin for  
her applause and it was a neck and  
neck race through the bill between  
Miss Taylor for the squinty  
honors.

"Give Nothing Away" by Taylor  
and the girls in one-piece trunks,  
and the one of the "Babe" girls  
with Miss Taylor gradually dropping  
her drawers for a big look. She teased  
also boy-align for the grin of  
hard-handed encores and then the  
finch.

"Around the Corner" was a real  
(Continued on page 12)







# 'ROUND THE SQUARE

## Cigar Man Loses Right Arm

Sterns, the cigar man on West 44th street, has lost his right arm by amputation following an automobile accident of a couple of weeks ago. Mr. Sterns was struck by a machine which crushed his arm, with the surgeons deciding upon an immediate operation.

The Sterns cigar store in the Loew Theatre Annex has become a popular place for hand made cigars in the square. Cigar makers may be seen making the cheroots in the windows, as a reminder of the old days of hand made cigars before Oscar Hammerstein invented a new machine for cigar making every time a theatrical enterprise broke the immortal impresario.

## Dude's White Pants

Dude Harris, former Broadway treasurer, has been attending the Saratoga race meeting. He was resplendent in nice white pants and appeared to be eating steam and water.

One day he was without the pants. Asked why, he replied he lost 'em making a place bet the day before.

## Welcome for Zigzag

When Flo Ziegfeld arrived from Europe Monday he got a shock. A Chinik restaurant sign on 42nd street had the trick. It is a steel canopy extending to the curb and so spotted that it hides a portion of the new Amsterdam theatre canopy electric light billing; the part that, "glorified the American girl." It now holds the hidden names of Will Rogers and W. C. Fields. It was reported that Stan Sharpe hustled downtown and seen if the Chinese folk's canopy was a building violation or not.

## Spenders Abroad

It has been estimated that over 100,000 wealthy Americans have deserted the land of their birth since Prohibition. They are of the class that wish to do as they please when they please, in absolute privileges, especially in eating or drinking. Other estimates have placed the total abroad at much over 100,000, meaning permanents over there, not tourists.

Each one of the 100,000 is known as a spender. The same estimate says each spent not less than \$50,000 yearly for living expenses while in the United States. This runs into the billions each year, money gone forever. Tourists innumerable go abroad for a short or long stay. Others into the hundreds of thousands have visited Canada this summer, by car and train. In Canada now they charge a premium of 25 cents to change an American bill. When the war ended Canada's currency was at 35 cents to the American dollar. American money spent in the Dominion re-established its exchange rate.

## Chorus Girl Display

Earl Carroll's chorus girl display Monday with the girls in makeup following a band to distinguish the removal of the "White Cargo" show to another theatre brought anote of disgust from among old-timers who watched it. They said: "The limit of ballyhooing."

## When the Cops Helped

It's probably an old story, but a good and true one. A hotel man in New York had \$5,000 worth of liquor stored in a room just above his cellar. A fire started in the basement, with the proprietor unable to turn in an alarm lest the firemen uncover the contraband liquor. In the extremity the hotel man called the patrolman on the post. The latter called in two other police officers and with the assistance of the employees around at the early hour, the entire cargo was removed in about 15 minutes. The fire alarm was blown and the fire confined to the basement, where it had started in some rubbish.

## When Florida Starts to Tax

A wise observer who knows a little of Florida says wait until the state starts to tax. The tax principally will be for improvements. So far Florida has been too liberal as an inducement to invest in real estate within the state. As the natives are selling, the land eventually will be held by foreigners (outside of the state), when the taxes may go on, but to what extent and how many the wise one declared he couldn't say.

## Labor Day Stretch

Times square is feeling the stretch of Labor Day happening on Sept. 7. It's a long holiday for those who go away for this period, with the current week expected to be the poorest of the summer for the Square. It also keeps the transients away during the stretch, which started last Friday.

## Jewelry Store With Siren

Should any wayward boy try to grab some fine jewelry at the Herman Bach store in the Loew building, they are going to hear a noise like a siren's. Bach has had a siren placed just outside and above the entrance. When a jewelry thief comes out, the siren goes off and the police are expected to respond. Across the street from Bach's some weeks ago the jewelry store there ran short of \$30,000 worth of rocks when the bandits made their visit.

## Restaurant Manager's Views on "Actors"

A mixup occurred in The Regis Restaurant, Broadway and 47th street last week when the manager of the restaurant invited Harry Klein (Klein Bros.) to enter the restaurant and do battle.

Klein had just eaten in the place and was standing in front of the show window on Broadway when the manager came out and remonstrated with him about leaving the place. Klein, who is a plate glass man, apologized but the restaurant man was not to be appeased and took advantage of the occasion to air his views about "actors." Klein thereupon followed the man into the restaurant. At Klein, still in the place having lunch, joined his brother.

Nobody punched anyone. The daily patronage of the place is largely theatrical.

## Waterman's Pen and Check Book

Waterman's pens (fountain) are expected to receive a heavy publicity boost from his run on the Republican ticket for the New York majority designation at the primaries Sept. 15. It is said there has been contributed so far to the Republican funds \$150,000 to promote the Waterman candidacy. The Democrats are saying that "Waterman is coming along, a fountain pen in one hand and a check book in the other."

On the Democratic side it looks like a walkaway for Senator Jimmy Walker at the primaries, also that Mayor Hylan will run on an independent ticket, but without W. R. Hearst putting up the money.

If Johnny Lyons can get the Republican designation at the primaries it is admitted he will give Walker his hardest race. Lyons is reminding himself for the designation, but will not oppose the organization if failing to secure it.

## New Kind of "Sucker List"

A New Yorker is in receipt of a breezy letter from a couple of Chicago lads. Their mischievous attraction attention in its first line. It started

## GARNA WILLIAMS TAKEN

Charged With Possession of Drugs "Deck" Found

Garna Williams, 27, 751 Eighth avenue, claiming to have been an actress for the Shuberts, and Peter Alessio, 28, clerk, 66 Mott street, were arraigned before Magistrate Corrigan in West Side Court and held for further examination on charges of possessing narcotics.

Det. James Higgins and Schumacher, of Commissioner Simon's staff, said they visited the Eighth avenue address and found the Williams woman and Alessio there. In a search in a dresser drawer the detectives said they found a "deck" of heroin. Miss Williams, the officers stated, admitted the purse was hers and they arrested her.

Alessio was searched and some drugs, which, the police said they believed was opium, were found in his possession. Alessio could not explain satisfactorily what he was doing with the drugs and he also was arrested. Alessio, the detectives said, had been arrested before for possessing narcotics and was fined \$25 in Special Sessions.

Miss Williams said she had not been engaged recently. She denied being an addict.

## ACTRESSES ARRESTED

Warned Their Antics Should Be Confined to Theatre

Belle Montrose, 35, actress, 225 West 46th street; Pearl May, 49, and Marion Cappel, 35, vaudeville actresses, were fined \$1 each when arraigned before Magistrate Corrigan in West Side Court on charges of disorderly conduct preferred by Policeman Ott, West 47th Street station.

The policeman said he was standing at Sixth avenue and 46th street early Saturday morning and heard screams emanating from a taxi cab. He went over to investigate. The three women forgot whatever trouble they may have had between themselves and began to pummel him, according to the testimony.

Ott said they tore his uniform so badly that he was unable to wear it to court. He said—the trio also, scratched and bit him.

May said by Magistrate Corrigan why they had been screaming and creating a disturbance, one of the women spoke up and said they were "merely clowning." After they were visiting them that the place to do their clowning was in the theatre. He adjudged them guilty and fined them \$1 each, which they paid.

## TROUBLE FOR SIKI

"Battling Siki," Senegalese light heavyweight boxer, facing deportation, had more trouble heaped upon him when Louis Ritter, representative of L. Pacific Finance Corporation, 47 East 34th street, appeared before Magistrate McCormack in West Side Court and obtained a summons returnable tomorrow (Thursday) charging him with criminally secreting mortgaged property.

Ritter told the magistrate that on July 24 Siki obtained an automobile from his concern, the price of which was to be \$700. Siki, Ritter explained, paid \$100 and the Pacific Finance Corporation took a mortgage for the \$300.

Since that time, Ritter said, the former champion pugilist has failed to reimburse the corporation the \$300 or the principal on the mortgage. When representatives of the corporation located the pugilist and asked him to tell them where the car was kept, which was part of the contract, he declined to do so.

off with: "We understand you have been on many a 'sucker hat,' and went on to add that as the addressee must have grown wise to be removed from those lists, the Chicagoans now had something to sell about that they could not doubt about, etc."

Just another version of the three-shell game when the operator allows the mark to see the pea just hiding under one of the shells, the shell it's not afterward in.

## Babe Doree Didn't Go Away

Babe Doree, a chorister in one of the midsection cabarets, lived in a dream of Europe for a week or so, but the mirage faded when the boat sailed. Miss Doree, a veritable youngster, is said to have been informed by an Englishman stopping at the Hotel Ambassador that she could receive him that evening on the other side. The boat was about eight times more than Babe is on the payroll for around here.

Agreeing that Europe looked good, Babe commenced to load up on clothes, got her passport and also believed she would have the "swiftest" suite on the boat, but the boat left without Babe, although it carried along the visiting fireman company, with the latter after several hours in the ship's store business over there or over here. Babe is still pinning, as usual, in the local cab.

## Bootlegger on Phone

The bootlegger's latest wrinkle is a variation on the high-pressure stock salesman's telephone solicitation methods. The booze dispenser uses the telephone frequently, and particularly lately, in regards newcomers to the Big Burg, new registrations at the prominent hotels, etc., soliciting trade on the theory that the stranger, probably not "knowing the ropes," would appreciate the high-grade service offered, etc., ad nauseum.

It has gotten to be a nuisance as regards prominent people. The hotel clerks have been accused of tipping off the new registrants for a consideration, although the leggers also watch the boat arrivals and the registry sheets personally.

## "Moonlight" Entertainers Held for Special Sessions

The tale of the "Moonlight Sail" of the steamer "Taurus" on its maiden voyage to Haverstraw Bay recently in which 14 persons were arrested on the charge of disorderly conduct was heard in West Side Court by Magistrate Max S. Levine. After hearing the testimony of detective Terwilliger of the Special Service Division he held two women and 4 men for trial in the Court of Special Sessions.

The defendants gave their names as Mae Duffy, 31, dancer, 1432 Nos. 4 avenue; Billie Kelly, 127 Broadway; Billie Kelly, 25, dancer, 273 Broadway. Both were dancing the dance of the "Seven Veils" the detectives said. The men defendants gave their names as Tom McNeill, 30, 535 Greenwich street; Abe Heller, 35, 201 Madison street. They were charged with operating roulette wheels. Joe Miller, 40, enterainer, 127 Broadway; Charles Lawlor, 34, 33 Randolph avenue; J. C. Mario De Francesco, 23, 27 Patterson street; J. C. Heights, operator of a motion picture machine, and Noah Stone, 2038 Morris avenue, were also held.

## James Kelly Alleged to Have Punched Defender

Claiming to be a member of the Piccadilly Quartet, James Kelly, 24, singer, and who said that he was stopping at the Somerset Hotel on West 44th street, was held in bail of \$1,000 for the action of the Grand Jury. Magistrate Corrigan held Kelly after he had heard a tale of vicious assault on Max Cohen, 30, a bus announcer of 335 Beach street, Cohen said he was attended by an ambulance surgeon.

Cohen whose face was discolored as a result of an alleged punching and booting by Kelly at 40th street, and 335 avenue explained to the Court that Kelly, accompanied by several other men, insulted a woman who was about to board a surface car. Cohen resented the insult.

Kelly fled after the assault. No one went to Cohen's aid. The next day, Cohen told Patrolman George Kell of Traffic B. From Cohen's description of his assailant, Kell picked out the offender arrest. Cohen identified Kelly.

## 40% Profit on Meet

Ogden, Utah, Sept. 1. One Ogden man who invested \$200 in the Utah Agricultural and Racing Association, which conducted a 20-day race meet in Salt Lake in July, announced his dividend for that month was \$33.

## ROBT. LA MAR, SINGER, HELD IN \$10,000 BAIL

## With Companion Accused of Blackjacking Taxi Driver—Two Revolvers Also Found

Robert La Mar, 19, former singer, 955 West Beach, Long Beach, L. I., and Albert Van Norton, 22, same address, who were arrested recently on the charge of carrying loaded revolvers and a blackjack in their possession, waived examination in West Side Court when arraigned before Magistrate Corrigan and were held in last of \$10,000 for the action of the grand jury.

Both youths, dressed in the height of fashion, were arrested after a chase in Central Park west and 56th street. They were captured following an attempted pickup of Daniel Brody, 87 Wyming avenue, Long Beach, L. I. Brody, a 'taxicab chauffeur, drove the pair to Manhattan from Long Beach.

When Brody tried to tell him to drive to the McAlpin Hotel, where they said they were stopping, reaching 68th street, LaMar is alleged to have wielded the blackjack. Brody, struck by the blow, collapsed in his cab.

A passing autoist saw the attempted holdup. LaMar and his companion fled without robbing Brody. The autoist notified Patrolman Leahy of the West 68th street station, who captured the pair. They put up a brief struggle.

Taken back to where Brody lay, the youths refused to confess and identified the pair as his assailants. A search of the cab revealed two loaded revolvers and the blackjack.

LaMar stated he was a former singer in vaudeville and had been on the Coast with Ray Paulson and Jack White. White, he said, who was a tenor, lost his voice and the trio disbanded.

## COP HELD

For Grand Jury—\$3,500 Bail—Attacked Writer and Actor

Magistrate Max S. Levine in West Side Court held Patrolman Michael Byrne, 34, 327 Beach 57th street, Rockaway Beach, who was attached to the Special Service Division for the action of the Grand Jury. His bail of \$3,500 was continued.

Byrnes was arrested on the charge that while drunk he crashed down the apartment door of Shandor Kornfeld, reporter for the New York "Times," and living at 102 West 43rd street, and assaulted the latter, his wife and several of the guests with a blackjack.

Byrnes was arrested on the charge of disorderly conduct and felonious assault. In addition to beating Mr. and Mrs. McCormack, Byrnes is alleged to have assaulted the latter. Kornfeld, who is the latter now starring in "Aloma of the South Seas," and Charles G. Kaufman, also of the New York "Times." It was on Kaufman's complaint that Byrnes was held.

Kaufman testified that he and the Gilberts were visiting the McCormacks. Byrnes, he testified, came to the door. He staggered, according to Kaufman, and when the door was closed the door. He again forced his way in. Then they locked the door. It was then he crashed the door and entered the apartment, beating around the fire and threatened them with his service gun. They subdued him until the arrival of a uniformed officer. He has been suspended.

## Wife Relents and Withdraws Charge

The complaint of felonious assault preferred against William Beranger, 43, 50 West 98th street, circus performer, was dismissed when the case was called before Magistrate Corrigan in West Side Court.

Beranger was arrested after Beranger's wife Mary complained that her husband had thrown her down the stairs after a quarrel.

Last Monday she told the magistrate she did not desire to press the complaint and asked permission to withdraw the charge. The magistrate permitted the withdrawal and the couple left the court arm in arm.







### MAX FISCHER'S ORCHESTRA

(11)  
Music  
23 Mins.; Full  
West Coast, Long Beach

Max Fischer, known as one of the foremost orchestra men on the Coast, comes forth with an ideal combination. He has an orchestra of 19 men besides himself, all of whom are youthful and have a knowledge of harmony and rhythm. The act is assembled primarily for stage presentation. The arrangements are so made as to give a novel impression, far superior in rhythm to that of the majority of dance bands in vaude houses. For the opening they have a "soft" arrangement of Wagner's Tannhauser which commands attention. The second number was a pop novelty, "One saxophone, with a pleasant tenor voice, renders a chorus. Following was a special arrangement of the "No. No, Nanette" score. Here Fischer and his orchestra play. Next came a hot number in which all the boys have an opportunity to show their solo ability. Following this was a Minniette. It was one of the features of the former act. It is a classic in arrangement and rendition. To close Fischer uses "Moonlight and Roses," a beautiful arrangement including all the various rose type songs that have been popular.

Fischer has an aggregation which will have no trouble in being able to acclimate itself to a dance floor and give as good terpichorean melody as they do for the stage, where they rank among the top notchers. *Unq.*

### FLORENCE ENRIGHT, (3)

Comedy Sketch  
17 Mins.; Two

The revue idea of snap scenes with Florence Enright titling her playlet, "Embarrassing Moments." Preceded by a sketch showing Miss Enright obtaining an embarrassing moment story from Will Rogers the moment goes up and the supposed "first" yarn is played. The sequence follows: Micker, Walker, wet-weather champ and Babe Ruth, each telling their stories to be played by Miss Wright. Neither of the luminaries meant anything to the American Rock bunch on a last half showing.

The finishing skit is a bedroom bit with a mistaken room cause for a jam with the husband. Miss Enright plays a maid and a scrub girl in the two previous episodes, each of which is a fair enough exponent of comedy where they aren't too particular.

The idea seems to be there and, in fact, is superior to the material written into it. A likeable interlude for the intermission. Miss Wright has no claim beyond that. Two men are in support of Miss Enright. *Skis.*

### MACK AND TEMPEST

Skit and Songs  
15 Mins.; One

Neat looking couple who are capable of advancement. They have wisely chosen some choice restricted material, recited off snappily on a street bench, opening with the filtration idea. She is a recently divorced actress, the news of her divorce still being more or less fresh ink on the latest edition. Her town boy whom she classifies as a hick at snap judgement does good "straight" for her nifties.

He develops two pop numbers into the routine. They fit in enough although rather old as far as pop songs go. The published material also tends to detract from the otherwise generally favorable impression.

They stopped the show and begged off with a neat line. Abel.

### PICCADILLY FOUR

Music  
14 Mins.; One

Four men dressed tastefully in business suits. Their routine is so well set it almost touches that rating of being surefire. The men handle it with skill and the pop ballads and other numbers have worked a comedy song or two which assures of appreciation.

Spotted after intermission, the boys were in a hilarious high. In better houses their results would probably be the same. *Stsk.*

### CAPMAN BOYS AND BAND (7)

Singing, Dancing and Instrumental  
18 Mins.; One and Full (Special)  
5th Ave.

Two corking dancers supported by a feminine band. "The Fashionettes" have gotten away from the beaten path of stereotyped dance flashes. The boys are there with the footwork, shining especially in acrobatic stuff, with the band rendering adequate accompaniment for the dancing, and also giving a good account of itself in several instrumental selections spacing the dancing.

The boys open the turn in "one" in grotesque make-up and carrot wigs for an old-fashioned solo, and later trotting on the girl in antiquated costumes for an 1860 "Follies" ensemble. The boys go into a dance with a gradual fadeout, and the girls having changed to attractive pierouette costumes and wigs, playing behind a scrim and gradually becoming visible. The scrim is raised with the band going into a torrid jazz as a prelude for a neat, spot dance by the Capmans, in blue jeans, white shirts and blue caps. In this one of the boys showed some remarkably clever ankle steps, especially appreciated by the upper tiers customers who are generally better judges of hoofing than the downstairs crowd. The band followed with a selection vocalizing the chorus, with the boys taking a "step" dance. They did a Chapwoman aria, and with one as a Chink and the other an addict. Another selection by "The Fashionettes" bridged a costume change for the dancers, with the latter returning for some speedy stepping for a finish.

Got over for one of the outstanding hits in the No. 2 spot. Probably spotted there because of an over-abundance of full stage acts. A neat turn for anywhere and deserving of a better position. *Edha.*

### THE RALLSTONS (2)

Acrobatics and Posing  
10 Mins.; Full (Special)

The Rallstons open with about half a dozen balancing poses, robustly with man serving as under-supporter for his pretty partner. Her costume is a one piece white gymnastic outfit, apparently almost transparent, but she is blessed with the sort of figure that makes such a costume appropriate. The poses are graceful and unusual.

The couple then go into a routine of more active stunts, smoothly performed. The big surprise came when the woman, who looks far from muscular, becomes the understander and balances her husky partner with ease.

For a closing trick is ballyhooed. It is flashy and dangerous enough looking for any audience. Balancing himself vertically by one hand, Rallston keeps a series of bars, each about a foot and a half apart. The stage set is attractive and the lighting effects carefully planned. The act scored soundly and ready for the best of the big time.

### NORMAN AND OLSEN

Songs, Talks, Dancing  
13 Mins.; One

Two young chaps in conventional attire opening with a lukewarm routine followed by a eccentric waltz couple, much better, crossfire of ancient material, a "military drill" tap routine, more released dialog, a solo Russian eccentric by the girl, and a double eccentric concluding. They also pull an unearned and unasked for encore of an old burlesque recitation bit.

Neither handles dialogue with any degree of polish or smoothness, both appearing amateurish when talking and gesturing. The comedy member has an unconscious natural dialect which smacks of the great "Uncle" Milwaukee, although he obviously tries to disguise it. In character and with the dialect exaggerated they could build up the talking portion.

In its present stage the dancing is the only act that measures up to small time specifications. They deuced here. *Con.*

### MABEL WALZER AND BOY FRIENDS (10)

Singing, Dancing and Comedy,  
22 Mins.; One and Full (Special)  
Broadway.

This act looks money. Yet dough alone hasn't made it the great entertainment buy is. It is in addition, ideas, clever staging, that peculiar quality known as "pace," and above all, talented people.

Miss Walzer was formerly of Vitaphone, a diminutive and eccentric comedienne with a comical little figure that she uses to great advantage in her dancing. At the beginning of the turn her "boy friends" discovered waiting for her "in one" on street where she has promised to meet each of them. They seem to be youngsters for the most part, most in tuxes and work with an enthusiasm and confidence that put to shame the chorus boys in Broadway musicals.

The second scene is Miss Walzer's lavish apartment where she has invited the boys. A second woman has a bit here as her aunt in some comedy dialogue but does not make an appearance afterwards. The third girl, detectable blonde with long curls, is the maid. The boys are given opportunity for their specialties and go into a series of sketches that include piano and uke playing, singing, a comic version of "Sally" with appropriate gestures and hoofing of every description.

The third scene, "In one" again, features a comedy duet by Miss Walzer and one of the boys, as, to big turns. The fourth and last is a wooden soldier scene with specially painted drop and curtains. The little blonde appears for an excellent military tap dance. She then serves as captain of the "army" of Miss Walzer and her eight boys, each dressed in different and misfit uniforms. After a fair share of comedy, one of the few parts of the act that might be improved, the whole troupe goes into a series of clog dancing steps, and a series of the turn. For precision, not even the Tiller Girls have anything on this group of agile steppers. A sizzling Charleston winds up.

The costumes are all hand-some. In fact the whole turn suggests class. The very novelty of the boy ensemble instead of the usual girls will impress since it is so first and the number is a carefully laid down late spots in the house.

### FOUR CHOCOLATE DANDIES, Colored Quartet

9 Mins.; One and Full (Special)

Placed right behind another four-some and showing No. 2 these colored boys were on and off with an encore in nine minutes with double the applause of the quartet unit which they trailed and which did 13 minutes. One member throws in some machine gun stepping, t-e-f-f-e-c-t but the principal force is singing. The number reveals a tendency toward the Negro-spiritualists. Not bad either.

The voices are as what might be expected, no more no less, but blend favorably with the numbers which carry each other. A piano is used by one of the quartet while at the time of the dancing another strums a band for added effect.

A certainty and a spot holder for the small boules and an early place on the larger bills is not impossible. Nothing but a standard and well set act topped them on the first half bill at this theatre. *Skis.*

### EDWARDS AND LILYAN

Skit and Songs  
12 Mins.; One

The big thing about this act is the voice of the woman. As it is framed now it is smalltime and nothing more for the moment (story) is too much and too conspicuously. But his partner possesses a soprano voice of magnitude, quality and brilliance. She has what many haven't, a register that is never capable of going down into the contralto for a spell without losing any strength. And when she cuts it loose on those high notes she not only fills the theatre but thrills her audience.

The act opens with a duet, then a ballad by the tenor, after which the woman sings an unfamiliar solo with authority and magnificence. Another duet closed.

Handling a piano capably in one number, it would seem that I lyan (she uses no other name) is intended for the theatre. A larynx of this obligato in one duet was proof enough she could handle most of the operatic arias in a fine vaudeville fashion. *Skis.*

Her voice is no flash. *Skis.*

### MANN'S SYNCOPATORS (7)

### 14 Mins.; One and Full

Chateau, Chicago

Seven boys from the Northwest, with a pleasant brand of harmony, but not as "hot" as Chicago and pointing East are used to. With more zip they will be okay. Each of the four boys in the brass section play several instruments.

The singing, featured in the bill, is not played up particularly. It is about as good as most of the warbling done by jazz bands. Mann, assuming he is in the act, is never identified. Buspiel would contend that had little to be recorded in its favor except it is not too loud. The feminine contingent returns for a harmony number, also endurable because the squeaky vocal accompaniment is not too loud.

The men follow with a travesty toe dance with one of them as a "dame." It is rough and inclined to be blue in gesture and motion occasionally, but good for laughs with any cheaper house audience. The girls then bring on their uke for a number. One really plays while the other apparently fakes, but the latter makes up for it by executing a short but snappy jazz toe dance.

The finish has the men going through the conventional balancing and risley routine, but it is set off neatly by a couple of stunts. The lighting effects are good and the athletic costumes effective while off-stage one of the girls sings a waltz, sounding much better than she did in the harmonic attempts.

Nicely set and dressed as it is, the turn makes a satisfactory if not sensational closer for most small time bills.

In addition to Kranz, the act comprises Bernie Grossman, Abe Olman, Jack Stanley and Mitzl Richards. The newest songwriting acquisition appears to be Miss Richards, who presides at the center piano, three being used, the other two played by Stanley and Olman. It was almost at the finish of the act that Grossman, acting as announcer and sort of a semi-comic, stated that the monkey jubilee number just rendered was by Miss Richards and her first number.

Kranz opens with snatches from former hits by the Stanley, Grossman and Olman trio, with Grossman and Kranz handling most of the vocalizing. On solo work, however, he is Miss Richards, a respectable voice, running to the tenor range. Kranz put over a single number and he was heard to good advantage in other numbers, a double with Grossman, acting as announcer.

The act should improvise and as a whole offers modern entertainment. *Mark.*

### WILSON AND GORMAN (4)

Songs, Dance, Magic

10 Mins.; One and Full (Special)  
Billed as a two-act, this turn is in reality a male magician, a girl specialty dancer, who also double in the cabinets, another girl assistant and a fourth male who assists the magician.

An effort at novelty, to get away from the stereotyped magic acts, is discerned throughout. Opening in "three," the man in Chinese gaudy costume, "The Chinese" through special drop. The two girls are concealed in prop flowers which open at the command of the magician to allow the girls in oriental costume to appear.

The act goes to full, where a red cyclone closes in the magician. He runs through a series of "box" illusions, producing pigeons, etc. For disappearance he uses a giant cube with the subject, later running down an aisle. Another good illusion was a variation of the cabinet. One of the illusions serves as put the girl on for a well-handled buck dance.

The act is a decided novelty for the intermediate houses. It is tastefully produced and entertaining. The act, without a draggy moment, Wilson, or whoever the magician is, works fast without stalling and is probably the only magician living who doesn't ballyhoo at least one trick with an announcement. *Con.*

### BERNARD AND KELLER

Comedy  
14 Mins.; One (Special)  
Majestic, Chicago

This one of those husband and wife things. The man does Dutch, evidently because he considers character of some sort essential to the estate of a comedian. The scene is in front of a hotel where a masked ball is being held. The husband, living late starts a flirtation with his own wife who is masked. The rest of the act an exchange of witticisms. Nothing here that has not been done before and much better.

The act's next to closing honors were groundless. It left the house cold and unmoved. *Hal.*

### THE GLAD-VANS (4)

Singing, Dancing and Acrobatics  
17 Mins.; One and Full Stage (Special)

Two men make up the backbone of this act and seem to be foreign, the singing and the dancing are as Yank as the pop tunes they attempt to warble. The men are primarily acrobats although they try their hands, as well as their feet and lungs, at the jack-of-all-trades stuff.

The girls open in "one" with a brief vocal introduction, leading to the entrance of the male partners. The latter play a saxophone duet that had little to be recorded in its favor except it is not too loud. The feminine contingent returns for a harmony number, also endurable because the squeaky vocal accompaniment is not too loud.

The men follow with a travesty toe dance with one of them as a "dame." It is rough and inclined to be blue in gesture and motion occasionally, but good for laughs with any cheaper house audience. The girls then bring on their uke for a number. One really plays while the other apparently fakes, but the latter makes up for it by executing a short but snappy jazz toe dance.

The finish has the men going through the conventional balancing and risley routine, but it is set off neatly by a couple of stunts. The lighting effects are good and the athletic costumes effective while off-stage one of the girls sings a waltz, sounding much better than she did in the harmonic attempts.

Nicely set and dressed as it is, the turn makes a satisfactory if not sensational closer for most small time bills.

### THREE SILVERS

Acrobats  
10 Mins.; One  
Chateau, Chicago

This acrobatic threesome is so superior to the average act as to preclude comparisons. They are absolutely big time.

With practiced grace and professional unconcern they go through the full routine of daring, quality hand leaping and similar stunts with any one of their tricks, the kind many another act of the class would close with. The Silvers work like a team, each doing his part when the curtain goes up to permit the bringing out of an apparatus. This finishing trick, strangely enough, is at least impressive, and the boys at the point substitute hokum for dignity and merit. For the sake of a laugh or two they spoil the neatness of their turn. This is a little bit of a pity, but in a sensational acrobatic act.

The boys are from Europe. *HoA*

### GENARAO GIRLS (2)

Acrobats  
9 Mins.; Full

Marie and Tomah Genaro are young, agile and shapely. Elloquent in their own right, they are borne by their costumes, first white acrobatic outfits and then purple tights, form-fitting and resembling the current mode in bathing suits.

Most of variety exhibited. Most of the tricks are done individually, but for two or three of the more difficult ones the girls work together. These include the picking of a handkerchief from the pocket of a man by one of the women while her partner is supporting her over the back of a chair in a most hazardous looking position.

In the last, a pretty figure displays the act stands on its merit as a neat opener or closer for most bills.

### "PALS AND THE GIRL"

Comedy Sketch  
14 Mins.; Full (parlor)  
Majestic, Chicago

The youngsters give a very comical and original sketch of this tid-bit about adolescent love. The thing has been written in the Booth Tarkington vein only much broader, but not broad enough for the majority who muffled much of the dialou.

It is rapid in tempo, tells a simple story and krades way above the normal type of the small time sketch. The sketch and consistent bookings seems assured.

A bashful boy, coy girl and another boy, (quite the man about town) with a look full of (quite the numbers) about tells the whole thing. As light as air and not very original but good enough gift for the three-a-day mail. *Loop.*

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## PAUL WHITEMAN and His

Greater Concert Orchestra (28)  
42 Mins.; Full Stage (Special Set)  
Hippodrome

Just like the opening number, "Ferdie Grofe's 'Mardi Gras,'" which glorifies the fox trot, Paul Whiteman is glorifying the popular dance orchestra this week in a manner that can't but help reflect glory upon himself, his far-sightedness, his consummate showmanship and his intelligent progressiveness. To think that Keith-Albee vaudeville the world's greatest variety enterprise on earth, should glorify Whiteman and his concert orchestra by paying them the highest vaudeville salary on record—\$7,500 weekly for two weeks—speaks everything necessary for itself.

When it is recalled that Whiteman last spring established a new vaudeville high-mark at \$7,000 and again topped that as the inaugural attraction at the Hipp, mere amplification of the Whiteman "rhythmonic" prowess is almost superfluous.

Not that Ferdie Grofe, the arranger of the Whiteman organization, is not worthy of at least printers' ink recognition on the masterful composition of his, which opens the Whiteman program "Mardi Gras" is an excerpt from a new suite by Grofe titled "Mississippi," and if the rest of it is half as good as the selection offered, Whiteman has another "Rhapsody in Blue" for the coming season. The "highbrow" concert critics will love it and make much of it.

The personnel of 28 includes eight violins, two cellos, five saxophones, three trumpets, three trombones, two pianos, tuba, bass viol, two banjos and Whiteman directing a truly great musical organization. To hear that battery of 13 string take up the novelty "Rhythm Rag," offered as the second number, is a treat.

An individual highlight third in the running is Chester Hazlett (soloist with "Nadine"), whose technique puts him right up in the Wiedoeft class. Hazlett is no musical moke, like other comedy reel specialists, his stuff being clean-cut and high grade. His solo dulcet and possessed of that masterful resonance, is a soothing interval and individually inspired heavy applause barrage.

The "Rhapsodie In Blue" (Gershwin) had Harry Perella doing a short minute excerpt, that having become a Whiteman standard. "I Miss My Swiss" introduced another new comer to the Whiteman ranks of unusual merit, Jack Sperzel, tuba player, whose vocal dialect stuff recommends him to any audience.

The "Do You Remember?" medley incorporated a flock of stupefied Whitehaman has seemingly nurses quietly for a surprise. Charli Gaylord and "Skin" Young were a team who impressed immediately these boys having built a rep for themselves in Atlantic City at the Hotel Ambassador at the heads of their own bands, Whitehaman signing them for his concert tour. The

play violin and guitar respectively and are possessed of a pair of tenor voices that blend well and make for smart harmony. Their versatility would recommend them for a bit more leeway if vaudeville time limits permitted. As it is in "Let Me Linger Longer In Your Arms" they took heavy applause toll.

Wilbur Hall, showing a new bit of simultaneously playing two brass instruments and also the previous surefire bicycle pump and comed, fiddling is another who never tire on the auditor. Still another who will eventually have his innings is a new song "God's Raymond" by

And, of course, of the veterananum, Mike P'ingstote's banjo getaway! I'm sure for the desired wow finish with Roy Maxon, Henry Bussemaker, Frank Siegrist and Hazlett showman.

Rarely does an attraction like Whiteman appear to inspire superlatives; when the occasion arises the inclination sometimes is to war iconoclastic and shatter the idol for some petty comment in the name of "criticism." In a cold review of this nature, weighing the merits of the entertainment offered and the cash customers' reaction, there is no "but" for captious phrasing. The cause and effect in themselves tell the tale as Whiteman did on his "wow" Hipp opening. Abel.







# VARIETY

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## Printing Tax Reports

Commencing to day many dailies throughout the country will commence to publish the income tax payments made by citizens for 1924.

The publications may continue throughout September, under the 30-day limit fixed by the Income Tax Department, following a U. S. Supreme Court opinion in the spring permitting the publication under the provision of the Tax law providing for publicity.

Tax lists are accessible at any Tax Collector's office.

## 15 YEARS AGO

(From Variety and "Clipper")

A country-wide movement was on to form an association of theatrical and vaudeville agents. Such an organization was already in New York with every agent except Earl Fox and representatives of Sullivan, Conditine, "The Association" and William Morris.

Percy G. Williams and Marcus Loew had made their peace. Mr. Williams promised to stay out of the small-time field, while Mr. Loew promised not to play big time shows. The houses of these men had started out-throat opposition, which led to the final agreement.

Stephen A. Douglas, Detroit, and president of the Municipal Filtration Company there, filed suit for divorce from Truly Shattuck. They were married in 1910.

Hedwig Richard, original prima donna of "Alma, Where Do You Live?" arrived here to plunge into vaudeville as a single.

William A. Brady and the late Charles Frohman were holding a heated controversy over the rights to "The Importance of Being Earnest."

## Wires for Information

Wires requesting information of Variety sent to any Variety office, asking a return wire in answer, must have its return message prepaid.

Brady had it billed to open at the Comedy when Frohman remonstrated, whereupon Brady substituted "Diplomacy."

"Alias Jimmy Valentine" was playing at Wallack's (A. Sumner) was manager of the troupe), but what was giving the town a laugh was that the actor playing the Warden carried a handkerchief up his sleeve.

Adam Sowerguy, mythical small-time manager in the West, described his method of forcing an actor to play a bum stage.

... he didn't want to go from here to West Cranberry, so when I paid him his wages I gave him an order on the West Cranberry manager and he had to go there to collect it. I don't care much for single men actors anyhow."

The battle was on between the old picture trust, headed by Vitaphone and the independent. A summary in Variety shows that the "trust" would release 22 reels weekly and that the independents would release 18. In the "trust" group were Selig, Lubin, Biograph, Vitaphone, Kalem, Essanay, Edison, Pathé, Gaumont and Urban, while the independents included Edison, Imp, Thanhouser, Champion, Powers, Yankee, Defender, American, Itala, Great Northern, Dramatograph, Cines, Eclair and Lux. Capital, however, was beginning to pour into the independent's coffers and several prominent actors had deserted the "trust" ranks.

## INSIDE STUFF

ON LEGIT

The New York "Evening Graphic" discontinued its Sunday edition with the issue last Sunday. It will continue as a six-day paper. "The Graphic" found the demand and response not so strong for Sunday, as it had been for "The Graphic's" former Saturday copy with the special features.

This looks like a season of "breaks" for the Shuberts. In Detroit Mitzl has gone into "Naughty Riquette" that first had Vivienne Segal. Miss Segal retired from her role. Giving it to Mitzl saved a Mitzl production for the boys.

Jaunts to Europe appear to inspire the mustache habit among columnists. Two of the Y. "World's" scribes came back with upper lip adornment—Franklin P. Adams is sporting a heavy, coal black brush, while the one attached to Laurence Stallings is light and of more modish trim.

Although a firm called Druce and Street is making the nominal presentation, Mrs. Samuel Inault (Gladys Patterson) is financing the forthcoming revival of "The School for Scandal" in New York. Mrs. Inault put the piece on in Chicago last season with herself in the "Lady Teazle" role and featured. In the cast was Hubert Druce, and now that she intends bringing it to New York he is handling her business. Associated with Druce is a young press agent named William Street, formerly with Walter Hest at odd times.

The firm has announced several other productions, but "The School for Scandal" is the sole surety.

"A Lucky Break," the Zelda Sears comedy with songs, which closed abruptly at the Cort, New York, was financed by outside capital backing George MacFarlane, the featured player. The angels folded their wings at the high peak of the brief run, and MacFarlane called it a run.

The rumor of a marriage between S. Jay Kaufman and Francine Larrimore, expected on Miss Larrimore securing her divorce from Con Conrad, seems definitely off. Kaufman is engaged to a Buda-Pesth heiress and is crossing in October to marry.

Two or three weeks ago this department noted that a certain critic in Chicago was "on probation," with the Chicagoans hurling themselves upon Fred Donaghey, of the "Tribune," as the reviewer referred to. As there are seven dailies in the wild town, there are still six guesses left.

A. L. Erlanger is said to be perturbed over the American presentation of "The Vortex," due at the Henry Miller week of Sept. 14. He suggested some plot changes to Basil Dean, director, and Noel Coward, author, each rejecting the idea of any change.

Both are financially concerned with the production. They pointed out that Erlanger saw "The Vortex" in London and accepted it as it was. Erlanger retains his interest in the show, but is said not to have attended any of the rehearsals.

The theatrical ad rate of the New York "Mirror" went up this week from 80 to 85 cents per line with a five-line minimum. Since the "Mirror" began charging 80 cents, a high rate for hitters and several producers have used the minimum space. The "News," with a circulation of over 900,000, charges \$1.20 per line, while the "Graphic," the evening tab sheet, charges 50 cents with a claimed circulation of 150,000.

The "Daily News," Washington's tabloid newspaper, has increased its theatrical advertising from 35 to 40 cents. In charge of theatre advertising for the tab, states the audit figures for September, 1924, gave the circulation as 40,101. This is said to have increased to 45,013 at the end of March, 1925, while for the last four months the circulation is quoted at a monthly average of 56,596.

The management of the "News," state their dramatic department, which is conducted in a breezy, intimate style by Leonard Hall, is one of the paper's biggest circulation producers.

One of the better known premium ticket offices on Broadway has been cut off from ticket allotments from all Shubert theatres. It was reported the agency is indebted to the Shuberts to the extent of about \$15,000, checks tendered in payment for allotments are alleged to have been returned marked "insufficient funds."

It is understood the agency has heretofore invariably made good all indebtedness to theatres for tickets though delay in payment through checks being returned appears to have aroused some house management's.

"Rose Marie," at the Imperial, actually completes a year's run next Wednesday night (Sept. 3), and to celebrate the event Arthur Hammerstein will give a party on the stage. That repeats the celebration of "Wildflowers" year's run at the Casino, at which time the manager spent \$444 for extra advertising to call attention to the bad guess made by one of the critics.

## 50 YEARS AGO

(From "Clipper")

London theatricals were dead at the time, everything having closed down for the months of August and September. Genevieve Ward, however, was producing out in the provinces with a view to testing vehicles before the beginning of London's season in October.

The public nowadays goes to the theatre much later than it did in 1875. Then the shows all commenced at 8 o'clock, while the variety bills started at 7.30. Matinees were at 2 o'clock and everything was over by 10.30.

"Jim Bludsoe," the character in a poem which was sweeping the country at the time, had been dramatized, and Milton Nobles was playing the role in a new drama called "Bohemians and Detectives." Commending with the dramatic troupe was John P. Rogers' Comedienne and Specialty Company, and the outfit was touring under Rogers' management.

Nine men and no more to a baseball team was the rule. No substitutes, no pinch hitters and "mopping" list of pitchers and general utility men. The over of "Clipper" for September 4, 1875, carried an engraving of the Excelsior Nine, one of the leading outfits. In their playing clothes the men wore collars, bow ties and long pants with white braid at the side. The pitcher designated himself by holding the ball.

The principle of theatrical advertising has not changed since 1875. In those days the accepted thing to do was to reproduce press notices and to give public credit to people who had been helpful in booking or routing. It was noticeable all artists advertised their talents in the off season in order to get lined up for the new one.

E. L. Davenport, American actor, whose "Hamlet" had received much approbation here, was incensed because Harry Campbell, an Englishman, had come over here to play the role. Accordingly, Davenport had caused Sullivan much embarrassment, and until the press editorially

## RIGHT OFF THE DESK

By NELLIE REVELL

Somerset Hotel, N. Y.

A movement is on foot to have women serve as traffic cops so as to release the men for the job of catching criminals. Personally, I don't think there's anything more criminal than the motorist who just misses you at 45 miles an hour. (Except the one that hits you.)

Incidentally, what would the women cops be called? Lady Bullets? And it's going to mix the men up on the "Stop" and "Go" signs. No man ever believes in them the first time he asks "Stop." Well, have to change the lights in the signal towers, also. Both red and green are terribly hard on the complexion. And no woman has ever been able to whistle properly.

It means a new book of etiquette for the lady cops and the taxi chauffeurs. Will it be correct for the female traffic officers to say, "Who the hell do you think you are?" Or should they demand that the offending driver be introduced by a mutual friend? Would it be considered unconventional if she should stop a man on the road and say, "What's your hurry?" or "Come with me." And should she insist on having his address?

And we may expect summonses like this:

Miss Prudence Smith

At Home:

Traffic Court, Thursday at 2 p. m.

R. S. V. P.

(And don't forget)

When looked at on the map, Australia seems a long, long ways from Times Square, but a letter I have just received from Jean Newcomb makes the Antipodean continent like a suburb of 42nd street, close enough almost to be on the subitense circuit and reached by the subway. Miss Newcomb is staying in Melbourne in "Kilgobbin" Hotel, the one the Johnny Howard filled in the New York company, and her letter lists enough American actors over there to form a respectably large New York colony in themselves.

There are Kriesler and his wife, his pianist, Carl Lampin; Gall-Curci, Ethouse and Middleton, Pauline Frederick and Jean Elvigne, Guy Dates, Mr. Adele Ritchie, Thurston Hall, Gladys Webster, Leo White and Clay Smith, Harry Green and Mrs. Green, La Belle Ticombe, Wee George Wood, and Moran and Wiser.

Politicians may preach about World Courts and Leagues of Nations, but when one country can enjoy the same brand of horror and entertainment as another it is doing much for the cause of international peace than a dozen government commissions. And these artists are doing a real work of bringing together "Hands Across the Sea." Maybe now, since I've again become accustomed to traveling, I'll jump over there for a week-end.

If there was anything in the world that could compensate one for leaving the green fields of New Hampshire for the hot sidewalks of New York, it was to have witnessed the soul-stirring performance of Nora Bayes at the Palace Monday.

Rose Van's place at George's Mills absolutely qualifies for the term "estate." It comprises 475 acres, embroiled with hills, trees, lakes, cottages and sky. Their home is by far the finest in the vicinity.

Billy B. Van lives at Newport, six miles from George's Mills, and has as imposing a place as that of his erstwhile wife. Incidentally, it is not an uncommon sight to see Mrs. Rose Van and the current Mrs. Van in the village market at the same time.

And the village merchant is apt to speak like this: "Oh, yes, Mrs. Van, I'll send them on time." "Oh, how are you, Mrs. Van?" "Yes, Mrs. Van, those clothes pins are fresh."

While speaking of the Whole Van Family, here is a secret: Little Mary Ann Van is expecting a small brother soon. Whisper it.

Rose and Nellie Beaumont have permanently retired from the stage and are happy and content to enjoy the rest they have earned. They had the good sense to save while they worked and then to retire while they were still popular and before they had worn out their welcome. There is everything here to make them happy. A home that is all their own and in which they can be booked 52 weeks a year if they care to. Friends with whom to talk and laugh and confide. Perfect health that lets them do what they want and go where they will. And memories of a hundred successes of which nothing can ever deprive them. And, if those girls never get anywhere, it won't be because they have no means of going. They possess two high-powered cars, two roadsters, a sedan, two motor boats and a speed boat. To say nothing of a few rowboats.

Chas. Grey, the Comedy theatre treasurer, is Rose's son, and he and Mrs. Grey spend his vacations here with his mother and doing aut.

Will Cressy may have had a few surprises in his time, but I'll bet none topped the one he received when the Beaumont sisters' speed boat steamed up to his dock and he saw that I was on the passenger list.

Mr. and Mrs. Con Dayne have one of the show places of the Lake Sunapee section, but Will just at the moment isn't enjoying his vacation very much. Everyone knows what a cutup he is, but the joke, if any, is on him this time. He squoze his finger in a grinding machine and the finger resented it. In fact, it got darn sore about it and raised much can and the joint that the medical revenue officers were called. They confiscated two and padlocked the other. His saw was still in a sling, but the loss of a few fingers hasn't affected his funny bone.

The Cressy forest preserve is almost as large as all Times Square and contains about as many buildings. It has a 1,000 feet of waterfront, with various docks and boat houses, and more private bathing beaches than I ever saw in one place before.

### Real Estate Notes:

The former home of Matthews and Harris is rented. Edgar Smith has leased his home out for the summer, but is expected up after Labor Day.

The house that Hal Merritt and the Nichols sisters used to occupy during vacation time was pointed out to me. And I learn for the first time of Lulu's ill health. I'm sure the whole profession shares my regret, also my admiration for her sister's devotion.

Mr. and Mrs. Con Dayne also have a home on the lake. They are up there accompanied by Mrs. Leonard's mother, a sister and were seen later by Mr. and Mrs. Ned Wayburn, who are up for a few days' fishing (they both go fishing, but Mrs. Ned does the catching).

The energy people used to consume figuring out names for their canoes they now use devising signs for the back of their automobiles. I saw on a tourist's car this week, "If you see me, it's up me, use your head," and another, with an arrow pointing to the left, "If you want to pass me, DETOUR!"

Cheer up! As soon as everybody else owns an automobile you'll be able to get a reservation on the boatload trains.

There are more inns than out along the state highways. One wonders if the man who used to name Pullman cars is naming these hotels. There are "Come Inn," "Tumble Inn," "Venture Inn" and every other kind except All Inn.



# BROADWAY STILL AWAITS HIT; "DOVE" LEADS ALL NON-MUSICALS

Seven Premiers Next Week May Uncover Something—"Artists and Models" Still Leader at \$38,000—Jolson Does \$31,000

Broadway is still waiting for a new hit, the general situation among new productions being unchanged from last week. There are but three new shows this week, none being touted as a winner, but next week's seven premieres are expected to stir up players' interest. At least that is the forecast of several shrewd showmen not in the habit of kidding themselves.

The answer to the new show situation to date is the resumption of a last season's success, which immediately jumped to leadership among the non-musicals. It is "The Dove," which held off during the summer. The first week of the resumed engagement saw a gross of between \$13,500 and \$14,000, considerably ahead of the nearest contender. "The Dove" now figures to hold its own through the fall period.

"Abie's Irish Rose" is in second spot, the run leading nothing out of "Eat Sox," which is credited with \$10,500 for last week; "The Poor Nut" came next with over \$9,000; "The Gorilla" followed, while the other holdovers trailed. Most of the latter will soon leave the line.

"Oh, Mamma! Mamma!" The new non-musicals appear to be led by "Oh, Mamma," which got between \$8,000 and \$9,000 at the Playhouse last week; "The Kiss in a Taxi" ("Five o'Clock Man") is a good notice and had a fair start at the Ritz, getting about \$7,500 in seven performances, meaning a weekly pace of \$3,500; "The Encanted April" started with a \$7,000 opening week at the Morosco, due to light trade after the premiere; "The Sea Woman," at the Little, does not impress and its first week was estimated around the \$4,000 mark; "The Family Upstairs" with extra advertising was credited with a slight improvement at the Gaiety, over \$7,000; also using extra newspaper space "The Mud Turtle" could not beat \$4,000 at the Bijou; "Spring Fever" was moved from the Elliott to the Ambassador, though its business was down to \$5,000, but the larger house is counted a better spot.

Al Jolson, returning with "Big Boy" at the 44th Street, got into the big money with \$31,000. The original pace of the show at the Winter Garden was higher but that house is larger. Last week's trade was virtually capacity. "Gay Paree" maintained its opening week's total with a gross of \$26,000.

General Depression Business last week was depressed over the mid-August going. "Artists and Models" at the Garden held its musical lead but dropped slightly getting \$38,000; "Follies" was about \$3,000 behind that figure but trade there is excellent for this long staying revue; "Rose-Marie" beat \$25,000 and looks good all day; "Scandal" about \$24,000; "Student Prince," \$21,000; "Louise" nearly \$20,000; "June Days," which moves from the Astor to the Central next week, \$10,500.

There were two sudden closings last Saturday when "The Fall Guy" withdrew from the Eltinge and "A Lucky Break" stopped at the Cort; this week "Sky High" goes to the road from the Casino; "Ladies of the Evening" does likewise, leaving the Lyceum, and "Spooks" closes at Daly's.

The premiere card for next week is: "Cradle Snatchers," Music Box; "Love's Call," 39th Street; "Canary Ditch," Lyceum; "Captain Jack,"

## BILL LACKAYE AS TEACHER

Tuition and Instruction for Professionals Only

Wilton Lackaye is announcing in this issue of Variety he will lend his stage training and talents to professionals only who may desire instruction in their work.

For many years Mr. Lackaye has been a friendly adviser to his stage companions and actors of the younger set who may have been associated with him. Lacking in initiative or finding themselves talented but otherwise limited for their stage art, usually discovered in rehearsal, Mr. Lackaye willingly gave assistance. Aspirants for suggestions would call at his home where they were advised gratuitously.

Now Mr. Lackaye has decided to turn his gifts of conveying and interpretation into commercial channels of his own. Actors who have actually appeared professionally, or those in rehearsal with role problems will be taken under the Lackaye wing for private tutelage, briefly or indefinitely.

## "SUNNY" HAVING ROUGH TIME AT REHEARSALS

Alfred Has Dispute with Short and Quits—Mitchell Replaces but Almost "Blows" Too

Rehearsals of "Sunny," the Dillingham show which will follow the "Follies" at the New Amsterdam Sept. 21, as reported to be quite turbulent at times. Julian Alfred started putting on the numbers but a disagreement with Haasard Short, staging the book, caused Alfred to withdraw, Julian Mitchell stepping in. Mitchell also was for walking out but Jerome Kern, who has general supervision of the production, urged the director to stick, favoring his side of a dispute with Short.

"Sunny" was written by Kern, Otto Harbach and Oscar Hammerstein. As rehearsals progressed it was discovered the show has the same story as "Miss Liberty," a musical written by Anne Caldwell, Jack Hazzard and Ray Hubble, and announced for production by A. L. Erlanger. Hazzard insists the story of "Liberty" is original, though there is some speculation as to whether one set of authors did not adapt a foreign farce.

Unless entirely changed in plot there is doubt about the presentation of "Miss Liberty."

Beck; "The Dagger," Longacre; "All Dressed Up," Eltinge and "Mr. Pie Bye," National.

For Sept. 14 there is promised: "The Ragged Dancer," Fulton; "The Vagabond King" (if I Were King), Casino; "Arms and the Man," Guild; "The Vortex," Henry Miller; "The Green Hat," Broadhurst; "Outside Looking In," Greenwich Village; "The First Night," Plymouth; "Dearest Enemy," Knickerbocker, and possibly "The School Mistress" and "Still Waters," houses unannounced.

A subway circuit opened up this week, three new shows playing the outlying houses, doubtless thusly spotted to avoid trouble because of a strike of theatrical transfer men this week.

## Really Hurting Shows?

Really brokers will tell one that the public has gone real estate mad. The Florida fortunes made in turnovers on land, in addition to local booms at the Rockaways, Long Beach, Long Island and elsewhere, have caused the average man to turn to real estate as an outlet for his savings.

This may possibly have its effect on the show business in minimizing expenditures for entertainment and other luxuries through ready capital being thus tied up. As a matter of fact, in show business itself instances have arisen of performers being laid rich and cash poor through large sums of money tied up in realty. This was a happening in Chicago recently, where an actor couldn't satisfy a nominal money judgment by having all his surplus invested in Florida.

## ACTOR'S NAME HIS TRADEMARK

Umpire So Decides in Silvernail-Egan Dispute

An unusual arbitration case, wherein an actor was upheld in his claim of injury because his absence from the cast was not announced, was won by Clark Silvernail. The matter concerns the actor's appearance in "White Collars" when the piece played the Cort under the management of Frank Egan.

Silvernail advised the Coast manager of his inability to play because of illness and Egan was requested to announce the appearance of a substitute player during the performances missed by Silvernail. Egan failed to comply, although a provision in Equity contracts require such action. In an independent arbitration the umpire decided that actor's name is his trade mark and he was therefore entitled to protection. The decision further ordered Silvernail be paid salary for the performances missed, instead of the usual pro-rata deduction.

Egan refused to comply with the arbitration and his further refusal to arbitrate a claim against him filed by Mrs. Leslie Carter resulted in action by Equity's Council at last week's meeting. The council resolution declared that members should decline to appear for Egan in any future productions so long time as the alleged breaches of contract be substantiated by the manager. The resolution does not affect Egan's present attractions.

Mrs. Carter held a letter form of contract and gave up vaudeville dates in order to report on the Coast. When she arrived there Egan was not ready to produce the proposed Carter play. She remained more than six weeks, thereafter filing a claim against the manager.

## DE HAVEN'S THEATRE

Film People Backing Music Box Corp.—To Present Musical Stock

Los Angeles, Sept. 1. Carter DeHaven has incorporated the Music Box Corporation and it is understood that picture people are backing him in the construction of a house for musical comedy stock on Hollywood Boulevard near Gower street.

Among those backing the project are Jack Warner, Robert Z. Leonard, Rudolph Valentino, Edwin Carewe and Sid Grauman.

## MAYO'S \$46,000 ALIMONY

Los Angeles, Sept. 1. Frank Mayo, whose first wife was Joyce Eleanor, has affected an arrangement whereby he starts paying off his back alimony, which has accumulated to \$16,000.

He is to pay it off at the rate of \$150 weekly and must make those payments until he is caught up.

## "NATURAL" ACTING

By J. C. NUGENT

With the spread of "realism" and the decline of the unreal and theatrical type of play, came a change of acting from the declamatory and flamboyant to the more colloquial and natural reading of lines.

As usual, when a new shade of fashion in method becomes prevalent, the beginners, the embryo and half baked actors, and that numerous class who always scent an easy way to do things, began to say: "The modern actor does not act. He just goes on and acts natural."

But they missed the distinction between the natural and the commonplace—between the effective and the ineffectual negative.

James A. Hearn's "Shore Acres" was a revelation in natural writing and acting.

## The "Reading" Actor

Frank Monroe, one of the best of our uncrowned actors (Yes, he's said, but I don't mean that. I mean that although he has been called he had him for years the "haven't found him yet") told something of the other way which hits it off exactly.

In rehearsal, an actor read a rhythmic line with the mouthpiece elocution with which the "reading actor" always mangles such lines.

"What are you singing for?" asked Hearn, the great director, actor and playwright of 30 years ago.

"Why, it's so beautiful—it's so—er—you know—why—"

"It is," admitted Hearn. "I wish to God you didn't know it was a good line. Then probably you would make it sound human."

At the next rehearsal the beautiful line was spoken in the tones one uses when saying "Please pass the potatoes."

"Now, what are you doing?" said Hearn.

"Speaking it naturally," said the smiling Something, triumphantly.

"So I see," commented Hearn.

"The next thing you should learn is the difference between acting naturally and NATURAL ACTING."

The stage hand, who sets a chair out and ducks abjectly for the shelter of the wings, is acting naturally. But he looks like a fleeing abject.

pair of pants just as same.

## Sound and Vision

After all, it is a theatre. The audience MUST see and hear, plainly and satisfyingly, and the lines of sound and vision must be taken into account. An auditorium may be likened to a tank of water. Throw in a pebble and the little circle of ripples eddy expansively and separately to the edges of the tank. Throw in another at the right interval and the ripples continue, swift or slow, but separate and unbroken. Splash them in too rapidly and the water churns up indistinctly. Air is more fluid than water, but the principal of sound waves is the same.

Sight is instantaneous but the brain of an audience must have time to digest the MEANING of each move and expression. Hence they must be economized like the pebbles of sound. A superfluous movement or tone churns up the water. The most natural actor must keep the back wall in mind. The distance must be taken into consideration. Many a scene is sofy, delightful, many a comedian is deliciously funny, when you are six feet away. Natural action, of the literal and absolute variety, is not acting literally and absolutely naturally. It merely SEEMS perfectly natural from the front.

## Killing Galleries

It is not possible to paint everything of one size and still maintain perspective and shade. But the growing habit of giving nothing at all to the last rows has gradually killed our galleries.

And killing our galleries has not only cut off, in many cases, the margin between profit and loss in play production, but it has killed off our kindergarten of play goers and driven them to the movies where they can at least SEE, and to vaudeville, where they can at least HEAR.

But drama, while it can never be too real, or too believable, or too free from the obvious, must first of all get plainly across. I believe in the thinking actor. But it is expecting too much of the audience to ask it to guess what he is thinking about.

## Lean-Mayfield Heading

Southern "Nanette" Co.

Cecil Lean and Cleo Mayfield, who recently withdrew from "No. No, Nanette" in Philadelphia, have adjusted their differences with Harry Frazee and are returning to his management. The couple will head the southern company of "Nanette."

This arrangement has resulted in the Frazee offices readjusting the

time originally routed south for the Frederick V. Brown show. The troupe will now open Sept. 21, two weeks later than originally planned, in Pennsylvania.

## SARAH PADDEN IN COAST LEAD

Los Angeles, Sept. 1.

Sarah Padden has been engaged by Thomas Wilkes to play the leading role in "The Shame Woman" opening at the Wilkes, San Francisco, Sept. 28.

Forty-four East Fiftieth Street, N. Y.

Wilton Lackaye

DRAMATIC STUDIO COACHING READING

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COSTUMES

## FIVE SHOWS LEAVE 'STREET'

### Two Left Saturday and Trio This Week

Five shows are off Broadway's list, having stopped last Saturday and three "going down" at the end of the week.

"The Fall Guy," produced by the Shuberts, George McLellan and A. H. Woods, closed a 25 weeks' engagement at the Eltinge Saturday. The comedy was a money maker all week, starting with a \$14,000 weekly pace which was maintained the first three months. Thereafter it slowed down but easily went through the summer. It will reopen in Chicago.

**The Fall Guy**  
Opened May 10. Well liked by all critics. Hammond ("Herald") called it "better than most 'good shows.'" "Herald" ("News") deemed it "in for quite a spell."  
Variety (Lait) said: "Perfect."

**"A Lucky Break"** also came a cropper at the Cort last Saturday stopping after three weeks of losing trade. Estimated takings were less than \$4,000 weekly, the gross not being enough to pay salaries.

**A Lucky Break**  
Opened Aug. 11. Diverse opinions of critics did not give show much chance. Gabriel ("Herald") said it "was more than cubits for cut rates," while Hammond seemed to like it.

Variety (Lait) said: "Will not be a marked success."

**"Sky High."** Shubert musical, starring Will Howard, leaves the Casino for the road after 27 weeks. The show originally opened at the Winter Garden, being moved down to the Casino to make way for "Artists and Models." The Howard show started at \$19,000 weekly and is claimed to have made money right along. It will tour through the middle west.

**Sky High**  
Opened May 2. Received nicely by all reviewers. Dale ("American") said it "had a temperature of 104 in the shade."  
Variety (Lait) said: "Should easily run out this season at important money."

**"Spooks,"** produced by Lester Bryant, closes at Daly's 63rd Street concluding 14 weeks. The mystery play opened at the 45th Street, moved to the Cort and finally settled at Daly's. Soon after opening the show became cooperative and has continued along those lines, Bryant withdrawing. Business varied between \$2,500 and \$4,500.

**SPOOKS**  
Opened June 1. Opening at a time when most the critics were vacationing in Europe, the show received a cool reception from the undercurrents. The few first-string men who caught it, such as Mantle ("News"), Braham ("Herald") and one or two others, were even more severe. Several "no opinions" were recorded.  
Variety (Ung) thought that being inexpensively hooked up it might weather the summer heat.

**"Ladies of the Evening,"** which resumed for three weeks at the Lyceum, goes on tour. The total engagement here is 28 weeks. This Belasco production started off seasonally and played capacity until changes were forced by the citizens play jury last winter. Business dropped steadily from \$17,000 and more. The ending pace was around \$8,000.

### STARLING PLAY RENAMED

"The Little Wayward Girl," Lynn Starling's new play, has been re-named "The Weak Sister." The piece went into rehearsal this week under the direction of J. H. Harris, who also figures as the producer.

## "GUEST-CRITICS" SCRAMBLED FOR

An office boy, a lead pencil and a phone book are the makings nowadays of "guest-critics" for the New York "Evening Graphic."

The paper may have run out of "guest-critics" or exhausted its circulation during last season, when the dramatic editor of the paper could be seen any evening a new Broadway play debuted, walking in with his "guest-critic" on his arm, on his neck or on his nerves.

Someone on "The Graphic" discovered that the number of names in the phone book exceeded the daily circulation of the paper. So the paper decided to go out for the difference.

Each day now in "The Graphic," says the paper itself, may be found 50 names spread through the pages, each name in a single line, full face and wide.

"The Graphic" makes no distinction between color or creed, as the phone book does not also. Each "name" finding itself in the paper and rushing up to the Macfadden hangout will be the guest-critic as soon as his or her time is located on the waiting list.

The only thing the Macfadden bunch has yet to fathom is how to let the 50 names daily know that their names are in "The Graphic."

And after that the "guests" must go to a show with Winchell or just an ordinary reporter. They must pass through the crowd of professional critics on the front steps of any theatre with a new show. The pros are always anxious to see Winchell's guests. He has been suspected of ringing in phones, for Winchell certainly does go to theatre nights with good-looking women.

Sometimes Winchell has a man with him for "guest-critic." If the man previously and Winchell as "guest-diner" for dinner.

Robert Miller originally held the rights to the play for the Frohman office, and that in letting the Guild produce it, he reserved the participation clause.

### MALEVINSKY RECUPERATING

M. L. Malevinsky (O'Brien, Malevinsky & Driscoll) is recovering from a critical illness due to heart trouble combined with a nervous breakdown. The latter was induced by too strenuous creative and professional endeavor.

In addition Malevinsky, author of the "play formula," wrote a book, "The Science of Playwriting," based on the formula, which Brentano's accepted for publication two days after the manuscript was submitted.

### WITH ORIGINAL AGENCY

Tom Naughton, who withdrew as manager of the Tyson Co. ticket agency, is now a partner of John McNamee in Tyson and Company.

Although similarly named there is no connection between the two concerns.

### HOUSE MANAGER'S PRESENT

John G. Burch, for 20 years a house manager with the Jones, Link and Schaefer interests, has retired. The firm has made Burch a present of a trip to Europe.

Aaron J. Jones, Jr. replaces Burch as manager of the Woods theatre.

## AHEAD AND BACK

Alex Yokel has been appointed general press representative for Sam H. Harris, succeeding Joe Rum, who will go on the road for Harris ahead of the "Music Box Revue." Yokel is also handling "The Bride Retires" in addition to the Harris shows.

Lester Murray, back, and Jim Curran, ahead, of "The Fall Guy," opening in Chicago, Sept. 14. Dan Slattery is agenting the Boston "Fall Guy" company with Walter Schimpf back.

Harry Davis will manage "Tell Me More" which will be presented on the coast by Ed Smith. Saul Burton will be back with the coast company of "White Cargo."

Lester Sagar is manager of the 44th Street, New York. Charles Gray has been appointed treasurer of the Comedy. Robert Howard remaining at the National.

Clarence Gray back with "No, No, Nanette," eastern.

### Edith Taliaferro in

#### "Bride Retires"

Edith Taliaferro assumes the lead in "The Bride Retires" at the National tonight (Wednesday). Lila Lee retired Saturday from the show to start rehearsals for "Edgar Allen Poe" in which she will be featured with her husband, James Kirkwood. Emily Cunningham, understudy, played the role Monday and Tuesday and may head a second company at the National. Ethel Ingham also with drew from the cast to join the "Poe" show, her place being taken by Kathleen Lowry.

### DENIES SUIT

Guy Bolton Says He Bought Outright Blair Traynor Playlet

Guy Bolton, author of the "book" of "Lady Be Good," denies that (Miss) Blair Traynor started suit against him for alleged plagiarism. Bolton states he purchased Miss Traynor's playlet, "Any Old Place," outright, and that he will produce a revised version thereof in vaudeville.

Ribman & Ribman, Miss Traynor's attorney, stated that Bolton incorporated the Traynor sketch as his own in "Lady Be Good," before entering into negotiations for the purchase thereof. The lawyers, when asked whether or not Bolton did so unauthoritatively, said "There is a question about that," but wouldn't go any further into it, saying that the publicity was uncalled for, since no court action was taken, all differences being adjusted out of court.

### ROBERTS' TRUST FUND

Santa Ana, Cal., Sept. 1. The estate of Theodore Roberts, Anaheim theatre owner, who died Aug. 19, will be converted into a trust fund of at least \$100,000 for the benefit of his widow.

The will was made six days before the death of Roberts and directed that the California theatre and apartment building in Anaheim, together with various other properties owned in Orange, Los Angeles and Riverside counties, be converted into cash as soon as practicable and placed with a bank as a trust fund.

The exact value of the estate was not stated in the probate petition.

### ALBANY'S ROAD SHOWS

Albany, N. Y., Sept. 1. Oscar J. Perrin, former manager of the Leland and Clinton Square film houses, succeeds E. E. Lyons as manager of the Capitol.

The Capitol, leased to the Shuberts and Erlanger interests, announces a new policy this season. Road shows the first half and Columbia burlesque the last half. "Blossom Time," first of the newly booked road shows, will be here Sept. 7-9.

### AUTHOR TAKES OVER PLAY

"Aware of Your Friends" closed for revision Sunday night after a week of trial performances at the Brooklyn. The piece was originally produced by Samuel Lowenfeld, but has since been taken over by its author, Louis Fischer, a Brooklyn lawyer, who says he will send the piece out for another trial when the script changes are completed.

### Kober's Press Bureau

Arthur Kober is leaving the Shubert press department to start a publicity bureau. Kober was special press representative at the Winter Garden besides handling "Is Zat So?"

## Chorus Men Wanted To Meet Miss Carol

The chorus men are up in arms, or at least they were, according to stories. All because the Theatre Magazine carried a story about the male merry-merry, referring to the chaps as generally possessing feminine traits—and looks. Some of the boys wanted to call on the magazine's editor. That sentiment was credited the college boys working the summer through in "The Student Prince."

Instead, various protests were filed with Equity. One came from Haasard Short, who decried the article, explaining he was attempting to raise the standard of chorus men types. He mentioned the men under his direction—"And I mean men," his letter read.

Some of the boys wanted to meet Carol Bird, who wrote the story, and said: "Tell him to come up, we'll just like to meet him." They squawked in the wrong gender, for Carol is a woman.

## Award for Child's Salary When Law Stepped In

Chicago, Sept. 1. Mrs. Doris Curry's claim against the Duncan Sisters on behalf of her 11-year-old daughter, Margaret Curry, was arbitrated by a committee composed of Frank Hooper, Equity official, L. S. McClelland, business manager for "Topsy and Eva," and Dr. A. D. Newberger, dentist. The latter acted as referee and awarded \$225 to the Currys with the Duncans giving their check for that amount.

Margaret Curry was prevented from appearing in Boston with "Topsy and Eva," due to the Massachusetts law against minors. The mother was put to work in the chorus, her salary being \$45 a week as against the \$65 the child had earned. The referee ruled that the Duncans should pay the difference in the two salaries plus railroad fare back to California. Mrs. Curry has asked twice the amount awarded.

## Three New Shows to Open in Washington

Washington, Sept. 1. The last minute booking of Mabel Norman in "The Little Mouse" for Poll's gives the town three new plays opening Sept. 7.

"The Vortex," at the National, and "Still Water" at the Belasco, complete the trio.

### "LOVE'S CALL" SET

Totten and Slimmons' "Love's Call," featuring Calina Koyanaka, opens Sept. 10 at the 39th St. Joe Byron Totten wrote this drama, with music by Arthur Bergh. Adorjan Otvos is musical director.

## NO ROAD SHOWS FOR L. A. UNTIL NEW YEAR

### None Routed Until That Time —Smith Has Biltmore and Mason Tied Up

Los Angeles, Sept. 1. Los Angeles will not see any road shows from the East until around New Year's. None of the big shows are routed this way until that time, A. L. Erlanger has leased the Biltmore to E. D. Smith from Sept. 27 to Dec. 15.

Smith is also the lessee of the Mason here, where he is presenting "Lady Be Good." At the Biltmore, Sept. 27, Smith will bring back "No, No, Nanette," which has been presented for 20 weeks at the Mason prior to going to San Francisco for a run.

The next attraction at the Biltmore will be "Smiling Danger," starring Frank Keenan, which is there this and next week. This show was organized here on the Coast and will probably be sent East.

## Dick Ferris, Girl Defender, Kayos Annoying Masher

Los Angeles, Sept. 1. Dick Ferris, former theatrical producer and promoter and man-about-town, is the hero of the stage and screen colony.

Ferris came to this honor when a bold masher named T. H. Hathaway, a St. Monica real estate salesman, pinched one of two feminine companions of Ferris, as they emerged from the Biltmore hotel. He received a black eye and bloody nose, as a rebuke as well as being arrested.

Ferris had emerged from the hotel with Mrs. Mary M. Shelby and Mrs. H. D. Henderson, wife of friends of his who had left them in Ferris' charge, while the men went to the prize fights. As the trio were walking in front of the hotel, Hathaway, who is 6 feet 3 inches, pinned M. Shelby on the arm. She let out a scream with Ferris, 5 feet 5 inches, turning on the powerful Hathaway and giving him the light one-two which felled him.

A policeman came along at the same time and arrested Hathaway on a charge of disturbing the peace.

Friends of Ferris are now taking up a collection to present him with a silver loving cup for his heroic defense of feminine pulchritude.

### JEROME'S \$1 PERIODICAL

George Cohan Behind Theatrical Magazine for Lay Public.

William Jerome, veteran songwriter, will become a magazine publisher next month, marketing a \$1 periodical. George M. Cohan, Jerome's pal, will furnish backing for the new venture.

The magazine will be about the theatre songs, etc., in a purely non-partisan style, with nothing particularly informative for the trade.

## \$ FLORIDA \$

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## Oliver Morosco to Direct Willis Stock

Oliver Morosco will direct the new stock policy to go into effect at the Willis, New York, Monday. Morosco will direct the bills and offer a new play for trial appearances every fifth week. Those standing up under the stock test will be recast and brought to a drama house as a regular legit attraction.

Morosco's arrangement with the Willis management calls for a salary and percentage of profits. Also, the right to test a number of scripts. The company will include Jack Squire, Margaret Williams, Mary Van Tine, Pierre Mario, Rupert La Bell, Ruth Easton, Doris Rich, Kenneth Burton, Herbert A. Pratt, James K. Appelby, Dorth Kelfon, Allen Glenn. The opening bill will be "The Best People."

## Stock Shows in Frisco at \$1.25 Top to Good Grosses

San Francisco, Sept. 1.  
Estimates For Last Week  
Curran—"No, No, Nanette," Ed Smith's Coast production, still hitting first clip with no end of run in sight as yet. Grossed last week, \$2,200, \$20,100.  
Capitol—"Dark," "Wildflower" opening this month.  
Wilks—"White Cargo," second week of return engagement doing fair business. Just about breaking even. One more week to \$0, \$5,000 last week at \$2 top.  
Capitol—"Curran," first week started off to only fair business, barely getting \$6,000. Sale pending up slightly to warrant holding another two weeks.  
Alcazar—"Henry Duffy's" "Little Old New York" production, second week, going just a little better than "Merton." Will be held on a little longer, \$7,400 at \$1.25 top.  
President—"The Best People," 12th week, and picking up. Last week best yet, \$5,100, \$1.25 top.

## STOCKS

Fred L. Griffith, of Chicago, is organizing a musical tab stock which he will open at the Empress, Omaha, Sept. 6. The Bert Smith company goes out one day earlier.

Boyd Treadwell is organizing a stock to open at the Princess, Ft. Dodge, Ia., Sept. 13. He will have two companies in Iowa, each alternating between six towns with dramatic repertoire.

H. E. Phillips is in Chicago casting with the Milo Bennett agency for the Phillips Bros. Stock in rehearsal, Aug. 31, at Cedar Rapids, Ia., with opening set for Sept. 7.

That summer stock in Toronto is no gilt-edged way of saying off the mortgage, seems to be definitely established.

Hugh Buckler has just closed a short season at the Royal Alexandra, and, according to report, the other side of the books was the winning one. Buckler's losses are said to be slight. His salary list was not high. He did English plays, such as "School for Scandal," not usually considered as risky hot weather stuff, and this, no doubt, affected the box office, but anyone contemplating a run here when Old Sol is at his best must remember that in tackling a sporty city, where crowds of three to six thousands go to see even girls' soft-ball games every night, not in fact, but in several parts of the city. Every other variety of sport draws nearly as well.

Personnel of the Modern Players Providence, R. I., opening Sept. 7, is announced as follows: Arthur Howard, Frances Williams, Billy Lynn, Walter Scott Weeks, Edmund Abbey and Edna Earl Andrews.

The Fulton stock, Oakland, Cal., opened its regular season Aug. 14.

The Pichel Players, under direction of Irving Pichel, have opened their art season at the Playhouse, Berkeley, Cal. This season the group will give nine performances of each bill, three a week.

Vaughan Glaser will operate two stocks in Canada this season. The Toronto stock reopened at the Up-town Theatre this week and the other, which is to be spotted at the Capital, Hamilton, will get under way next week.

## "Blue Bird" in Book Form Looked Fine as Play

Toronto, Sept. 1.  
The Little Theatre Upstairs has once again cranked into a snag—to the accompaniment of suitable publicity. On this occasion New Yorkers are responsible.

The Little Theatre Upstairs alias Mrs. Morland Davies planned to produce Masterlink's "Blue Bird." "I bought a copy of 'The Blue Bird,'" she says, "and there was nothing on this acting version to say that it was not free for producing Masterlink's 'Blue Bird.' I knew there were no restrictions and I knew nothing about the copyright and royalty restrictions but I went ahead and produce the play by my own pupils. I had trained 25 people, did all of the decorations and scenery—and with some original ideas of my own" (this last very modestly). "and after three weeks was about ready to produce it."

Mrs. Morland Davies then made the tactical error of telling about it over the radio.  
"I suppose this must have been heard in New York for I got telegrams giving me permission to produce the piece. Not one telegram but five."  
After that there were more telegrams, threats almost, and letters and there will be no blue-bird of happiness in the Little Theatre Upstairs every evening at 8 o'clock and twice on Saturday.  
Mrs. Morland Davies recovered sufficiently—when aided by sympathetic reporters—to give a short biography of herself, to state that her performances were always very popular and to announce that the auditorium seated 300.

## LITTLE THEATRES

Hart House theatre, Toronto, this year announced the most imposing schedule for its coming season ever undertaken by any Canadian art group. A total of seventeen bills make up the list, all of them not yet chosen, to include four productions by guest directors. Jacob Ben-Ami will be the first of the visiting quartet and will produce the first of the season's attractions. At Christmas, Roy Mitchell will produce the "Chester Mysteries" and Sutton Vane "Outward Bound" will be the third of this series.  
In addition, the theatre announces the coming publication of two volumes of "Play from Hart House," edited by Vincent Massey and made up of the work of amateur Canadian playwrights, for the most part.

The Saenger Players open their third season at St. Charles, New Orleans, in "Kiki." Laneta Lane succeeds Leona Powers as leading lady. Walter P. Richardson remains leading man. Other members include Frank McWells, Almedia Fowler, Neil Buckley, Marion White, Gus Forbes, Betty Ross, Vincent Dennis, Lee Sterret, Joseph Peck, Joseph Echezebal. Lee Sterret will again direct the productions.

The Century Players opened at the Opera House, Bayonne, N. J., last Monday night with "Honors Are Even." The company includes Thelma Ritter, Walter Greas, Carol March, Hal Munis, Earl McClellan, William Gray, Dan Malloy, Hazel Hillard, Rose Tiffany, James Hazz, Stewart Kemp and Thomas Farr.

## Shows in Rehearsal (AND WHERE)

"How's the King?" (Earl Carroll), Carroll Studios.  
"Desires Under the Elm," No. 2 (Lons & Green), 48th Street.  
"The Vagabond King" (Russell Janney), Casino.  
"Love's Call" (Totten & Simmons), Manhattan Opera House.  
"Dearest Enemy" (George Ford), Knickerbocker.  
"Suzanne" (John Cort), Cort.  
"Mercenary Mary" (road), (Nichols, Welch & De Milt), Longacre.  
"Apple Sauce," No. 2 (Richard G. Herndon), Belmont.  
"Puppy Love" (Ann Nichols), Republic.  
"Sunny" (C. B. Dillingham), Globe.  
"The City Chap" (C. B. Dillingham), Hallett Studios.  
"A Frank Night Out" (Aarons & Laurillard), Liberty.

## WHITEMAN'S ITINERARY

First N. Y. Concert in Dec.—Sails for England in April

Paul Whiteman's first New York concert this season will be in December. The concert itinerary takes the Whiteman outfit to Oklahoma and then a jump back to New York for the Metropolitan, Aeolian and Carnegie Hall performances that month; also some extensive recording.

On Dec. 31 Dr. Dorrance, president of the Campbell Soups is paying Whiteman and his original band \$5,000 for an evening's services at the Bellevue-Stratford hotel, Philadelphia, function at which the Dorrances are hosts. From there the jump is to the coast and then northwest and eastward.

Whiteman sails in April for a long stay abroad.

## AMERICANS FOR SALZBERG

Paris, Aug. 22.  
It is stated New York Metropolitan opera singers will be conspicuous next year at the Salzburg musical festival.  
The performance of Max Reinhardt's production of Hoffmann's "Mysterium" will bring this annual meeting into the limelight.

## JAZZ OPERA SCORES

New Work on Triple Bill in St. Louis

St. Louis, Sept. 1.  
Acclaim of the enthusiastic nature given by Chicago critics upon its first showing in early summer was given "The Music-Robber," the jazz opera, upon its premiere at the Municipal Theatre Friday night by local reviewers. The score of the piece is written in jazz rhythm by Isaac van Grove and the libretto is by Richard L. Stokes. The plot is written about an incident in the life of Mozart.

Only the first act was presented as part of a triple bill with "Cavalleria Rusticana" and ballet divertissements to close the St. Louis outdoor opera season.

## L. A.'S \$35,000 ADVANCE

Los Angeles, Sept. 1.  
On the ground it was a civic non-profit institution, exempt from war tax on tickets sold for the Los Angeles Grand Opera Association season was allowed by the Government. The association will present its season of six grand opera performances at the Philharmonic Auditorium, beginning Sept. 28.

## SAN CARLO CO. AT CENTURY

### Opening Sept. 21 with New Conductors

The San Carlo Opera Company comes into the Century, New York, for its annual four week's season Sept. 21, following the run of "Siegfried."

In the company will be Ann Fitzu, Tamaki Miura, Manuel Salazar and other stars, while the Pavley-Oukrainsky ballet will continue its association with Gail's opera company. This year the conductor will be Carlo Peroni and Dr. Adolp Schmidt, both new here.

## HOERTH FOR CHICAGO

Paris, Sept. 1.  
Reports from Berlin indicate Professor Hoerth, former stage manager of the Royal Opera there, has accepted an invitation to produce "Rosenkavalier," and other musical works, in Chicago next season.

## PLAYERS IN THE LEGITIMATE

**BLANCHE BATES**  
Management, GUTHRIE McCLINTIC  
NEW YORK CITY

**FREDERICK BURTON**  
"WHITE COLLARS"  
Sam H. Harris, New York

**PHYLLIS CLEVELAND**  
"TELL ME MORE"  
Gale Theatre, N. Y.

**CURTIS COOKSEY**  
with "THE GORILLA"  
Adelphi, Chicago

**REX CHERRYMAN**  
Management, TOM WILKES

**HILDA FERGUSON**  
"ZIEGFELD FOLLIES"  
New Amsterdam, New York

**DOROTHY KNAPP**  
"Ziegfeld Follies"  
Amsterdam Theatre, New York

**SAM HEARN**  
"MERCENARY MARY"  
Garlick Theatre, Chicago

**MISS (Angie) NORTON**  
PAULINE, "NO, NO, NANETTE"  
CURRAN, SAN FRANCISCO

**PAUL NICHOLSON**  
"CHICKIE," FIRST NATIONAL  
HOLLYWOOD ATHLETIC CLUB  
HOLLYWOOD, CAL.

**ROBERT OBER**  
MAJESTIC THEATRE, LOS ANGELES  
THE LANDS, NEW YORK

**HARRY PUCK**  
PRODUCTION DIRECTOR FOR  
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**MARIE SAXON**  
Direction LYLE ANDREWS

**BILLY TAYLOR**  
JUVENILE  
Care of EQUITY, New York

**SIBYLLA BOWHAN**  
As WANDA in "ROSE-MARIE"  
Personal Rep.—JENIE JACOBS

**BILLY BURRESS**  
with "THE BIG TOP"  
Majestic Theatre, Los Angeles

**JOHN BOLES**  
"Mercenary Mary"  
Garlick Theatre, Chicago

**SHEP CAMP**  
in "RAIN"  
Garlick Theatre, London, Indefinite

**EDMUND FITZPATRICK**  
As Uncle Tom "Topsy and Eva"  
Selwyn, Chicago

**TAYLOR HOLMES**  
"No, No, Nanette" Pacific Coast  
Curran Theatre, San Francisco

**WILLIE HOWARD**  
"Sky High"  
Casino, New York

**HARRY G. KEENAN**  
"MY GIRL"—Direction, Lyle D. Andrews  
Wilbur, Boston

**JAMES C. MARLOWE**  
"MR. GARRITY" with "THE GORILLA"  
Adelphi Theatre, Chicago

**MIRA NIRSKA**  
What London Said of  
as WANDA in "ROSE-MARIE" at  
DRURY LANE

**CLARENCE NORDSTROM**  
"ZIEGFELD FOLLIES"  
New Amsterdam Theatre, New York

**HARRY O'NEAL**  
"Mr. Mulligan" with "The Gortilla"  
Oxford Theatre, London, Eng.

**CY PLUNKETT**  
Eccentric and Blackface Comedians  
Now Appearing in "SPOOKS"

**CHARLES RUGGLES**  
Orpheum Circuit

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"My Girl"  
WILBUR, BOSTON

**CHARLOTTE TREADWAY**  
Leads—Muzette Theatre  
LOS ANGELES

**MARY BOLAND**  
Direction SAM HARRIS  
New York

**JOHN BYAM**  
"MY GIRL" 41st week  
WILBUR, BOSTON

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New Amsterdam, New York

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"WHITE COLLARS"  
Sam H. Harris, New York

**BRANDON PETERS**  
CELLINI in "The Firebrand"  
MOROCO THEATRE, NEW YORK

**GUY ROBERTSON**  
America's Leading  
Juvenile Tenor

**CHARLEY SYLBER**  
Hard Boiled Herman  
"Rose-Marie"  
WOODS, CHICAGO

**FRANK K. WALLACE**  
as Simon Legree "Topsy and Eva"  
Selwyn, Chicago

**ALFRED H. WHITE**  
Leading Comedian  
"Able's Irish Race" (Requiem, New York  
Managerial, ANDY MCWOLLS

**NANCY WELFORD**  
"No, No, Nanette" Pacific Coast  
Curran Theatre, San Francisco

**H. PIERRE WHITE**  
With "ROSE-MARIE"  
WOODS, CHICAGO



## SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

**"Abie's Irish Rose"** (Republic) (172d week). American run record, better entering new season with business pace ahead of last year at this time; last week \$10,000; over \$5,000; "Spring and Autumn" opera, follows next month.

**"Alma of the South Seas"** (Lyric) (33d week). Went through summer to good trade and figures to be road success; pace consistently over \$5,000; "Spring and Autumn" opera, follows next month.

**"A Lucky Break"** (Cort) Taken off last Saturday after playing three weeks. Estimated \$3,000 to \$4,000. Artists and Models' "Winter Garden" (11th week). Leads the list with last week's gross at \$38,000; over \$5,000; "Spring and Autumn" opera, follows next month.

**"Big Boy"** (44th Street) (10th week). Al Johnson resumed last week with new top, same as at "Winter Garden" last week; present house not as big; takings were \$33,000; virtual capacity through.

**"Clouds"** (Cort) (1st week). A sudden booking following "A Lucky Break"; opens next night (Sat. 2).

**"Desire Under the Elms"** (Cohan) (43d week). Comeback of business surprising, although not well supported by cut rates; "ross quoted above \$5,000; will hold over through full capacity to plan.

**"Follies"** New Amsterdam (63d week). Goes out after another two weeks; Boston first stand out, opening there Sept. 21; business still big. Gross about \$38,000. **"Garrick Girls"** (Garrick) (13th week). Another month or so of house getting a season of Shaw revivals. Revue getting around \$6,000 and making money for cooperative show.

**"Gay Pines"** (Shubert) (3d week). A lot of excellent money for such a little show and nudgy accounting for box office and agency demand; new \$2,000 second week; \$5,500 top.

**"Is Zat So?"** Channin's 46th Street (35th week). Last season's comedy sensation may last well into fall period; business continues around \$10,500; expected to climb.

**"June Days"** Astor (1st week). Due at Central next week; pace moderate but maybe slightly profitable at \$10,500.

**"Kosher Kitty Kelly"** Times Square (11th week). Another two weeks, with "The Pelican" highly rated English drama, dated for Sept. 21; "Kitty" doing fairly, getting \$5,500 last week; profitable.

**"Ladies of the Evening"** Lyceum (28th week). Final week; resumed engagement for only three weeks, with takings \$3,000 to \$9,000; "Canary Dutch" next.

**"Lady Be Good"** Liberty (40th week). Another week to go with excellent record; rated among best of last season's musicals; around \$15,000; "A Night" will follow instead of the first planned, "The City Chaps."

**"Lulu"** the 14th St. Cosmopolitan (27th week). Getting around 20,000, which may mean slight profit; expected to run through fall.

**"Oh, Mamma!"** Playhouse (3d week). Alice Brady credited with excellent performance; good word on agencies, with indicated pace between \$5,000 and \$9,000; should stick.

**"Rose-Marie"** Imperial (53d week). Hammerstein's gold mine continues to clean up; engagement expected to run until first of year at least; over \$75,000.

**"Sands"** Apollo (11th week). Road tour not finally decided; though review will likely leave them fall; about \$7,500 last week.

**"Student Prince"** Johnson's (40th week). Came in strong last few weeks and figures to make the money through fall; takings around \$2,000 mark.

**"The Varsity Club"** (17th week). Final week for Willie Howard show which closed at \$12,000 gain; "The Varsity Club" first called "If I Were King" next week.

**"Snobs"** Daly's 63d St. (14th week). First time better here than at Cort but going to road "Love for Love" listed to resume here.

**"Spring Fever"** Ambassador (5th week). Moved from Maxine Elliott's to Ambassador; change expected to better business, which was \$5,000 last week.

**"The Book of Charm"** Comedy (1st week). "Bocher Crothers" show getting house from first night, which has lease and due to open production season next month.

**"The Blue Bird"** (10th week). Cast changes not figured to affect trade which has been close to \$7,000; will move to Maxine Elliott's next week with "Mr. Pie Eye" opening here.

**"Devil's Empire"** (20th week). Returned last week after leaving off during summer; first week of new engagement rated \$13,000;

promises fall continuance. **"The Enchanted April"** (Morocco) (3d week). Won mixed notices with light trade after premiere; agency call reported increasing.

**"The Fall Guy"** (Edwards) Ended 24 weeks run Saturday. Closed a week ahead of schedule; going to Chicago; house will get "All Dressed Up" probably next week.

**"The Fall of Eve"** (Both) (1st week). One of the week's comedy premieres; written by John Emerson and Anita Loos; opened Monday night.

**"The Family Upstairs"** (Gale) (3d week). Extra advertising credited with helping to slight increase last week; claimed better than \$7,000.

**"The Grilla"** Selwyn (19th week). In addition to one already in Chicago; is initial production attempt by new managerial concern and is making money right along; also playing London; last week around \$9,000.

**"The Kiss in a Taxi"** Ritz (2d week). Drew good break from critics and first week's business considered satisfactory; got \$7,500 in seven performances; opened

(Tuesday). **"The Mud Turtle"** (Bijou) (3d week). Appears to have staggered through first two weeks, but management hopeful will build to out of town promise; not over \$4,000. **"The Poor Nut"** 46th St. (19th week). Holdover comedy success of spring expected to run through fall; opened at Miller and moved to Bijou; week with no high location favored; business holds to profitable \$9,000 gain.

**"The Sea Woman"** Little (2d week). Does not look like much chance; estimated between \$4,000 and \$5,000.

**"They Knew What They Wanted"** (Klaw) (1st week). Theatre Guild's ace production of last season holding over indefinitely and should easily round out a year's engagement; claimed \$3,000 weekly.

**"What Price Glory?"** Plymouth (53d week). One more week to go; war play smash still making money at around \$5,000; will be followed by "The First Flight" drama based on life of Andrew Jackson.

**"White Cargo"** Wallack's (96th week). Moved here from 39th Street Monday; Earl Carroll rental; "Cargo" removal probably a stop gap until another of producer's shows is ready next month; about \$4,500.

**"White Collars"** Sam H. Harris (28th week). Claimed to be breaking even at \$4,000 to \$5,000; due to rebook "The Nicholas" new "Puppy Love" to follow.

**"Winkles"** Earl Carroll (9th week). Continues strong draw on lower floor with visitors "playing night club" cruise idea; estimated around \$2,000.

COHAN'S NEW SHOW  
DUE IN BOSTON SEPT. 2

Non-Musical "Fall Guy" with Dowling Under \$10,000 Last Week "My Girl" \$15,000

Boston, Sept. 1.

With the season full swing about Labor Day, the four shows in the city now (three musicals) got a good break in business last week with one exception. That exception was the non-musical, indicating patrons are not yet ready for anything but the lightest of entertainment.

Of interest locally is the announcement that the opening of the Hollis this year will also mark the return of George M. Cohan to the theatrical world. His new show "American Born" is due to open this house Sept. 21.

**Estimates for Last Week**—"Rose-Marie" at the Majestic, did excellent business last week, everything considered, at \$21,000, about \$4,000 less than could be done at capacity.

At the Wilbur, "My Girl" did \$15,000, a fair return, but "No, No, Nanette" at the Tremont, heading the list with \$22,000.

Eddie Dowling, in "The Fall Guy" was not so strong, at the Plymouth, the business for last week being less than \$10,000. It may develop strength later.

8 PHILLY TRUITS  
WHIN 30 DAYS  
OF NEW SEASON

"Nanette" Leaving After Record Run—"Capt. Jinks" Immediate Hit

Philadelphia, Sept. 1.

The lid will be off the local legit theatrical season Monday when three shows, two tryouts, bow in for short runs. Since one of the newcomers succeeds "Nanette" at the Garrick, and as the Chestnut will be darkened for five nights, reopening with the new Carroll show, "How's the King," Sept. 12, Labor Day night will find only four of the eight legit shows open—one less than usual.

The tryout epidemic is still going strong here, with the Carroll show the eighth between Aug. 21 and Sept. 21. The first, "Captain Jinks," has caught on at the Chestnut street, getting capacity house, and big handsome profit, despite late trade from week to week. About \$7,000 last week. "Candida" next.

"Service for Husband"—(Cort, 3d week). New attraction expected in three weeks time. Figured around \$4,000.

"Topsy and Eva"—(Selwyn, 57th week in Chicago, 10th week on record here). Probably slipped on previous week's gross because of Saturday night slump. Estimated little better than \$15,000.

"Mercury"—(Laskie, 3d week). Hasn't caught on and will have to perk up immediately with stiff musical play competition coming. Reported little stronger than \$12,000.

"Artists and Models"—(Apollo, 14th and final week). Players out summer booking, always holding down the summer gait at this house. Down last week's record of \$12,000. "Rose-Marie"—(Woods, 30th week). Announcement of last four weeks has been promising, but the close, close to capacity. Around \$13,000 last week.

"Student Prince"—(Great Northern, 25th week). Little off from previous week, but magnificent at about \$24,000.

"Why Men Leave Home"—(Central, 3d week). Going along at small gain, but splitting profits for those who have. Figured little better than \$4,000 again.

**Estimates for Last Week**—"No, No, Nanette" (Garrick, 27th week). Final week for record breaker, which goes to Pittsburgh, claimed to have bent \$19,000 again last week—new record. "A Night Out" Monday.

"Captain Jinks" (Chestnut, 2d week). First tryout jumped right into local popularity. Beat \$17,000, considered unusual. "How's the King," Carroll production with Joe Cook, opened Sept. 1.

"When You Smile" (Wainut, 14th week). Musical comedy has stuck pretty well, although summer, although without big business, slipping again last week. Around \$5,500. Does not Sept. 12, Pat Rooney show succeeding.

TERRIFIC HEAT  
HOLDS BIZ DOWN

"Patsy" Local Hit—Janis Show Opens to \$3,000

Chicago, Sept. 1.

Elsie Janis ("Puzzles of 1925") opened a four weeks' stay at the Harris Sunday in one of Chi's famous sudden waves of torrid heat. It was an early sell-out, totaling around \$3,000 at \$2.50 top.

"Easy Terms" opens at the Playhouse Saturday, beating five other attractions to what is known as the Labor Day week premieres. The advertising openings have all the legit theatres re-lighted, officially swinging open the new season.

Swift competition will pop up in the musical play field. Miltzi in "Naughty Riquette" (Apollo), Ed Wynn (Hollins), "Ladies of the Evening" (Blackstone), "The Fall Guy" (Adelphi), and "Candida" (Wainut) are among the attractions to compete with the others. "Rose-Marie" announces the last four weeks at the Woods. "Topsy and Eva" at the Selwyn in three weeks. Both these houses will draw musical shows for their new season.

The latest heat wave struck town Friday, increasing in force until high and expects to make quick work of the "punch" out of the Saturday matinee and night trade. The houses suffered terribly Sunday on the start of the new week's grosses.

"The Patsy" Hits—"The Patsy" has substantially reached the point right by being called a local hit, thereby taking the first honors of the new season. "Topsy and Eva" will play 11 weeks. "Candida" will play 10 weeks. The Selwyn and in the final week there is talk of giving a matinee every day. This will mean a sensational windup to 59 weeks' engagement.

Most of the managers are back from their vacations. They'll all have returned by the end of this week, so next week Chi's legit news will reveal back to the regular season's chronicle.

Last Week's Estimates

"Puzzles of 1925"—(Harris, 1st week). In for four weeks, scaled high and expects to make quick work of. From here to Louisville.

"Easy Terms"—(Playhouse), Opens Saturday.

"Patsy"—(Laskie, 3d week). Moving along at gait warranting awe-perfection it will eventually settle into between \$10,000 and \$11,000 gross complex for long run.

"The Grilla"—(Adelphi, 16th week in Chicago). Planned out as owners wanted, sticking out all summer in Chicago. Moves up on route into northwest. "The Fall Guy" Sunday.

"Is Zat So?"—(Princess, 28th week). Never held high money pace in Chicago, but has been steadily made money from week to week. About \$7,000 last week.

"Service for Husband"—(Cort, 3d week). New attraction expected in three weeks time. Figured around \$4,000.

"Topsy and Eva"—(Selwyn, 57th week in Chicago, 10th week on record here). Probably slipped on previous week's gross because of Saturday night slump. Estimated little better than \$15,000.

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"Why Men Leave Home"—(Central, 3d week). Going along at small gain, but splitting profits for those who have. Figured little better than \$4,000 again.

**"LADY'S" \$15,000 REIGNS**

San Angeles, Sept. 1.

"Lady Be Good" still reigns. In its third week the Mason it drew \$15,000, the top figure. Frank Keenan, who opened at the Biltmore in "Smiling Danger," had a light first week with \$5,500.

"We've Got to Have Music" drew well in its second week at the Morocco, getting \$4,000. The third week of "Rolling Home," at the Majestic, showed \$5,000, while "Playthings," in its third week at the Orange Grove, did \$4,900.



JOHN J. DALY

Dramatic Editor of the Washington (D. C.) "Post."

John Daly has red hair, was born in 1888, and right in that hot time of the year when asphalt on the Washington streets begins doing an imitation of glue. Educated at Old Point Comfort College, which existed down in Virginia in the days when the Hygeia Hotel was still running, he started in the newspaper business on the "Sentinel." He also took up cornet playing and had a repertoire of two numbers. This cornet playing and his newspaper work made him ambitious, so he applied to the city editor of the Baltimore "Sun" for a job, but the city editor didn't take his 16 years of age seriously and so he entered Georgetown University.

During these years at Georgetown, he covered sports for the "Post" in between times and when his years at college were over, he got a job on the "Post" regularly at \$12 a week. But on this he did not see how he could gratify his love of the theatre so he struck a bargain with Frank Morse, who then had the desk, by which he should cover the production and small vaudeville houses for a set of paces. Then he gradually worked up until he joined the Washington Bureau of the New York "American." He became editor of the New Britain "Herald" and by overnight from Republican to Democratic. Then he broke out in verse and his "Toast to the Flag" has been put in school books. Later he joined the army in 1917 and after being a rotten K. P., they made him a sergeant. Discharged at San Antonio, he went on the "light" there and later went to Hartford, Conn., as policy director for the "Post." So he joined the United News next when the dramatic desk on the "Post" back in Washington became vacant, it was tendered to him. So he came back to the home town and began telling the folks about show business. He carries two columns, "Footlights and Shadows" in the "Post" and "Something else" in the "Post" in the daily paper.

However, that's something else again.

(This is the 47th of a series of sketches of dramatic editors and critics throughout the United States).



# FOR \$65,100 CREATED TO CARRY COUN. EXHIBITORS IN TAX LAW FIGHT

**Is Loan with Weekly Repayment Provision—Hays' Organization to Get Supreme Court Decision in October—J. Harry Durand Blamed for Legislation and His Split with Zukor Traced—Was Railroaded Through Legislature in One Day with Tax Commissioner Opposed**

New Haven, Conn., Sept. 1. All exchanges but one Saturday shut down as a result of the new tax law passed by the Legislature of this state. The result is that no new contracts will be made by any film company, either independent or a member of the Hays organization, with an exhibitor in Connecticut. Some of the present contracts have a few weeks to run, and in some cases, several months. Unless the state repeals the taxation on films, the industry as a whole has declared its intention of staying out of the state.

The most recent developments follow:

Mr. Hays has declared that the question of the law's constitutionality will be brought before the United States Supreme Court when the trial court convenes on October 1. The law places a tax of \$10 on the first reel, and \$5 on each succeeding reel of every picture except news reels brought into the state and the tax applies to one print but to every print. Furthermore, the tax collector is automatically constituted as a one man censor, and he is actually the sore spot of the situation.

The producers, all members of the Hays organization, United Artists, P. B. O. and Pathe (unaffiliated with either Hays or the independent) and all members of the Independent Producers and Distributors, are lending money to the Connecticut exhibitors to help them pay the tax, as they are now forced to do that as the exchanges have withdrawn. This money goes into a revolving fund of \$65,100.

**Scales for Fund**  
This revolving fund has been raised by all the producers and is in effect a scheme to finance the exhibitor who could not otherwise bear the burden. Under its provisions, the houses are to pay back certain amounts weekly thus:

32 houses to pay back \$30	
42 " " " " 20	
46 " " " " 15	
19 " " " " 10	
56 " " " " 5	

The tender has already been made by the Hays organization, acting in the matter, to pay the current taxes, but nobody is willing to make an official line seems to know how much is due or who shall accept it. Several of the exchanges are operating out of London. As there are but 195 theatres in Connecticut, the feeling is that the industry is better prepared to mark time than the state.

**Bridgeport House Closed**  
One exhibitor in Bridgeport has already closed. Several are prepared to follow.

Mr. Hays, in an address to the trade press, declared the present gasoline tax which exists in 42 states was unknown until a few years ago when Connecticut started it. His concern and the concern of all producers and distributors is that the action of the state will be taken up by many other states. Reports that five or six others had the idea definitely in mind have not been confirmed.

Sixteen film exchanges were located in the Kiffner building in New Haven. They have all closed. With them closed the independent film exchanges, which stood steadily behind the Hays organization. Frederick H. Elliott, head of the I. M. P. P. D., declared that his group would not spend a penny to fight the case in the higher courts.

(Continued on page 35)

## COSTUMES FOR HIRE

PRODUCTIONS  
EXPLOITATIONS  
PRESENTATIONS

**BROOKS**  
1437 B'way, Tel. 6500 Pen.

## REDUCE SCOPE OF PRESS AGENT

**Insurance Cos. Boosting Rates Because of Recent Stories**

Los Angeles, Sept. 1.

Film press agents have had the scope of their work limited within the last few weeks. Studio heads have gotten together and informed the publicity men they must refrain from sending out the usual stories and hold themselves to legitimate news, which is to have no reaction against the industry or actor.

For the past few weeks there has been a score of accident stories printed regarding various stars. The result was that the insurance companies shot up the rate and in one instance a picture star who applied for insurance was turned down.

The press agents were instructed that under no circumstances are they to give or permit the giving of any story regarding accidents to members of companies working at their studios or on location to the daily newspapers. They were also warned the damage of fire stories had caused one or two insurance companies to advance the cost on property insurance. Then, at the request of the chairman of the Chamber of Commerce of Los Angeles and Hollywood, the press agents were also instructed that at no time is there to be any reference to earthquakes. The press men were also asked not to aid in the printing of pictures or stories about any players who might be emmeshed in a scandal of any kind. It is understood that the Wampas, official press agent organization here, will be asked to cooperate.

## Ramish Buys in On Langley Circuit

Los Angeles, Sept. 1. Adolph Ramish, who recently sold his interest in the West Coast theatres to William Fox, has purchased a one-third interest in the Los Angeles Langley circuit of 21 houses. The transaction involved \$700,000. The deal was made in the name of Arthur L. Bernstein, production manager for Jackie Coogan, and neither of Ramish, but it is understood the uncle did all the financing.

No change is to be made in the name or policy of the circuit, but Bernstein will become general manager of seven houses in Los Angeles, six in Pasadena, three in Taft and three in Riverside, besides others now in construction. Langley sold the circuit because he claimed West Coast did not inform him of the recent sale to Fox. He will retire from show business after 15 years' experience.

## RIALTO REVERTS

Los Angeles, Sept. 1. The Rialto, smallest of the group of three Paramount houses which closed Sunday night for four days to permit redecoration and the inauguration of new policy. The new policy will be a return to the Paramount house with an elaborate program and musical score. Admission is to be 50 cents. The first picture will be "Jolly of the Sawdust," opening Sept. 3.

## Hays on Connecticut

Will H. Hays' statement on the Connecticut film situation may be regarded as the presentation of that share of the industry which he represents. "The Connecticut law which provides for a one-man political censorship of a method of expression and for a tax of confiscatory nature is as unjust in its provisions and conception as it is impracticable in its operation."

"The exhibitors, producers and distributors are united and unanimous in their conclusions as to the impossibilities of the situation."

"It is a most unfortunate condition, placing an entirely unnecessary and expensive burden on the amusement of the people and placing in the hands of one man the determination of what much of that amusement shall be. It is a serious economic problem. There is left for the motion picture theatre owners, producers and distributors scarce by any option. Producers and distributors will carry out their existing contracts; they will immediately remove their exchanges for the distribution of film from the State of Connecticut and for the time being they will not make any further Connecticut contracts."

Will H. Hays, President, the Motion Picture Producers and Distributors of America, Inc.

## CHANGED NAME BUT NO WORK

Los Angeles, Sept. 1. When she was in one of the musical shows belonging to the Shuberts they called her Lucille Le Sueur. Though a fancy enough name when Harry Rapf was his mission east looking for undeveloped talent, he took hold of the little miss, placed her under contract and also told her that her name would be changed. Hays was interested in the future of the girl so took pains to get a proper one and conducted a nationwide fan magazine contest. Finally someone came along with the name Joan Crawford and Rapf liked it so pinned it on her. As yet Miss Le Sueur Crawford has not been given prominence in any of the casts Metro-Goldwyn has turned out to turn out their product. She has been farmed out on several occasions to independents under her own name.

## VALENTINO'S "TICKET" Caught Speeding and Up Before Tough Judge—May Mean Jail Sentence

Los Angeles, Sept. 1. Rudolph Valentino may have a jail sentence meted out to him next week when he answers a charge of speeding before Justice Marchetti next Tuesday if it is proven that the car of the star can be taken as a criterion.

Valentino is charged with 38 miles an hour along Santa Monica Boulevard, 20 m. from Hollywood. Justice Marchetti has recently declared war upon speeders and has meted out many jail sentences.

## CHADWICK'S COAST STUDIO I. E. Chadwick has acquired the Independent Studio on the Coast, and is there producing "The Count of Luxembourg."

Chadwick's new property is at Sunset boulevard and Gower street and was acquired by purchasing a half interest held by Jesse J. Goldberg.

## F. B. O'S PERCENTAGE BASIS

Beginning Oct. 1 branch managers of all F. B. O. exchanges will be placed solely on a percentage basis of business done. The new idea is not a bonus plan but designed for profit sharing.

## MIX'S NINE BATHS

Film Star Building Mansion in Beverly Hills Section.

Los Angeles, Sept. 1. Tom Mix is going to become one of the exclusive Beverly Hills film set. He has purchased a large tract of land on Benedict Canyon Drive and will build a mansion costing around \$250,000. It is to be two stories in height, contain 21 rooms and nine tiled baths. A large swimming pool, tennis court and gymnasium will also be on the grounds. Formal dedication will take place next summer.

## F. P. CUTS COST OF 'EXPRESS' TO \$30,000

**Rushes Work to Beat U's Picture on Market—No Similarity in Stories**

Los Angeles, Sept. 1. In their endeavor to beat Universal on the market with its production of "The Pony Express," Famous Players had James Cruze cut down production schedule on the picture six weeks and reduced the cost from \$750,000 to \$300,000. This picture is scheduled for a pre-release at the Senator, Sacramento, Sept. 5, to be presented in conjunction with the Diamond Jubilee of the California gold mine. Universal will not have its "Express" on the market until late this year, with the picture only scheduled to be finished early in November. It is said that there is no similarity in the two stories. The U production will cost in the neighborhood of \$500,000.

## VIGNOLA WITH SEBASTIAN

Robert G. Vignola, following his recent resignation from Metro-Goldwyn, has signed with A. H. Sebastian to produce "Fifth Avenue" for Belasco Productions, Inc. The film will be released through P. D. C.

## ESTIMATE 100% INCREASE OF STATE RIGHT MARKET FILM

**Small Cost Producers Closing Down for Six Months—Flood of Melodramas and Sensational Titles Coming Season—\$10,000 "Horse Opera"**

Los Angeles, Sept. 1. With the tremendous quantity of productions of independent and state right pictures flooding the market for the coming season many of the smaller producers here are beginning to worry as to what their production will bring. The possibility of their continuing in business. Quite a few of the small fry, making pictures at a very small cost, have closed their headquarters at the independent studios in Hollywood. It is said they will remain inactive for at least six months or until able to see some realization on their present investment. The reports in the trade are an increase of more than 100 per cent in the number of productions made for the state right market for the coming year that cost anywhere from \$12,000 to \$100,000 a picture. Besides these pictures there are a number of westerns, "Horse Operas" and cheap stunt pictures which cost less than \$10,000 that will also be affected through the deluge of production.

That the returns from the state right market are not so lucrative to the producers is due to the fact that several months ago the state right buyers did not snap up everything that came to them at a specified price. They began to choose their productions very carefully and in many instances instead of making lump payments with a percentage of the profit, arranged to get all the films on a straight percentage basis.

One Ind. Producer's Viewpoint  
An independent producer, very successful the last two years, made an eastern trip to get the pulse of the state right buyers and declares

## BRACING B. & K. WITH 1ST NAT'L THEATRES

**Attempt to Prevent F. P. Merger—B. & K. Management**

Chicago, Sept. 1. Fearing strong competition should Balaban and Katz merger with Famous Players, the original First National franchise holders who convened for a semi-annual meeting in Indianapolis recently have decided to turn their theatres over to the B. & K. and interests for operation. The deal which is under advisement is expected to be consummated within one week. The terms call for a guaranteed rental with the houses taken in on the merger to be under the B. & K. management. Some of the best known independently owned picture theatres are involved in this transaction. When according to this circuit it is intimated that B. & K. will establish their own booking offices and be in a position to offer suitable picture attractions more than a year's work. They anticipate building a presentation for each feature to act as a prologue, traveling in-tent with the film. A special musical arrangement will also accompany each unit.

## Davies Choosing Picture, According to Director

Los Angeles, Sept. 1. Marlon Davies will make either "Poly Preferred" or "Buddies" for her next screen vehicle. If Sidney "Poly" is available as director, "Poly" will be made, while "Buddies" will be used if Marshall Neilan officiates.

that the state right market has been killed so far as prices are concerned. He states that the picture buyers have been buying his productions in the past refused to make a deal for the new series on the same basis, and in most instances, wanted to operate only on a straight percentage basis. This man declares the exchange operators bring forth a plea in their respective localities that business is bad and that prices obtained from the exhibitors in previous years can no longer be gotten. They all seem to be of the same mind, wanting the producer to take a contract on their own terms, insisting that a higher royalty basis can be made up when he sells his own exhibitor. But the story is the same with the next buyer, and the producer sums his situation up by signing a lot of percentage contracts, gets no guarantee on delivery of prints and makes his trip in vain. This particular producer has decided to deliver his products on the best terms possible and suspend production for the balance of this year.

Another producer, making a series of western stunt films for independent release by a New York agent, did not complete his program, but stopped at the second picture of a new series and is following day dismissed the entire working staff. This producer has a star under yearly contract and is said to carry him along paying his weekly salary, taking his loss with him, make pictures for a market which he thinks is a chaotic condition.

**Melodramas and Wild Titles**  
A great many melodramas and sensational titled pictures have been made for the state right market.

(Continued on page 27)



# THE HAYS FILM BOARDS

## ESTIMATE 850 FILM FEATURES SCHEDULED FOR '25-'26 SEASON

Close Estimate Places Exact Total at 741—I. M. P. P. A. Issuing 294, Other Independents, 253 and "Big Four," 194 Pictures as Program Leaders

## LOOP-DETROIT SHOW EXCHANGE

Although the vast majority of prize theatres in America are held by either Famous, Metro or First National, that group (with United Artists added because of business affiliations) produces but little more than one-fourth of the feature films in the U. S. annually.

As far as can be accurately estimated, there are over 741 films of feature length and over offered in the 1925-1926 programs of the various producers, members of the Hays organization and the strict independents. Of this number the independents, who are members of the Independent Motion Picture and Producers Association, are offering 294 films, while the "Big Four"—Famous, Metro, First National and United Artists—are offering 194. The other group consisting of Producers Distributing, Warners, Universal, Fox, Pathe, and F. B. O., is selling 253 features. None of these compilations take into account the multitude of short stuff which is flooding the market.

Famous heads the list in offering the most films, this concern having announced 80, First National and Metro each have 52, Universal 56, Fox 49 and F. B. O. 40.

By companies, the output scheduled for this year is as follows:

Hays Organization Group	
Famous Film Co.	80
Metro-Goldwyn	52
First National	52
Warner Bros.	49
Universal	56
Producers' D.	38
Associated Exhibitors	13
Unaffiliated	
Film Booking Offices	40
United Artists	6
Independent M. P. P. D.	
B. P. Schuler	18
Tiffany	15
Transit	15
William Wolfer	15
Henry Grinberg	15
Leandford	10
Hayes	10
C. B. C.	18
Loose Goldburg	18
Lumas (Sam Sax)	14
Flowe Pitt Corp.	18
Ayzen Film Corp.	18
Ames Film Corp.	32
United Film Distrib.	32
Chawick	12
Leola Film Corp.	12

This list is not complete. There are some independent producers such as Blachoff, Inc., Hercules, Stern Pictures, Inc., Sunset Pictures, Bud Barsky, etc., not well known in the New York trade circles and from whom it is almost impossible to obtain the information. With these people added and their output added, as well as the occasional foreign films imported here by UFA and the few British firms, the list of annual features runs well over 850. There are many other independent producers such as Ivan Abramson, Herman Jans, etc., who still produce occasionally and there are other occasional features which help swell the total.

More importance, however, is the steady growth of the firms producing two reel westerns and novelty films. Of the independents, many are putting out two reel westerns while one firm, Red Seal, is devoting itself almost entirely to the short subject market, specializing in cartoon reels principally.

Each installment will carry a story sufficient to introduce a story with his hand and accompanying music for the house orchestra. The pictures will be by the Technicolor (colored) process.

## LOPEZ 2-REELERS

Harry Fields has about completed an understanding with Vincent Lopez for the latter to be starred in a series of two-reelers releasing once monthly through Pathe.

The pictures will be by the Technicolor (colored) process.

## INVESTIGATION NOW UNDER WAY IN WASHINGTON

Agitation by Exhibitors Urged on by Their Leaders Said to Have Brought About Inquiry—Mode of Operation by Film Boards of Arbitration Delved Into by Investigators—Discrimination Charged Against Boards—11,000 Cases Arbitrated Last Year by "Czars" Organization Through Boards—Only Four Cases in Court

### DEPT. JUSTICE MATTER

Variety Bureau

Washington, Sept. 1.—A secret investigation of the Will H. Hays organization is under way by the Department of Justice. It pertains to the Film Boards of Trade, arbitral bodies scattered throughout the country and under the supervision of the Hays organization (Motion Picture Producers and Distributors).

Inquiry at the Department of Justice brought neither confirmation nor denial. A Variety representative was informed no information is given out on confidential (secret) investigations. Nor could an inkling be gotten whether the department will issue a report, or if the result would be a criminal action if the findings are against the Hays body or a civil case with an application following to a Federal judge for an injunction restraining the further operation of the Film Boards.

Agitation on part of exhibitors is given out on confidential (secret) investigations. Nor could an inkling be gotten whether the department will issue a report, or if the result would be a criminal action if the findings are against the Hays body or a civil case with an application following to a Federal judge for an injunction restraining the further operation of the Film Boards.

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Investigations in New York Sources from which Variety secured information of the investigation proceeding assert that investigators have interviewed Will H. Hays in New York and his assistants, going thoroughly into the system under which the Film Boards operate. This system was inaugurated by the Hays organization to alleviate the mass of litigation through disputed matters between exhibitors and distributors which otherwise would be thrown into court. These matters are mostly of rentals for pictures, refunds and wholly trade matters.

The Film Board in pictures is an arbitral. Hundreds of film boards are formed around the country. They are composed of six arbitrators, three chosen by each side with a seventh called in if no majority decision is reached.

## OSCAR PRICE PAYS \$2,750,000 FOR ASSO. EXHIBITORS CONTROL

Matched from Pathe, but Pathe Will Continue to Distribute—No Change in Officers or Staff Looked For—John S. Woody Paid Off \$500,000

## FOX IN 85% OF WEST COAST HOUSES IN CAL.

J. E. Grainger Arranges Deal—Previous Fox Exhibits to Get "Edge"

Los Angeles, Sept. 1.—James E. Grainger, general sales manager for the Fox Film Corporation, left here for the east after a two weeks survey of selling conditions and making arrangements for 100 per cent distribution of his firm's products in the California territory.

Grainger made an arrangement with West Coast Theatres whereby his product will be used in all of their houses with the exception of a few key city first run houses and others which might have productions booked in on franchise or contract such as Loew's State, Los Angeles, and the Warfield, San Francisco, which West Coast operates for Marcus Loew. This arrangement will place Fox productions in about 85 per cent of West Coast's chain in California.

In territory where West Coast is tied up on contracts with other distributing organizations Grainger is to place his product in all first run and other houses as he sees fit. He also informed exhibitors in the territory who have been buying products from Fox prior to the Fox purchases into West Coast they will be given preference over West Coast so far as future business is concerned and that they can play the Fox productions as heretofore.

Grainger also represented Mr. Fox at several meetings of the Board of Directors, West Coast Theatres, Inc., and aided in incipient several plans of operation for houses that are to be added to the circuit in the near future.

Mr. Roth, special Fox representative from New York and Howard Sheehan, California direction manager for Fox, were with Grainger during his stay in Los Angeles. Mr. Roth returned east with him.

### PHONOFILMS' PLAYLET

Violet Heming Tries Sketch—Experiment Regarded Successful.

A new idea in Phonofilms is the playlet. Violet Heming has this week completed recording a playlet for the DeForest Phonofilm company, the experiment being difficult but successful and accomplished by each player standing close to the microphone.

Phonofilms thus far has recorded bands, singers, monologic comedians and dancers, but the Heming playlet is the first of its type.

### De Mille's "Polly of the Ballet"

Los Angeles, Sept. 1.—William De Mille's next picture for Paramount is to be "Polly of the Ballet," which Babe Daniels starred in. It is an original story by Clara Beranger.

### 300% Profit

Los Angeles, Sept. 1.—Studios with actors available for farming out are now asking from 100 to 300 per cent profit on their services. This came after the Association of Motion Picture Producers lifted the 25 per cent profit wage. Babe Daniels starred from one number to another.

Oscar Price is now in control of Associated Exhibitors. It detaches the producer from Pathe in direct connection, but Pathe will continue to distribute for A. E.

Associated with Price in the purchase is believed to be Pat A. Powers. Price is reported to have paid \$750,000 in cash for 69 per cent of the stock and issued notes for \$2,000,000 to take up outstanding indebtedness to A. E. most of the latter, it is said, held to Pathe.

A. E. stock secured by Price was formerly held by Elmer Price, Ed Lynch, Edward Brunet (formerly president of Pathe) and the Pathe Corp.

John S. Woody is president and general manager of Associated Exhibitors. Mr. Woody became head of the concern last November. Since that time he has paid off obligations of A. E. amounting to \$500,000. It is said that the pleasant showing made induced the Price buy.

While the next meeting of the Board of Directors for A. E. will not be held until October, it is not anticipated there will be a change in officers or staff. How active Mr. Price may become in the direction of his newly acquired organization is unknown.

Besides Mr. Woods, the heads are Jay E. Gove, secretary and general sales agent, and Edward Hurley, general publicity manager.

### Stock on Curb

One result, according to report, of Pathe's control will be to place Associated Exhibitors stock on the New York Curb.

Mr. Price has been handling foreign film exports for some time. He is said to be the first American who ever made a real money out of the foreign trade. More recently Mr. Price purchased all of the assets of the old Triangle, including about 300 pictures and stories, paying Percy Waters, it was reported at the time about \$30,000. These stories, going to A. E. with Price, are looked upon as of much present value.

## Beban's Picture with Songs and Dances

Los Angeles, Sept. 1.—George Beban is going to produce another picture.

It is to be a production of an original idea and includes a transformation from the picture to the spoken act, a combination of dancing and singing and real dialog. It will take Beban about six months to make the picture, "The Loves of Riccarda," with Beban playing the title role.

**FORUM**  
THEATRE BEAUFIELD  
LOS ANGELES

Work Week Sept. 5th

World Premiere

HUNT STROMBERG presents

**"Off the Highway"**

with Marguerite De LaMotte, John Howard, and William V. Mong, Inc.

Produced by Producers Distributing Corp.

Arnold Tannen Dancers  
Forum August 30th  
Sept. 1st



**"CAPTAINS" WEEK \$56,000;**  
**"GOLD RUSH" SEVEN WEEK \$54,000**

**"Gold Rush" Lingered—"Annie Rooney" Next—  
 "Wanderer" Doing Capacity, \$11,000—"Siegfried" Slow at \$13,000—Rivoli, \$22,000**

Consistently good business in the regular Broadway houses last week, thus continuing a constant record which began about the first of August. Top money was gotten at the Strand, where the "Gold Rush" feature drew \$56,000 in its second week, a drop of \$18,000 from the \$74,000 gross claimed for its initial period. Actually the drop was not so great, as \$7,000 of that \$72,000 was gotten from the \$13,000 premiere. The picture is holding over for this week and next, and will be followed by Mary Pickford's "Little Annie Rooney."

The Capitol, too, kept up its terrific pace. With a Constance Talmadge feature, "Sister from Paris," which had office word to nearly \$34,000, which has been its average the past six or seven weeks. The Rivoli also did well with "The Man Who Found Himself," at the Rialto, and Ben Bernie is credited with the principal draw, which took the gross to nearly \$17,500; nice at the big end of the street. This last week as such (it became Warners Saturday) was poor, with \$4,498 net for the first week. "The Man of Chance," a highly exploited feature, which showed no box-office pull in its first week. The same, playing "Where Was I?" at the Denham, slumped off badly and went to \$2,350, which is low for any of the regular picture series. The house was taking on. Cecil B. DeMille's first release through Producers' Distributors Corporation, "The Sign of the Cross," drawing nearly \$17,000.

**Embassy Opening**  
 The opening of Metro's Embassy with "The Merry Widow" was the big event of the street. This deluxe 600 seater, adjacent to Keith's Palace, got a fine start with a \$1 flat rate, and a second night, evaluated down to \$1. It is doing a twice daily show with no presentations and with its initial picture series. The house is doing a twice daily show with no presentations and with its initial picture series. The house is doing a twice daily show with no presentations and with its initial picture series.

"The Wanderer" in its first full week at the Criterion hit a new high price and drew nearly \$11,000. At the 3,000 seat Century the German film "Siegfried" didn't do anything new. The picture drew \$13,000 in its first week. Figuring in the heavy newspaper ads used and the expense of a 60 seat orchestra, two presentations it is doubtful if a profit was made. It has three more weeks to go.

**Estimates for Last Week**  
**Astor—"The Phantom of the Opera" (U.) (1,200; \$2.00).** Big spectacle opens Monday following expensive exploitation campaign, has taken house under rental for 16 weeks.  
**Capitol—"Where Was I?" (U.) (540; 50-55).** New run of Reginald Denny below usual draw for house. Quoted at \$3,250.  
**Central—"Her Sister from Paris" (1st N.) (5,540; 50-\$1.65).** Another week of bang-up business. Change of management so far hasn't hurt with figures, but instead of expectations. Last week's figures are \$53,708.55.

**Central—"Siegfried" (UFA) (3,000; \$2).** German film did fairly at \$13,000. Figure represents far from capacity. Three more weeks.  
**Criterion—"The Sign of the Cross" (M.P.) (1,950; 50-55-99).** This one had Leatrice Joy as star. The picture's name also exploited. Week took good consideration heavy opposition along street. Did well at \$18,500.  
**Capitol—"The Wanderer" (F.P.) (608; \$1.65).** Newest Paramount special has clicked with its excellent exploitation. Story is filled with the risqué and the risqué and the risqué. First week at \$10,741 shows powerful pull.

**Capitol—"The Merry Widow" (600; \$2).** Opened Wednesday night with \$5,500 top and good society gathering. Thereafter, drop in capacity at \$1,829 drawn in Thursday, Friday and Saturday shows.

**Capitol—"The Sign of the Cross" (F.P.) (1,950; 50-55-99).** Picture not figured a strong draw but Berenice's name has furnished good something to assure word of steady draw. \$17,388.53.

**Rivoli—"The Man Who Found Himself" (F.P.) (1,200; 50-55-99).** Newest Meighan feature did good business though not extraordinary.

**"BEGGAR," \$10,000 AT CENTURY NOT SO GOOD**

**Started Well but Fell Down Midway—"Steelie" Made Best Display**

Baltimore, Sept. 1. (Drawing Population 1,550,000; colored, 125,000).  
 Six cool nights and only one exclusively warm afternoon last week. Box office troubles must be blamed on something. With the exception of the Garden and Parkway no houses showed an increase over the previous week.

The outstanding film was "Beggars on Horseback" at the Century with an effective publicity campaign, including a street ballyhoo of "Homer" with a three foot horse in full call about it over an eight-foot telephone. The film failed as a box office sensation, however. New presentation policy for the Century, with acts from big time vaudeville.

**Century—"Beggars on Horseback" (3,000; 30-75).** Due to adroit publicity, Century has had the best week of the season. Newspaper reviews highly enthusiastic and drew discriminating patronage. Stage version played well here. Failed to build after mid-week and didn't gross over \$10,000.

**Parkway—"The Crimson Runner" (1,900; 25-50).** This melodrama voted just so-so. Receipts slightly better than previous week's fare, with total of about \$7,000.

**Hippodrome—"Barriers Burnt Away" and vaudeville (3,200; 25-75).** Returns fairly well from previous week, easing off slightly, to about \$5,000.

**Steele—"The Steeple of the Royal Mounted" (1,400; 25-50).** Canada's "nest" haven't lost box office potency demonstrated when Curcio story stimulated off season for about \$4,000.

**Garden—"The Mine With the Iron Door" and vaudeville (2,800; 25-50).** H. B. Wright, following legion and they turned out for this one. Gross about \$10,000 over previous week to \$10,000.

**Metro—"The Street of Forgotten Things" (1,900; 25-50).** Billed "The Miracle Man of 1923," certain not box office miracle original was. Nevertheless, receipts satisfactory for off season.

**This Week**  
**Century, "Froud Field"; Parkway, "The Sign of the Cross"; Metro, "The Re-creation of Brian Trent"; New, "Dangerous Innocence"; Denham, "The Trail Rider";**

**Greater Movie Ball Drew Nothing but Flop**

Los Angeles, Sept. 1.  
 The Greater movie Season ball, winding up the Movie Season, was an out and out flop, so far as the presence of screen stars and film luminaries was concerned, also attendance.

Those in charge thought it necessary to have their names identified with the event and were lax in publicity and exploitation of the event. All of the big studios had representatives, but instead of ten to a dozen stars present from each studio, but one or two were at the Ambassador, where the affair was held.

**JESSEL'S HOFFMAN FILM**

Contract has been entered into to star George Jessel in a feature film made of a script by the late Aaron Hoffman. Nathan Spitzer of Providence will make the production.

Mr. Jessel's starring piece, "The Jazz Singer," opens week Sept. 14 at the Fulton, New York.  
 \$22,000. "The Iron Horse" booked shortly for both Rivoli and Rialto. "The Sign of the Cross" (F.P.) (1,950; 50-55-99). Second week of Cluplin special showed \$56,000 after a \$72,000 opening week. Stays in this week and next. High security and by extra show which night beginning at 11 o'clock, giving picture seven days daily.

**BOSTON PICKS UP "Lucky Devil" Did \$8,000 for Fenway Last Week**

Boston, Sept. 1.  
 The picture houses reported pickup in Boston last week with a couple of cold nights doing it. Business was far better than it has been for many weeks and in one instance the jump was over \$2,000. Locally pictures have an early start, in the way of features. "Don Q." at the Colonial, did \$14,000 last week, with "The Sign of the Cross" at the Fenway, giving that house a gross of \$30,000 last week. This was a big increase. Business at the Stars with "The Sign of the Cross," "Men," and "Speed Mad," was also above normal for the week.

An announce line that "The Fox" is soon to come into the Tremont Temple with this Fox production getting plenty of heavy advance advertising plugging. A First National picture, "Winds of Chance," is running at Symphony Hall, two shows a day.

**"LUCKY PRIZE" GOT \$4,000 FOR FOX'S PHILLY**

**Best Notices Given Picture in House in Months—Stanley Did \$23,000 Last Week**

Philadelphia, Sept. 1.  
 The continuing weather had its reflection at the boxoffice of almost all the downtown houses last week.

For three or four weeks firm grosses have been abnormally low, with some houses not turning in any real profit.

The Stanley, well under even hot weather with "Slave of Fashion," came back nearly \$2,000 with a new picture, "The Trouble With Wives." This big house pulled a little under \$2,000. It was one of the best weeks of the season. The Stanley, well under even hot weather with "Slave of Fashion," came back nearly \$2,000 with a new picture, "The Trouble With Wives." This big house pulled a little under \$2,000. It was one of the best weeks of the season.

"Not So Long Ago" had a fairly good week at the Carlton, grossing around \$2,500, \$750 better than the week previous. The Carlton, too, with "Her Sister From Paris," second showing of the Constance Talmadge comedy which caught on, did well. The picture made some real money with "The Unholy Three."

"Kentucky Pride" proved a much better business-getter than "Sieve." The notices on this story were all bright and were exceptionally fine. It was one case where the picture, and not the program, brought people to the box. "The Wanderer" will prosper. It has emphasized the musical and special features. A gross of almost \$14,000 closed the picture.

**Big Pictures Due**

The big fellows will start coming in Saturday when the Arcadia reopens for the first time with "The Lost World." This special had an excellent run at the Aldine last season at a \$150 top, and is expected to hang up quite a record for three or four weeks in this Little Chestnut house, with a 50c. scale. Saturday, "The Wanderer" will prosper. It has emphasized the musical and special features. A gross of almost \$14,000 closed the picture.

**Estimates of the Week**  
**Stanley (4,000; 35-50-75).** No great array of names, but cooler than the week previous. The picture is a rounding bill had Dillon Ober and Orchestra. Little under \$23,000.  
**Stanton (1,700; 35-50-75).** Ten (continued on page 28)  
**Boasted noticeably. Little under \$11,000. May stay four weeks.**  
**Fox (2,000; 99).** "Kentucky Pride" (Fox) has been in pictures at this house has received in months in fact, so superlative business definitely helped. Around \$14,000.

**McVICKES, ANNOUCEMENT AT \$26,000 GROSS, INCREASED**

**Five Full Performances—"Standing Out" Crowds Too Costly—United Artists' Fine Showing in Loop Last Week—3 U. A. Pictures**

**"LIMITED MAIL," \$20,800 AT GRANADA, "FRISCO"**

**Warners' Latest Up Against Stiff Competition—"Sister From Paris" \$22,500**

San Francisco, Sept. 2.  
 A big week on the street with top money going to Loew's Wardfield, but the Granada running a mighty close second.  
 Constance Talmadge, too, always a favorite, staged a comeback with "Her Sister From Paris" (1st N.) and with Ronald Colman and George K. Arthur, did \$22,500.  
 The Granada carried away the opening honors and with a good stage show did \$20,800 against \$11,200 at the St. Francis.  
 The California, with "Dangerous Innocence" (U.), registered \$16,700 with a strong crowd at the Imperial dropped to \$10,300.

**INDEPENDENTS INCREASE**

(Continued from page 24)

ket for the coming season. The average cost ranges from \$10,000 to \$100,000 each. It is said the exchanges, working for a new selling angle instead of handling the horse and stunt opera, are buying this product outright and figure they can make a clean up. It is said the exchanges taking on this type of production have been able to get them for little more than what was being paid for the best westerns with the advantage being greater sales appeal and a wider range of distribution so far as theatres are concerned.

Certain territories have always been tough for the state right producers. However, it is currently claimed that these key centers which handle about 25 per cent of the product distributed in this country are hard to break into for any substantial royalties which leaves the independents only about 30 per cent of the country in which to dispose of their wares.

A man recognized as one of the most successful producers in the state right market will this year confine his activities to a series for an independent distributor who has releasing connections both in this country and abroad.

**One Exchange's 200 Films**

One large independent exchange operator in the middle west who controls a group of exchanges is releasing a total of 200 productions during 1923-24. Nearly all of this production has been secured from producers on a straight percentage basis with only the actual cost of print being advanced to the maker. The conditions, it is said, will cause the majority of the smaller state right producers to suspend activities and production until the time when the independent market has practically corrected the large influx of product made for it. It is also stated that it is about one-half of the territory in the country, through the operations of a large releasing organization, that the independents will not be able to get their products released at all.

**LUCILLE CARLYLE'S RETURN**

Los Angeles, Sept. 1.  
 Lucille Carlisle, formerly leading woman for Larry Simon and who retired from the screen a year and a half ago on account of illness, has returned here.  
 Miss Carlisle has been placed under contract by Warner Bros. and will probably play opposite Syd Chaplin in his next picture.

**Miss Hopper in Film House**

Edna Wallace Hopper arrives from Europe tomorrow (Wednesday) and will open for a picture house tour at the Brantford, New York, Sept. 3.

Chicago, Sept. 1.

The management of McVickers has reached the conclusion it is impossible to hold the customers in line for an hour at a time without losing some trade. It proved a publicity angle when he crowds lined the walks for a block. This had a tendency to bolster the business, sending the receipts to capacity. With later opening, there was only one solution, more performances. This was decided upon as the only relief. McVickers' feature has screened its feature six times daily, with the presentations appearing four times. It left a four-hour lapse between the second and third performance, which kept considerable patrons from entering the theatre through the numerous late openings.

Beginning next week the presentations will appear five times daily, including Saturday and Sunday. The phenomenal success of Paul Ash with his novelty entertainment has been responsible for the change. Before Ash's appearance the same variety of pictures were shown and never had a winning week.

The warm weather and the upswing are blamed for the slump in picture business. The picture business was better than the average presented in the loop, yet business failed to hold up.

Exhibitors are commencing to reduce the number of times daily when the new B. and K. house opens on Ralph street the latter part of the month. There is no doubt it will hurt the business of the houses, at least for the first few months. The little theatres will undoubtedly suffer the most.

**U. A.'s 3 in Loop**

United Artists are commencing to be represented in the loop with three features. "The Gold Rush," at the Orpheum, "Don Q." at the Regency and "Sally of the Sawdust" playing a second run at the Randolph. All three pictures are doing well. Considering the houses and legions run. The Chaplin feature fell off somewhat on its second week, but it will hold. The list of results in the history of the house. The Fairbanks feature in its third week fell to \$18,000 with the playing season run in the Loop hanging up the big receipts of the season for the month. The receipts for the week were \$44,000.

The Chicago, with "The Making of O'Malley" and the same stage presented another top week when the receipts tumbled to \$28,000. Paul Ash still dominates at McVickers' responsible for the turn-in. The house fell to \$26,000. At the latter figure it had a profit of \$10,000.

"Broken Blossoms" failed to stand a revival at Orchestra hall, grossing \$44,000. The feature will have another trial, but has been released for the neighborhoods.

Instead of Tom Mix doing the expected, "Lightnin'" opened Saturday.

**Estimates for Last Week**

**Chicago—"Making of O'Malley" (U.) (4,100; 50-75).** Corking good feature, with some entering state specialties failed to attract average business. Slump attributed to weather. Last week's receipts, \$28,000.

**McVickers—"Man Who Found Himself" (F.P.) (1,200; 50-55-99).** What should under ordinary circumstances draw record breaking business did not come up to expectations of \$30,000. The picture is a comedy, coupled with an "Our Gang" comedy and bolstered by a Paul Ash variety feature. The picture combination only getting \$28,200. The latter figure partly responsible for the house's poor performance from four to five daily. With five the house would have exceeded \$30,000.

**Orpheum—"The Gold Rush" (U. A.) (776; 50-75).** Doing best business in loop as far as capacity is concerned. The picture is a comedy, coupled with an "Our Gang" comedy and bolstered by a Paul Ash variety feature. The picture combination only getting \$28,200. The latter figure partly responsible for the house's poor performance from four to five daily. With five the house would have exceeded \$30,000.

**Regency—"Sally of the Sawdust" (U. A., 2nd run) (600; 25-35).** Pulled back to \$18,000. The picture is a comedy, coupled with an "Our Gang" comedy and bolstered by a Paul Ash variety feature. The picture combination only getting \$28,200. The latter figure partly responsible for the house's poor performance from four to five daily. With five the house would have exceeded \$30,000.



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JOCELYN LEE  
RITA CARITA  
JOSEPHINE NORMAN  
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RICHARD WASHBURN CHILD	COURTNEY RYLEY COOPER
COSMO HAMILTON	ETHEL WATTS MUMFORD
WILKIE COLLINS	JOHN GOODWIN
BRET HARTE	JEAN ARLETTE
FRANK SPEARMAN	FRANK PIXLEY
WILLIAM DEMILLE	MONTÉ KATTERJOHN
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Harris, Bertram Millhauser, William Siström, Charles Beahan, and Milton Hoffman.

## *A Brilliant Corps of Scenarists:*

That these great works will come to the screen retaining all the vitality and dramatic content of the original stories while being enhanced in entertainment value by the richer and more spectacular treatment afforded by the photoplay, is assured by the brilliant corps of noted scenarists who are responsible for the screen vehicles on our program.

JEANIE MACPHERSON  
FRANCES MARION  
EVE UNSELL  
MONTE KATTERJOHN  
BEULAH MARIE DIX  
HARVEY GATES  
DOROTHY FARNUM  
ELLIOT J. CLAWSON  
GARRETT FORT  
F. MCGREW WILLIS

MARY O'HARA  
JAMES CREELMAN  
FRANK ROLAND CONKLIN  
ROBERT ANTHONY DILLON  
KATE CORBALEY  
CHARLES WHITTAKER  
LENORE COFFEE  
DOUGLAS DOTY  
E. RICHARD SCHAYER  
MARION ORTH

are all highly specialized scenario writers whose adaptations and original scripts are associated with the greatest successes.

This comprehensive association of *master-directors, celebrated authors, great stars of sure-fire box office value*, scenarists and production editors of the *highest caliber*, and studio and technical facilities of the *most advanced type*, guarantee to the exhibitor a marvelous array of screen product that marks a new epoch in the history of the screen.

## THE GREAT DE MILLE STOCK COMPANY

A MIGHTY reservoir of screen talent is embodied in the great Cecil B. De Mille Stock Company, trained under the master hand of De Mille, who by the same methods, developed into stardom such brilliant luminaries as Gloria Swanson, Rod La Rocque, Leatrice Joy, Wallace Reid, Thomas Meighan, Bebe Daniels, Theodore Roberts and Raymond Griffith.

The exhibitor benefits immeasurably by this system, for through it he is enabled to present exclusive offerings and eliminate a certain type of unfair competition now prevalent. When the exhibitor pays a good price for a good picture featuring a certain star or group of popular players under this system, he is not confronted with the competition of an opposition house presenting an inferior picture purchased at a small price, but presenting identically the same star or featured players.

The stock company enables Mr. De Mille to have competent casts

available at all times for each picture he produces. And the close association with each player guarantees that his pictures will be cast with absolute certainty as to screen results, while eliminating delays frequently caused when players of the desired type and artistry are not available.

The cumulative result of constructive publicity will tend to promote the public popularity of the players in this stock company, thereby enhancing the value of each production to the exhibitor.

The inauguration of the stock company idea by Mr. De Mille is a decided step forward in safeguarding the interests of the exhibitor, the producer, the distributor and the player.

The ultimate result will be not only to satisfy the public's demand for new stars, better balanced casts, greater pictures but a consequent healthier reaction in the box office of exhibitors playing this product.

# THE LOW DOWN ON TOM MIX'S TRIP

By JOE LEE

I saw most of the world without joining the Marines, for which I thank Winfield H. Sheehan, William Fox and, last but not least (as they say in London), "Good old Tom Mix." The party was probably the "dumbest" mob that ever stepped on any ocean liner to visit a foreign shore. Just to prove how dumb I was, the first day out a chap with some gold braid on him that if he ever fell overboard would sink for good, came up to me and said: "Are you going in the pool, sir?" While dumb Mr. Thinking he meant the swimming pool aboard the boat, replied: "Yes."

Much to my surprise, the next morning I found I had won the ship's daily run pool of 40 pounds (\$200).

## Small Circulations

In London we gave the town a dose of real American exploitation, obtaining a line or two of publicity in the morning and sometimes a slight mention or so in some of the evening editions of the London papers. They have a fair circulation, those London newspapers, and the "Daily Mail" has 1,700,000. The boys over there tell you not to worry about such a small paper. It is only a small circulation of 200,000 or 400,000.

To an American, some of the methods used by the English picture and theatre owners may seem a little strange, but they fit the country and those fellows know their public as we know ours. If you are looking for any "splash" or large spread theatrical advertising, you will be disappointed. After learning the space rate you will not feel like buying any page or half-page spreads in any of the London papers.

We all had a yen for some theatrical news from home so I dropped down to the newstand of the Savoy, London, and purchased a "Variety." In my trip to the "Yankee Landville" theatres in U. S. the picture theatres and the legitimate houses, I found a "Variety" on the desk in almost every manager's office I visited.

And here is a tip for some of those connected with the picture business. "Variety" maintains a real and regular office in London. If you are in trouble there (and you'll have plenty) drop in to see Jolo (Joshua Lowe). He is an American. He will stop drinking "tea" long enough to help you out of your trouble. Jolo knows the ropes and the racket. He was a great help to us "boobs" during our stay in London.

"Tony" Was Smart

All of us made plenty of mistakes, with the exception of "Tony," for he was the smartest one of the party. But luck was with us, for, like Houdini, we got out of them. (This is an ad for Houdini, but the muts who read and edit copy on this paper don't know much about the show business and don't know I'm with Houdini, so I feel safe in feeling this Houdini mention will get by.) There, didn't I tell you? What a bunch of chumps!

Arriving in Paris, we proceeded to give the Parisians the same program we gave our English friends and sold out at every performance. Mix went shopping. Not understanding the French money he made purchases in the following manner: Selecting what he desired to send to his home in Los Angeles, Tom would hold out a French bankroll and let the clerk help himself.

It was a simple method and I doubt if anyone took advantage of him. If it had not been for the sign language we would have been sunk.

## Hand Waving as Guide

By waving his hand, Tom told the driver of his Rolls-Royce to drive him all around Paris. Tom waved his hand in a circle and for a solid half hour the driver went around the same block. At the Crillon, where we stopped, "Variety" was on sale. It had not been for the sign language we would have been sunk. The various French film exchanges and a French studio noted "Variety" very often. There are some real showmen in Paris in all branches of the amusement business and to those interested in "presentation," we advise to take in the Parisian revues for many an idea.

In Paris Tom met a member of the sporting fraternity, namely, Georges Carpentier, and also the chap with the marble face, Monsieur Firpo.

Here is a little inside stuff: Mix was a runner of a boxing match with Georges, and if he had been lucky enough to have obtained it, I feel safe in saying that the American papers would have had a much sicker paper. That sick Mix boy can sure go some in the ring. When we were going across he asked me to obtain a sparring partner for an exhibition bout. I asked the athletic instructor to obtain a suitable sparring partner and he would gladly spar six rounds with Mix. The ring was set on the top deck and all hands were notified to attend the festivities. This instructor tipped off to a number of his friends he was going to slip Tom the kays. The exhibition started and he sailed into Mix, giving Tom everything he had. Tom took it and smiled. After all, it was only a number of his friends who slipped it to him. When it was all over I passed the instructor and didn't recognize him.

## Brussels' Mob

Arriving at Brussels, the mob at the depot was so big that for fear of injury to a number of people, the chief of police forbade Tom to leave the depot. In that mob we met all separated. Pat Christman (Tom's pal and ranch manager—and he gets his correct title here), and myself remained at one end of the depot. Thinking the Mix party had gone to the hotel, he and I hailed a taxi. Pat wears a large brown Stetson hat in the western style. The populace took one look at the western hat and let out a yell, the only English words they knew—"Tom Mix." Pat and I tried to explain neither of us was Mix, but they did not understand a word we said. When we finally arrived at the hotel, you should have seen what was left of that taxi. I asked a Belgian interpreter and grabbed him to ascertain the damage so I could square the driver. I nearly passed out when he told me 200,000 Belgian francs. Then he said that that in American money was \$46,000.

At the Palace Hotel, Brussels, I found "Variety" displayed on a stand and purchased a couple of copies, eagerly reading the news from home. From there we stopped for a day at Amsterdam, Holland, and in the Continental Hotel again found "Variety" on the newstand.

We got in Berlin on a Sunday morning, Election Day, and went to the Adlon. The lobby reminded me of the Hotel Astor. Met plenty of American and European film men and found "Variety" there too.

# U's Own Casting Dept.

for All, but Many Extras

Los Angeles, Sept. 1.

Raymond L. Schrock, general manager of Universal City, is reorganizing the casting department, as well as systematizing it. Schrock says that his files at the studio so far as names of directors, writers, actors, and directors of camera-men were incomplete, so he has sent out a form letter to all of these people, the addresses which were obtained from his files, asking them to send in their correct names, addresses, telephone numbers, histories and photographs of themselves. These will be arranged according to sections. Photographs of directors, cameramen and scenario writers will not be necessary. Universal will do all of its own casting, excepting large mob scenes, which will be obtained from the central casting office.

Chas. Furthman, assistant to Schrock, is supervising the casting department until Freddie Schuessler becomes acquainted with the duties.

## DISTRIBUTING "INKWELL"

Edward M. Padman, president of Red Seal Pictures Corporation, has signed a contract with Metro-Goldwyn that for firm's "Out of the Inkwell" cartoon comedy series distribution all over the world.

Padman distributes in this country, while Pathe handles the series in England, but the M-G. tie-up takes care of all other territory.

Seeking information, as it struck me funny to see so many "Variety" and wondering if the Germans could read the paper, I learned, much to my surprise, that the Continental theatrical man speaks and reads a number of different languages proficiently. He has to do this to be successful and meet competition.

Winn Sheehan Laid Out Trip

There have been many arguments just who was responsible for the success of the Mix tour. Here is the way it struck me, for the motion picture business is the home of the original "claim agent." Winn Sheehan, the general manager of the Fox Film Corporation, conceived the idea and with his years of knowledge gathered in the study of film conditions abroad he laid out the tour there and also in the United States. Mix carried out his instructions. Tom 's a showman and a trouper from his feet to the top of his head, and here's someone else who had a lot to do with the success of the trip and who deserves plenty of credit, Victoria Ford (Mrs. Mix). Mrs. Mix, when the things were arranged for the tour, was tiring, did much in building and holding up the morale.

Some comments were made about the various capitals of Europe we visited, but the wise ones forgot an important little thing; that is that Tom was smart and has a pictorial, still and moving record of every place visited. If you think we did his well out of, or were a top in any city, just name it and he will show you pictures of mob scenes that will give you a thrill.

It may be equalled sometime, but it will be "Some Time."

My little bit was the smallest of any one connected with the organization. We all went through without any flareback on the box office or squawk or unfavorable publicity and I think that is a record.

The tour was well organized, cost a small fortune and brought back 10 times what was spent in newspaper publicity and placed Tom Mix where he belongs—on top of the top notch box office draws in the picture world.

# East of Sacramento

San Francisco, Sept. 2.

Mike Coyne is the latest recruit to harken to the call of the color, flown by what Jeff McCarthy terms, "the lost battalion."

Mike came here a short time ago as a representative of the Will Hays' organization and has remained here handling special exploitation for United Artists. These labors will keep him occupied four or five weeks, after which he goes off ahead of "No. No, Nanette," coast company.

"No more of the up-and-down-Broadway" tramping for me hereafter," says Mike. "Let the Mikos be represented around 47th street by Mike Mantion, Ed "Black Michael" McDowell, and the other "Black Michael" of burlesque fame, Eddie Lester. I'm for the native son stuff of California and with Tom Hodgman, Frank Hill, Frank Spofford, Fred Cullen, Ed Mitchell, Richard Marshall, Charlie Thall, Frank Whitbeck, Jack Brehany and Bob Harvey—we'll band ourselves into the "New East of Sacramento Club" and here we'll stay."

# Fitzpatrick & McElroy

Building Many Houses

Chicago, Sept. 1.

There is considerable theatre building contemplated within the next year around the mid-west territory. The latest entrants in expansion is Fitzpatrick & McElroy, quite a figurehead in the picture industry through their exclusive releases of Ford weeklies which netted them a handsome profit. The circuit will embrace Illinois, Indiana and Michigan. It is estimated that approximately 20 theatres will be erected.

It is reported Famous Players and Universal are bidding for the control of the theatres on either a rental basis or outright buy.

## P. D. C.'S FOREIGN EXCHANGES

Producers' Distributing Corporation has established its own British releasing organization in London at 12 Great Newport street. It is under the name of Producers' Distributing Corporation, Ltd.

A. George Smith, who headed Goldwyn in England prior to the merger with Famous Players, is going to head the new organization and will be in charge of releasing arrangements through England, Scotland, Ireland and Wales. F. B. O. formerly handled the P. D. C. product in England.

In Berlin William M. Vogel, general manager of Producers' Distributing International Corporation, has been assigned for the firm's product in Germany through the National Film A. G. This firm handles most of the American product in Germany.

## NEW M-G. CASTING DIRECTOR

Los Angeles, Sept. 1.

Robert McIntyre, who has been casting director at the Metro-Goldwyn studio for several years, leaves Saturday. McIntyre, who is said to be getting a nominal salary for his work, was informed that the organization had offered Fred Datz, who recently went from Famous Players to the Laasky, as casting director, more than double the money that McIntyre is getting. This incensed the latter, with the result that he immediately tendered his resignation.

## NEGRI'S NEXT TWO

Los Angeles, Sept. 1.

"The Tattooed Countess," a story by Carl Van Vechten, will be used as the next vehicle for Pola Negri which Malcolm St. Clair will direct.

Following this picture Miss Negri will appear in "Cross Roads of the World," an original by Michael Arlen. Arlen is expected on the Coast about Oct. 15 to aid in the adaptation of the story.

## MURPHY VICE KOENIG

Los Angeles, Sept. 1.

Martin Murphy has been chosen to succeed William Koenig as production manager at Universal. Murphy has been with Universal for 10 years.

Koenig is now at Warner Brothers as general studio manager.

# 12 NEW HOUSES

IN BRONX, N. Y. C.

# Building Wave Through Rapid Growth

Bronx, N.Y.C., Sept. 1.

That the Bronx will soon outstrip Brooklyn in number of theatres, in spite of its infinitely smaller population, is indicated as an almost unprecedented theatre boom in this smaller borough, with 12 theatres planned, some already under construction.

The remarkable growth of the Bronx within the past two years is claimed to be responsible for the theatre boom. It is especially true of such outlying communities as Fordham, Westchester and Williamsburg, in which sections the bulk of the new theatres will be built.

The Fordham section (Bronx) in which is located some of the finest apartment houses in the country, is to have the greatest number of the new houses.

Foremost is the new theatre being built by John Cort, the Broadway producer, at Fordham and Pleasant bridge roads. It is to be a subway circuit house, according to present intent and will be the second theatre in this borough to play that type of entertainment.

On Fordham road, near Jerome avenue, the Keith interests are holding a large plot on which they expect to build a picture house. It is estimated that among the first of a chain to be controlled by Keith-Albee and Famous Players equally. Keith's Fordham theatre is but a block away from the site.

Two other picture theatres will also be built in the Fordham section, one at 170th street and Jerome avenue, to be built by the Consolidated Amusement Corporation, which has the rights to the theatre on this street and the other at 170th street and Jerome avenue of which Logan Billingsley, the real estate man, is the builder.

The Consolidated is also constructing a picture house at 167th street and Sheridan avenue. Both of the Consolidated's houses will seat over 2,500 and the Billingsley theatre will have a seating capacity of 2,200.

Two picture theatres are to be built by the Westvinn Realty Co., one to seat 3,000, at Westchester and Whitehead roads, near Henry Louis street and another at 240th street and Perry avenue, a much smaller house.

## Big Seater in Unionport

The Unionport section is to get a new 2,000 seats house, to be built by the Westvinn Realty Co. at Castle Hill and Starling avenues.

Louis H. Kaplan, architect, in association with Silverman, Willett & Ballatin, are to build a 2,000 seat place near at University and Tremont avenues, facing Harrison avenue.

A theatre and roof garden, with a combined seating capacity of 4,000, is being built by Joseph Klein, Benjamin Sherman and Abraham Shenk, who have a string of theatres in Harlem, at Tremont and Duxey avenues. Charles Goldwyn is building a 1,500 seat theatre at Tremont and McLean avenues and a 2,000 seat picture house is under construction in Westchester Square.

## YELLMAN WITH "ROXY"

Band's Concert Tour as Propaganda for New House

The concert platform as propaganda for a picture theatre is S. L. Rothafel's idea with the Duke Yellman orchestra's concert tour starting in November. Roxy "discovered" Yellman at a feature restaurant which has featured the Yellman organization at the new Roxy theatre when it opens in September, 1926.

Roxy is organizing a "Gang" similar to his Capitol theatre "Gang" (led by Yellman's orchestra) as the nucleus to play a series of concerts and act as advance agent for the new Roxy theatre.

## Lionel Barrymore in "The Bella"

Los Angeles, Sept. 1.

Chadwick Pictures will star Lionel Barrymore in "The Bella," which is being adapted by James Young who will also direct.



# THE MARIE MCQUARRIE HARP ENSEMBLE

(Seven American Girl Harpists)

Held Over Week of Aug. 22d

at Metropolitan Theatre, Los Angeles

Opening Aug. 26th for Two Weeks

FORUM THEATRE, LOS ANGELES

ARTHUR SPIZZI, New York Representative



*THE ORIGINAL*  
**SIX BROWN  
BROTHERS**  
AND THEIR  
**SAXO-PALS**  
IN  
**"Clowntown Revue"**

**A NEW PRESENTATION**  
**AT THE RIVOLI THEATRE**  
Broadway-49th Street.      New York City

**Opening Next Sunday (Sept. 6)**

**COME AND SEE US**

---

Direction **WILLIAM MORRIS**  
1493 Broadway  
Times Square, New York

## INSIDE STUFF

ON PICTURES

There is no finality to the opinion of an examiner for the Federal Trade Commission. The proceeding has its procedure thereafter, including briefs to be submitted by both sides, and the most important of the entire course, argument before the commission prior to the latter handing down its findings.

The adverse opinion by the Examiner in the matter of the Commission's action against Famous Players may bring the defense in argument probably that other picture distributors, since the Commission's proceeding against F. P. was commenced, have likewise accumulated theatres for the exhibition of their own pictures. The main charge against F. P. in the official investigation was that it had and was attempting to secure a monopoly through that very thing.

To adduce proof that other picture concerns are gathering in all of the theatres they can and have been doing it, may be depended upon by Famous not only to contravert the monopolistic allegation, but to bring out that a distributor needs theatres to protect its production business, and also to cover the entire country in order that the distributor may get the largest return possible for its product.

To what extent the commission may be impressed through the un-questioned fact that several film distributors have been and now are in the market to buy or merge theatres to exhibit their own film or to procure more rental is unknown. Neither can it be said whether the commission will permit testimony or statements alluding to distributors not mentioned in its complaint against Famous Players.

That there is a matter of rental involved in the purchase or addition of theatres for distributors is undisputed in the trade. A distributor may be "shut out" of a town. It can't sell a picture in it through existing contracts between theatres and other distributors. Or the exhibitors in a town without the distributor having a contracted theatre in it may offer the distributor anything they want to play its product.

## Tremendous Advance Sale Greets Opening of Box Office!

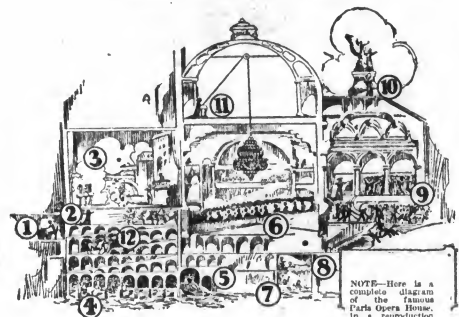
Thousands buy tickets for first Four  
weeks by mail—phone—and in person

# THE PHANTOM OF THE OPERA

Universal Production of Gaston Leroux's Famous Story  
Presented by CARLE LAEMMLE

With LON CHANEY Mary Philbin, Norman Kerry  
and a Great Cast of 5,000

A Triumphant Spectacle of the Most Thrilling,  
Fantastic Events Ever Screened!



- 1—The dressing-room of Christine, the Opera Star, where the mysterious notes were heard.
- 2—The appearance of "The Phantom" terrifies the ballet girls.
- 3—Scene from the magnificent reproduction of part of the opera "Faust."
- 4—The infuriated mob pursues "The Phantom."
- 5—After abducting Christine "The Phantom" carries her to a secret chamber.
- 6—The site of Paris during the opera performance.
- 7—Raviol and the Persian trapped by "The Phantom."
- 8—In secret blood chamber and heat chamber.
- 9—The arrest of Parisian rebels, the opera hall, held hostage by the appearance of "The Phantom."
- 10—The two lovers, Raviol and Christine, seek to escape "The Phantom."
- 11—"The Phantom" puts the opera audience to rest.
- 12—The abduction of Christine by "The Phantom."

Opens at the ASTOR THEATRE, B'way at 46th St.  
NEXT SUNDAY  
September 6th

Thereafter twice daily, 2:30—8:30 Mats. 50c to \$1.00—Even. 50c to \$1.50

"Get The Spirit—See The Phantom"

The distributor might have contracted elsewhere for \$300 each to play its regular releases, but without a contract the exhibitor or exhibitors could offer \$50 here and there for such pictures as might be wanted. If the distributor wants income from that town it must accept the offered figure.

With the purchase or merging of a local house, the distributor gains entrance, plays its pictures and charges what it pleases, since it then owns or controls a theatre there.

Or again, the distributor "picks" an exhibitor in some town, making the usual "selling" arguments of "partners" etc., guaranteed at least the profit of the year before to the owner, winning him over and virtually walking in to control while permitting the former owner to continue as manager. Previously the exhibitor when his own purchasing agent and through the conditions may have been buying this partnership picture at \$60 a day. After becoming "partners" with the distributor, he finds the distributor is willing to picture him at \$80 or \$100 a day. Frequently the "sold" exhibitor in this manner has found that nothing changed with the "partnership" arrangement excepting his overhead.

While in these circumstances it might be said that the distributor is reducing its profit as partner-exhibitor by the increased rental, still the distributor must stand but one-half of that increased cost and then only if the profit for the year exceeds the profit of the year before. Provided the exhibitor, as was, receives the same profit he did the previous year and the distributor gets no profit, the distributor then has made 100 per cent out of the tilted rental.

And behind all of which is the plan to entrench the exhibitor in order that he shall have enough playing places of its own at home, to prevent costly reprisal, retaliation, dictation or "strike" by independent exhibitors. And other reasons of more or less importance.

Neither is it understandable to the lay mind whether the Federal Trade Commission can consider, if permitting the strange testimony about other companies that if all of the companies as may be aligned are procuring theatres by purchase or building decided to combine themselves, could they not if Famous is whitewashed by the Commission, then combine and through the combination become the very monopoly the Federal Trade sought to charge up and investigate against Famous Players?

W. R. Hearst may or may not intend to again produce pictures, but the story in last week's Variety that he is reading scripts or making offers for film rights to stage hits does not make it conclusive he will resume. Under his Cosmopolitan contract with Metro-Goldwyn Hearst must supply the stories to the producer for the Cosmopolitan pictures made by M-G on its lot. That could account for Hearst remaining interested in picture material.

A naive announcement coming through the mails reads:  
"It is with great pleasure, much hope and like feeling that I announce the opening of my own Story and Play Brokering offices at 52 Vanderbilt avenue; phone, Murray Hill 5811. Viola Foster, 'broker'."  
Miss Foster is quite well known in picture story-selling circles. She lately embarked in that business on her own.

That Metro-Goldwyn purchased a theatre in Reading, Pa., meant nothing more than it wanted to get into Reading, with no other course presenting itself. M-G, like other distributors, probably will pursue the same method whenever found practical.

Sooner or later the picture producers, distributors or organizations may assume control of all publicity for the individual players. At present the players appear to have any and all leeway with frequently their press stuff inspired by free lance press agents engaged by the player and not subjected to restriction by the employer.

Press matter of every description is sent out without thought given by the individual or the free lance publicity man what effect it may have upon the standing of the picture business in general or if the kick back or impression created will reflect upon the picture business or the people in it.

So many reforms or regulations seem required for the proper government of internal picture business, and the players are apt to be looked after when those who would guard the name of the picture industry and its vast interests, together with the people in it deserving to be guarded, will be duly taken up.

The Mexican Government is digging up new taxes to place on the theatres of that country, according to a report received at the State Department. In addition to the already existing admission tax in Mexico, there is now being levied five cents on all admissions up to 25 cents and 10 cents on all admissions above the 25-cent gate. The revenue from this tax is used—to help the poor!

At the time Famous-Players opened its school for picture acting many of the well known beauties in Broadway choruses applied for admission, equipped with the tuition fee and other requirements. Not one of them was accepted.

Several of the non-professional youngsters who were given scholarships have been dropped and their places filled by newer students.

Another picture firm is negotiating to take over a Broadway producing firm of prominence. So far both parties favor the idea, the only holdup being the head of the producing firm is kicking on the condition that several officials of the picture firm okeh the scripts before they are produced.

The legit man contends this power should be centralized in the picture company, and that its dissipation makes it almost impossible to agree upon anything.

Universal's next story for Reginald Denny, "Signs," was written by an 18-year-old girl named Dorothy Grundy. It goes into production immediately.

Chuck Ryland is to direct "Good Night, Nurse" for Warner Bros., in which Syd Chaplin will be the featured comedian.

Due to increased activity in the booking of special acts in houses regarded strictly as film theatres, exhibitors throughout the country have been flooded with queries from New York vaudeville agents as to the prospect of handling acts for the coming season.

Several independent vaudeville bookers have gone out scouting for what promised new business and there have been a few that submitted replies asking for particulars.

Press matter on the new Pola Negri picture includes that Frankie Bailey, whose legs made her name synonymous with shapely limbs, is reappearing professionally in pictures. Her legs won't be seen, however, for her role is of a 1860 woman in "Flower of the Night."

Famous-Players will probably make three pictures in Hungary next year, utilizing some of the backgrounds of the Bosnia-Herzegovina section. On his last trip abroad Adolph Zukor (Hungarian himself) inspected several locales offered as possible picture making sites. In company with him was Imre, cousin of a Hungarian theatrical publication, and who has been leader in the movement to bring into his country American film producers.

There is a producing-easing agent on the West Coast who, about six months ago, refused to join an organization of picture artist rep-

(Continued on page 33)

## COAST STUDIOS

Frankie Bailey, the "famous Weber and Fields showgirl," will appear in "Flower of the Night," which Pola Negri is directing. This is a Pola Negri picture.

Eleanor Boardman will play Mary and Joan Crawford, Irene, in the scene version of "Satanstoe," which "Edmund Goulding will direct for Metro-Goldwyn. Goulding made "His Maidens" with the Eddy Dowling play.

Pauline Stark is playing opposite Charles Ray in "Little Bit of Broadway," which Robert Z. Leonard is making for Metro-Goldwyn. Other cast members are "Satanstoe" and "Flower of the Night" and Ned Sparks.

Henry McCarty is to make "The Phantom of the Forest," an original story by James J. Tynan, for Renaud Hoffman.

Cecil B. DeMille has Joseph Schildkraut under contract to appear exclusively in films under his personal direction. This contract starts when Schildkraut concludes his present stage contract in "The Firebrand."

Douglas McLean has begun work on "Seven Keys to Baldpate," his first Paramount release. Fred Newmeyer will direct. In the star's support will be Betty Francisco, Wade Boteler, William Orlandome, Mayme Kelso, William Sturgis, Ned Sparks, Anders Randolph, Ed Roberts and Crawford Kent.

"Three Bad Men" is John Ford's present vehicle he is directing for William Fox. The story was written by John Stone.

George O'Brien and Olive Borden will play the leads, with J. Farrell MacDonald, Tom Santoli, Frank Campeau, Jay Hillebrand, Jay Hillebrand, Alex Francis, Zasu Pitts, Leo Harris and Walter Perry supporting.

Del Andrews is directing Fred Thompson in "The Fighting Edge" (F. B. O.). Lefty Flynn is on the same lot under the direction of Harry Garson.

Universal has elevated to the rank of directorship H. Bruce Humberstone, an assistant now making "The City of Stars," a two-reel subject.

Douglas Fairbanks has practically concluded the casting of "The Black Pirate," which he plans to start this week. Billie Dove will play the feminine lead. Others include Sam DeGrasse, Donald Crisp, Anders Randolph, Charles Stevens, Charles M. Belcher and Roy Coulson.

Henry Lehrman is turning from a comedy director to a melodramatic one and has started making "The Fighting Edge" (Warner Brothers), which features Patsy Ruth Miller. Others in the cast are Kenneth B. Hanna, Gayne Whitman, Charles Conklin, Pat Hartigan, Eugene Palette and Lou Harvey.

Daniel Keefe is making "The Hypothesis of Failure," an O. Henry story, for Famous Players. Keefe plays the feminine lead, with Roy Atwill opposite her.

To put realism into "Steel Preference," Metro-Goldwyn Pictures have sent to Pittsburgh, James W. Hogan and several members of the cast. Hogan also accompanied Hogan, who is William Boyd, Walter Long, William Mong and Nigel Barrie.

Wallace Berry and Raymond Hatton will portray the character roles in Hugh Wylie's "The Two Soldiers," the vehicle used for the return of Mildred Davis, wife of Harold Lloyd, to the screen for Paramount.

"Two Blocks Away," which E. M. Asher is producing with Carl Laemmle, is nearing completion at Universal City. Harry Pollard is directing the cast which includes George Sidney, Charles Murray, George J. Lewis, John H. Brown, Price, Olive Hasbrouck, Nat Carr, Bobby Gordon and Mickey Sullivan.

Vim Moore is producing "A Clench for the Gander," from a story by C. Tuttle. Cast includes Ben Corbett, Charles Mason, Marion Norton, Margaret Quimby, Nina Romo, Otis Harlan, Zasu Pitts and Emily Fitzroy.

Hampton Del Ruth has been appointed supervising director of Chadwick productions.

Wm. A. Selter is directing Reginald Denny in "What Happened to Jones" at Universal City. Supporting cast includes Marion Nixon, Margaret Quimby, Nina Romo, Otis Harlan, Zasu Pitts and Emily Fitzroy.

Robert Henley has signed a new long-term contract with Metro-Goldwyn calling for picture and feature, the first of which will be "Free Lips," from an original story by Corey Wilson. Hope Loring and Louis Lighton will handle the adaptation.

# LONDON

London, Aug. 22.

The Stoll Company has completed four new pictures. They are: "The Last Witness," "The Secret Kingdom," "King of the Castle" and "The Qualified Adventurer." The first followed shortly by "The Gold Cure" and "The Wonderful Working."

In addition to the studio work at Crickwood the Stoll Company is behind a cinematographic expedition to the Pacific. Eric Branaby, Williams and James Thomas are with the expedition.

W. & F. will screen "The Rat" at the Alhambra Sept. 6. The cast includes Ivor Novello, Mae Marsh, Marie Ault, James Lindsay, Julie Badeso, Esmé Fitzgibbon and the full chorus and ballet of the Polles Bergers. The story is an adaptation of the play by Ivor Novello and Constant Collier.

Walter Forde has started making two-reel comedies again. Forde is directing, with Pauline Peters as leading lady.

Walter West is making another picture from a story by the famous writer, Atty Perce. "Hugh Croise is making ghost stories, and the two other people are working in a secretive sort of way as if afraid of being found out doing anything so unfashionable."

Harry Loraine, who once did "stunts" the heroes fused, has broken out in the line—he is breaking stones and bricks with his naked fists.

G. B. Samuelson, in conjunction with Harry Engholm, is about to make a picture from "The Unknown Warrior." The world rights will be handled by Reciprocity Films.

The first Miller-Thompson picture, "The Apache," starring Adelphi Millar, will be trade shown at the London Pavilion, Sept. 2.

Peter Haddon, Rosalie Courtneidge and Ena Grossmith are playing in a series of short comedies.

Ireland is becoming interested in production. J. J. Epnel, Dublin showman, is making "Irish Destiny" and J. B. MacDowell and L. Mainwaring are at work in the Free State.

Universal remains the centre of attention. Not only has Carl Laemmle withdrawn "The Phantom of the Opera" in this country, thereby winning the applause of the exhibitors, but has announced his intention of starting to produce here. He plans for this are well ahead.

The company will be half American and half British. At the moment James V. Bryson is in Deauville conferring with Laemmle.

The latest cinematograph garden party resulted in a sum of over \$10,000 being handed over to the Benevolent Fund.

Important changes are pending at Gilm Booking Office. It is said, but not confirmed, that the business has been bought by a group of renters, with H. J. Whitcomb, managing director of the Phillips Film Company at the head of the company.

## Fred Voight Out as M-G. Exchange Mgr. in Frisco

San Francisco, Sept. 1. Fred Voight, for nine years connected with Metro Pictures, is out as manager of the San Francisco exchange—much to the astonishment of exhibitors in this territory.

Voight, very much liked in the northern end of California, and with his exchange standing third in the country, was thought to be a fixture with M-G-M.

E. C. Parsons, formerly manager of the Goldwyn Exchange and more recently an executive with National Theatres, Inc., is holding down Voight's desk at the Metro office.

## REAVIS RETIRING

San Francisco, Sept. 1. Walter Sax, native San Franciscan long identified with local legit houses both as manager and treasurer, goes to Santa Rosa next month to take charge of the new leading photoplay houses there for A. J. Reavis, who intends to retire owing to failing health.

Young Ed Brennan, son of the well known Jack, was slated for the job but more lucrative work in the east caused a change in his plans and he leaves here shortly after the first for Minneapolis.

## Loughborough on Coast

Los Angeles, Sept. 1. James Loughborough, press agent, has been appointed publicist, director of the three Paramount houses here.

Loughborough arrives this week to replace Jeff Lazarus who is to be sent to the Paramount house in Boston.

# INSIDE STUFF ON PICTURES

(Continued from page 32)

representatives because one member of that organization had 80 players and directors under his management. This producer-caster claimed no office could do justice to so many artists and clients, and that he would not be associated in an organization which permitted a man to handle more business than he was justified in handling, and remain one of its members.

However, this producer-caster now has 75 clients among actors and directors. He issues a weekly bulletin giving the names of his clients to the producer, which states that half of them were available. It seems as though he is not a member of the association, the members of which have been working in harmony and have sold each other's acts and, in this case, would split the commission, the man booking the act getting one half and the seller the other. When one of the other agents sold the services of the people under contract to the producer-caster he did not object to deliver the people as per the contract. But when the agent approached him for his share of the commission, this producer-caster became indignant and said "My bulletin establishes prior right on the sale of my people. It is my mailing list that introduces them to the producer, so if he buys them from you he is only doing it because my bulletin called these people to his attention and I am entitled to the full commission, not you or any member of your association. Try and collect."

The members of the association are much incensed at the attitude of this producer and it is said, will no longer endeavor to aid him even though it is reported that this man, in selling people for members of the association, had received his share of the commission without any remonstrance from those who had to pay.

Frank Whitbeck, general press agent and exploitation chief of West Coast Theatres, has been placed in charge of the campaign to open the Balboa at San Diego, August 28. He started a testing campaign on the street cars with his first sheet reading "It won't be long now." No sooner had the cars begun to operate than newspapers, city officials, county officials, Chamber of Commerce and other people began to bombard the car companies with queries about the advertisements.

The answer given by the street car companies was that they received an order from an advertising agency with the advertising agency in turn saying they were representing an out of town client. The newspapers in the town began to conjure as to the meaning of the catch phrase and gave the campaign plenty of front page publicity.

Whitbeck is to remain in San Diego until the house opens when he will turn over the publicity range to Frank Collier from the Boulevard, Los Angeles. Harry Hartman, who managed a West Coast house, Sam Bernardino, will be manager of the Balboa. The policy of the house will be Fanchon and Marco presentations with feature pictures, the opening film being "The Ten Commandments."

It was understood that when Ben Turpin quit Mack Sennett recently it was because his invalid wife needed him more than the studio. Turpin has a signed contract to play in a new picture, which Roy Del Ruth is making for Warner Brothers. Turpin says that this is a personal favor to Del Ruth, and that upon its completion he will go into complete retirement.

A theatre has been proposed for some time for the southwest corner of Broadway and 50th street. Some of the site has been acquired, but a couple of plots are still needed. In consequence, values around and within the site have jumped up 150 per cent. of late.

Now that John Hertz has personally interested himself in the deal between Famous Players and Balaban & Katz, the who ones in Chicago feel that the deal will go through. Already Balaban & Katz have stopped the sale of stock on the installment plan. For some time they have flooded Chicago with stock sold by ushers and other of their employees.

The Capitol, New York, has promoted its first violinist to the post of conductor. Either from a sense of showmanship or compassionate attitude, the newly appointed baton master wisely commends and applauds his fellow workers at the conclusion of the overture.

An inside and human touch that patrons "go" for, and an applause stimulator.

Universal has instituted an express speed schedule for the production of serials on the lot. Under the new system the shooting of a 10 episode serial is limited to a total of six weeks, with a couple of the directors having been able to get under the wire recently with five weeks of work.

Each episode consists of two reels and U is now knocking out the serials at a rate equal to the production schedule of their two reel westerns.

Picture distributors of more or less importance appear to have the same New York banking connections with the New York bankers associated with Los Angeles banking institutions who also act for the same picture people. Under usual business circumstances this would excite no comment since bankers familiar with the picture trade might be the very best sources for film men seeking financial assistance to apply. But this group that seems to have the same money houses as their bankers is of peculiar formation and it has led to a surmise that there is an under-cover connection somewhere or somehow.

One report is that a minor but strong arm of the group is to be utilized as a theatre procurer for a stronger arm with the stronger arm wishing to hold itself aloof from federal restrictions and be prepared should a federal commission place it in the restricted class as to mode of operating.

Another minor arm may have been formed to accumulate producers and to provide opposition within the group's own camp, thereby keeping away independent opposition in productions and possibly new bidders for playing talent or directors.

While the composition and the connections are strange enough in their way, the lineup is known to but a few. Though the individual angles have been taken up for picture trade comment here and there, no direct link hitherto has been drawn between the three companies. One of the companies recently took up a large quantity of its notes at maturity much to the surprise of the inside trade and without anyone the wiser where suddenly he concerned secured the big advance it must have had to pay off.

The new Uptown theatre, Chicago (Balaban & Katz), has no outstanding loans or mortgages, having built entirely with stockholders' money. When settling down to normalcy the Uptown's weekly overhead will be about the same as the Tivoli, \$19,000.

To celebrate the opening of the Uptown, Balaban & Katz promoted a street pageant with fireworks, bands, parades and ceremonies. Everything free and staged in the name of the Central Uptown Association. The pageant continued nightly all week, and is reported to have kept many people out of the theatre, with the result that, while the house did an excellent opening week's business, there were several off nights.

There is a plan on tap for the making of a special series of pictures with a male negro star, all melodramatic in nature, that will be booked through race channels only.

A New York company is lining up the star and stories with the

distribution being almost certain as the houses branched have signified their intentions of running the pictures.

They will be two reels in length and enough will be made so that a new one can go through every week with the serial plan of playing being used.

Marshall "Mickey" Neilin, the director, is known as a sure-fire comic on all of the lots where he works. Recently, at the Metro Goldwyn studio, he went on the Jackie Coogan set, where Eddie Cline is directing. Cline was not in very good spirits, and told Neilin to move on. Cline said, "You can't make me laugh today; I've got too much trouble." The alert Neilin quickly replied, "I don't I can." "That's a bet," retorted Cline.

Neilin left the set. In half an hour he returned and removed his hat, revealing the fact his entire crop of hair, excepting a small tuft in the center of his head, had been shaved off. Cline took one look and fell off his directorial chair convulsed.

The bet is said to have been paid, with Neilin having to return to the barber to have the tuft removed, giving him a clean scalp.

"The Phantom of the Opera" will reopen in practically its original shape, with the elimination of comedy scenes, at the Astor, New York, Sept. 6. The picture when originally completed was found by studio officials to be far from the standard they expected. They decided to make some new comedy and dramatic sequences to give the story what they termed a proper and consistent plot. While they were doing this word came from New York that this would have to be rushed, as an opening was scheduled for San Francisco in three weeks. This was done and the picture did not measure up to the standard expected of it.

While Universal had a convention in Chicago early in the summer word was conveyed to Carl Laemmle that the picture was not right. Those who got to the head of Universal were friends of Rupert Julian, who had originally directed the picture. At the same time General Manager Raymond Shrock at Universal City was trying to iron out the wrinkles in the product for the New York showing. Laemmle ordered that the negative in its entirety be rushed to New York for recutting. This was done by three office employees, who eliminated all of the comedy sequences but left in many material sequences which had been made at the direction of Shrock, who after the first cutting found the story was not smooth.

Gloria Gould's salary as nominal managing director of the new Metro-Goldwyn Embassy is \$250 weekly with a three months' contract. Miss Gould was wanted for the post by Howard Dietz, M-G publicity director, who secured her through a mutual friend.

FIRST NATIONAL PICTURES, INC., presents



Fight! Fight! Fight!

That's all he knew until a thousand logs came tearing down on him—until he had to whip a man twice his size to save the girl he loved.

And then she was proud because he could fight, and you'll be, too!

A First National Picture



HOUSE REVIEWS

CAPITOL

New York, Aug. 30.  
Numerically, the stage portion of the Capitol's current show is ahead of the screen portion. There is the feature, "The Mystic," a Bronie scenic and the news reel, while three distinct presentations are made and the overture also counts as an added attraction. And while the stage stuff is of the cut and dried variety it was well staged, lighted and received.

Opening David Mendoza led the orchestra through Tchaikovsky's "Marche Slav," which is played somewhere once every week or so; probably because the musicians are "up" on it and don't need too much rehearsing. Granted that the number is a sure fire, why is it that the same composer's "Watercracker Suite" is so seldom heard in the movie houses? Or to get down to the present day, some one might pick up Schellings' "A Victory Ball" and achieve the same remarkable results which have been its portion since its introduction this year. However, "Marche Slav" went over fine here and Mendoza conducted with great spirit. He is doubling at the Embassy, incidentally, and there conducting the overture to "The Merry Widow." No. 2 was a soprano solo by Caroline Andrews, "La Capinera," which has some flute obbligato work of high order. Both Arthur Brooks, who handled the flute, and Miss Andrews with the voice, stuck together nicely and wound up for satisfactory results.

Third was the scenic, "Fish For Two." Produced by Emery Bronie, it was a short reel subject of a country boy, his dog, and an elusive

fish. Several remarkable shots were presented and a dash of comedy made it a solid hit. Applause greeted its conclusion. Then more stage stuff; this time Gambarelli and Robert Medrano in a tango routine, their setting being a portion of Broadway, with the signs given prominence. Fair. In this same diversion came Julia Glass, pianist, who played some ballet music from Delibes' "Naila," while the conclusion to the presentation was brought by William Kohn singing "Dreaming of Tomorrow" and assisted by the Capitol Male Quartet. Their setting was a woodland exterior and has been used many times before, while its costumes were those of supposedly Parisian artists.

Then the news reel, composed of eight clippings. Fox getting three, Pathe two, International two and Kinograms one. An excellent musical accompaniment went with this reel and made it one of the show's hits. Then the finale presentation, "Neptune's Daughters."

This was a ballet led by Gambarelli and assisted by six girls. They worked behind a scrim upon which was thrown stereoscopic fish, etc., while the background represented an undersea scene. Upon a rock stood a stern Neptune, while the girls, in filmy costumes, danced nicely before Nep and behind the fish. Ran four minutes and was well received.

"The Mystic" followed for 70 minutes and was well liked. Business Sunday afternoon but fair, with the first floor sparsely populated for the 2 o'clock show. Night business as heavy as ever, despite Swanson and Chaplin as opposition along the street.

WARNERS

New York, Aug. 31.  
Warners, formerly Piccadilly, starts its week Saturday, with "The Limited Mail" current, a Warner Classic. Good picture, very good melter, with plenty of action that takes in dangers, meaning thrills. The more there is of this kind of show preceding, the whole entertainment running two hours, with the picture seemingly "going a bit beyond the usual four."

This house, instead of giving its mixed performance that runs somewhat like a vaudeville bill, speed, merely has the orchestra show through the manner of closing in on turns and opening on them. Not a box is allowed to empty, and it just a rush in consequence.

Five single turns if including the plugged orchestra leader (house), Herman Heller. His band opened with a melody of old airs, only missing "The Sidewalk" by ending it so well Mr. Heller grabbed an encore before the show proper started.

The News Weekly was all Pathe. The two one two interesting views. A "Felix" cat was no riot of laughter. Something like this and now should possess a little originality.

Two songsters, doubling up, were Edith Thayer and Alvin Adair, each at one of two vocal numbers. Miss Thayer, Virginia Bacon followed with two dance, too brief to write with much detail. Then Herman or the xylophone, with Mr. Herman's billing more interesting than his music.

At one of the feature film. About midway in the performance it commenced to seem too long for this style of show. But the main part of the picture, although it might have with a less livelier film.

The setting for Miss Thayer could be admitted as a large drop in a drop before a Mue Dro- allowing Miss Thayer's slight figure to be suitably silhouetted as she sang. Economical scheme and slightly.

RIVOLI

New York, Aug. 30.  
Fair show this week, with the principal presentation designed to fit the new Swanson film "Coast to Coast," which has its locale at Palm Beach. Opening, the orchestra leads off with Von Suppé's "Pique Dame" overture and with Hugo Reisenfeld conducting for the second Sunday show, it was justly applauded. Then into this classical jumble, which also got lots of palm pointing.

Presented next was "Seaside Frolic" (Presentations) which impressed as being cheap and only fairly satisfactory. Then the Rivoli Pictorial, an excellent news reel compilation which carried four Fox clippings, three from Kinograms and two from Pathe. Following this Harold Krambohm did an organ solo of "Pal of My Cradle Days" and was well received. Apparently this was loved by the audience, for while they didn't take the hint and sing (and they sometimes do) they applauded it rapturously.

Next the feature, which went about 80 minutes or more. Business Sunday afternoon was capacity from the first show on, and the box office line shortly before two o'clock was long and undiminished. At the four o'clock show (the one reviewed) there was a long line in front of the house, a crowded lobby and a sandes ten deep on the first floor and nearly as many waiting for balcony seats. At the end of the four o'clock show, about 6 p. m., there was still a box office line and still standees inside, which indicated that for once, a supper show was going to play to capacity or better.

Giving credit where it is due, Miss Swanson's draw was re-outrageable but the feature was apparently disappointed for not a ripple of applause marked its conclusion.

RIALTO

New York, Aug. 31.  
A blash entertainment at the Rialto this week, with but one diverting element, the Ben Bernie orchestra. The remainder of the show runs along tediously. The patrons through sheer inanity.

Beclouing the whole irreparably is a bit of antique film mingling with the imprint of the industry in the early teens, belabored "The Love Hour," that might have been called anything else, and was.

Bernie is in the Swias Alps, with his gang and self costumed to match. And, of course, there is a yodeler, Paul Van Dyke, who for years "yodeled" the Seven Honey Boys across in vaudeville. His need is no less vociferous at the Rialto than it was in the two and more per day. The applause honors went to Van Dyke easily.

There are six handsomely costumed girls, too, who came in for some obtrusive palm-whacking. For the apex there is a white paper snow storm that could have achieved more with the lights properly attuned.

The fellow who painted the back

LOEW'S 14 HOUSES WITHIN TIMES SQ.

With the opening of the Embassy on Broadway and 46th street, Marcus Loew can count up 14 theatres within Times square. A couple may not be exactly in the confines of the Square but are so closely adjacent they're permissible counts.

The Loew theatres are Capitol, 42nd St., 17th, University, State, New York, New York Roof, American, American Roof, Evesley Sq., Lincoln Sq., 42nd St., Lexington Ave., and Circle.

The first seven named are on Broadway between 42nd and 50th streets.

Mr. Loew has the Cohan for the run of "Ben Hur" only, playing on percentage there it is understood. He heads the Actor under lease and will probably open that house with Laurence Stallings' "Big Parade," starring Jack Gilbert. The Embassy will begin at 1145 Post will play runs for Metro-Goldwyn's regular releases if that policy is found to be operating successfully, otherwise the Embassy may become a weekly change house, retaining its present top price in order to accommodate those New Yorkers who may prefer to have their reserved seats when entering a theatre.

Picture men say that the Embassy in its location is an ideal 24-hour grind house.

drop, sector of the Swias Alps, must have a towel.

Bernie has a couple a personal following at the Rialto. On entrance he received an outburst and throughout his every movement registered approval. He has a popular repertoire with a deal of animation evident.

His music is somewhat reminiscent in that the events shown were of secondary interest. The news reel preceded the feature, followed by a "Bell and Howell."

New York has many "weeks" of various kinds during a year. Personally, although no official announcement, this is "Bad Week" at the Rialto.

CAPITOL

Chicago, Aug. 27.  
Albert F. Short, musical director, swung the show into a tremendous favor with a concoction of melodies from the "Red Mill." The latter tune was played in a new and memorable way with some of the older patrons. Francis Mangan, the producer, has arranged three distinct presentations to supply the current entertainment. James J. Corbett is featured and responsible for the massive business this week.

Next, as a picture house attraction, cannot be depended upon to entertain. The arena had stools as ring-side seats. Freddie B.C.'s, a corking hand to hand turn in gym suits, got away nicely. Ten girls presented a novelty boxing bit that scored. An acrobatic dancer supplied some fun stepping with the chorus coming in for the "Christie" finish. The ten girls made an announcement introducing Corbett. The Champ walked on to a tremendous reception. He related several experiences of his heyday career. They were scores for laughs. The Corbett turn lacks entertainment for picture houses, but can be depended upon to bring them to the box office.

Another new attraction, making the third since the theatre is open, opened the console. He was inclined to feel a bit shaky at first but found himself. The organist, Leo Terry, formerly was at the Stratford, controlled by the orchestra.

Like all organists making their initial appearance he employed slides and music he plays. This has been pulled so often here that the novelty

has worn off. However, Terry fared as well as his predecessors, if not a shade better. "The Long Ago" (presentation) was followed by the feature "Not So Long Ago" with a cartoon comedy closing.

The show can amply throughout to good results. The overture, presentations and minor subjects about a half of the running time. The feature used 67 minutes with the entire program lasting 2 hours and 15 minutes.

MISSOURI

St. Louis, Aug. 29.  
"The original and colossal Circus Week is at the Missouri this week. Sure some show."

The entrance is gaudily decorated with striped canvas and circus posters and a small menagerie (two monkeys) is in a house staff enjoyed watching the monkeys almost as much as the customers. If the ushers are men has been decked out in clown suits or something like that the men to the show would have been nearly perfect.

A celluloid leader with calliope accompaniment (two monkeys) precedes the grand entry and parade of all the acts that has an off-key leader. The band, the rear portion of the big tent, canopy and poster. First is the Barker with his illusions and line about what's in the show. A quite stirring description of Patina that made the house roar. Next he shows some samples of the week's attractions: the DeBourge Sisters and their sword throwing trick and LeMay and his circus acrobatic dogs. The way one of the canines, throat "Mama!" was clever, but a number of balancing stunts by a pup about a inch long, were great, according to the laughs they got. The Vandekores and their acrobatic act.

And then the big show! The Barker, now in red coat and high hat, is now the announcer. The Wilhite Troupe, Full stage is employed, but even this is too small for this group of funny cyclists and their act suffered several falls. The crowd got a big kick out of the many different styles of bikes introduced.

Woodward and Morissey preceded the next act with some very funny material by an educated mule. Morton and Mayo repeating their familiar Apache dance got a good laugh. One of them is a pup about a inch long, were great, according to the laughs they got. The Vandekores and their acrobatic act.

There were 12 acts and 60 people (count 'em!) in this circus show and it is about the biggest thing ever put on a local stage. A week of the same title was celebrated at the Missouri and, unfortunately, recently, but this show far surpasses it. Still another movie is staging a show at the Missouri. Entertainment this week, but inasmuch as the writer has not caught it, comparison cannot be made.

There is no time for anything more than the feature picture, "Wild Horse Men," and even without the music and the other subjects, the schedule was nearly an hour late. The second Saturday night show wasn't out till midnight.

Unknown Film "Scout" Made Offer; No Contract

Levittown, Me. Sept. 1.  
A pretended film scout is being sought by the police of this city and Auburn following offers made to Meredith Ballard of 116 Front street, New Auburn, for a chance to star in Universal film. The unknown man represented himself as a scout for Universal. He followed Miss Ballard home from a dance telling her mother he would get in touch with the producer of his company immediately regarding a contract.

As the max failed to return after making this generous offer Mrs. Ballard notified the police giving them his description.

Two Salesmen Quit M-G

Two of the principal members of the Metro-Goldwyn sales force in the east resigned last week. There were Joe Hickey, division manager of the New England territory, and Charles Rogers, division manager of the southern territory. Felix Felst, head of the sales force.

FAMOUS PLAYERS MYSTIC GARAGE is the greatest presentation ever presented

EVERYBODY  
Has Heard About Him  
EVERYBODY  
Has Laughed With and At Him  
EVERYBODY  
Will Want to See America's Most  
Famous Character

"THE  
BIG  
FEATURE  
COMEDY  
HIT OF THE YEAR  
BASED ON THE STORY  
BY  
PEGGY GADDIS IN 'DROLL STORIES' MAGAZINE, AUG., 1925

He will be visible to millions soon—making his debut via the screen in the BIGGEST FEATURE COMEDY hit of the year, based on the story by Peggy Gaddis in "Droll Stories" Magazine, Aug., 1925

Heeza Big Box Office Bet!  
Heeza Wow!  
Heeza Another One of the Big

PRODUCTIONS  
Distributed by  
LUMAS FILM CORPORATION  
SAM SAX, President  
1650 Broadway, New York City  
Address All Communications to Above Address

# CONN. SITUATION

(Continued from page 24)  
but that it had \$500,000 to fight the political phase of the law.  
Asks For Special Session  
The closing of the exchanges included the biggest and the most humble. Paramount early sent word to John Powers, its New Haven manager, to shut up shop, and then apparently the same word from every office. The Connecticut Theatre Owners have appealed to Governor Trumbull to call a special session of Legislature to repeal the bill. Meanwhile both sides are marking time. If the current position continues, it will be but a matter of time before there is no film in Connecticut. Several of the exchanges are operating out of Boston. As there are but 165 theatres in Connecticut, the feeling is that the industry is better prepared to mark time than the state.  
From all that can be learned, both sides are determined.

**Rushed Bill Through**  
The statement is freely made by producers and exchange men that J. Harry Durand, formerly with Famous-Players and who left that firm following a dispute over the acquisition of "The Covered Wagon" script, is responsible for the bill. It was introduced in the Legislature a few days before its adjournment, was reported favorably out of the committee in less than three hours and just a few hours later was passed by both Senate and House.

It aimed at producers and distributors principally, but under its working out, the exhibitor, who is paying the extra express and parcel post charges on film shipments, exchanges further away is suffering. W. H. Blodgett, State Tax Commissioner of Connecticut, opposed the bill from the start, declaring it unworkable, and he is reported as conferring with the motion picture men on means to relieve the situation. As it now stands, the estimate is that the state will collect \$75,000 annually in taxes but that it will cost \$75,000 to administer the law, besides placing a burden on the exhibitor.

**Hays Representative**  
Charles C. Pettibohn and Jack Connolly, of the Hays organization, went to Hartford and New Haven again yesterday to confer with the film men of the state.

An interesting side light on the situation is that Pathe, belonging to neither the Hays nor the independent organization, has the most reels in the state, far surpassing any other company. Their figures stand as the highest even with the news reels let alone the feature films. The probable reason for this is the quantity of comedy product scheduled for use in the Fox houses following the recent deal made between the Keith-Albee office and Pathe.

The Connecticut film tax situation has prompted several independent bookers to dispatch field men to the Nutmeg State with the idea of influencing a number of the houses, upon the verge of closing, to continue with vaudeville. Thus the field men have accomplished little other than piling up next expense accounts for their employers.

## Bonomo Leaving U

Los Angeles, Sept. 1.  
Joe Bonomo leaves Universal Sept. 15. U did not renew its option for his services.

# MAIL

18

MADE RIGHT  
PRICE RIGHT  
PROFITS RIGHT

# PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

## "SEASIDE FROLIC" (19). 12 Mins.; Full Stage (Special). Rivoli, New York

This presentation, which has as its feature the winners of a bathing beauty contest at the Roseland dance hall, was plainly devised as a fitting accompaniment to the Swanson feature, "Coast of Folly," which also has some bathing stuff included.

The setting is thoroughly appropriate August Werner, baritone, starts proceedings with a song. He is garbed as a naval officer, while the four fine dancing girls of the Rialto-Rivoli, Frances, Marley, Alma and Margaret also do some nice stepping, as always.

But the flash of the piece is supposed to be the bathing girls from the Roseland. One or two furnished big laughs, and especially one gal who had herself done up with blue on the eyelids and an affluence that looked like a combination of the one used by Aileen Pringle and Barbara LaMar. This one girl plainly tried to outstep the others. They all walked around several times in their prize winning forms hidden beneath pretty capes. Once revealed, they didn't show any curves out of the ordinary and some of the skinnier ones were distinctly below par. And several held their breath in the chest so that the waist-line could be as small as possible. Their bathing suits were short and very revealing which may or may not be in good taste for a picture house, which caters to such a dissimilarity of tastes.

A female harmonizing quartet called the Four Locust Sisters revealed itself as a mediocre outfit and failed to start anything for the plain reason that their harmony just wasn't. Apparently a low money group, they did little to help the presentation, which was distinctly below standard. Werner and the four dancing girls were the sole members of the troupe with professional deportment and whatever rating the turn got belongs to them. *Blisk.*

## "EVENING ON A PLANTATION" Songs and Dances 16 Mins.; Full (Special) Rivoli, New York

The purpose of this presentation was to recreate the atmosphere of an old plantation, even down to showing the magnificent spirituals of the southern colored people. Although the section of the action taken up with the spirituals wasn't done especially well, the whole idea was refreshing and praiseworthy.

Opening the setting shows the porch of a mansion upstage, the back drop has sunflowers, gardenias, etc., and enough of them to make it attractive. On the other side is the front of a cabin. Opening the turn, the white entertainers are used. A banjoist sits near the cabin and both he and the orchestra accompany August Werner, baritone, costumed as an old aristocrat. Werner sings "The Old Arm Chair," following which Marcella Hardie, in hoop skirt, etc., does an appropriate solo dance.

Next the negro singers enter, three women and five men. Their entry has them coming from the cotton fields, carrying their stuffed sacks. The first song is a chant about being tired, and the audience was slow to grasp it. When one of the women sang a line about meeting Jesus, a few gave audible snickers, probably figuring that this was certainly out of place in a picture house. But the next tune, "In That Morning, Oh, My Lord," held them all entranced, while a follow-up, "Call That Religion, No, No," brought terrific applause. It was hard to believe that the "Religion" song (for its verses seemed topical) was a genuine spiritual. But genuine or not, it went over. Then there was another, "Couldn't Hear Nobody Pray" which also scored. Except for the women's voices, the negro aggregation wasn't much vocally, for their leader was woefully inadequate, his voice lacking the rich, round pathos called for by the spiritual. But done as they were, they received so much approbation that one can only speculate on what a triumph Paul Robeson would make if he could be in-

duced to lead the picture house audiences hear him and get an insight to his love and knowledge of the true negro spiritual. For their songs are (except for Indian music) the sole authentic airs in America, and they represent as do not other songs the people who sing them. All of them are religious and the crude description of Biblical miracles which they often contain make them all the more interesting.

Following the singers, two negro tap dancers were brought on to assure a smash curtain. These boys, Arthur Bryson and Strappy Jones, clinched the entire presentation. *Blisk.*

## STAFFORD PEMBERTON DANCERS (11) 18 Mins.; Full Stage Metropolitan Washington, D. C.

Washington, Aug. 20.  
This is the Crandall offices "bet" to cash in on the extra advertising being done by all of the local theatres in plugging the "Greater Movie Season." It is a legitimate "cashing in," however, and is a laudable contribution to the "cause."

Untold credit is due Nelson B. B. B., director of publicity for the Crandall houses, who staged the girls for the Metropolitan's appearance. Daniel Breakin, musical director of the house, is to be complimented, too, for the musical setting contributed.

The Pemberton girls are beauties. That none of this beauty, face or form, is hidden, creates a sure winner.

A high plane is sought for and attained with the entire undertaking being excellently done. The featured player, Dorothy Daye, as the feminine half of romance, does an exquisite bit of pantomime, as well as to dancing.

Working under the handicap of having no stage, other than three crescent-shaped affairs extending possibly 10 to 15 feet beyond the screen line, Bell built his pictures to these limitations. If the Metropolitan ever goes for the presentation thing as a regular, Crandall will do well to add another job, that of Director of Presentations, to the already lengthy list which Bell now handles. *Blisk.*

## "SUNRISE" Vocal-Scenic 10 Mins.; Full Stage Century, Baltimore

A neo-classic setting in full stage behind a scrim and false proscenium set in two. Some represented terraced steps flanked with over-sized urns to right descending to a back drop of a lake and distant shore line.

A female singer, unprogrammed, but referred to in the program, "In Explanation," as a Swiss maid, enters left and renders Wickert's "Sunrise" with orchestral accompaniment. Her costume is classic. She was in good voice and the act was well received.

## "A TRIP TO DIXIE" (12) 24 Mins.; Full Rialto, Washington, D. C.

Washington, Aug. 22.  
This was sure-fire due to the capable group that put the idea across. Mitch Guterson, musical director of the theatre, staged the presentation. He simply got the cream of the local talent, turned them loose in a well laid-out routine. Add to this the personal appearance of "Miss Washington," slated to try for "Miss America" in Atlantic City, and the box office draw was assured.

Opening with a medley of old Southern airs, Guterson stretched this a little too long. Camille Little, one of the town's best jazz singers and dancers, opened the proceedings proper, and not only got things going, but stopped them as well. A group of well-executed imitations followed by A. B. Griffith.

Then the usual line-up for a Dixieland presentation, including a music quartet and a female whistler with all working up to the appearance of "Miss Washington." The latter would have done better if she had adhered to looking pretty and

omitted the speech and song wished on her.

Guterson kept his trump card to finish. Namely, the seven-year-old colored youngster, Robert Wheeler, who has been close to a "knockout" hereabouts since Meyer Davis discovered him this summer. The boy with his dancing, that would do credit to a hooper of many years' experience, brought the "trip" to a whiz finish.

The value of the idea, as stated, depends upon the capabilities of the performers and when local semi-professional people are used, as was done here the cost could easily be kept at a low figure. *Mecklin.*

## CLIFFORD WAYNE AND CO. (3). Indian Novelty, 16 Mins.; One, Two, Full (Special) Central Park, Chicago.

Chicago, Aug. 20.  
A corking good novelty surrounded by three in posing settings and an array of gorgeous wardrobe exhibited by the female member of the trio.

The turn opens in one with a harmony number leaving the stage to the youngest, introduced as Master Carl. The latter is the most versatile kid performer seen hereabouts in many a season. He is an expert exponent of all styles of dancing. He also goes through a routine of hand-to-hand work with the other male member, evidently the parent. The woman in the act sings several numbers and introduces some new designs in costuming.

This turn cannot miss in vaudeville or as a picture house attraction. There is sufficient novelty and entertainment to carry it over in the better houses. *Loop.*

## "LONG, LONG AGO" Singing 7 Mins.; Full (Special) Capitol, Chicago

This presentation acted as a prolog to the principal screen attraction, "Not So Long Ago." It was presented with the aid of some shadowgraphing, which proved interesting from a mechanical and entertaining standpoint.

Marjorie Pringle and Pearl Franks are featured. Both girls possess good soprano voices and

scored individually. Miss Pringle had a number labeled "Long, Long Ago" with Miss Franks singing "Long Ago Mid Apple Blossoms." Both numbers welded into the entertainment.

## "SUNRISE" Vocal-Scenic 10 Mins.; Full Stage Century, Baltimore

A neo-classic setting in full stage behind a scrim and false proscenium, set in two. Some represented terraced steps flanked with over-sized urns to right descending to a back-drop of a lake and distant shore line.

A female singer, unprogrammed, but referred to in the program "In Explanation," as a Swiss maid, enters left and renders Wickert's "Sunrise" with orchestral accompaniment. Her costume is classic. She was in good voice and the act was well received.

## MEXICO CITY'S EXPO.

Film Producers Represented at Event Which Will Run One Month.

Los Angeles, Sept. 1.  
Los Angeles will send an exhibition to the Feria Internacional, or International Exposition, to be held in Mexico City, Oct. 30-Nov. 30, this year.

Manual Reachi, representative of the Mexican Government in California, says that one of the features of the fair will be a Federal pavilion erected by the Central Mexican Government.

The National Theatre is arranging an exhibition for motion picture producers of America. These exhibits will consist of the best and most recent films to be accompanied by prologues.

It is expected that about 20 American screen stars will make personal appearances.

Macfadden's Second "False Pride" is the second of the True Story pictures the Bernarr Macfadden interests are putting on the screen. Hugh E. Dierker, who directed the initial production, will again officiate.

In the cast are Owen Moore, Fairst Binney, Ruth Stonehouse and others.

DANNY  
in  
The Film Daily  
says:

"Unusually fine box-office attraction. Splendidly produced story with an unusual twist at finish and excellent direction and cast. An outstanding picture."

Directed by  
MARCEL DE SANO

The  
Girl Who  
Wouldn't  
Work

With  
Lionel Barrymore  
Henry B. Walthall  
Lillian Tashman  
Marguerite DeLaMotte  
Forrest Stanley  
Winter Hall

PREFERRED  
PICTURES

B. P. SCHUBERT  
presents  
The Girl Who Wouldn't Work  
B. P. SCHUBERT  
PRODUCES

# FILM REVIEWS

## THE MERRY WIDOW

Metro-Goldwyn picture, Eric Von Stroheim production, starring Miss Murray. Adapted from Franz Lehar's opera of the same name. Directed by Von Stroheim, with Oliver Marsh the photographer. Features John Gilbert, Opened new Embassy, New York, Aug. 26. Indefinitely. Running time, 107 mins.

The Widow.....Miss Murray  
The Prince.....John Gilbert  
Crown Prince.....Roy D'Arcy  
Queen Milena.....Josephine Crowell  
King Nikita.....George Fawcett  
Baron Sadoles.....Tully Marshall

Give Von Stroheim a uniform symbolic of a comic opera country, a girl determined to remain good, and the officer just as stubborn only with the reverse moral twist and it's a "set-up." Not being able to recall the exact book of "The Merry Widow" as a stage presentation it is nevertheless logical to suppose Von Stroheim has taken manifold liberties with the original writing to insert a sex angle that consumes the first 50 minutes.

That means it takes the Prince 10 minutes short of an hour to realize the little road show dancer actually believes in her college yell of "No."

Following that it's a series of complications and misunderstandings. Before proceeding let it be understood that Von Stroheim has turned out Miss Murray in the most gorgeous production she has yet had and a film that is a leader among program leaders.

Miss Murray, in all her screen

career, has not been backed by the splendor which herein abounds. To add to this is a coronation scene in natural color as a climax that carries a terrific punch, especially as there is no inkling that it is to come other than an early "shot" of a mammoth rose bouquet. In fact this picture rates a second viewing to fully absorb the extensiveness of the scenic splurge.

All of which wouldn't have meant a thing without the superlative camera work Oliver Marsh has turned in. Miss Murray has never previously looked as well as she does before Marsh's camera. Some of her close-ups are nothing less than superb, while the lightning, practically throughout the entire picture, is a revelation. Outside of meaning added prestige for Von Stroheim, Miss Murray, Mr. Gilbert, and Mr. D'Arcy (for they are the predominating component personalities) the film is a distinct hand for Marsh's hat and is an outstanding example of what a camera man can mean to a picture.

Gilbert and D'Arcy rock with the Von Stroheim military schooling. D'Arcy can give Lowell Sherman something to worry about in the manner in which he maneuvers, a monoco. It's all very much to the point and in tune with the close-cropped hair cuts which the male contingent has assumed.

Other than this Von Stroheim has eliminated a number of subtleties by symbolizing, a commendable adjunct expertly handled. Distinct credits

are the freeing of rain upon a window to denote the passing of time, a royal funeral suggested through a corps of muffled drums descending a long flight of stairs, and the brilliant silhouetting of gowns adorning Miss Murray to the reflection of her face and figure when gazed upon by the mercenary Prince. The latter is a credit and probably a technical credit for Marsh.

Miss Murray's work is far superior to any of her previous efforts, and while it is supposed to be free from all angles her characterization of the title role should do much to re-establish her in this much to re-establish her in this prime favorite, this picture should be sensational, and it should be equally well received on most all foreign shores, due to the Continental military mannerisms with which the director has handled the action. Its acceptability over here is assured.

Gilbert and D'Arcy are splendid foils for the star, perhaps. A slight edge in favor of the latter, due to his intolerable Crown Prince in which he has instilled Josephine Crowell is restricted to brief footage, while the two errors of the picture seem to be the overplaying of George Fawcett as the enraged King and the proneness of Miss Murray to overdraw when the lovelorn, Von Stroheim has seen fit to end the feature with a laugh through having the newly crowned King and queen, Sally and Basil, each other in undertones as "Sally" and "Pete" as they exit up the aisle. Dynamos into gorgeous and the roundings of the moment it hands serves its purpose.

As to the Embassy, Broadway's newest picture theatre. It has the diminutive capacity of 600 on one floor, possesses soothing interior decorations in gold, green and red, has an orchestra of 15 pieces besides an organ, and for this showing is minus any prolog presentation other than the playing of the Lohar score into which the picture abruptly breaks.

For the current twice daily showing the price scale lists a straight-away \$1 for matinees, with evening performances ranging from the \$1.40 and \$2. There are no

"The Merry Widow" should mark a great start for the Embassy. Were it in the Capitol it would be a sure hold-over. Skig.

## THE COAST OF FOLLY

Famous Players production with Gloria Swanson starred in three roles. Adapted from the novel by James Greelman and scenario by Forrest Heiser. Directed by Allan Dwan. (The Rural New York, week August 30. Running time, 107 mins.)

Nadine Hathaway.....Gloria Swanson  
Larry Fay.....Anthony Jowin  
Count de Taurin.....Alec B. Francis  
Constance Fay.....Dorothy Cummings  
Chief Ensignbrook.....Edward Prossy  
Canny.....Arthur Hausman  
Reporter.....Arthur Hausman

For the box office this picture will be saved by the Swanson name. It's probably safe to play at the usual rental for that reason, but it's a picture in the daily change houses, with or without Gloria Swanson.

All it has is Miss Swanson, excepting the titles. Titles like these on a Famous Players star production! number 27. It was easier to count the words than read them. Nearly 30 percent of the running time in captions. The entire story is threaded out by the captions, with the audience reading more than seeing. It wouldn't have been a bad idea to have scrapped the picture and given away the book instead. The book must have been vastly more interesting, for in that surely one did not have to watch how Gloria Swanson thinks an old woman should act or look.

Miss Swanson as the old woman is very bad. And it must be very bad for a director necessarily directing a star who may insist upon this or that. Surely Allan Dwan never called for the many closeups of Miss Swanson as the aged adventures. Miss Swanson never after seeing them herself will regret them with the audience. In houses where the Swanson bug hasn't been as strong as developed on Broadway, some of those closeups will get plenty of laughs. Still in those neighborhood or cities where the Swanson name can't draw alone it will be as well to pass up this picture. It can't do business by itself.

And the moral of this picture: "The wages of sin" is marrying a count!

Nothing else to the film, one of those mother-love things with Nadine Hathaway suddenly getting remorse after years of adventure with men when seeing her daughter on the brink of a scandal. Nadine fixed her mind too, so the woman who the daughter for alienation agreed to divorce her husband in order that he could marry the girl, the daughter, the innocent, starting off right well for her, it might be said.

No action and all interiors, with those having anything else to do not getting enough time to do it because the captions burst in on them—but not on Miss Swanson's work. Some of her closeups were held so long that one would almost wear in different scenes as the old woman in

Gloria must have used two make-ups.

But there is a Gloria Swanson report. The box office records of the past attest to that. And Gloria needs some more to stand the picture like this. Its only claim for attention is the matter of the adventures. Miss Swanson had better be playing dual or not. They are not for her yet.

And what the picture playing bunch will say about the make-up as the Mme. Sans Genes imitator! While Miss Swanson's Joyce Hathaway, the older sister, didn't mean a thing beyond the baby stare that was as vacant as it sounds. Famous may have stood in on this production to the extent of keeping down the production cost, probably figuring Miss Swanson's salary was enough in itself. And Miss Swanson's clothes. And Monday a hot day! They would have been held back until the week before Christmas when the fur shops would have paid for the display.

Larry Fay is one of the characters on the billing. If the picture had had Larry's night club in it, there would have been at least that much ginger to it. Sims.

## THE MYSTIC

Metro-Goldwyn production directed by Tod S. Brown. Starring Alleen Pringle, Waldo Young and Conway Tearle, featured with Alleen Pringle. At Capitol, New York, week August 30. Running time, 107 mins.

Alleen Pringle.....Conway Tearle  
Waldo Young.....Robert O'Brien  
Anton.....Stanton Heck  
Carl.....David T. Smith  
Doris Merrick.....Gladys Hulette  
Police Inspector.....Dewitt Jennings

The usual thing to happen when a director announces one of his own stories is that he turns out a grand front. Here, however, there is nothing of the kind, and if his picture stood up in the middle as it does at the end of the evening would have landed with a whale. As it is, however, "The Mystic" is an interesting piece of melodrama which has been made carefully and with exception of Gladys Hulette, cast to perfection.

The opening scenes are in Hungary, where an itinerant carnival troupe numbers among its performers one Zara, a peach to look upon and a professed medium whose stunts are awesome to the ignorant villagers. Michael Nash, a suave American crook, sees the girl and persuades her guardian and assistant that they could make a killing out of the girl's talents. He finds the girl, and the next sequence finds the pair operating for heavy money in a swell Manhattan layout. The assistant is the phantom spirit; Nash is the outside man with the electrical apparatus, while her guardian is the "professor," who is himself doing the medium and trance routine. The police get after them on the start-off, but their smart enough to wrap sharp and keep the skirts clean.

Into their hands, however, walks Mr. Bradshaw, who has been using his niece's legacy to manipulate the stock market, and the gang starts to clean him out. They scare him to death by making the spirit of his niece's brother return and give him a note. After that, they get to the girl and because she is glibly her, among other things, she should entrust her securities and jewels to them.

As Nash is about to take them, he is conscience stricken at such an act from a trusting girl. The rest of the gang accuses him of being in love with the kid, and although he isn't, he has to fight them to prove

Zara then steps in and determines to take the valuables herself and takes the girl to her home. Traced by the police, all are surprised when

an inspector and several bluecoats stop a battle between Nash and the other fakirs. Nash in reality was trying to return the valuables but he couldn't convince the police. While the police are standing with guns pointed to their tummies, he makes a well photographed grab for a gun, gets it and holds the crew up while he grabs the jewels and escapes. Daring through a door, he hides in a secret panel used in the false spiritual manifestations and so eludes the cops. Next he is seen delivering the jewels to the little girl, while the Hungarians are being deported. The fadeout, however, him back in Hungary with Zara, whom he followed for thousands of miles to convince her that if she would play sheba to his sheik, everything would be candy.

Conway Tearle and Alleen Pringle in the leads are fine, while Mitchell Lewis also comes in for good appraisal. The picture is particularly well directed and the only sequences which suffer a lack of interest are those played by Gladys Hulette, and the scene in which she and the girl from this, a slight scenario weakness in spots. "The Mystic" qualifies as a melodrama, and as such should hold up.

Its basic idea has never been used on the stage in this form, and if any picture were to buy the rights to a carries with it no potential movie rights. "The Mystic" looks like a fine picture, but it is hard to see this one to the far side of the footlights and with the action and dialogue paced and well directed, it is almost impossible to see why it wouldn't be an outstanding stage melodrama. 844.

## THE LIMITED MAIL

"Warner Bros." production, featuring Monte Blue. Adapted and scenario by Darryl Francis. Directed by Darryl Francis. At Warner's theatre (formerly Fox). New York, week August 30. Running time, 107 mins.

Monte Blue.....Monte Blue  
Vera Reynolds.....Vera Reynolds  
Tom Grier.....Tom Grier  
Jim Fowler.....Tom Grier  
"Spiky" Nelson.....Edward Gribbon  
Mr. Jeffrey.....Thomas Titus

A melodramatic thrill. Several of them. After wrecking a couple of trains with a head-on collision, a tunnel caves in while a little boy is swiftly flowing down. The railroad is mixed in "twist love and duty. Monte Blue saves the next incoming while he escaped convict rescues the child. Then Blue and his sweetie find out their errors, the convict gets conscience stricken, returning to jail; and as the only way to get the railroad liable to jam the plot was killed in the wreck, there was nothing left to do but end the picture.

As a thriller "The Limited Mail" is there. It's the best railroad picture since "The Great Train Robbery," and although "The Great Train Robbery" made its mark long ago, no one has since touched it. The Warners have done more, however, in the straight thrilling way in this film of theirs. There is plenty of railroad stuff in it. And who doesn't like to see plots of the steel rods? Fast expresses and slow freights, three tramps at the start and the finish, sentimentalizing, that little boy and a darn nice girl, and others, including Lydia Yeamans Titus playing a landy, and well, and Otis Harlan doing an elderly swell with a cheating wife.

Plenty here, with not a little comedy, one scene quite broad, but neatly handled by Edward Gribbon, as the escaped convict. While as the train and the train, the car, he is seated next to a pretty boy manhandling his fingers. Mr. Gribbon looks the youth over, takes a smell of his hair, then gives a look that

# GLORIA BREAKS SUMMER RECORD AT THE RIVOLI!

"The Coast of Folly" Gets Over \$7,000 on Hot

Opening Sunday

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Crowds are storming the Rivoli this week to see the greatest feminine attraction on the screen today in her greatest picture! "Bravo, Gloria Swanson!" (Telegraph), and "She is a revelation!" (Mirror) are samples of what the critics are saying. The dazzling drama of Fifth Avenue and Palm Beach bids fair to be the biggest Swanson clean-up ever!

A Paramount Picture

THE COAST OF FOLLY  
ALLAN DWAN  
PRODUCTION

3 RD REG WEEK  
For Adults Over  
21 Years of Age

LIVE WIRE  
SHOWMEN.  
ARE MOPPING UP WITH  
"The Naked Truth"  
WITH  
HELENE CHADWICK  
JACK MULLHALL  
HOW ABOUT  
YOU?  
(THE)  
(NAKED)  
(TRUTH)  
HELENE CHADWICK,  
JACK MULLHALL  
THEATRE  
116  
Shows Start 11:30, 1:30, 3:30, 5:30, 7:45, 9:30  
An  
Seats,  
50c  
Get in Touch at Once with  
PUBLIC WELFARE  
PICTURES CO.  
806 S. Wabash Ave., Chicago  
Phone Wabash 7772  
723 Seventh Ave., New York



can't be mistaken, adding other comedy upon top of it. For the wise bunch it's a wow, and for the others just kidding, so it's safe.

Mr. Blue is one of the tramps who falls in with a messenger on the job. The funny event is a wreck, with Bob Wilson (Mr. Blue) eventually gaining a job engineering the freight, with five years of climbing being, making the engine of the Limited, which runs on a single-track road through a rocky range of mountains. The scenic and the moving trains, is always pretty and effective.

The first night Wilson ran the Limited he ran it into a head-on, made better here even than the one they prepared for the old. The Brighton track years ago. That certainly is a smash in the Warners' picture. But it will get the bird from allroaders. The eight with double-headed engines going down a grade is running wild, says the engineer in the first engine, through the brakes not working. Everybody, including dispatchers, let it run wild, with everybody forgetting all about the brakes. The eight with double-headed engines going down a grade is running wild, says the engineer in the first engine, through the brakes not working. Everybody, including dispatchers, let it run wild, with everybody forgetting all about the brakes. The eight with double-headed engines going down a grade is running wild, says the engineer in the first engine, through the brakes not working. Everybody, including dispatchers, let it run wild, with everybody forgetting all about the brakes.

Mr. Blue takes hold of a hard-working role here and does quite well in it. He looks the part better than the tramp. Willard was the bear tramp, although Mr. Harrison must be given a credit for an all-around performance.

Among the women Vera Reynolds caught right on. Whether new or not, she should be given a role with a little more action to it. That girl appears to hold possibilities, judging her more by her screen personality than what she had to do, but Miss Reynolds has expression besides looks. The other principal woman is not programmed, though prominent. Anyway, she is so blondy her hair suggests a wig instead of her own. These blondy blondes on the screen might be toned down somewhat. She is a better actress than looker in his picture, and that doesn't tell what kind of an actress she is, either.

Mer Jack Huff was the kidlet. He's a cute kid and also the cause of one thrill that took the breath away from the women patrons who surely thought an outburst might demolish him. It passed by, however, on the other track. Neat direction—something to be noted throughout, with the director also unprogrammed.

A very good melodrama—one of the best. It can stand a lot of exploitation. Given something to make it draw for those not enticed by the title, "The Limited Mail" will stand up and do business anywhere.

Same.

## THE LOVE HOUR

Vitaphone production featuring Huntley Wright, Louise Fazenda, Ruth Clifford and Willard Louis. Directed by Herman Rosson. Scenario and adaptation by Rex Beardsley. At Rialto, New York, week of August 30. Running time, 75 minutes. Rex Beardsley.....Lillian Rich  
Jennie Tibbs.....Louise Fazenda  
Gus Foster.....Willard Louis  
Betty Brown.....Ruth Clifford  
Ray Ralston.....John Roche  
Kid Lewis.....Charles Farrell  
Attorney.....Gayne Whitman

Rather an inconsequential picture, this, fortunate to find itself on Broadway. It is drawn thin in all the essentials that make for appeal, cracks and wobbles along for the most part, and ranks far down in the scale of picture making.

The first reel, with the atmosphere of a summer park to lend zest, contains more interest than anything that follows. As the film turns to its story-telling, awkward direction, further retarded by inferior titling, smother it completely.

The heroine's husband is advised by his physician an operation is imperative. He must go to Switzerland to have it performed. There are no funds. His wife is desperate. Scheming villain offers necessary aid.

Many times "The Love Hour" betrays an amateurishness that could hardly be expected from such an old institution as Vitaphone.

"The Love Hour" is the last Vitaphone picture to be seen at the Rialto. It hasn't a chance, even as a program release.

Samuel.

## SEVEN DAYS

Al Christie feature, starring Lillian Rich. Adapted from stage farce by Mary Roberts Rinehart and Avery Hopwood. Directed by Scott Sidney. Released by Producers' Distributing Corp. At the Colony, New York, week Aug. 27. Running time, 15 minutes. Lillian Rich.....Lillian Rich  
Bella Wilson.....Creighton Hale  
Anna Brown.....Mabel Julienne Scott  
Della Brown.....William Austin  
Tom Harrison.....Hallen Cooper  
Ann Sullivan.....Iona Gore  
The Cop.....Edith Wilson  
The burglar.....Edith Gibson  
The doctor.....Charles Clary

Much in favor of this Al Christie picture getting the booking attention of the exhibitors. "Seven Days" has its Broadway record as a stage farcical success. Then, again, it has the names of Mary Roberts Rinehart and Avery Hopwood as writers. But it doesn't line up strong enough for comparison

with "Charlie's Aunt." Christie's other comedy.

There is much horseplay, with the main comedy prop the burglar who liveliest jokes were in dodging the cop who is also locked up in the quarantined house. Some laugh-getting stuff is done, but it is not sufficient to carry the whole picture along.

There is hardly a "bit" or scene that hasn't been done in some manner before the camera, and even the memory of the success of "Seven Days" upon the stage will not be able to lift it high and mighty as one of the biggest comedy gems of the present season.

Miss Rich is starred, or, at least, given unusual billing prominence. She is Kit Elclair, the girl who is introduced as the wife of Jim Wilson, but who in reality is in love with Jim Harrison, and as a whole makes it a pleasing characterization throughout. Creighton Hale is an acceptable Jim Wilson, who finally rewins the love of his divorced wife, played by Miss Tashman.

Some of the captions have rerun-rected some old, old wheezes, good in the main for laughs at the Colony.

"Seven Days" will suffice in the houses where they are not so exacting and where horseplay considerably stretched through interminable footage is a cinema riot, Kansas. Mark.

## THE POLICE PATROL

Gotham Production produced by Sam Sax and released by Luman. Directed by Burton King with James Kirkwood and Edna Murphy featured. Released at Lee's New York, August 28, as half a double bill. Running time, 17 minutes. James Kirkwood.....James Kirkwood  
Edna Murphy.....Edna Murphy  
Alfred Bennett.....Edna Murphy  
Dorothy Stone.....Edna Murphy  
Leah.....Edna Murphy  
Maurice Mason.....Edna Murphy

A good hook story of the New York police force in which mistaken identity plays a large share. The hero, Jim Ryan, is much in love with Alice Bennett, who happens to be the counterpart of Dorothy Stone, the leader of a notorious criminal gang.

The film has been well produced and some river chase story counts in the exciting moments. Several shots of police parades and the annual field games are also worked in, while added to the love interests of the principals is a little boy, brother of the girl, who acts well.

James Kirkwood and Miss Murphy carry their roles well, while Edmund Breese is rightfully severe as the police lieutenant.

As an independent release and program picture, this one stacks up satisfactorily. Its scenario is well constructed and the scenes are of the type which neither call for nor exert an extravagant outlay. Particularly in the smaller theaters, this goes well. Although crook stuff is involved, it is of the type safe to

set before children. Matter of fact, the kids like this one and the older folks, too. Buck.

## HIGH AND HANDSOME

P. B. O. production starring Maurice "Lefty" Flynn, from the Red Book Magazine story by Gerald Stearns. Produced and directed by Harry Garson. At Lee's New York, Aug. 26, as half the bill. Running about an hour. Joe Harrahan.....Maurice "Lefty" Flynn  
Mrs. Harrahan.....Lydia Knott  
Jim Burke.....Jean Verry  
Marie La Douce.....Kathleen Myers  
Myrt Riley.....Tom Kennedy  
Jimmy Le Douce.....John Dough

"High and Handsome" is the latest of a cycle of cop "stures. It's as good as most of them and probably quite a lot better when it comes to the star.

Flynn is "there," whatever role he is given to play. His old-time experience at Yale stands him in good stead when it comes to the rough-house stuff, and he doesn't make the role of the copper too high-bat. Besides, "Lefty" has a full share of good looks.

The policeman he plays is scrupulously honest, and because he won't accept a bribe from a boxing promoter whose arena is unsafe, is framed and suspended from the force. The cop is incidentally the champ boxer of the department which makes his fistie victory of the promoter's pet heavyweight

more logical than otherwise. The fight scenes are well staged, both in the ring action and in the shots of the various types of spectators.

Just at the finish of the battle the faulty balcony crashes down and the hero's earlier accusations are vindicated. This scene, while not exactly the height of realism, is well directed and cleverly photographed.

The love interest is well played by pretty Kathleen Myers, and the usual comedy bits of Irish blarney are present in full force. Tom Kennedy is an able heavy, but rather too literally that in weight to make as formidable a ring fighter as he is supposed to be.

There must be a good reason for this sudden influx of police pictures. If, as seems probable, the public demand for them is strong, "High and Handsome" is a worthy one of its type.

## WAS IT BIGAMY?

William Steiner production starring Edith Thornton. Story by Forrest Sheldon. Directed by Charles Hutchinson. At Lee's New York, Aug. 26, as half the bill. Running about 15 minutes. Edith Thornton.....Edith Thornton  
Julius Clayson.....Eddie Williams  
Harvey Gaynor.....Thomas Pickett  
Attorney.....Charles Crum  
Attorney.....Wilfred Lucas

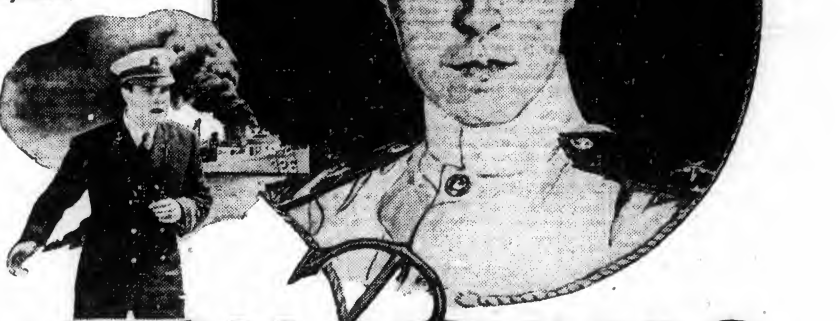
After seeing "Was It Bigamy?" there is sympathy for the recent (Continued on page 55)

# Metro-Goldwyn-Mayer's

## Road - Show - Size - Pictures

The Quality 52

WHEN we announced our August money-winners, "THE UNHOLY THREE," "A SLAVE OF FASHION" and "ROMOLA," we told you that that was just the beginning. Here's what you get in September: "PRETTY LADIES," the Follies show in pictures; "NEVER THE TWAIN SHALL MEET," the picture that did \$63,118.25 in one July week at the Capitol; "SUN-UP," the two-year Broadway stage hit and "THE MYSTIC." Every week a money-maker.



# RAMON NOVARRO

in

# THE Mishapman

By Carey Wilson

Directed by Christy Cabanne

Scenario by F. McGrew Willis

Oct. 4th nationwide

The Front Page Picture Story!

# INTERNATIONAL ASPECTS OF COPYRIGHT

By BERNARD A. KOSICKI

(Chief of the Patent and Trade Mark Section of the Division of Commercial Law of the Department of Commerce).

In the Senate and House of Representatives the Patents Committee is vested with all legislation pertaining to copyright. The Department of Commerce has followed this plan with Mr. Kosicki assigned to the important task of handling all copyright matters. He is a recognized expert on the subject.

(Written exclusively for Variety)

Varley Office,  
Washington, Aug. 23.

History ascribes the preservation of the works of Moliere, the Shakespeare of French comedy, to the act of a literary pirate. It was not the custom at that time to print the manuscript of a drama. So it happened that, when the performance of "Les Preclueuses Ridelices" was arousing the amusement and resentment of the nation, a Frenchman in Paris, a shrewd spectator of remarkable memory rushed off immediately to a printer and had the comedy run off the press. It was only then that Moliere realized the necessity of forestalling piratical publication by arranging for the publication himself.

Until well into the eighteenth century, the idea of copyright was entirely absent from the mind of the developed with the increased value of literary and artistic works through reproduction, and the sense of justice which impelled the protection of intellectual creation, as well as corporate property. The protection at first took the form of safeguarding the rights of authors. This idea still survives in some modern laws which speak of "author's rights."

As will be readily seen, the right of an author to his work, or of an artist to his creation or, in general, a copyright, had a statutory beginning. It did not exist as a natural or common law. And, at the present day, it must be thoroughly understood, that a copyright, unless granted expressly by law, has no existence.

## Two Ways of Law

The law then operates in two ways: First, it defines what creations are the subject of copyright, and, second, it grants the right with respect to certain modes of reproduction or representation. The right being granted by the law is thus also limited by the law and cannot provide no broader than the statutory provisions on which it is founded.

For this reason, then, it becomes necessary, with the progress in the arts and sciences, with the discovery of new means of diffusion of thought and intelligence, and with the venturing into new fields of artistic and literary expression, to amend the existing laws in such a way as to extend copyright protection.

Broadly speaking, copyright can be granted only for intellectual creations; but not all intellectual creations are susceptible of this protection. An idea, for example, that is intended to serve a practical purpose and having no artistic or literary value in itself, is not, speaking generally, copyrightable.

The English and the American laws define extensively the kind of intellectual property that may be copyrighted. Within this definition are included the artistic developments of the twentieth century, such as phonograph records, motion picture films, etc. These laws also state precisely the mode of reproduction to which the copyright owner is exclusively entitled.

Other countries have attempted to achieve the same progress in copyright legislation by drawing the law as generally and broadly as possible, so that it might be construed to fit situations which might arise through new developments in the intellectual realm. The English law partakes of this nature and the laws of many European and Latin American countries. The result, however, is that the courts are confronted with what amounts to legislative authority in deciding the right to exist which are not expressly granted or, on the other hand, limiting rights according to their discretion.

## Regrettable Fact

It must be admitted as a regrettable fact that the law relating to copyrights has been too loosely adjusting itself to demands for protection of new intellectual expres-

sions. Many countries at the present day have copyright laws which date back to the early years of the present century, or even to the nineteenth century; and in spite of the invention of the phonograph, the player piano, the moving picture, the radio, the development of art in advertising, no progressive changes in the law have been made.

What is the reason? It would be absurd to say bluntly that new products of the intellect as well as new means of reproduction are not susceptible of legal protection, and equally absurd to say that they can be protected by a law which was enacted a half century ago. The old idea of authors' rights and copyrights has gradually yielded to the extensive legal concept of "intellectual property." That is only natural. A creation of the mind in whatever manner it expresses or multiplies itself has value. It is the policy of the law to protect value whether they have their origin in nature, in industry or commerce, or whether they are the result of intellect or genius.

Legislators do not always realize that if a subject matter is brought sharply home by the sight of injustice due to inadequate laws, that they are impelled to act. The building must totter before a weakness in structure is discovered.

It may be said with certainty that in no branch of the law, which has definite international aspects, is there so much diversity or discrepancy as in copyright law. This situation cannot be entirely corrected by international conventions or treaties, for the ultimate protection must be granted by the law of the country.

## Purposes of Treaties

Conventions and treaties have sought to accomplish two general purposes: First, the granting of reciprocal protection; and, second, the simplification of procedure in obtaining copyright by regarding a copyright obtained in one country as existing in other treaty countries. The United States has by protection or convention extended copyright protection to foreign citizens in return for like protection to Americans in every country which can boast of any one of the with the exception of Argentina and Colombia, in the Southern Continent, and Greece, Bulgaria and Rumania in Europe.

The United States is also a party to two international copyright conventions, namely, the Convention of Mexico City of January 27, 1902, and the Convention of Buenos Aires of August 11, 1910. The first of these provides only for reciprocal protection upon fulfillment of copyright requirements exacted by the copyright law of each of the countries in which the Convention is effective. These countries are: The United States, Guatemala, Salvador, Costa Rica, Honduras, Nicaragua, and the Dominican Republic. The Convention of 1910 goes further. It purports to protect works copyrightable in any one of the convention countries without the execution of any formal requirements, except those laid down by the law of the country of origin. This convention is effective between the United States and Costa Rica, Honduras, Ecuador, Guatemala, Haiti, Dominican Republic, Uruguay, Panama, Paraguay and Peru.

## The Copyright Union

The United States is not a member of the Copyright Union, which includes every country of first rank outside of the United States. The Union having its origin in the Berne Convention, as revised, does away with the necessity of copyrighting works separately in each country and requires nothing to be done by the owner of a copyright in one of the countries in order to gain the protection in the other countries. The copyright granted in one country immediately springs into being in the other countries of the Union. On a number of occasions the en-

try of the United States into the Berne Copyright Union has been urged. Our reluctance in taking this step has been criticized often at home and abroad. Nevertheless, no matter how disposed we may be to join the Union, an amendment to our law is necessary before this may be done. As is required by the United States Law that books which are printed in English, to be protected by copyright in the United States, must be printed from type or plates made in the United States. The manufacturing requirement places a limitation upon international copyright which is contrary to the provisions of the Berne Convention.

In the last Congress a number of measures were introduced having for their object the amendment of the law along the lines which were considered desirable by the various groups interested in copyright legislation. It is a question of the manufacturing clauses in the present law in order to qualify the United States for membership in the Copyright Union. These measures, however, still remain nothing more than desiderata.

We cannot well overlook the great advance made by England in achieving what is virtually an Empire copyright. The Copyright Act of Great Britain of 1911 embodied the most desirable features of copyright law. This Act is effective throughout the British dominions and colonies, with the exception of Canada, which has had a new law since January 1, 1924. By this law, Canada, among other things, has repealed the manufacturing requirement, replacing it by a licensing clause. It is possible, therefore, that the Empire copyright effective throughout the British Empire by merely effecting simultaneous publication in Great Britain. This publication may be made within 14 days of the date of publication in the United States.

## Radio

The most recent question in the realm of copyright law which has troubled courts and legislatures alike is whether diffusion by radio of copyrighted matter should be free or whether it should be restricted in favor of the copyright proprietor. In the early months of this year the Canadian Parliament had before it a bill (No. 2) for the amendment of the law with respect to broadcasting of copyrighted works. At the hearings before the special committee decisions of the United States courts were considered. It was found that the law had yet reached the Supreme Court of the United States, but the Circuit Court of Appeals (Sixth Circuit) has held that broadcasting by radio of a copyrighted musical composition from a station maintained by a manufacturing corporation and operated for advertising purposes, was a public performance for profit in an infringement of the copyright.

The recent copyright law of Chile, which entered into force on June 17, makes express provision reserving broadcasting rights to the copyright proprietor. So also the copyright treaty between Spain and Mexico, ratified on April 6, 1925, protects copyright owners against unauthorized diffusion or publication of their works.

One cannot speak with assurance of the attitude with which these pioneer ventures will be regarded generally throughout the world. Nevertheless, the indication of the progress and illustrates most vividly that the copyright law of yesterday may become antiquated today by some revolutionary discovery or some advance in the field of science or science so as to add greater values to intellectual property.

## 2d RADIO SHOW IN BALTIMORE

Baltimore, Sept. 1. Arrangements have been completed for the second local radio show to be held in the Fifth Regiment Armory, Sept. 25 to Oct. 3. The program will include a feature show twice daily and nightly broadcasting. H. J. Lepper, president of the Radio Board of Trade of Maryland is general manager.

## MISS MAJOR'S STAGE TALKS

"The Stage as a Career" will be the burden of a series of radio talks by Clara Tre Major from WOL. Miss Major is director of the Throldin theatre and founder of the School of the Theatre.

## 6:45 A. M. Exercises

As the announcer for WEA, New York, signs off nightly, he says: "We are signing off now until 6:45 a. m. for the exercises."

The exercises are a number of movements explained over the air, with the listeners-in, if they have set their alarm clocks, able to follow them. In case they didn't set the clocks and are not listening in but sleeping, the boy at the mike is talking through the air to the air only.

## Frank Clark Leaving Loop Celebrated by 250 Friends

Chicago, Sept. 1. Chicago makes 'em and New York takes 'em. Another famous loop imitator departed for the great white way after spending 15 years in Chicago as general manager of Waterson, Berlin & Snyder. The send-off tendered Frank Clark would do justice to an Ambassador. The affair was sponsored by some of his associates in the music business and other well wishers. The register showed that approximately 250 friends laid down five each to be in attendance at the farewell dinner and to the third floor of Lindy's. The various dishes on the menu were named after someone prominent in the profession. Paul Ash acted as toastmaster and also delivered the presentation speech. Frank Clark, who has been a wrist watch, was the guest of honor. Impromptu address leaning on the comedy angle were numerous and witty.

The best story is credited to Ed Keough, who related an experience of some years ago when he also was in music. Lew Butler, the midge of the business was assigned to interview the acts at the Palace. It was a cold windy day and he was guarding the stage entrance waiting for a certain act to appear.

Clark entered the alley and asked Lew how everything was. Lew replied that he has been promenading the alleyway for four hours and that the severe cold has made it kind of disagreeable. Frank replied, "It sure is cold, isn't it?" Lew answered in the affirmative, when Frank said, "Now you can appreciate how the boys in the trenches feel."

Jimmy Egbert, for many years associated with Frank Clark, will succeed him as manager of the W. B. & S. Chicago office.

## Arthur Beiner Suicide

Chicago, Sept. 1. Arthur Beiner, 30, song writer, committed suicide Aug. 28. He was connected with Waterson, Berlin & Snyder, who has been gone east with Frank Clark this week.

On account of the advanced age of his father he was asked not to leave Chicago. At the inquest the suicide was attributed to melancholia.

The deceased was the composer of several songs, the best known being "Sunshine of Mine" and "Je Vous Aime."

## "Strike" Forces Two Chi. Stations Into Silence

The radio listeners' "strike" around Chicago forced two Chi. stations to observe Monday as "silent night" like some of the other Windy City stations. WWA, of Joliet, and WCBD, Zion City, will be off the air Monday night, and on Tuesday they were scheduled to be silent through the slashing of wave-lengths.

## HENKEL-LIBONATI UNIT

Los Angeles, Sept. 1. Ted Henkel, who has had orchestras in some of the prominent cafeterias out here, has joined hands with Libonati, xylophone player, for an indefinite engagement. The outfit upon the conclusion of the Forum engagement, is going east to play other picture houses.

## URGES TONING DOWN ON RISQUE SONGS

Mills' Statement Follows Flock of Recent "Punch Lines"— "Special Material" Mainly

The recent tendency towards risqué songs has prompted E. Q. Mills, of the Music Publishers' Protective Association, to urge a curbing of the practice. A flock of comedy and novelty numbers with spicy punch lines have been too concerted to pass without caution. The major portion of publishers have generally eschewed any questionable song material, one or two like Leo Feist making it a hobby to carefully scrutinize all manuscripts before publication with that in view, but there have been others not so painstaking.

Mills urges carefulness in order not to give excuse to reformers and other meddlers in the matter. As a matter of fact, the greatest offense comes from the "special material" and "extra choruses" for stage use with incidental business suggested by the professional men. The regular piano copy of such songs are generally expurgated of any spice, but the ukulele ditties lately marketed have not been as severely edited.

## RUSSIA'S RADIO SHOW

Due in Moscow Next Month—Country Has Three Radio Magazines

Washington, Sept. 1. Russia is to have its radio show, and on an international basis, too. The show is scheduled for the latter part of the month. The plan is to permit to be admitted into the country free of duty, according to the Division of Russian Information of the Commerce Department.

A large space has been set aside in the exhibition hall of the Polytechnic Institute, Moscow, where the show is to be held.

The report on this show also gives the first official data on the broadcasting situation in the Soviet Republic. It is stated that new stations have just been opened at Leningrad, Kharkov and Kiev while others are under construction in Moscow, Sverdlovsk, Novonikolayevsk, Tiflis, Baku, Rostov-on-Don and other cities.

Three radio magazines published in Moscow are reported to have circulations in excess of 50,000.

## A. S. C. A. P. Files Test Cases Against Radio

The American Society of Composers, Authors and Publishers is legally going after the broadcasting stations who violate the copyright statutes. Three important cases were filed in the Federal Court of New York last week by Gene Buck, as president of the A. S. C. A. P. who is co-plaintiff with Leo Feist, Inc., in suits against the Radio City Electric Co., of Schenectady (WGY), G. Ricordi & Co., Inc., using the Radio Corporation of America (operating WJZ) in the third action.

It is set forth that the stations are operated commercially to exploit and advertise the defendants' radio products and therefore the use of Feist's songs, "Honest and Truly," "The Way You Look Tonight" are violations of the copyright law. Ricordi is suing on Hug Frey's "Havanola," copyrighted in 1916.

Minimum damages of \$250 in each case are asked plus costs and legal fees.

Another test case against WGY is still pending. Remick being the plaintiff in that action.

## WCAU'S NEW ANNOUNCER

Station WCAU, Hotel Pennsylvania, Philadelphia, has Eddie Malle, formerly of Hibbitt and Malle (vaudeville), as its new chief announcer. Jennie McCormack, songwriter, has been engaged as assistant director and Maude Hanson-Pettit is concert director of the station.

WCAU is operated by the Universal Broadcasting Co., and is a "commercial" station.

## ANNUAL OUTING

The annual outing of the Talking Machine Men, Inc., takes place today (Wednesday). The picnic will be spent at Bear Mountain.

# INSIDE STUFF

## On Music

Last Thursday marked a 100th performance of "The Garrick Gaieties," the Theatre Guild's musical revue, and an impromptu celebration was held by the entire company on the McAlpin Roof at midnight. After various of the show's numbers had been sung and broadcast through WMAC, the hotel's radio plant, Lorenz Hart, author of the much-discussed lyrics, was called upon to entertain.

Hart modestly announced he would, after the fashion of all successful song-writers, want a list of earlier songs to sing, accompanied by his collaborator, Dick Rodgers. "Alexander's Ragtime Band," "Three O'Clock in the Morning," "Mammy," "Dardanella," "Over There," "Bananas" and several others of equally sensational vogue some time ago followed in rapid succession, each to a howl from the listeners on the roof, and more than probably to those on the air also. The youthful lyricist wound up with "The Star Spangled Banner," followed by the closing bars of "Manhattan," one of the hits of the "Gaieties."

### Plugging for Skidmore

The music industry is plugging hard for Will E. Skidmore's comeback. The music jobbers, dealers and others are gaily co-operating in an unusual manner.

Skidmore, a veteran "blues" writer and author of many novelty and comic negro dialect numbers, has been waging a fight for his health the past four years and recently returned the victor. He has started publishing on his own again as Will E. Skidmore Music Co., not connected with the Skidmore Co., the Shapiro-Bernstein property. The S. B. subsidiary was originally Will E. Skidmore's enterprise, but later taken over and absorbed entirely by Louis Bernstein.

### Brunswick's Nine Bands

The exclusive and unduplicated sound of the Brunswick dance orchestras may be gleaned from the fact only nine dance bands "can" for the Brunswick label. The other companies have many more orchestras of "localized" prestige, their limited popularity being counted on to sell well in their own districts. Brunswick contrarily has been building up its nine organizations for national popularity backed by extensive exploitation campaigns to make them suitable for any territory.

### Tough for Louis Bernstein

Looks like a tough season for Louis Bernstein (Shapiro-Bernstein & Co.). Sept. 12 Mr. Bernstein with his wife and daughter are sailing for the other side. The publisher will endeavor to return in time to attend the opening of the season at Palm Beach, his usual winter hang-out. After Florida Mr. Bernstein may again go to Europe. In case he forgets, his business address is Broadway and 47th street.

### Well Picked Wrong Spot

In certain moods Milton Well is perfectly ferocious. He was backing his car into a tight space last week and asked the man in the car behind to back up. Not knowing the fighting disposition of the music publisher, the man refused. Milt got out and in no uncertain tones threatened to punch the man in the nose. A mounted cop galloped up when Milt found he had threatened the best known judges in Chicago. However, Mr. Well's race track luck was with him and it was discovered he and the judge were old schoolmates.

### From Pershing to Whiteman

An unusual lobby display at Keith's Hippodrome marks the reopening of the house is a huge electric sign reading "Welcome Whiteman." Jimmie Gillespie, Paul Whiteman's personal representative, discovered the sign in the basement of the Hip reading "Welcome Pershing," built for the General Pershing tribute last spring.

Whiteman, incidentally, suffered an infection at rehearsals last week, which might have developed seriously, had not Gillespie, who was once stricken by blood-poisoning, recognized the symptoms and literally tricked the jazz maestro into visiting his (Gillespie's) doctor.

### Arthur Hand's "Goofus"

Arthur Hand has created a new musical instrument for his California Ramblers at the Pelham Hotel. It is called the "Goofus" and it's a "goofus." Mr. Hand says, in other words, a piccolo with piano keys. It sounds that way, too. The California Ramblers' place on the road seems to be doing about all of the business up there, catching trade as far away as Larchmont, while drawing, of course, from Manhattan.

### Youngsters as Crack Musicians

Milton Bloom and Jimmy Taylor in Irving Aaronson's Commanders comprise the youngest brass team with a "name" band organization. Both are 15 years old and among the best in novelty trumpet players with crack orchestras.

### Earl Carroll's Songwriting Come-Back

Earl Carroll is returning to his first love, songwriting, actively with "When Love Sings a Song in Your Heart," for which Dr. William Axt, of the Capitol theatre, New York, set the melody. Robbins-Engel, Inc. will publish. Axt broadcast it from the Capitol more or less without a thought for its commercial values, with the response warranting publication.

### Young Kahn's Versatility

Roger Wolfe Kahn's versatility on the 18 instruments he features leaves his Hotel Biltmore orchestra personnel in a nightly quandary as to which man will be relieved. Kahn never knows which of his collection of instruments he will pick up, and no man knows where Kahn will sit in and so relieve one member for the evening.

Young Kahn has just placed a new number also, "Nobody Loves Me" (Low Brown lyric) with Shapiro-Bernstein.

### Lopez as Fashion Plate

The effect of England on Vincent Lopez's general demeanor is a matter of current interest in band circles. It's no private observation because Lopez, himself, is ultra conscious of the change he has wrought on himself and it has become a bit of pardonable pride with him that he no longer frets about trifles and is more decorous and conservative in his every-day pursuits.

Sartorially, also, Lopez is the fashion plate of band-dom just now. He goes in for decidedly English togery, as does the rest of his band. For matter, and forgering Jack Robbins, the music publisher, who went across with Lopez on a combined business-pleasure trip. They're all featuring the Prince of Wales stuff with a vengeance.

### Brigode's Courtesy for Publishers

An unusual gesture of friendly co-operation between band leader and music publishers is Ace Brigode's setting aside of a special midday noon rehearsal period for the music publishers. Heretofore publishers and their employees have come in from time to time in the course of regular hours to try out new manuscripts.

The music men were subjected to waits, covert charges, etc., while the Brigode organization, to extend a courtesy, were often forced to read some of the tricky and difficult stuff at a glance and risk severe criticism.

The Monday afternoon session permits Brigode to go over and rehearse new numbers from manuscript for a more finished rendition later in the week.

## "TAPS" BOOKING

Band and Orchestra Manager for Leo Feist, Inc., Resigns

"Taps" leaves the band and orchestra management of Feist, Inc., in two weeks to start a band booking agency on his own. "Taps"—few know his real name—is one of the best known music men in the publishing business and his knowledge of the orchestra business prompted the Buecher Band Instrument Co. to appoint him their New York representative in connection with his duties at Feist, Inc.

"Taps" leaves Feist with the friendliest of feelings and will devote himself to representing Buecher in the east as well as booking orchestras. The latter phase has been part of Taps' daily duties for many months, but without remuneration and more in the spirit of friendship.

No successor for "Taps" has been appointed as yet.

## HERE AND THERE

Lew Vitsky, drummer of Meyer David Le Paradise band, Washington, has dropped the "ky" from his name. Henceforth it is to be spelt and pronounced "Vitt."

The Sound Beach Trio (Harry Stein, Banjo Phil and Prof. Walsh, the latter also a tenor) are playing at the Sound Beach hotel, Sound Beach, Conn.

Joe Jordan and band, long a cabaret fixture in Chicago, opened this week with Ed Daley's Mutual show, "Havin' to Go," in Washington, D. C.

Billy Burton opens Sept. 9 at Fenway Hall, Cleveland, for the season. Burton is concluding his season at Feitman's, Coney Island.

Vincent Lopez is organizing a new outfit to be called his Oriental Band. There are eight men in the troupe and Chinese costumes will be worn. It opens at the New, Baltimore, next week.

Al Lents has placed Tommy Hurris, his saxophone player, under five years' exclusive contract.

## WAIL OF A SAXOPHONIST

Leonard Marr, 18, high school student, 601 West 122nd street, with ambitions of becoming a famous saxophone player, by taking the Stratton Method, is satisfied that he will have to defer his ambitions for a while. Marr summoned to West Side Court before Magistrate Corcoran. Thomas Dowley, who conducts a musical studio at 1 West 88th street.

Marr was accompanied by his father, Edward M. The latter was spokesman for the boy. He told the court his son had paid Dowley \$35 for lessons and \$60 as part payment for a \$128 saxophone.

He stated that Dowley was to loan him a tenor sax until the course was completed. He said Dowley was to give him lessons but thus far he has had none. The father stated that the two payments were made in April and May. The magistrate dismissed the summons, saying it was a civil matter.

## BUSSE RELEASED

The romance in which Henry Busse, Paul Whiteman's trumpet player, and Eleanor Lyman played the leading roles, has been amicably adjusted. Miss Lyman on Monday signed a general release and statement conceding irresponsibility.

A hasty courtship and wedding was the difficulty.

## LUCAS IN SHOW

Nick Lucas joins the new Aaron & Freedley musical this month. Lucas is the glibest vocalist who records for the Brunswick.

Lucas has cancelled his picture house bookings for the show, also stepping out of the Silver Slipper (Cafe), Atlantic City, engagement to come into New York for rehearsals.

**The Human Broadcasting Station**  
**"B.B.B."**  
At Station F.U.N.  
Club Kentucky, Harry and 49th St., N.Y.  
Director Harry Pearl

## BAND and ORCHESTRA REVIEWS

### AL HANDLER and his ALAMO ORCHESTRA (10)

Al Handler, formerly of the Pershing Palace and Garden of Allah, has perfected a new organization beginning to be talked about. Handler is known for his original arrangements. He is a composer of some local fame although not yet reaching the sheet music stage. He has a special version of the opera "Faust" surprisingly good for dancing, while an original melody concocted with the aid of one of his saxophone players, Glenn Hiler, is snappy.

Handler's modern idea is to hold everything down. The saxophones are muted with wads of cotton, and padded mallets are used exclusively in the drum department. The banjo of Mel Tobin (who also sings in a funny falsetto voice) is kept well in check. At no time does any individual instrument drown out the rest.

The Alamo has a dance floor entirely of glass with different colored lights illuminating from below. At one end of the floor is a band leader's office. Handler and his boys do their stuff. They are neatly garbed in black coats and gray trousers and impress as a group of jazzers that will get to the front.

Handler is a progressive leader. Between dance numbers he donated a violin solo to remove any suspicion he is not master of his business. The saxophone contingent doubles on the clarinet and also the oboe. Some of the strains in C minor played on these instruments produce strange and arresting harmonies.

Novel blendings characterize every one of the numbers. But Handler does not sacrifice the dance tempo to show off the versatility of his band. It is the completion of the dancing that is the temptation. While he is playing customers find dancing easy and enjoyable, but at the same time he provides entertainment for those who do not dance.

### RALPH WILLIAMS and BAND (12)

Reinbo Gardens, Chicago

Ralph Williams has been at the Reinbo Gardens for some time playing outdoors in summer, and in the cabaret in winter. His 12 men are about the usual instrumentation of the average dance crew, with a tuba and one of the boys playing the euphonium. The band makes for some weird harmony. It is about the only feature to the Williams unit that gives it any particular identity from a dozen other bands.

Due to playing in the open air it is perhaps necessary for the boys to bear heavy on the brass, but at times this seems unnecessarily rasping. They work hard enough, but the result is rather mechanical and stereotyped. They do not succeed in generating that warm rhythm which impels the feet to move. Their jazz is loud, penetrating, and they are entirely business-like in providing one item in the operation of a large dine and dance resort. In general, the Williams band is less known than Fred Mann's Reinbo Gardens have orchestras far cleverer from the patron dancer's viewpoint than this Williams bunch.

Williams leaves his orchestra pretty much to its own devices. He plays but little and directs listlessly. His weary mannerisms seem to have had a doleful effect upon his boys.

### AL COPELAND ORCHESTRA (8)

Rendez-Vous, Chicago.  
Chicago, Aug. 29.  
Following in a bandman like Chasley Straight, Cope land is a tough assignment for anyone, but Al Copeland is further handicapped by an orchestra little better than second-rate. Straight had fallen

heir in the general mind to the mantle vacated when Isham Jones left town. The comparison, or rather, the contrast between the two, Straight and Copeland, is the contrast between a showman and an artist and a man who merely plays an instrument.

There is no feature or mark that sets the Copeland orchestra apart from any other dance organization. They cleave to the steady unspiced tempo and arrangements of the orchestras as they come from the publishers. Copeland leads from the piano with his personal consisting of drums, tuba, cornet, banjo, trombone and two saxophones. In the summer garden behind the cafe they had some opposition from a large screeching parrot perched at one end of the garden.

When leaving for or returning from their frequent intermissions the boys have to pass through the tables of the customers. This is not a very becoming practice but probably one one cares particularly.

In summary the Al Copeland orchestra may be rated as fair for non-fastidious places.

### JACK CHAPMAN ORCHESTRA (8)

Music and Singing La Salle Hotel, Roof Chicago  
This orchestra has in all probability changed its entire personnel since last in Chicago. The instruments also have been switched around leaving the combination with practically no rhythm or tempo to carry themselves through. It is composed of reed and string instruments with the essential piano drums thrown in. As a dance combination to supply the wants of a \$2.50 dinner trade with a 50c cover charge, it hardly qualifies. It hardly can be rated as even a fair combination.

The boys to offset that burst out with songs occasionally being off key and displaying little in vocal ability. A songstress is also employed to break the monotony by boring with a medley of old melodies which date as far back as "A Bicycle Built for Two" and others of a similar age. Playing to a smart congregation the rough of numbers vocally and instrumentally had a tendency to cause discontent among the patrons of the exclusive downtown dining room.

If the boys are real capable musicians they displayed none of their talents on this particular evening. The instrumentation consist of four saxes, two violins, piano and drums.

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## SPECHT'S LONDON CAMPAIGN

Paul Specht is actively resuming his band activities this season. "The Romancers" will Sept. 9 on the Aquatania to open at the Empress Rooms, Royal Palace Hotel London, Sept. 19. This nine-piece band is under the direction of Vincent Breglio, Yale graduate and newspaperman connected with the radio section of the Springfield "Republican."

Another Specht unit is slated for the Trocadero, London, and Specht's own band opens at the Kit-Cat Club there March 1.

Specht has been touring New England ballrooms this summer.

## ALEX. HYDE'S HOME VISIT

Alex Hyde will be back in the United States the end of this month for a brief stay, returning soon thereafter to open in Stockholm. Hyde has been touring Germany and has built up quite a reputation there as "The White Whiteman of Germany."

## Chi's Um-pa Players

Chicago, Sept. 1.

The old-time German band which played strenuously on street corners and back yards, has been revived here. Several of these combinations have been organized and touring the city. The intake for the um-pa players is said to average around \$5 per hour.

## RICH-LEWIS ACT

Fred Rich and his recording orchestra opens as a vaudeville act in New York next week. Bert Lewis, cabaret performer, will also be in the act.

The Ri-Lewis combination will play the metropolitan houses, Rich doubling with the Hotel Astor and Lewis with the Club Kentucky, where he reopened this week.

## SING A SONG (Fox Trot)—Charlie Chaplin and Lyman's California Orchestra.

WIT—A. DEAR, IN BOMBAY!—Brusnick—Brunswick No. 2912.

With a stellar attraction like Charlie Chaplin in production, both sides as composers of both numbers, besides being guest conductor of Abe Lyman's band and violin soloist, it could be the nicest thing to say complimentary things about everything concerned. But in view of the shortcomings of both compositions, both in lyric and melody, everything else suffers, (espise the Lyman instrumental treatment, both "Sing Song," which has Charles Kaley vocal-soloing, is monotonous in its construction. "Bombay" is somewhat better, but both are mediocre and if not because of the "name" angle would never see light under ordinary circumstances. Both lack distinction, but will probably sell in view of the Chaplin connection.

## YOU FORGOT TO REMEMBER (Waltz)—Paul Whiteman and His Orchestra.

WHY IS LOVE? (Fox Trot)—Whiteman Orchestra—Victor No. 19728.

WHAT A WORLD THIS WOULD BE (Fox Trot)—Whiteman.

SHE'S GOT 'IM (Fox)—Fred Hamm and Orchestra—Victor No. 19737. The first three are Paul Whiteman products; the last by Fred Hamm, a Benson organization. "You Forgot to Remember" features a coking "low-down" technique in Isham Jones' composition, "She Got 'Im."

"You Forgot to Remember" is Irving Berlin's latest waltz and a song classic. It is novelty constructed and excellently scored, including a vocal refrain. "Why Is Love?" (J. Fred Coots) is from "June Days," a musical rhythm. "What a World This Would Be" is another show number, from "Scandals" by DeSylva-Brown-Henderson, introducing "Loveable Baby" from the same show. The record and piano work is superb in this, the recording being unusually meritorious.

## UKULELE LADY—Harry Reeser (Banjo Solo).

HEEBE JEEBEE—Same Columbia No. 409.

UKULELE LADY (Fox Trot)—Harry Reeser's Synchro-Saxophone.

ON A NIGHT LIKE THIS—Same—Columbia No. 413-D.

Harry Reeser thought so well of "Ukulele Lady" that he "canned" it twice; once as a banjo solo by himself and again as a fox trot with the banjo also predominant in the orchestration. The dance version is rhythmic and snappy with "Night Like This" (Nelson-Kahn) another and more melodious in treatment. "Heebe Jeebe," Reeser's own banjo novelty composition, is a shammy one-step tempo and shows off the instrumentalist's trick expertness on the strings.

## THE WORLD IS SUCH A LONE-SOME PLACE (Waltz)—Louis Forbstein's Royal Synchro-Saxophone.

SOME DAY MY LOVE WILL AGAIN—Same—Okeh No. 40392.

Louis Forbstein's Kansas City organization, composed of the Okeh label, are well known in their territory in the picture houses. They feature a simple straightforward instrumental technique, this disk combining a waltz and fox trot. Rex Newman also contributes vocally in the latter.

## LET ME LINGER LONGER IN YOUR ARMS (Fox Trot)—Isham Jones Orchestra.

IDA—DO—Same—Brunswick No. 2915.

A recording like this inspires "rave" comment. Isham Jones tops himself with almost every rhythmic release. His fine sense of rhythmic demarcation, extraordinary scoring, individual instrumental highlights and the general malleable impression as a dance record, places Jones up front with the top-notchers. "Linger Longer" (Forbstein) is inspirational for dancing. The brass and reed stuff is brilliant and equally as pleasant to listen to as for the dance. "Ida-Do" (Gus Kahn-Isham Jones) is a unique rhythmic fox trot of exceptional quality in composition and construction.

## FOOLING (Fox Trot)—Meyer Davis' Le Paradis Band.

ARE YOU SORRY? (Fox)—Don Bestor and His Orchestra—Victor No. 19744.

A distinctive record for two reasons, principally that it introduces the Don Bestor name by itself on the Victor label, totally eliminating the Benson affiliation from the lists. Bestor heretofore headed the Benson Orchestra of Chicago, which was Edgar Benson's pet band, but the new arrangement gives Bestor solo billing, and deservedly so. In "Are You Sorry?" he shows some working reed and brass counterplay, giving smooth tempo stuff that is inviting for the dance, with a torrid get-away toward conclusion that is enervating. "Fooling" (Klaeger-Meckill-Sherman), a good dance number, intro-

## DISK REVIEWS

By ABEL

duces a departure to the Meyer Davis Le Paradis Band instrumentation. For once the brasses bear down, the orchestra features reed and banjo rhythm and eschew trumpets. The brass, contrarily, is not so prominent and to excellent effect. The reeds and strings, in duet fashion, soon give way to solo trumpet stuff that's corking.

## INDIAN LOVE CALL—Frederick Kinsley (Organ Solo).

A WALTZ IN THE MOONLIGHT AND YOU—Same—Edison No. 5004.

Frederick Kinsley, premier organist at Keith's Hippodrome, New York, has "canned" this popular couplet splendidly on his Midmer-Losh pipe organ. The corking Edison Re-Creation process reproduces the organ faithfully. The production number from "Rose-Marie" is coupled with a popular melody waltz.

## HAWAIIAN MEMORIES (Waltz)—Castelwood Marimba Band.

A WALTZ IN THE MOONLIGHT AND YOU—Same—Brunswick No. 2831.

The Castelwood Marimba Band has set the pace for the disk recorders in this type of "canning." Their present assignment is a colorful Hawaiian number, always pleasant to write ballroom couplets number. The marimbas are contrasted with string and reed stuff to eliminate monotony of instrumentation.

## SAVE YOUR SORROW (Fox Trot)

THE KISS I CANT FORGET (Waltz)—International Novelty Orch.—Victor 19715.

"Save Your Sorrow" (De Sylva-Sherman) has been snappily handled by George Olsen. The Ziegfelds and the other ballroom couples pep from this lively fox-trot, giving the brasses a good opportunity for instrumental featuring. It is a danceable disk without.

The "Kiss" number (George Davis-Philip Spitalny) is a contemporary waltz, started in Cleveland and Spitalny's orchestra as only belittles a composer-conductor.

## "BLACK SHEEP, BLUES"—"Pete Dale and His Ukulele."

"SO LONG NORTH, I'M HEADIN' SOUTH"—Same—Columbia No. 402-D.

"Pete" Dale and His Ukulele make their bow as exclusive Columbia artists with this couplet. Dale is a Maryland entertainer whose "uke" specialties commanded the Columbia's attentions for an exclusive contract.

Dale has the advantage of practicing every day, specializing in that he is, also a composer and songwriter and turns out ditties particularly suited to his unique style of entertainment. His disk is clean, ultra-faithful although the enunciation doesn't suffer in the vocal transition. Both numbers are sprightly with one topping the other in intrinsic merit. The south should particularly welcome this record. Obviously, the second number of the couplet was primed for that effect.

## DEEP ELM (Fox Trot)—Bussa's Buzzards.

I'M GONNA CHARLESTON BACK TO CHARLESTON—Coon-Sancos and Original Dixieland Jass Orchestra—Victor No. 19727.

Paul Whiteman has kept his promise and produced a Victor recording band to Henry Busse, his "hot lips" trumpeter. "Deep Elm," incidentally, is by Edward Robinson, a new jazz plant addition to the Whiteman organization. The Buzzards are a sizzling combination for jazz work and prove it a plenty with their debut offering. The brass work is particularly corking.

Co-Sanders have an equally worthy companion jazz presentation in the "Charleston" number (Turk-Jones) with the addition of A. Coon and Joe L. Sanders vocalizing in refrain. Great jazz couplet.

## BESIDE A SILVER STREAM (Fox Trot)—Herb Widoett's Cinderella Roof Orch.

ROAMIN' AROUND—Same—Brunswick No. 2893.

"Silver Stream" (Black-More) is a west coast hit by a crack west coast orchestra—Herb Widoett's bunch from the Cinderella Roof. It is in amorphic style and smartly contrasted with the snappy and "hot" "Roamin' Around" (Widoett-Clay-Stafford), a peppy fox-trot of high calibre. Widoett is a cracker-jack recorder, his product being all to the dance.

## PECULIAR (Fox Trot)—Brownlie's

DIRTY RAG—Same—Okeh No. 40-337.

"Dirty" blues of the low-down order are offered by the low-down order organization. "Peculiar" is an odd fox trot by Shields-Brownlie-Sherkey, who also contribute the companion number. For disciples of "hot" dance stuff, this couplet is a wow.

## COBIAN'S FINANCES

Flock of Attachments Against Salary—Band Disbands

Chicago, Sept. 1.  
The frenzied finance of Carlos Cobian, orchestra leader from Uruguay, South America, has brought him to a sad state of affairs. Cobian came from New York to play in the opening presentation at Balaban and Katz' new York theatre. He left behind an unpaid bill at Nita Pech's boarding house for \$240.

Attorney Ben Ehrlich took behalf of the New York landlady tried to attach him for that amount, but found that Max Hart had already taken \$355 out of the act's pay and the Spanish Vice Consul had taken another \$100. All left was \$175. Ehrlich took \$75.

Cobian was docked \$75 by B. & K. because he was one man shy, unable to pay his musicians, they deserted him, and B. & K. canceled his contract, which had three weeks more to go.

## Goldkette's Standing

Detroit, Sept. 1.  
With the installation of three of his orchestras in the new Book-Cadillac Hotel, Jean Goldkette becomes in Detroit what Edgar Benson used to be to Chicago—the big musical noise. Goldkette is not only head of the Detroit College of Music, an extensive tutoring establishment, but has orchestras in all the strategic points: Detroit Athletic Club, Stetler Hotel, Graystone Ballroom, Detroit Golf Club, the Blue Lantern Cafe and over three radio stations WWJ (Detroit News), WCX (Free Press), WJR (Jewett).

## Lopez Seeking "Out" On Okeh Contract

Vincent Lopez is negotiating to buy off his contract with the Okeh records (General Phonograph Co.) Lopez and his Hotel Pennsylvania orchestra have been the Okeh's ace "name" attraction. This parallels the Perfect record instance as regards "Ukulele King" Cliff Edwards disks.

Negotiations for a new disk connection are pending.

## STODDARD'S TWO

Harry Stoddard will have two orchestras touring this season, one of them being his Streets of New York band, which will play the picture houses and the other will be a new Stoddard combo with Mrs. Frank Tinney (Edna Davenport) handling the vocal numbers. The Davenport-Stoddard act will tour for vaudeville.

Jimmy Bassett, for years trombonist with Stoddard, has been delegated director of the Streets of New York organization, a former vaudeville standard.

## WOHLMAN ON VICTOR DISKS

Al Wohlman has been signed as an exclusive Victor artist. Wohlman is a vaudevillean although latterly in cafes.

Paul Whiteman and Aileen Stanley are also aimed to make some new joint novelty recordings for Victor which will be a departure for Whiteman.

## Frank Siegrist's Book

Frank Siegrist, trumpet player with Paul Whiteman's orchestra, is the author of a new volume, "Trumpeters Up to Date." Carl Fischer, Inc. is publishing.

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## RODER AT RIVOLI

Milan Roder, orchestra conductor

and composer, has joined the Rivoli

theatre, New York, staff as musical

arranger and takes charge of part

of the presentation bureau formerly

carried by Josiah Zuro. Paul

Oscar is also in charge of these

productions.

## 80 "DRY" AGENTS RAID 12 WIS. ROADHOUSES

John Madden in Charge—  
Cabarets Next

Milwaukee, Sept. 1. Eighty agents under direction of Prohibition Director John Madden swooped down on Milwaukee roadhouses Saturday night and took more than 300 into custody on charges of possession of liquor. All shippers were arrested and charges of maintaining nuisances were lodged against owners of places.

Raid was the first of its kind in the history of Milwaukee and resulted in more than 50 prominent persons being taken. Roadhouses were filled to capacity.

When raids took place and riots followed in the lesser orderly places. Twenty agents were dispatched to each roadhouse at a time and about 12 places were raided, no cabarets within the city limits were bothered but Madden announced that these would come next in an effort to dry Milwaukee which has been characterized as the wettest town in the country.

Roadhouse owners today were in fear that the raids were part of the program inaugurated by churchwomen attempting to halt licenses being issued to roadhouses. County Commissioners have been holding granting permits in abeyance pending investigations of complaints. Raids now may be cause of refusal to grant licenses.

## Gallagher's Radio License

The Monte Carlo restaurant (William J. Gallagher, owner) has taken out a special radio license from the American Society of Composers, Authors and Publishers to permit the use of all published numbers over WJZ, the Radio Corporation of America station, which is otherwise not licensed. Ace Brigode and his 14 Virginians will broadcast through WJZ.

Brigode's newest contract is to record for the Cameo disk. He is also reading "canning" for the Columbia, Okeh and Edison among others.

## N. Y.'S KIT-CAT CLUB

A new supper club, the Kit-Cat Club on West 54th street, opens Sept. 15. Nathan Horowitz, formerly interested in the Silver Slipper, is the sponsor of the new cafe. His interest in the Slipper was taken over by Joe Michel and Beny Martin of the Cotton Club.

The original Memphis Five, headed by Frank Signorelli and Phil Napoleon, will be the band attraction.

## DANCER'S BAD CHECK

Los Angeles, Sept. 1. Dorothy Dinkwell, cafe dancer, has been admitted to probation by Superior Court Judge Ketch after admitting she wrote a fictitious check, which her husband, Morris Balk, signed.

The court granted the probation because of the check incident being the girl's first offense.

## CHARLES FRY

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"Hong Kong Dream Girl"  
"Molly"

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## DUDLEY'S MARITAL "JAM"

Fourth or Fifth Mrs. Dudley Suing for Alienation

Atlantic City, Sept. 1. Edgar Dudley, former actor and booking agent, is again in a marital jam. His wife, Jane Dudley, who is the fourth or fifth Mrs. Dudley, has been reading with her mother for some time. She is to receive alimony pending action for separation, the vice-chancellor ordering Dudley to pay \$50 per week pending investigation of his income.

Dudley is conducting a road house known as the Albany Arms, located on the Pleasantville boulevard. Associated with him is Charles Perkins who formerly conducted the 400 Club in New York. The wife avers Dudley has been making from \$2,000 to \$4,000 monthly at the road house. She has started action against one, Nilo Lee, alleging alienation of affections for which \$50,000 damages are sought. Miss Lee is said to have been a show girl.

Dudley was a prohibition agent here before taking over the Albany Arms and prior to his present marriage was wedded to Eleanor Griffith.

## Mrs. Jim Kerr's Place

Chicago, Sept. 1.

The widow of the late Jim Kerr, associate of "Sport" Herrmann, has opened a dine and dance resort on Rush street in the heart of the near-north side Gold Coast. She will be assisted by Corinne Garretson, wife of Ben Garretson, manager of the Ashland Boulevard Auditorium and former lieutenant of Jim Kerr in the promotion of radio shows.

The new place will be called "The Meeting House." It is directly across the street from the Harold McCormick-Ganna Walska mansion.

## N. Y. BALLROOMS OPEN

The Cinderella, and the Rosemont, Brooklyn, N. Y., opened formally for the new season last week. The Cinderella opened Saturday with Al Lynn's orchestra and the Indiana Five (Tom Morton) as the permanent attractions plus the Original Memphis Five as special guest stars on Tuesday nights only.

The Rosemont had Trumpet Buzzzi's band and another combination opening Friday.

Paul Whitman contemplates action against Trumpet Buzzzi alleging unfair trade competition. Henry Busi, ace trumpet player in Whitman's band, is well known and it is thought the Rosemont billing may cause confusion.

## DRYING UP CINCY'S CLUBS

Cincinnati, Sept. 1.

Two of the most exclusive clubs of Cincinnati, the Maketewah Club and the Hillcrest Club, were raided by prohibition agents. Liquor was found in lockers of many prominent Cincinnatians.

The stewards of the two clubs were released on bonds. Prohibition officials said the raids were the beginnings of a series to make Cincinnati a drier city.

## KATZMAN'S TWO SHOWS

Louis Katzman, the musical arranger and head of The Ambassadors recording orchestra, will announce two shows this fall. Katzman is writing the new Lawrence Weber musical with William B. Friedlander. In the last Weber show, "Mercenary Mary," Katzman scored the show and had his Ambassadors band featured therein.

Vincent Lopez's new show will have a Katzman score and arrangement also.

## Hat Check Gaff On

Too amusing to long remain true, the night club lately opening in Times Square without the coat room gyp, put on the gaff Sunday evening. Not only did the place sell the coat room privilege but the cigar privilege appeared to go with it, for a cigarette peddling young woman exhibited at the same time.

Apologetically declaring it had to be done, the management said patrons fumed because they had no place for their hats, besides which when they sat down in one chair, their hat went on another, making two chairs a p.

## Parisian Liquor Prices

Paris, Aug. 20. Liquors prices in Paris have been stationary the past three years, with the cost of about one-fifth that prevailing in the United States. Champagne in popular brands is selling for \$2 a quart. Saint Julien claret, 60 cents a bottle. The finest claret in France, Chateau Lafitte, \$1.50.

Cognac average 15 cents a glass; vermouth, 10; cyrrh, 10; HUB Morize, 10; dubonnet, 10; chartreuse, 15; brandies, 15; kummel, 15; benedictine, 15; cointreau, 15; gin, 12; whiskey, 15; anisette, 15; rum, 15; Malaga wine, 20; egg nog, 20; sherry cobbler, 25; gin fizz, 25; Tom Collins, 30; orange de menthe, 20; horse's neck, 25; milk punch, 25; cocktails, 25; bitters, 15.

## Verne Buck at Granada

Chicago, Sept. 1.

Verne Buck, heading a musical combination in these parts for years, has been engaged by Jack Parkington, of the Granada, San Francisco, as musical director.

Buck is a versatile musician, being able to sing, dance and conduct. He will start Sept. 12.

## LICENSE GRANTED

Los Angeles, Sept. 1.

At a special meeting of the Los Angeles Police Commission a license was granted which permitted the Palais de Dance, operated by Mike Lyman and William Simon, to open last Friday night.

The license had been held up pending an investigation. Chris Schonberg's orchestra is playing at the establishment.

## BENSON AND THE RECORDERS

Chicago, Sept. 1.

Edgar Benson's unloading plans have met with a setback from the recording people. It is reported. These latter want Tom Quigley to run on his own. They do not relish Benson's using the Quigley-Benson Music Co. to play politts with the disc companies.

Quigley has the catalog of the defunct Hearst Music Company of Canada and is now alone, Benson resigning.

## Keller's Place Finched

A surprise pinch Saturday night was made at Julius Keller's Coney Place Inn at Southampton, L. I. Joe Fields, the manager, and a waiter were taken with four cases of alleged booze. Keller has been running the inn for several years, catering to the fashionable of the section, but getting a play only on Saturday nights.

Some ears ago when Keller was interested in Maxim's, New York, he was arrested for serving there. That was the first "collar" made under the Prohibition Act in a New York cabaret. Keller went into a panic at the time but later got off with a slight fine.

## Milwaukee Padlocks Through Hip Carriers

Milwaukee, Sept. 1. Action to padlock four of Milwaukee's largest roadhouses is under way here by the government as a result of the raids in which over 100 persons were taken into custody on charges of possession of liquor.

Agents raided the Golden Pheasant, Sam Plicks, Red Mill and Midway.

In the recent police investigation when the county commissioners were probing roadhouse conditions, the Golden Pheasant and Plicks were given a clean slate, although no license was issued, the matter being laid over until the next board meeting. Church leagues immediately scored the sheriff and the commissioners for not closing the roadhouses and the raids by the federal men followed. While no liquor was found being sold in either Plicks or the Pheasant, the dry men took hipsters from at least 50 men in the two places.

As a result of the raids, Milwaukee's cabarets became arid. Patronage has been cut accordingly. Seekers of amusement in which wet goods play a part are now directing their endeavors toward Waukesha county, neighbor of Milwaukee where the roadhouses are still running wide open.

## MORE PADLOCKS

The Times Square speak-easies continue as padlocking targets by Emory R. Buckner's legal staff. The latest batch of defendants includes Charles J. Murphy, 264 West 43d street; Christy Chop House (Richard Pritchard, William Kent, J. B. English and Stephen variety, co-defendant), 163 West 49th street; Daniel Mechan and Joseph Wilson, 541 West 59th street; James Milson and John O'Brien, 226 West 41st street.

## STOPPING BASEBALL POOLS

Washington, Sept. 1.

This town has been baseball mad for a considerable period and of late it has taken the form of baseball pools. Now it is all off. Two local men were arraigned in the United States branch of the Police Court yesterday (Monday). Each is being held under a \$1,000 bond.

## PADLOCKED 12 IN BALTO.

Baltimore, Sept. 1.

Prohibition padlocked 12 local liquid emporiums last week when Federal Judge Morris A. Soper ordered the keys turned on once festive cafes in cavers parts of the town.

## SAVINO RETURNS

Domenico Savino, arranger and Vice-President of Robbins-Engel, Inc. has returned from Milan. Savino suffered a nervous breakdown when he went abroad with Vincent Lopez as technical advisor and returned to his native Milan to recuperate.

Savino is also a recorder and arranger for the Pathe-Perfect records.

## Best of All Closed

Mouquin's on 6th avenue near 28th street voluntarily closed last week, following its padlocking closure of a few months ago. Old timers heard of the closing with regret. It was the best of all and the last of all the old places. Mouquin's besides its cuisine had a French atmosphere, with its marble-topped tables and little groups playing cards or other games upon the marble. Everything Mouquin's served could be depended upon.

## COAST DANCE MEN MUST PLEDGE SUPPORT

L. A. Police Comm. Demand  
It or Will Issue No  
License

Los Angeles, Sept. 1. Public dance halls and cafes have found a "tarlar" in Police Commissioner Foss, who feels that unless they pledge themselves to prevent liquor being sold or brought into their premises they should not be permitted to operate.

Foss was very determined in his stand at a meeting of the Board of Commissioners, when Mike Lyman, William Simon and their partners made application for a license to conduct the Palais de Dance on the premises formerly called the Rendezvous Cafe. Their application was to open on Aug. 27. After listening to the motion talk the board ordered an investigation, and following the report the commission said it would give the matter consideration at its meeting Sept. 1.

Foss declared that it is impossible under modern conditions to conduct dance halls and cafes without violation of the law, particularly in the matter of the open drinking of liquor.

Simon, on behalf of his partners, stated they had been in the cafe business for years, and while they had never sold a drop of liquor in their places, admitted the conditions complained of by Foss were true and existed. Simon declared that no matter how well intentioned the proprietors of those places are they are powerless to prevent such violations.

Police Chief Heath substantiated the statement made by Foss, saying he encountered difficulties in compelling patrons of these type of places to obey the law. He also said that many of the cafe proprietors were guilty of charging extortionate prices for service in their establishments. During Shrine week last June he asserted one complaint was that \$22 was charged for a single bottle of domestic ginger ale.

The session ended by the five commissioners asserting cafe proprietors must assist the police in preventing violation of the liquor or vice laws in their places or their dance license would be revoked.

## Fashion Shows with Bands As Dance Hall Attractions

A new idea in ballroom attractions is a fashion show with a dance band accompaniment to play the dancehalls. National Attractions of N. Y., Inc., is sponsoring the idea and is sending out two road shows of this nature. One will play the eastern territory and the other on the Coast, respectively headed by Eddie Heiler and B. A. Roife.



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## AFTER 27 YEARS ELECTRIC PARK CLOSES TIGHT

### Popular Kansas City Outdoor Place Winds Up Long Career

Kansas City, Sept. 1. Electric Park closed forever Aug. 29 after a prosperous run of 27 years. It was planned to close the 25th at which time the park had been turned over to the local Shrine organization.

The event drew the second greatest crowd in the park history, and Governor M. H. Heim announced he would continue the place absolutely free for the remainder of the week.

The Mardi Gras features and parades were continued the same as when an admission was charged and the last days were ones of joy and pleasure to the many who had been regulars during the past years.

### Geo. Farley Seen in S. A.; Identified by New Orleans

Chicago, Sept. 1. George Farley, of Philadelphia midget fame, was seen here today by a showman from New Orleans in Buenos Aires a short time ago.

Variety some months ago published a story that Farley had been seen in South America and that the statement that he had committed suicide by jumping from the deck of a steamer was open to doubt. Farley who lost a small fortune in oil a year or two ago but whose accounts with the midgets were correct to the last penny, it is presumed wished to keep under cover until he had somewhat recouped his losses. The person who advised Variety Farley is still alive and apparently doing well things he may come north in the near future.

### TALK FOR BARNES BOYS

Fred and Mike Probably Remaining With W. A. S. A.

Chicago, Sept. 1. Fred M. Barnes and his brother, Mike, who were arrested here for World Amusement Service Association regardless of what their private sentiments are. That is the gist of a report to the effect the Barnes boys were arrested here as star chamber committee of the World Amusement and told a lot of things. It looks as if Fred and Mike will drop their ambitions in other directions and will return to the fold.

### CHAUTAUQUA RAIN-JAMMED

Ogden, Utah, Sept. 1. The Ellison-White Chautauqua ran into difficulties at Twin Falls, Idaho. Hall ripped the tent on "Daddy Long Legs" night and the performance was cancelled.

When the Chautauqua people sought to satisfy the ticket holders by giving the interrupted play Sunday, a member of the ministerial association threatened to arrest the company for violating the Sunday law and the Sunday engagement was cancelled.

### FOREIGN DAREDEVIL INJURED

Paris, Aug. 32. Max Francesco was hurt in the park of the Decorative Arts Exposition when the automobile in which he was performing a somersault snapped its chain and fell to the ground. Francesco was not seriously hurt.

The gravity railway had another accident and has been suspended by the police.

### Circus Man Held by Police

Dubuque, Ia., Aug. 25. J. J. Thomas, of the Orange Bros. circus, which played Dyerville last week, is under arrest here on charges of threatening the life of another employee of the show after a fight on the circus lot.

Thomas is said to have taken a shogun to a Dyerville hardware store to remove a jammed shelf, saying he wanted to kill a fellow.

## SYRACUSE FAIR CAN RUN SUNDAY WITHOUT GATE

### Attorney-General So Advises Fair Commission—May Operate With Free Gate

Albany, N. Y., Sept. 1. The Syracuse State Fair may conduct an open house Sunday, Sept. 13, but there must be no admission according to an opinion rendered by Attorney-General Albert Ottinger to Lieutenant Governor Seymour Lowman. Popcorn, peanuts and similar merchandise may be sold by concessionaires but the State cannot charge an admission fee; neither can it conduct a Sunday band concert if it proposes to award \$1,600 in prizes which had been advertised to attract entries, Mr. Ottinger further opined.

Mr. Ottinger gave the opinion to Lieutenant Governor Lowman, who asked his advice when the Fair Commission asked to start the annual event on Saturday, Sept. 12, and continue it through Sunday until the end of the week.

The New York Civil League had opposed the Sunday fair plan and Canon William Sheafe Chase of Brooklyn, head of the organization had conferred with Mr. Ottinger last week. Canon Chase had threatened to obtain an injunction if officials persisted with the Sunday fair program.

Lieutenant Governor Lowman, at his home in Elmira, declared Mr. Ottinger's opinion conformed to his own ideas and said "The State should not commercialize the Sabbath day and that citizens of the State should be permitted to visit the State Fair Grounds on Sunday and enjoy the beautiful scenery and music."

J. Dan Ackerman, secretary of the Fair Commission, announced a special meeting would be held at Syracuse next Monday to consider the effect of the attorney-general's ruling which has the force of law until set aside by the courts.

### Police Close Carnival

#### In Pittsburgh Crusade

Pittsburgh, Sept. 1. The police here last week not only closed a carnival operating in the Hill district for running alleged gambling wheels, but arrested the alleged proprietor, Lew Papkus. This action is another step in the Pittsburgh crusade against gambling at carnivals. The Papkus show was using paddle wheels.

### W. A. S. A. Auditor on T

Chicago, Sept. 1. David Walter Lewis, auditor for the World Amusement Service Association, is still pending trial Sept. 27 for embezzlement of \$1,700 from the W. A. S. A.

### DIRECTING FAIR AMUSEMENTS

Los Angeles, Sept. 1. Charles W. Nelson, local fair booker, has been appointed director of amusements for the Kern County Fair, to be held in Bakersfield. This is the first time in the history of the fair association that an amusement booker has been given this responsible position.

### GIRL BITTEN BY REPTILE

Chicago, Sept. 1. A monster Gila reptile with the "Don of Snakes" exhibiting at the Atlanta, Ill. county fair fastened its teeth into the thumb of the wife of the owner of the show. It was for minutes before the monster could be pried loose.

The girl is seriously ill according to report.

### NEW PARK AT LAUREL, MD.

Laurel, Md., Sept. 1. Laurel is to have a large amusement park on 100 acres on the boulevard to Baltimore, 16 miles out of Washington. It is expected to be in operation by next season.

### New London's Fall Festival

New London, Mo., Sept. 1. A fall festival will be held Sept. 30-Oct. 3. H. M. Piper is president of the festival committee; Harry Wood, vice-president; William A. Rhee, secretary, and George R. Crow, treasurer.

## 'GLADWAY' AND MIDGET CITY

### "Treasure Island" from Wembley for Philly's Event

Philadelphia, Sept. 1.

One of the biggest attractions at the British Empire (Wembley) Exposition is to be brought to the Sesqui-centennial International Exposition next summer. It is "Treasure Island" with the City of Lilliput, a miniature city having upward of 100 midgets from all parts of the world.

In a circular enclosure, 1,000 yards in diameter, will be a sandy beach enclosing a large shallow lagoon, in which "Treasure Island" will be centered. The island will consist of a number of winding caves, through which the children will wend their way, mounting to a high platform by means of spiral staircases.

An aerial railway will run from the mainland to connect the island, and mountain slides will be erected by which they may return. There will also be a miniature steam railway with coaches for 24 passengers.

Two bridges connect the island with the mainland, one passing through a Noah's Ark and the other crossing the deck of the good ship "Mayflower," which is to be one-half the size of the original.

All the attendants on the island are to be in costume as favorite juvenile characters of fiction. Miniature farm buildings with the smallest types of domestic animals will be in one section.

The midgets will stage a circus and other performances. Midget ponies and small dogs will give an animal show, with a midget band and soloists for musical features.

There will be upwards of 130 acres of amusement concessions at the exposition. The name of the amusement zone will be "The Gladway."

### Parking Space for 15,000 Autos at Aurora Expo.

Chicago, Sept. 1.

The Aurora Exposition has spent a fortune in advertising in the Chicago dailies. Aurora is 46 miles from here.

This is the fourth year for the exposition. It is announcing parking space for 15,000 automobiles. West and east entrances totaling \$150,000 are listed.

### OCEAN PARK'S NEW PIER

Los Angeles, Sept. 1.

A new 120-foot pier at Ocean Park formally opens Aug. 23. This pier replaces the one that was destroyed in the \$3,000,000 fire at the resort about two years ago. The opening program will mark the inauguration of a ten-day festival with fireworks and a grand carnival.

The Ocean Park Theatre Corporation, George J. Cleveland, general manager, will operate the park, which will also run all winter.

### 40TH REVIVAL

Washington, Sept. 1. The days when "night was bold" brought back to life for the 41st consecutive time in the annual jousting contest at Marshall Hall, an outdoor amusement park on the Potomac.

This annual event attracted thousands to the park on the Potomac.

### JOE CURTIS MUST REST

Chicago, Sept. 1. Joe Curtis, secretary of the Chattanooga Tri-State Fair, has resigned on account of poor health. Mr. Curtis has been ill for a long time and recently the doctors have ordered absolute rest.

### Barnes Bitten By Rat

Clarksville, W. Va., Sept. 1. Martin Berrus, connected with the Knickerbocker show, here last week for the reunion of world war veterans, was bitten by a rattlesnake and had to be taken to Mason Hospital. He was bitten when cleaning up the snake pit.

## W. F. McDONALD, 82, AND STILL ACTIVE

Buffalo, N. Y., Sept. 1. The oldest carnival showman still active is Wallace F. McDonald. He celebrated his 82nd birthday with the Jones show at Buffalo.

McDonald has spent over 60 years in active work on circuses and carnivals. He first embarked with the Hattie McCall Wild West; with "Skip" Dundy, Frederick Thompson and with Thompson and Dundy at the Buffalo expo; opened Luna Park, Coney Island, with them in 1902, remaining until 1909. Since then he has been with Johnny J. Jones. He is in perfect health and active.

The attaches of the show presented him with a purse of \$150 in gold on his birthday.

### "Dipping" for Texas

Chicago, Sept. 1. An epidemic of sick in Arkansas has resulted in a Texas ruling that all carnivals and circuses entering Texas after playing Arkansas must have horses and wild animals "dipped" as a precautionary measure against the disease being brought to the cattle ranges of the Lone Star State.

"Dipping," besides the item of expense, is a hoop or Jura day job and carnivals getting this bad break to miss dates.

### CARNIVALS

Week of Aug. 31 when not otherwise indicated.)

May & Dempsey, Rensselaer, Ind. Max's Expo, Hastings, Mich. Donald McGregor Show, Carnegie, Okla.

McMahon Shows, Lexington, Neb. Miller Bros., Coalwood, W. Va. Mielor Bros., Shokline, Ky. Motz Bros., Worcester, Mass.

Morris & Castle, Red Win. Minn. D. Murphy, El Paso, Ill. Oliver Amus. Co., Carthage, Ill. Oliver & Jaffe, Kahoka, Mo.

Pearson, Jacksonville, Ill. Rubin & Cherry, Des Moines. Rice Bros. Shows, Danville, Ky. Rice & Dornan, Augusta, Ga.

Rice & Quick, Havana, Ark. Mathew J. Riley, Winchester, Va. Smith Bros. Nampa, Idaho. "Caldwell," Pto. Pto., Pto. Pto., Idaho.

Sandy's Amus. Co., Youngstown, Ohio. Walter Savidge, Pierce, Neb. Sam Spencer, Clarion, Pa. 31.

Ward Bros., Brookfield, Ill. Smith's Southern Shows, Vanceburg, Ky.

Ward Bros. Expo, Park, Ky. Sunshine Expo, Winchester, Tenn. Wade & Webb, Salem, Ind.

West and Sons, Staunton, Va. 31. Covington, Sept. 7. Wolf's Greater Shows, Charles City, Ia.

World at Home, Detroit, Sept. 4-12. Ziedman & Polle, Hopkinsville, Ky.

Alamo Expo, San Angelo, Tex. Bernardi Expo, Rocky Ford, Colo. Brown & Dyer, Plattsburg, N. Y.

Barlow's Shows, Kewanee, Ill. Bruce Shows, Leakeville-Spray, N. Y.

Brundage Shows, Plattville, Wis. California Shows, Hartford, Conn. Clark's Eway Shows, Barboursville, Ky.

J. L. Cronin, Glasgow, Ky. Central States, Corinth, Ky. 31. Clinton, Tenn., Sept. 7; Richmond, Tenn., 14.

Decker & Anderson, Cuba, Mo. Dreamland Expo, Rahway, N. J. Sept. 7.

McKee Shows, Manchester, Ia. Elman Amus. Co. Troywood, Mich. John Francis, Pauls Valley, Okla.

31; Gainesville, Tex. Sept. 7; Ardmore, Okla., 14. Gloth Amus. Co., Bravard, W. Va. 31; Kevlar, W. Va. Sept. 7.

31; Kevlar, W. Va. Sept. 7. Greater Sheesley, Danville, Ill. Hencke Attractions, Glenet, Minn. Coney Island.

Heller's Acme Shows, Perth Amboy, N. J. 31; Elizabeth, Sept. 7; Bloomfield, N. J. 14.

J. H. Heth, Greenup, Ia. Inter Shows, Miami, Okla. A. K. Kline, Great Falls, Mont. Joyland Expo, Sterling, Kan. Johnny J. Jones, Toronto, until Sept. 12.

Tachman-Carson Shows, Jeffersonville, Ind. 31; Amus. Co., Newport, Mich. Little Amus. Co., Hurst, Ill. Lotbrough Expo, Belleville, Ont. 31; Annapolis, Sept. 7; Renfrew, Ont. 12.

World at Home Shows, Burlington, Vt. 31. 31. Brundage Shows, Plattville, Wis. 31.

Morris & Castle Shows, Red Wing, Minn. 31.

Otto & Smith Shows, Rome, N. Y. 31; Fonda, Sept. 31.

## TORONTO'S EXPO. OPEN

Toronto, Sept. 1. Billed as "the annual world fair" by enthusiastic newspaper men, who received it with a two-week assignment and accompanied by a blowing of trumpets which the Angel Gabriel could hardly have bettered, the Canadian National Exhibition opened and is now proceeding for the 47th time.

The directors of the big Canadian fair announce their annual attendance hopes as two million, adding a rider that they will this year be satisfied with last year's a million and a half. Last year's figure was 1,510,000.

Premier Ferguson of Ontario formally opened the festivities and turned the sod for another new building with a silver spade. He kept the spade.

Outside of the Johnny Jones shows on the midway, there are 100 drink, hot dog, waffle, etc. concessions. One of the features of the Expo, is a largest family contest.

Weather this far has been doing as well as could be expected and it looks as if Johnny Jones, et al. were headed for a record cold cash clean-up.

Lillian Boyer, southern dare devil, has one of the biggest hauls in the thrill-seekers have yet received. She works on the falls front, being picked up by a plane from a motor boat and then dropping again plus a parachute.

The probable American attendance can be gauged by fact that U. S. cars on the Hamilton highway alone were coming in last Saturday at an average rate of one and a half a minute.

### Ruined Elopement

Chicago, Sept. 1. Charles Dozen, manager of the Freak Animal show with the Johnny J. Jones Exposition, supposed he was smart when slipping off to Erie, Pa., to marry Kitty Kitting, also with the Jones outfit.

When Judge Holmes performed the marriage ceremony Dozen little suspected that one of the witnesses was Nick Wagner, a showman acquainted with Ed Salter of the Johnny J. Jones press staff. Realizing it was an elopement, Wagner called Salter when the newspapers arrived in Buffalo to join the show they were the surprised ones.

### GIANT IN ROW

Davenport, Ia., Sept. 1. Wayne Barlow, manager for John Aasen, Norwegian giant with the Rubin & Cherry shows, was fined \$1 and costs in police court here last week after he, Sam Major and the showman, were in an early morning argument in their hotel which aroused all the guests on that floor.

Barlow, it is said, in the course of the argument attacked his protegee a hard one on the nose and got away with it, though Barlow is less than six feet and his meal ticket is eight feet, nine inches. Barlow and Major were booked for intoxication. The manager told the court his protegee was "subject to fits of temperment."

### GAMBLING BAN HURT

Columbus, Ind., Sept. 1. A \$5,000 deficit, which makes it impossible for the Bartholomew County Fair and Racing Association to pay bills for the fair and deficit, is blamed upon county officials, who stopped betting at the races and games of chance on the midway. The association may seek reversionship to adjust its indebtedness.

### FAKIR INVITES OPERATION

Paris, Aug. 28. Tahrir Bey, posing as a fakir, has offered to undergo an operation for appendicitis without an anesthetic to prove to what degree he can anesthetize his body. Surgeons refused the invitation, so Tahrir is now waiting needles into his body for admiring crowds at local fairs.

### "Old Home Week's" \$2,000 Deficit

Franklin, Pa., Sept. 1. Franklin's "Old Home Week" wound up \$2,000 in the hole. Varying weather conditions and failure of many to subscribe during the last week of the campaign for \$5,000 are held responsible.

The committee and the Chamber of Commerce are directing city-wide appeals for all to help pay the deficit.





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# CHICAGO

Business decidedly off at the Palace Sunday matinee. This is partly attributed to the fact that there isn't a strong enough name topping the bill. Jane Green is holding that position, but her name does not mean a thing to Palace audiences as far as drawing the card is concerned. Wells, Virginia and West came out on top in recognition and entertainment. The turn following, a lot of "hooked" and pretentious stuff, cleaned up in the late position. One of those "three-in-one" combinations.

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated  
The cities under Correspondence in this issue of Variety are as follows and on pages:

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Monroe and Grant, Herkes and Terry and "Chinese Syncope" form the unit augmented by a chorus of eight and two female principals. The idea, worked out beneficially. It gave the show a big flash and brought about big time atmosphere.  
Miss Green should be thankful she uses "pop" numbers exclusively, as the boys represent the music trade who are on hand every Sunday afternoon saved her. She is not a headliner for this territory. Miss Green may mean something east, but not well enough known yet out here.

Monroe and Grant opened with their trampolin turn preceded by a "Bower" number introduced by the choristers and a harmony soprano team. It put life into the show immediately.  
Bayley and Valjean had a travesty on radio. Corking good idea for clever monologist. One of the men is concealed in the huge set giving his interpretation of what he hears over the air. The announcer has numerous chances for comedy, but muffs. With a good clown or ad lib as the announcer, something would be set. As is it just got over. Willie West, McClinty and Co.

## You Can Be in Style with Last Year's Furs

Fur styles for fall have been forecasted and we have received many of the very latest models. For a very reasonable cost, you can have your present fur remodeled to meet the latest fashions. We have a complete line of furs in our stock. HIRING IN FOUR FURS NOW  
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Good average small time vaudeville this week at the Majestic. Paul Sydell had a trained dog that is a world beater. He probably gave the way for its master to play the big time.

Fargo and White and the Ja Da Trio have been seen before by the Majestic regulars. The former retain their same act with one of the men playing a light brown wench and the other a black lazybones. The boys now forming the Ja Da Trio are not the same. Those that remained for the finish were repaid.

Nat C. Haines and Co., the most pretentious act on the bill, used the familiar vaudeville formula of the old philanthropist, his shrewish wife and the young man who wants to marry their daughter. This plot skeleton is as old as Joe M. and is dressed up in new wrappings every season. A movie vamp with vaudeville's idea of a French accent has been added to the story in this instance. The young woman has a figure worth displaying, and they give her plenty of opportunity. The juvenile and immature are called upon twice to contribute a song and dance. They acquit themselves amply. The production has been invented with proper scenic embellishments and several costume changes provided.

A matrimonial sketch done by Bernard and Jason affords diversion of a sort from another vaudeville formula as venerable as the varieties. The sketch is intelligently interpreted for effect.  
Nick and Gladys Tergas do wop. Nick plays a big Italian butter and egg who has taken up golf. That is the basis of the humor. They did nicely next to shut.  
Murray's American Beauties, a troupe of bunty white cats, closed. There was no trouble on the bill between the cats and Sydell's fido.

With the temperature hitting around 90, the Monday matinee performance at the Kedzie was slightly off, with barely 200 in attendance. The bill consists of a vaudeville material, save for the No. 2, weak comically and vocally.  
Hilli and Quinell started with om-

edy and dancing, intermingled with an exhibition on a unicycle. The turn has a touch of novelty which will carry it over. These houses in the opening position. In a pinch it may hold down the No. 2 assignment. The act works in one and a half.

Woods and Franche have an idea, that of a dramatic opening between two drops. The latter has been done to death by blackface turns, rubs and all sort of two-men combinations. All the turn lacks is a brand new vehicle.  
Flanders and Butler, parted for a season, have reunited and have about the same routine as when last seen together. This is a high class singing turn with jazz interpretations by the pianist. Miss Butler has good control of her vocal chords and also makes a striking appearance. The other member is a corksling pianist with big solos registering. The combination will survive in the better houses.

Raymond Wylie and Co., the latest in blackface, have a good singing range from popular to operatic melodies with sufficient comedy to make it a good act for the intermediate houses.  
Jerry and Gretchen O'Meara, with a male assistant, found the next to be a tough assignment. This is a light comedy act with a few "wows" here and there. Should have been a tough assignment.

Natalie Darnell with Tony Lopez and Castilian Orchestra closed, with plenty remaining. An eight-piece string Hawaiian combination, whose playing rates but fair. If Lopez really has to sing, a verse and a chorus would be sufficient to prove his vocal ability. The team of dancers are fair, introducing "Sanskrit," "Adagio" and "Waltz." They were at their best in the former. Just a small time flash at its best. Might suffice as a picture house turn if a reasonable amount is asked.

The Diversey was 30 per cent "dumb" the last half, with Japanese tricksters opening, Diero (acrobatic) in the deuce, a pair of comedy acrobats next to closing and a dancing act for the wind-up. In between one solitary act using talk between the least effective turn on the bill. The Diversey acrobats are faulty and it is hard to get dialog across, but even with this to bear in mind, the booker could have done a better job. As the show the five acts were lamentably weak, and the area of empties in the rear will spread if many such bills continue.

An organ solo by R. Morton Floodgas followed the feature film. Floodgas lacks popular appeal, his interlude being undistinguished by showmanship or any notable musical talent. Komor's Trio, three Oriental acts with novel suits, made a nice

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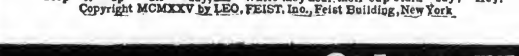
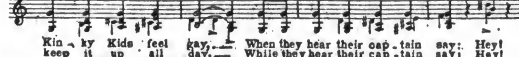
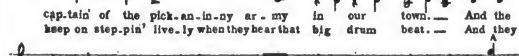
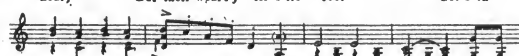
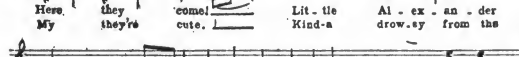
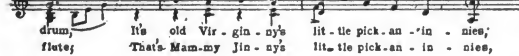
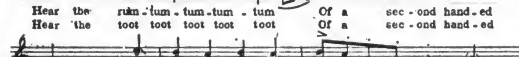
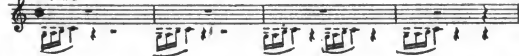
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WALTER DONALDSON

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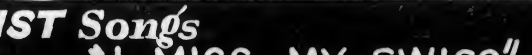
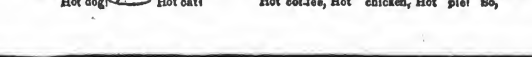
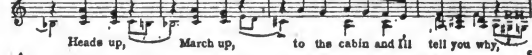
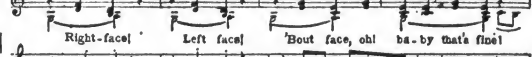
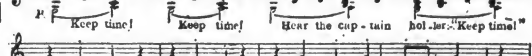
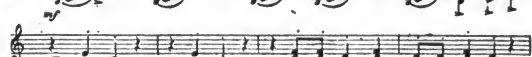
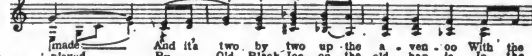
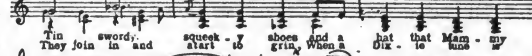
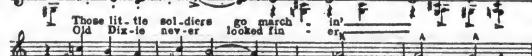
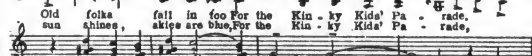
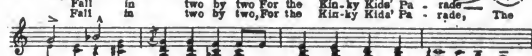


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Impression. Diero knows the piano-accompanied, but plays too many classics. He needs more pep. "Fifty Miles from Broadway," a 10-piece flash, with James R. Watson and Reg. Merrill billed, failed to give satisfaction. Novel props rather than the material sell the act. An importation from the Italian music halls—Fortunello and Cirillino—proved entertaining with comedy gymnastics and pantomime. Stanislavoff and Gracie, assisted by six English Tivoli girls, closed. Lots of ability, both in principals and chorus, and went over well. Loop.

High score for laughs at the Rialto

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while one full stage set was struck to make room for another.

Dura, Gross and Rense, hand balancers, opened with Frank "Feg" Jones, a one-legged single in the deuce. Jones is somewhat similar to Homer Coghlin and one-legged who has been working around for the association. Rubin and Rosa, sister team, in fourth position, didn't start anything, but as a quiet little musical turn for number two they suffice. They open with harmony singing and follow with a violin solo, an accordion ditto, and close with a duet of the two instruments.

Under the meaningless title of "Society Scandals," a four-man and two-girl dance flash closed the works. Nice enough act of its description. A comedy dance by two of the boys misses fire and still needs rehearsing. A "Charleston" routine in the finishing number was hardly recognizable as such, at least not here in Chicago, where the "Charleston" still needs a label.

Two Davies (jugglers) are back in Chicago after 20 weeks for Fuller in Australia.

The first condensed dramatic tab to play the Chicago Keith-Albee circuit is "Why Men Leave Home." The complete cast includes Frank Maddocks, Doris Bonita, Eugene McDonald, Dorothy Gale, Doris Engel, Russell Eric, Eunice Andrew, Dollie Day, Gus Donahue, Ben Ersell. The show will play 59 minutes continuously.

Attorney Leo Weiskopf has established connections in Yucatan, Mexico, for the accommodation of clients who have not legal grounds for divorce in Illinois. In Yucatan the only requirement is a thirty-day residence. It is not necessary to cite causes or reasons.

The applicant simply says he no longer loves his wife, and the judge says ok. Property settlements, alimony, etc., however, must be made in the United States. As Mexican law does not provide on these points. A husband may remarry at once but the wife must wait a year.

The Vic, Lincoln, Englewood, American and Kedzie reopened the new season this week with their usual policy of association vaudeville.

When Horace Sistrare and Henry G. Clarke attempt to put over a second boost in price at the Majestic, Vaudean, they will line up such high royalty pieces as "Kempy" and "Lightnin'." Sistrare and Clarke will stick to Vaudean, abandoning a plan to shift to Duluth, Minn.

The Temple, Hammond, after two seasons of dramatic stock, will install musical stock. Any Wright (leesee) plans to establish a first-class musical outfit to do such pieces as "Irene," etc. The Dorothy Gale Players go to Detroit instead of Hammond, Wright announces.

Lowrie Montgomery is organizing a tab under the title of "Paemakers," to be routed by Gus Sun.

"A Pullman Romance," by Sam J. Park, now a straight vaudeville act, may be converted into a tab unit.

Tom Leonard, formerly of George Tyler's staff, is agent with Elsie Janis' "Puzzles," at the Harris, with Walter Messenger ahead of the show.

"Laff That Off" goes to Milwaukee from the Harris, and thence to Cincinnati. Miss Rodney Richmond is ahead.

The Bert Douglas, selected as king of the recent movie contest held here, was formerly a member of Anatol Friedland's turn and last season was with the Coast company of "Artists and Models."

Lock Tack Sam sends in posters from Australia, where he is enjoy-

ing a prosperous season at the head of his road company of 12 Chinese performers, including Mina Long, Foidi Long and Madame Long Tack Sam. Other American acts on the bill at His Majesty's Theatre, Auckland, included Novelle Bros. and Moran and Wisler.

Fred Elsig, brother and business associate of Lester, The Costumer, has gone for a vacation on Long Island with friends.

Frank Dare returned to his desk Monday at the Chicago offices of Equity. He has been away on his vacation.

The Novelle Brothers returned last week from Australia, where they played for two months. On their arrival in San Francisco the turn was booked for a tour of the West Coast picture houses. The act is booked to open for the Orpheum following the West Coast time.

Charles McClintock will be in advance of "Topsy and Eva" when the Duncans' musical comedy takes to the road Sept. 20.

A mechanic's lien for \$32,000 has been placed against the Tivoli theatre in Mishawaka, a suburb of South Bend, Ind. The theatre opened in June but has not paid for the labor in building yet. Rube Lavine, architect, and Lars Oleson, contractor, represented by Attorneys Jones and Obenchain made the lien.

L. F. Allardt, one time booker with the Ass'n, is building a hotel in Rock Island which he will open Jan. 1. It will have 300 rooms and named the LaSalle, the same name Allardt gave his hotel in South Bend. Allardt severed all relations with vaudeville about six years ago and has been in the hotel business since.

### TORONTO

Royal Alex—"Dumbells," "Garden of Allah."  
Princess—English stock, "Garden of Allah."  
Uptown—Stock, "Best People."  
Regent—"Gold Rush" (30 week).  
Hippodrome—"Twain" (film).  
Tivoli—"Are Parents People."  
Massey Hall—"Drusilla."  
Empire—"Happy Moments."  
Strand—"Laffin' Thru."  
Comedy—"Chinese Opera."

Toronto is quite definitely becoming the theatrical centre of Canada, that is, of course, if there is such a thing. With the Trans-Canada circuit booking legitimate attractions right across the country from its central office in the Royal Alexandra theatre here and putting a number of its shows into rehearsal here also, with the recent opening of a Gus Sun bureau and the probability of more agents following and with the fact definitely established that this city is the centre for the Dominion's movie business,

there seems little left to argue about.

It has been noticed that the advertising managers of Toronto dailies are smoking unusually large cigars, the reason being that every theatre in the city, most commercial concerns and all other space-buyers have increased their paid announcements in an attempt to corral his, her, its or their share of the many shekels which are arriving in the hill-folds of the thousands who are here for the Canadian National Exhibition.

Souza in Toronto Sept. 19, at Massey Hall.

Jack Arthur, who has charge of Canadian P. P.'s musical programs has organized a radio unit to be called Jack Arthur's Canucks. They will broadcast every night from the Hippodrome stage.

"Candid Chronicles," a volume of reminiscences by Hector Charlesworth, dean of Canadian dramatic critics, is announced on the MacMillan (Canadian) Company's fall list.

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Gayety—"Giri Club" (Burlesque).  
Mutual—Evelyn Cunningham and Her Gang" (Burlesque).

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Columbia—"Coast of Folly" (Gloria Swanson); next, "The Ten Commandments."  
Metropolitan—"Her Sister From Paris" (Constance Talmadge); next, "Shore Leave."  
Palace—"A Slave of Fashion" (Norma Shearer); next, "Sun Up."  
Rialto—"The Home Maker" and "The Bowery" (presentation); next, "The Iron Horse."

Lawrence Beatus, manager (Palace), had another siege with his infuriated face the last attack, though serious, was gotten under control more readily than the first.

William Elliott will offer for the first time Augustus Thomas' "Still Water" at the Belasco Sept. 7, while at the National, the English piece, "The Vortex" will have its premiere.

Other new ones are to follow in rapid succession, at the same time bringing back Poll's on the theatrical map.

"Bill" Wilson of the Stanley Co. of America, was here with a string of attorneys and auditors for the closing up of the Stanley-Crandall merger, which affects the local 13 Crandall houses.

Sidney Seidenman, doing the "class" parties for Meyer Davis, is on his own, the five-year contract between them having terminated. Pete Macias, conducting for Davis at Chevy Chase Lake all summer, is the first leader signed by Seidenman. Macias is to have a combination in the colonial room of the Shoreham.

The Le Paradis Roof has no opposition now, the Powhattan Roof closing Saturday. On the last named roof Dick Leibert and Emory Daugherty's "Sangamo" band were a success.

Unconfirmed reports have it that Poll has leased the President for a season of stock. One of the local dailies broke this. Nothing definite has been announced.

Oliver Morosco, who has leased the Willis Theatre, reopens Labor Day with stock, the opener being Avery Hopwood's "The Best

People." Margery Williams and Jack Squire head the cast.  
It is Morosco's intention to put on a musical piece about every four weeks with a chorus and also try out a new play about every month. Art Smith will be resident manager.

Harry Gottl is out as manager of the Prospect Theatre, which was to have reopened Sept. 4 with Yiddish vaudeville and pictures. B. Cohen, the new manager, may open later than the announced date. Cohen is affiliated with Hirschhorn Brothers, who control the theatre.

The Bronx Opera House reopens Labor Day with "Dancing Mothers." Mary Young and John Halliday are the leads.

New theatre plans for this borough still continue. The latest is a 2,000 seat picture house to be built by the Ilion Realty Co., at East Tremont and Barkley avenues, in the heart of the Throggs Neck section, which has hitherto been without a theatre.

**CLEVELAND**  
By C. S. GREGG  
Ohio—"The Pearl of Great Price" (Dulcie Cooper), premiere.  
Hanna—"The White Cargo" (9th week).  
Keith's Palace—Vaudeville; "The Iron Horse."  
Loew's State—Vaudeville; "Sun-Up."  
Keith's 105th Street—Vaudeville; "Hell's Highroad."  
Hippodrome—Vaudeville; "Hell's Highroad."  
Loew's Allen—"Her Sister from Paris" (Constance Talmadge).  
Loew's Stillman—Romola" (2d week).  
Loew's Park and Mall—"Poisoned Paradise."  
Loew's Alhambra, Dooan and Liberty—"Street of Forgotten Men."  
Columbia—"Wine, Woman and Song" (Columbia).  
Empire—"Girl Friends" (Mutual).  
Band Box and Luna Park—Burlesque.

"White Cargo" continues to play capacity houses and started its ninth week to a jammed house. "Sky High" replaces it next week at the Hanna. Rumor holds that "White Cargo" will go to the Metropolitan (East Side) to continue its run.

"Her Sister from Paris" (Constance Talmadge) came to the Alton Theatre after much postponement. Slated to appear at the Alton two weeks ago, the picture, owned up by the Ohio board of censors, was held up, and finally, after three reviews, the censors decided to release it.

Nikolai Semenov, Russian dancing master, will conduct ballet classes this winter for the Martha Lee Club here.

**MILWAUKEE**  
By HERB ISRAEL  
Davidson—"Laff That Off."  
Palace—Vaudeville.  
Miller—Vaudeville.  
Majestic—Vaudeville.  
Gayety—"Round the Town" (Mutual).  
Empress—"Charleston" Cattle stock burlesque).  
Alhambra—"The Gold Rush."  
Garden—"The Woman Hunter."

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10% discount on 10 doz. lots  
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Merrill—"Ten Commandments" Strand—"In the Name of Love."  
Wisconsin—"Night Life in New York."

After playing "The Naked Truth" for two weeks the Garrick is again dark. It reopens in a month with dramatic stock.

Milwaukee's theatre season opened in full swing this week with the Davidson (left) playing "Laff That Off," the Empress reopening with stock burlesque and the Alhambra with pictures.

Edward Schroeder (Jack Payne), a high diver appearing at State Fair Park here, has been arrested on a charge of passing spurious checks. He was bound over for trial under bond of \$500.

The estate of Gustave Bach, Milwaukee's music leader and soloist who died recently, has been left to his brothers and cousin. Bach was not married. The estate is valued at \$20,000.

Virginia Armstrong, 17, won the newspaper title of "Miss Milwaukee" as the city's entry in the Atlantic City contest. This is the first year Milwaukee will be represented.

Carrie Fennell, special dancer at the Gayety (burlesque) for 30 weeks last season, has reopened a 20-week contract with Fox & Krause.

**KANSAS CITY**  
By WILL R. HUGHES  
Orpheum—Vaudeville.  
Pantages—Vaudeville.  
Globe—Vaudeville.  
Mainstreet—Vaudeville. "The Knockout."  
Newman—"Wild Horse Mesa."  
Royal—"Ten Commandments" (2d week).  
Liberty—"The Teaser."  
Empress—"Her Stolen Sweets" (Mutual).  
Gayety—Mollie Williams' Own Show (Columbia).

The Orpheum and Empress got away to a flying start last week. Business holding up nicely throughout. The Gayety opened with the Mollie Williams show. No one seems to know when the Schubert or Schubert-Missouri will open.

Lole Bridice, leading woman

(Globe) and husband, Edgar Barnett, manager, were held up and robbed of jewelry valued at \$3,850 at their home after the show Wednesday night. They were stopped by a pair of youthful bandits as they reached home, who compelled Barnett to drive several miles away.

The Kansas City Bill Posting Co., which has been using non-union bill posters for the past two years, has signed with the local union and granted the increased wages demanded by the local.

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Drums  
JACK HARRIS  
Violin  
JULES KLEIN  
Cymbal  
NICK KOUPUKIS  
Flute and Piccolo

JAMES KOZAK  
Trumpet  
DON LINDLEY  
Trumpet and Arranger  
WILLIAM MCGILL  
Saxophone  
"MIFF" MOLE  
Trombone  
"RED" NICHOLS  
Cornet  
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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.

Local talent predominated at the Orpheum last week. Two acts, Abe Lyman and Orchestra and Sarah Padden and Co., regarded as "native" had the top line honors as well as drawing the trade Monday night. It was one of those welcome home affairs with everyone in the house acclaiming the home talent with applause and floral encouragement. To Miss Padden some dozen bouquets were sent while Lyman, by the benevolence of the local representatives of music publishing concerns, topped her floral ovation by getting 16 different pieces by actual count. With everyone keyed up to see the local celebrities it was apparent the audience was so much on edge during the early part of the show that they paid little attention to the really meritorious offerings that preceded the top line acts.

Lyman had the next to closing spot with his Hotel Ambassador orchestra of 11 men besides himself. The only change in the personnel of the outfit is the piano player. They are a clean cut group of men, dressed natty, with a personnel of the outfit is the piano player. They are a clean cut group of men, dressed natty, with a personnel of the outfit is the piano player. They are a clean cut group of men, dressed natty, with a personnel of the outfit is the piano player.

Another who stands out is Slim Martin, trombonist. Martin is as hot a player of this instrument as one would want to hear and sure can turn out the sizzling stuff in liberal portions. Special mention should also go to Ray Lopez, trumpet, and Al. Vincent, the new pianist. The latter is a chap with ability and personality. Lopez's trick stuff on the trumpet can be equalled by few. Needless to say the band tied the show up in knots until Lyman speeched in behalf of Moran and Wiser, the closing act.

Miss Padden is again doing her masterpiece, "The Crod." Though the act has played here and the other Orpheum and Keith-Albee houses a number of times, it seems as though the time is ripe again for it to repeat. Her support is most excellent, Charles W. Mack playing the husband and William Davidson the Southern sergeant. The others are Donald Wilson and Maurice J. Mountain. The turn held the interest of the house for 15 minutes.

Opening were Bert Ford and Pauline Price with wirewalking and dancing. The turn is a speedy one with Ford earning the title of the synopsized wire walker by his work.

Nate Leipzig with his card tricks and aub was in the deuce spot. Fortunately from the audience for his committee he was able to obtain Joe Keaton (Three Kestons) and the latter doing straight for the magician heaped the turn to get by nicely.

Rose and Arthur Boylan and Saranoff and Co., the latter consisting of a vocalist and two girls, opened the show. Sam Gould at the piano, came along with her old line of samples that she displayed here last year. For the two weeks she and Neville Fleeson were here then the act was a riot, but this time a repetition of material failed to repeat.

Following Miss Padden was Yvette Rugel in her second week in a tough spot. Miss Rugel did exceedingly well with her songs. Moran and Wiser in the toughest spot on the bill held them in to watch the comedy antics of Moran and the tossing of headgear by Wiser and himself. It was actually remarkable to see how well they held the crowd, after Lyman, especially as their act has been seen here so often.

Horse in a poising novelty with a woman in what is presumed to be the musical dream. A man is seated at the piano and has the dream of the bronze woman and the horse. It comes to life through the posing. The act is a good novelty and a most worthy flash turn for an intermediate house.

In the deuce spot came Burt, Ambrose and May, songsters who render a catalog of popular and comedy numbers, which they augment by comedy and dancing. The latter portion is very good, and the boys might do a bit more of their tripping for the cash buyers.

In the middle of the bill were Marietta Craig and Company in Harry Wagstaff Gribble's comedy travesty on "The Bat," programed as "Batty." The idea is novel and carried out in convincing and entertaining fashion by Miss Craig and her two aids, Elmer Grant and Fio Kennedy. Electrical effects and spooky business have much to do with the act, and the turn, and are exceptionally well done. Miss Craig is a character comedienne, a musical ability and has the old trouper's knack of milking the cash payers along for laughs and gets a liberal amount of the cash through the work of Miss Craig and her aids had the audience spellbound and laughing throughout.

Next to closing was Pall Mall, blackface with his songs, stories, dancing and instrumentation. This little chap is a new novelty. He has an exceptionally good voice and puts his songs and talk over with a bang. His dancing is out of the ordinary, and it is patterned along the lines of the skating steps and attracts. The next to closing grove was a naturalistic act, and has the sound of all six cylinders without missing.

Closing were Raymond Fagan and his Symphonic Dance. This act is patterned along the lines of aggregation that has been on this circuit. They give their stuff in a bit of an entertaining fashion and do not pause for an instant during the 20 minutes they take up to perform.

The feature picture was "My Lady's Lips," independent product.

Deviating from its customary policy, the Pantheas installed a musical tabloid for one week, and change was an agreeable one. "Plantation Days," with colored performers, was on for 30 minutes, and though starting like a decrepit "oliver," gathered momentum and finished like a high-powered speed.

The opening chorus gave all indications of a "flop," with nothing meritorious being displayed in the vocal line, while an ensemble dance which followed was done indifferently. A soprano, Miss Chadwick, assisted by the Plantation Four, a male quartette. Miss Chadwick is a fine clear, full soprano, but the boys failed to click. However, a change for the better was apparent when the "Pepper" chorus of eight Crocels did an ensemble dance before a good-looking full stage drop. Then a series of specialty turns followed which scored. The Three Pepper Shakers, Scott, Allen and Lee, did a comedy dance, including some novel steps, going over to good returns. Blanche Calloway jazzed through two "blues" songs, and then, in an insatiable manner and a big time delivery that hit with a bang. Then the dancing trio appeared again, singing and stepping to a lively tune especially suited to their hooding propensities. Arch Ware and Madeline Beit led the chorus in a production number that had all the earmarks of one. Miss Beit is cute and her dancing allows a treat, while Ware is an agile stepper himself. Farrell and Chadwick, a mixed team, went into "one" for a piano and song routine, where

Miss Chadwick hurt the good impression she had made earlier by resorting to uncalled-for shrieks at the end of each song, obviously intended to provoke applause. Norma Allen and chorus followed with another number that pleased. A double male team, Jones and Jones, came before a drop representing a railroad yard and drawled for 18 minutes. Working with poor material, they were naturally at a disadvantage, but their cleverness could be discerned with it. Blanche Calloway returned with the girls, dressed natty in male attire, and sang, each girl being given an opportunity as solo work. The Five Crackerjacks, four men and Miss Beit, occupied the full stage for a tumbling number which knocked 'em cold, being entirely unexpected after the company had featured dancing throughout. The turn covered everything in the fancy tumbling line all the way from ground work to whirlwind spins. The finale next, with a sad note, was "Plantation Days" is highly entertaining even though the comedy goes back to the ante-bellum period. The costumes and sets are fresh looking, and barring the first scene, are always in good taste. The musical numbers are pleasing, while the dancing makes the revue a wallowing woe and undoubtedly its greatest asset.

The Lincoln Heights Commercial Union Industrial Association has started a petition requesting that the city acquire the Seig Zoo and operate it as a municipally owned project.

Carol Wines (Harry Carroll's Orange Grove Co.) has been added to the Majestic Stock Co. Miss Wines opened Sunday in support of Edward Everett Horton and Ruth Renick in "The Sign of the Cross" as William Greer, Franklin Pangborn, Frank Park and Herbert Bethew.

Edward Silton, who supervised the making of the film, "The Counsel for the Defense," at the Colony Production featuring Betty Compson and House Peters at the Selig Polyscope Co. in New York. He is expected here again in about three weeks to start another picture.

Fred McClelland, former manager of Luna Park, Coney Island, is now managing the exploitation in Southern California for First National pictures, with headquarters here.

Fred Schuessler has succeeded Fred Dalig as casting director at Universal. Schuessler was Dalig's assistant. Raymond L. Schrock, general manager, has inaugurated the policy where vacancies occur to promote the next man in line for the job. Martin Murphy, who succeeded William Koenig as production manager recently, was formerly assistant to Koenig.

Gavin Gordon is replacing George Barnes as leading man with the Motion Picture.

rocco Stock. Gordon makes his debut Sunday in "Whispering Wires," opposite Charlotte Treadway. He appeared in the coast road show that presented this play.

J. L. Snitzer, vice-president, and John Brownlee, scenario editor, F. B. O. are at the coast studios. They will remain a month before returning East.

Roger Manning is now production manager at the F. B. O. studios. He is replacing Clarence White, who resigned to become production manager for S. S. Hutchinson, who is producing at that studio for the independent market.

Paula Gould, New York publicity representative for F. B. O., is visiting the West Coast Studio and will remain until Sept. 16.

J. G. Bachman, vice-president, B. P. Schulberg Co., arrived from New York this week. Schulberg and Bachman are taking up the matter of productions and distribution of their productions.

Dan West, musician, Guterson's band of all nations, playing at the Solomon dance hall, broke his leg when he fell in a foot race staged by the musicians to entertain children of the Los Angeles C. P. nage at the ranch of Fred Sc' non in Topanga canyon.

While driving along Lincoln Boulevard Mike Gore, president, West Coast Theatres, Inc., lost control of his car, which overturned, resulting in the injury of his daughter, Mrs. H. N. Sugarman, one of the occupants of the car. Goge, his wife and son-in-law, H. N. Sugarman, escaped injury.

William R. Fraser, general manager of the Harold Lloyd Corporation, is in New York to attend the opening of the latest Lloyd picture, "The Freshman." Fraser will consult with officials of Famous Players regarding his release of the Lloyd first Paramount production now being made at the Hollywood Studios. The picture will be completed at the end of October.

## LOS ANGELES, CAL.

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Long Beach, 24 miles from Los Angeles, is in the throes of a theatrical war. The town is over-seated with all of the various theatrical concerns operating here, fighting for business. The State, seating about 1,400, seems to be getting the best of the breaks, so far as vaudeville is concerned. It has taken over the franchise held by Hoyt's for Pantheas vaudeville. It is playing the regular road show of five acts and a feature picture. The admission scale is 50 cents flat for the evening with two shows given. It seems apparent that the people in Long Beach have become accustomed to the Pantheas brand of vaudeville, as last Friday night for both shows the house was taxed to its capacity.

Opening was Brenk's Golden

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Mr. Louis Sidney, manager Aldine Theatre, Pittsburgh, commends as follows immediately after opening

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*liked act immensely  
Stop this act is the biggest thing  
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AN ORIGINAL IDEA A NOVELTY IN TWO SCENES

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Just completed 4 successful years with the Keith-Albee and Orpheum Circuits

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Don't let the other fellow get there first

## WILLIAM MORRIS

And get him first

"Get who first?"

## DUCK

Touring beautiful, sunny England at present, opening B. F. Keith's Riverside, January 4th. Will consider production engagements from September, 1926. Starring parts only, on the style of the frightfully sweet, breezy, dear old thing, too utterly utter for words, and full of the joy of living, camaraderie, je ne sais quoi, and other French delicacies.

Dear old BILL MORRIS has full charge of all my affairs, and don't be surprised if I make a fortune for you, if you have the foresight to get me before the other fellow does.

tober and a release for early spring will be sought.

Evelyn Brent is in New York for several weeks purchasing gowns and other refinement.

In Variety, Aug. 19, a review of Pantages, Los Angeles, mentioned Miriella Craig played "Lizette" in the original production of "The Bat." It also stated that another act headed the bill. Miss Craig says she did not create the role of "Lizette" in "The Bat," but played it in one of the numerous companies that presented it. It also was pointed out that Miss Craig in her sketch, "Baty," was the headliner at the house and not another act.

Chas. Christie is in New York for the opening of his latest production, "Seven Days." He will remain east about six weeks.

Leonard Clark has been engaged to replace Herbert Kern as organist at the Criterion.

An overheated carbon lamp ignited a silk velvet curtain used in a set for the making of "The Midnight Sun." (Universal City) threw 500 extras into a panic and created a \$15,000 loss before the fire was extinguished.

Two extras, in the rush for the exits, were injured and attended at the Universal City Hospital, namely Elsie Brownfield and Adelaide Stark. The set was rebuilt.

## THE FALL OF EVE

(Continued from page 23)

an artist—as spice to a comedy. As the principal incident, however, she is a personation rather than a pippin, and causes the mouth of the auditor to pucker all out of shape. She does not "wear" through a whole evening in her monotonous, despite her amazing use of hands, head, eyes and other oratorical instruments in putting over lines and points.

Further, she is—or plays—absurdly young for this role, that of a wife and expectant mother. It is a cradle-snatching picture, usually out of key with the sophisticated character of the action, principally the two scenes in which she must get "soused" to the point of complete unconsciousness in the home of a bachelor friend of the husband.

Miss Gordon handles the progressive stages of the tipiness and final intoxication brilliantly. It is when she has to discuss men, the philosophies of modern relations, the anticipations of her "happy event" and the like that she fails rather pathetically.

She has two girl-friends, either of whom could be her mother, yet they are her chums and advisers, and one of them gets her on the tack of jealousy and suspicion of her husband, who is a lawyer handling the affairs of female picture stars, which brings about the complications.

It seems that hubby has spent all night at Great Neck with a vamp client, tinkering with her income

tax report. The snake-in-Eden friend steams up Eve, the bride, to the theory that such action could not be platonic. Hubby adores bride, but cannot convince her, especially since the vamp is opening in a legit place, and he wants her to come with him to the opening. She refuses. He must go for business reasons, she stays behind and gets stewed with the bach and wakes up next morning with hubby there.

Of course, we see that nothing has happened to her. But she believes the bachelor guilty of "the worst," goes completely and deliriously daffy, wants to divorce the husband she loves and force him back to marry her because she thinks he is the father of her unborn child (six weeks later).

It is all straightened out and happily ended, and wife offers to go with hubby to see the vamp act and promises she'll never doubt him again, no matter how many nights he spends away from home.

The story is told with charming, fresh commentaries, slick epigrams, cute rejoinders.

The plot is not new, but it is never old, so it suffices. The principal shortcoming, unfortunately, seems to be Miss Gordon, who appears to have been banked on as the principal asset, and who shines in the playing, and who is sure to draw brilliant notices from reviewers who look at such things as disassociated items rather than as segments of a whole.

Most unconvincing and rarely sympathetic, Miss Gordon destroys the underlying rump of the plot while she gets the laughs. Every man in the audience, before she had whined and simpered through half an act, was making a mental reservation that if that were his wife he would strangle her.

If Miss Look, herself, played the part—yes. If there is a perfect married fapper known to Broadway, it is Miss Look, who is conspicuous at all openings except her own, where she was never in sight. With her cunning ways, her petite inches, her snappy personality, such a plot could happen. It would be intensely intriguing. But Miss Gordon lacks the feminine appeal "from front," and is too marked by individual eccentricities of delivery to sustain through a full character comedy.

Thus we see "The Fall of Eve" at times descend into farce, and even broad burlesque, largely through the requirements of the pronounced idiosyncrasies of the principal player, losing verisimilitude, plausibility and all polite. Such detouring is especially dangerous in this sort of comedy, which must draw from the audience the sort that easily recognizes discrepancies in the dramatic exposures.

The other acting is workmanlike, and the direction is speedy, staccato and spirited. The production is beautiful and intelligent, fit to grace any show anywhere.

This comedy will make a good movie.

The brightness and sparkle should keep "The Fall of Eve" on its feet for some weeks, perhaps to a wholesome run. It is to be hoped that it will have enough success

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CROWD, DUNHAM & Shagird, Mgr. Direction.  
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NEW SUMMER EDITION  
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**THE NUT** with BILLY OTT  
NUGENT  
48th ST. THEATRE. Even. at 8:30.  
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**GORILLA**  
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THEY KNEW WHAT THEY  
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**GARRICK GAITIES**  
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EXTRA MATINEE LABOR DAY

to encourage Emerson and Loos to write many more things for Broadway, where they seem so much at home in their viewpoints and the vibrations. Lat.

**TOPEKA**  
All theatres booking vaudeville through the Western Vaudeville Managers Association are under pledge to carry in all their advertising a special trade mark slug bearing the words "Associated Vaudeville." The local Novelty yesterday started it.

Will Rogers and the De Renze Sextette have been booked for a combined lecture and concert at the city auditorium here Oct. 12, less than two weeks after Rogers is expected to start his tour from Elmira, N. Y. The date is being made with G. L. Hooper and Maurice Jencks of the National Theatres Co., owners of the New Grand theatre, legitimate.

Along the Jersey Shore  
Mabel Normand in her new play, "Little Mouse," and Arthur Richman's "All Dressed Up" are the openings this week.

Club Braxton has folded up its

**ZIEGFELD COSMOPOLITAN**  
THEATRE, Col. Circle 19th St. & B'way  
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**LEON ERROL** in  
**LOUIE THE 14TH**

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**"ABIE'S IRISH ROSE"** FOURTH  
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THE PLAY THAT PUTS "U" IN HUMOR

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A Comedy of American Life  
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Direction A. L. Erlanger  
THE  
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A New Comedy of American Life by Harry Dart

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B'way & 96th St. Riverside 8240  
Sunday Concerts, 2:15 and 4:15  
ODETTE MYRTIL, EDITH RUZZELL,  
NEWELL & MOST, JACQUE HAYES,  
CHARLES IRWIN, DOTSON, Others.

B. F. KEITH'S  
**81st STREET**  
81st & B'way Trafalgar 6100  
Matinee Daily  
SONG AND DANCE WEEK  
Sunday Concerts, 2:15 and 4:15  
ROYCE & MAYE REVUE, MARIO VALLE,  
YORK & LOUIS, Others. Plotting:  
"THE DESERT FLOWER," with Colleen Moore.

doors and departed. Adverse publicity hurt the attendance here. Ross-Fenton, Bygones, Deal Inn, Price's Green Gables continue active, as well as Shrewsbury River Country Club.

"The Gold Rush" did not draw the expected crowds, and was not held over a second week.

"The Allenhurst Antics," amateur revue, was the usual success before the social somebodies of this section.

Al Feitman, organist, Hudson (pictures), Albany, N. Y., has resigned to manage the Lincoln (films) in Schenectady. He will be associated with his father, Jacob Feitman.

**FLORENZ ZIEGFELD**

Don't pass up the  
**MYSTIC GARAGE**

**THE RALLSTONS**  
THE ACME OF EQUILIBRISM  
This Week (Aug. 31), B. F. Keith's 81st St. Theatre

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CLEVERLY ACTED. IT IS A BEAUTIFUL LITTLE STORY, BY TOM BARRY.

MISS REMPEL IS CAPITAL.

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Empire  
Week of  
Aug. 10

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Dunbar Julia  
Dusan Dorothy

Baldwin Joe  
Barrallos Lawrence  
Buckwith Gerdyne  
Bennett Dot  
Benton Geo  
Brown Irene

Eddy Mr  
Egler Jeannette  
Eiffman Beatie  
Fields Arthur  
Fountain Eva  
Fulton Jack

Carmen Janet  
Clare Frances  
Clinton Dorothy  
Cline Joe  
Crosman Arthur B  
Crowley Grace

Hyland Frances  
Hicks Trislie  
Jackson Anna  
Johnson Olive  
LeClair John  
Lee Bobby

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Libbelle L

Novick Charles  
O'Brien Frances  
O'Reilly Flo

Palmer Evelyn  
Patt Marj  
Pender Doris  
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C W Smith

Spiers Mims  
Stephen Murray  
Stewart Bert

Tebbutt Mr  
Thompson James

Vincent Shea

Ward Jean  
Walter Weekly  
Wolfe Hymen  
Wright Dorothy

Young Cy

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Evers Frank

McGuire J S

Rogers Elsie  
Rogers Jack

## BALTIMORE

By "T"

The Baltimore Evening Sun Newsboys' Band left town last Saturday for their fourth annual tour. The parade includes more than a dozen towns in this state, West Virginia and Pennsylvania. Frank Morse is conductor and G. L. Bussey is in charge.

The misfortunes of the late Lyceum Theatre continue. The property was virtually sold re-entirely, but when the prospective purchaser applied for a permit to rebuild the structure as a mortuary, the neighborhood protested and the zoning board, after a spirited session, refused the application.

The Warners plan a new facade for the Metropolitan, local uptown picture house, whose purchase they announced last week. The house name will be retained with the name Warner prefixed.

## CINCINNATI

By MELVIN J. WAHL

Cox—"A Tallor Made Man."  
Olympic—"Silk Stocking Revue."  
Empress—"Jasmine Revue."  
Palace—"Vaudeville—"Battling Bunyan" (film).  
Photoplays—Capitol—"The Knock-out"; Lyric—"The Ten Commandments"; Family—"Raffles"; Strand—"Never the Twain Shall Meet"; Keith's—"How Baxter Butted In."

Kelby's Grand and the Shubert open their season Sept. 6. At Kelby's Cecelia Loftus will be the headline attraction and at the Grand, "Laugh That Off." Harry Houdini will be the opener at the Shubert.

Stuart Walker has as yet not accepted any of the offers to direct plays in the east. He will remain in Cincinnati to see a few baseball games before going home for a rest.

The home of William Siefert (Schilde Band) was entered by thieves last week, who stole a cornet valued at \$125. Clothing and jewelry also were taken.

Fred Smith, studio director, crossed W L W station here, returned last week from his honeymoon trip in Europe.

Dispatches received here by J. H. Thuman, Cincinnati impresario.

Iris Tree, English actress, has been engaged to play the nun in the "Miracle" when it is presented here.

## OAKLAND, CAL.

By WOOD SOANES

W. A. Rusco, who handles road shows here, announces "Lightning" for Sept. 18-19. For ten days around Christmas "No, No, Nanette" will be the attraction.

Rupert Drum is now with the Fulton Players and Raymond Northcutt has succeeded V. T. Henderson. Wallace Gilbert comes to direct the organization.

Will Lloyd, who returned here to play a special season at the Fulton, has gone to the Vaughan Glaser Players in Toronto.

## SALT LAKE

By GLEN PERRINS

The Ralph Crocker stock is back at the Wilkes, Salt Lake.

James F. Briggs and Cleon E. Dalby have opened a music store at 2036 East 11th street.

Harry Nelson, former University of Utah student and known in dramatic circles of this city, is said to be appearing with a professional English company at the Bourne-mout, Theatre Royal, London.

Louie Marcus and associates of Salt Lake have taken a 10-year lease on the Alhambra, Ogden, A. L. Glasmann, owner, announced recently.

John Kerikas, owner of the new late theatre at Bingham, Mont., will play vaudeville and pictures.

The Ariel singing orchestra, the first organization of its kind in the state, recently appeared in a variety program of popular and semi-classical numbers at the Lagoon resort.

## SEATTLE

By DAVE TREPP

Strand—"The Fool."  
Coliseum—"The Talker."  
Columbia—"Drusilla With A Million."  
Helix—"Never the Twain Shall Meet."

Blue Mouse—"The Limited Mail."  
Liberty—"The Iron Horse" (3rd week).

"The Iron Horse" packed 'em for 15 days at the Liberty and is being held five days longer, thus establishing a record at the house for the year.

Spokane's big annual Inter-State fair and race meet will be held open Sept. 7-12.

## ST. LOUIS

By J. LOUIS RUEBEL

Orpheum—Vaudeville.  
Grand Opera House—Vaude and pictures.

Garrick—"French Models" (Musical).  
Gayety—"Look Us Over" (Columbia).

Liberty Music Hall—Stock burlesque.  
Grand Central, West End Lyric and Capital—"The Iron Horse."

Missouri—"Wild Horse Men."  
Lowe's State—"Sun-Up."  
Kings and Rivoli—"Lorraine of the Lions."

Delmonte—"The Overland Limited" and "Miles and Francis."  
Odeon—"The Naked Truth."

"White Cargo" at the Shubert-Jefferson Sept. 6.

"Circus Week," already celebrated a month ago by the Grand Central, is being held this week simultaneously by the Missouri and Kings, making very interesting competition.

The American theatre opens Sept. 13 with "Laugh That Off," followed Sept. 20 by "No, No, Nanette." "White Cargo" will be followed at the Shubert-Jefferson by "Rose-Marie."

## PHILADELPHIA

By ARTHUR WATERS

The usual general Labor Day open holds good in Philly this season, even though one legit house, one big vaudeville house and the Casino (burlesque) did beat the gun.

The legit house that opened earlier was the Chestnut Street opera house, with "Captain Jack." The vaudeville theatre was Pay's, opening Monday with its usual vaudeville and pictures. It is the only big independent vaudeville house in the city, and one of the two big independent film houses. The opening bill was headed by "The Co-Eds," musical farce, and the picture was "The Wheel." Many big Fox pictures are booked for this house.

The Casino got under way this week with "Monkey-Shines." The policy of Columbia wheel shows, is, of course, still in vogue. The Trocadero, open for the summer, but closed last week, reopened again Monday with Max Fields and his show.

The Stanley company announces the following of its houses to get under way Labor Day. The Allegheny, Broadway, Cross Keys, Orpheum and Grand opera house. All will have vaudeville and pictures. The Keystone will open on the same day, but will alter its policy from vaudeville and pictures to straight pictures. The William Penn, George Metzel, manager, also reopens with vaudeville and pictures on Labor Day. The Stanley company's Aldine (films) will re-open on the 12th with "The Wanderer," and the Arcadia this Saturday with "The Lost World."

Tomorrow (Thursday) the dress rehearsal of Charles Dillingham's new musical come-v, "Sunny," will be held at the Forrest. The whole troupe will come over from New York.

The Dillingham entourage is making up its mind for considerable stay here, inasmuch as his second production of the fall, "The City Chap," opens at the Garrick two weeks after "Sunny."

## PITTSBURGH

By JACK A. SIMONS

Another Brown has been added to the list of Pittsburgh theatre managers. The latest addition is Ray C. Brown, son of Harry Brown, manager of the Nixon. The younger Brown is the new manager of the Cameo, movie house.

The Shubert-Pitt will open Sept. 14 with "What Price Glory."

The Elmore theatre, in the Hill district, put on a midnight show last week. In the crush for tickets Patrolman Thomas MacQuire saw one man doing more than he thought

was his share of shoving, and placed the anxious one under arrest. As he was leading the pusher through the eager crowd in front of the theatre another zealous prospective ticket purchaser crowned the cop with a milk bottle, thinking his interference in the friendly tussle for seats was a bit inopportune. That, however, was the signal for a riot call, and the wagon backed up to the theatre and took away two men, charging them with disorderly conduct.

In an effort to stop the practice of girls visiting cabarets Magistrate Tensard DeWolf in Morals court ordered that eight well-dressed young women be held pending an investigation. According to the police, numerous complaints have been received from mothers of girls who say their daughters, although under age, visit cabarets.

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### NEWARK

By C. R. AUSTIN

Broad—"Canary Dutch."  
 Proctor's Palace—Vaudeville.  
 Loew's State—Vaudeville, "The  
 Unholy Three."  
 Newark—Vaudeville, "Tracked in  
 the Snow Country."  
 Branford—Vaudeville, "The Knock-  
 out."  
 Rialto—Vaudeville, "Lost a Wife."  
 Orpheum—Vaudeville (colored),  
 "Tainted Money."  
 Fox's Terminal—"Lightnin'."  
 Goodwin—"The Marriage Whirl."  
 Miner's Empire—"1926 Bathing  
 Beauties."  
 Lyric—"Hollywood Scandals."

Frank Dalley and his Meadow-  
 brook Orchestra have left Dream-  
 land Park and are playing at the  
 Rialto.

The new Mosque (Salaam Tem-  
 ple), 4,000-seat house, under the  
 management of Jacob Fabian, opens  
 Sept. 9 with "The Coast of Folly."  
 Irvin Talbot, musical director, Riv-  
 olin, New York, will direct the or-  
 chestra of 50 and be in charge of all  
 musical productions.

The Capitol will not be ready for  
 opening Labor Day, but will prob-  
 ably open the 15th with "The Gold  
 Rush."

The Shubert reopens Labor Day  
 with "Tell Me More."

Miner's Empire (Columbia) did  
 big business last week with "Bring-  
 ing Up Father." The Lyric (Mut-  
 ual) took advantage of the opposi-  
 tion's bill to advertise "Only bur-  
 lesque show in town." But Miner's  
 backed them in regardless.

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Lycium—"Candida" (last half).  
Gayety—"Mutt and Jeff" (Colum-  
bia).  
Corinthian—"Handbox Revue" (Mutual).  
Fay's—Pop vaude, pictures.  
Victoria—Pop vaude, pictures.  
Eastman—"The Unholy Three."  
Regent—"The Knockout."  
Piccadilly—"A Slave of Fashion."  
Every Rochester house is open  
with the exception of Keith-Albee  
Temple, which opens Labor Day.

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clude "A Holy Terror" week of  
Sept. 7 and "Blossom Time" the fol-  
lowing week. George Abbott, co-  
author of "Holy Terror" and who



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MARJORIE and ROBERT ALTON  
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heads the cast, is a graduate of the  
University of Rochester.

Plans for Anniversary Week,  
marking the beginning of the East-  
man Theatre's fourth season, are  
being made by Eric Clark, general  
manager.

Reach trade fell off powerfully  
last week. Finger Lakes resorts, no-

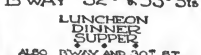


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tably Watkins Gen. report an off  
season for congressional.

Free acts booked for the Roches-  
ter Exposition, Sept. 7-12, include  
Radley's Bears, The Four Helms  
The Three Falcons, Thee Sisters  
and the Boston Brothers. Creator's  
Band will be the musical feature.

A State labor department in-  
spector visited the Hornell fair grounds  
and made things uncomfortable for  
a number of concessionaires that  
employed small boys without work-  
ing permits. No arrests were made,  
but the official warned the boys to  
lay off or face charges.

The rare S. R. O. appeared at the  
Auditorium Theatre, Corning, when  
John C. Comohr, actor, appeared  
professionally in his home town for  
the first time in ten years.

## FILM REVIEWS

(Continued from page 37)  
\$5,000 offer to endow a chair in one  
of the larger universities to im-  
prove the status of the motion pic-  
ture. If ever a film needed some  
sort of intelligent guidance this is  
it. Mr. Steiner seems to have  
turned out an even less worthy  
affair than usual.

In the first place it looks as if  
several hundred feet of film in the  
middle of the picture have been a-  
without due explanation. This the-  
heroine is married, the odd char-  
acter actor dead and a series of events  
have transpired about which the  
audience is given no inkling. Not  
that the faulty continuity has ma-  
terially hurt for if he cast plays in  
it backward it could hardly be  
more serious.

The heroine marries in the first

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\$18.00 Weekly and Up  
Transients \$2.50 per day  
12.50 PER WEEK  
31 West 71st Street  
NEW YORK  
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## HOTEL ELK

### Newly Furnished

Modern in Every Respect  
Hot and cold water. Telephones  
in every room. Elevator service  
all night.  
Our best recommendation are satis-  
fied members of the profession who  
make it their home.  
ROOMS \$10 PER WEEK AND UP-  
WARD; WITH BATH \$14 PER  
WEEK AND UPWARD. (Double \$3  
extra).

## 53rd STREET

Just East of Broadway, New York

few hundred feet and then, al-  
though it is totally unnecessary,  
thrusts into herself another spouse  
soon after in the hope of getting  
her guardian out of a mess. Real-  
izing she's got two husbands on  
her hands, she sets out to get a  
divorce from one of them (the one  
she really loves) by making him  
think she's a bold, bad woman. The  
finish drags to a faded looking  
Central American set and seems the  
wicked hubby put out of the way  
by a jealous native rival.  
Miss Thornton, as always, tries  
hard but can do little with her  
preposterous role. Opposite is a  
other than Earle Williams, who  
must remember his former triumphs  
presumably when he was forced to  
play in such junk as this.

## "PONY EXPRESS" SEPT. 29

Sacramento, Cal., Sept. 1.  
Sacramento has been selected for  
the world premiere of "The Pony  
Express" according to announce-  
ment by Harry B. Snodgrass, state  
secretary and historian for the  
Cruise forces.  
The opening date is given as  
Sept. 29.

## Hotel Aristo

161 West 44th Street  
NEW YORK CITY  
Rooms Without Bath  
\$10.50, \$12, \$14 per week  
Rooms with connecting bath  
\$12.00, \$14.00, \$16.00  
PHONE BRYANT 1107

## SUMMER RATES NOW IN EFFECT

The Most Modern One and Two Room  
Apartments with Private Bath  
and All Night Service

## Greencourt Hotel

7th Ave. and 36th St., NEW YORK

## CALGARY, ALBERTA, CAN.

## St. Regis Hotel

THE ONE BEST BET  
SPECIAL THEATRICAL RATES  
MODERN—FIREPROOF  
FREE BUS

## HOTEL AMERICA

145 W. 47th St., N. Y. C.

LARGE ROOM 17.50 PRIVATE BATH

TWO PERSONS

## Resumes As Actor

Los Angeles, Sept. 1.  
Robert Schuler has resigned as  
business manager of the Samuel  
Goldwyn-George Fitzmaurice Pro-  
ductions after two years' service and  
will return to the screen as an actor.

# PICTURE CITY

(Named Because of Its Picturesqueness)

On the Atlantic Ocean, Indian River and the Dixie Highway  
Between Palm Beach and Stuart

*Site Selected by Felix Isman*

## CHARLES L. APFEL

*Announces*

The purchase of the entire CITY OF OLYMPIA together with its Public Utilities of every description, which will hereafter be known as PICTURE CITY—OLYMPIA SECTION.

IN ADDITION THERETO—the purchase of the entire GOMEZ GRANT of 8,000 acres, which will hereafter be known as PICTURE CITY—GOMEZ SECTION.

OLYMPIA and GOMEZ SECTIONS—PICTURE CITY—are united and form a CITY COMPLETE.

The late Henry M. Flagler was said to have been deeply disappointed at his inability to procure the GOMEZ GRANT upon which he desired, by reason of its manifold advantages, to locate Palm Beach.

NOWHERE IN THE ENTIRE STATE OF FLORIDA OR ELSEWHERE CAN BE FOUND BEAUTY SUCH AS THIS WONDERFUL CITY POSSESSES.

No place on the Continent, or in this U. S. A., vies with it in point of beauty, natural advantages, conveniences of access or any of the appurtenances of a modern city.

It is rolling ground—is closest to the Gulf Stream and is the highest point on the Atlantic Coast between Jacksonville and Key West.

It extends four miles along the Atlantic Ocean.

It has a frontage of fourteen miles along the Indian River—the most beautiful of all of Florida's inland waters.

The Dixie Highway extends the entire length of the properties.

Royal Palm Avenue extends through the heart of the entire properties. It has the most beautiful beach of any coast. Hobe Sound is here located with its wonderful islands.

IT HAS THREE RAILROAD STATIONS NOW—IS IN CLOSE PROXIMITY TO A FOURTH—A FIFTH IS TO BE ERECTED

OLYMPIA

GOMEZ

PICTURE CITY

FRUITA

SALERNO

### Picture City Has Every Improvement

PICTURE CITY now has in course of construction PICTURE CITY HOTEL, the finest on the East Coast.

PINE RIDGE INN and TANGERINE GROVE INN—also located there—have long been famous as fashionable resorts.

It has its own public bathing beaches, bath houses and pavilions.

It has its own Electric Light Plant.

It has its own Water Works—the best water in the State of Florida.

It has an Ice Plant.

It has a nine-hole golf course—now being extended to 18 holes—laid out as fine as money can make it.

It has scores of beautiful homes, owned and occupied.

It has located within its domain scores of the wealthiest residents of the United States whose homes are the finest and most luxurious in the state.

It has five newly constructed homes on sale now—finished in the most modern fashion and furnished by Baumgarten of Fifth Avenue, New York City.

It has Churches and School Houses now.

It has 32 miles of improved sidewalks, streets and boulevards.

PICTURE CITY STARTS WITH ALL THESE ADVANTAGES. LOCATED THERE IS THE ELITE OF FLORIDA.

## A CITY COMPLETE—NOT IN THE MAKING

*Charles L. Apfel*

SELLING AGENTS:

FELIX ISMAN,  
501 Fifth Avenue,  
New York City

WILLIAM H. LINDSAY and ROBERT D. CLOW  
223 Northeast Second Avenue,  
Miami, Florida

Kettler Theatre Bldg.,  
West Palm Beach, Florida

FERDINAND D. FLEMING,  
1516 Chestnut Street,  
Philadelphia, Pa.

# VARIETY

20c

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VOL. LXXX. No. 4

NEW YORK CITY, WEDNESDAY, SEPTEMBER 9, 1925

80 PAGES

## NIGHT CLUB'S LIQUOR LINE

### ZOO ANIMALS SENT TO SLEEP BY MOVING PICTURE DINOSAUR

Hyena Yawned and Turned Over When Seeing Creature on Screen in Cage at Pittsburgh—Lion Wanted to Play with Shadow—Press Stunt

Pittsburgh, Sept. 8.

Lions, tigers, hyenas, members of the monkey kingdom and other animals attended their first picture performance in Pittsburgh and probably the first in history.

What the press agent wanted to find out in the interest of science. (Continued on page 4)

### PROF. BEAUTIES IN A. C. CONTEST, ONE OF 'FOLLIES'

"Miss Brooklyn" Withdraws—Ziegfeld Enters Dorothy Knapp

At least two professional beauties will be in the national beauty contest at Atlantic City—Kathryn Ray of "Vasilites" and the newest entrant, Dorothy Knapp of the Ziegfeld "Follies." Miss Knapp was placed in the contest to supplant Jean Austin, "Miss Brooklyn," announced as withdrawn by the contest officials.

Another reason lies behind the placing of Miss Knapp in the contest. The story behind Miss Austin's replacement is that the officials declared her inebriated because she would not attend the round of entertainments and social functions. (Continued on page 16)

### COLLEGIAN DANCE HOUNDS CAN OUT-DANCE ANY BAND

"Outside" dance engagements, particularly at college proms, frat dances and the like, are coming to be a bugaboo for the popular dance orchestra leader. The college boys are "hounds" for sleeping and can out-dance any band, with the result the constant grind of the jazz marathon is a physical tax on the average musician.

The collegiate steppers at a dance forget there is such a thing as intermission. Their constant status on the floor demanding more encores forces the band to continue without a halt.

### PERFECT PLAY BY 23-YEAR OLD

What is regarded as a perfect play is the first playwright work of a 23-year old English college professor, John Van Roston. The piece is known as "Young Woodley" in which Glen Hunter will be starred by George Tyler. Rehearsals started this week.

Boisl Dean, the English director, interested with Tyler, dug up "Young Woodley," a play of college life. Tyler, Dean and perhaps two dozen other persons who were asked to peruse the script could discern no fault in construction. According to the manager there are not five lines in "Woodley" that could or should be changed, the only doubtful factor of course being the public's liking for the play. Tyler and Dean bought "Woodley" the first day it was in their hands. For that reason it did not fall within the reach of an English producer.

### Hungry Portland

Portland, Me., Sept. 8.

With a total population in this city of 69,272, Portland has 431 eating houses of one sort or another. That figure represents the number of victualers licenses issued by the City Council.

Thus every 160 persons have a restaurant all to themselves. If New York proper carried out this proportion it would have 35,125 eating establishments.

### BROADWAY PLACE WITHOUT ROOM FOR RUSH

Over-issue of "Membership" Cards Draws Mob for Limited Capacity—Club Management in Fear Street Spectacle Will Force Official Notice—So Far "Selling" Unmolested—Bar With Three Bartenders—Free Lunch Only Food Served—Singing Waiters Bring Back "Sawdust" Days

### "PROHIBITION"

Back to the days of the "sawdust," bar and railing, singing waiters and free lunch, with white-aproned bartenders in a 24-hour night club not far from Broadway, with its limited capacity has obliged a waiting line to stand in the street outside the entrance. (Continued on page 9)

### PICTURE HISSED OFF SCREEN IN BERLIN

MacLean's "Never Say Die" Ended in Midst of Running

Berlin, Sept. 8.

For the first time in the history of German pictures, a film has been hissed and booed until it could not be cranked to the end, and was removed at once from the bill.

The picture was Douglas MacLean's "Never Say Die," and the theatre, the first-run house, Marmorosch am Kurfuerstendamm.

The Phoebus film company, which controls this film for Germany, allowed the Marmorosch people to discontinue the film, and Buster Kenton's "Hospitality" was substituted.

The hissing occurred at the nine o'clock performance, though the film (Continued on page 3)

### INTERNATIONAL CONGRESS SET TO DISCUSS ACTORS' RIGHTS

Meeting Called for Next Year in Berlin—10 Countries Represented—Old Bonds Between Germany and Foreigners to Be Revived

Berlin, Sept. 8.

Next year, under the leadership of the Deutsche Buehnen Genossenschaft (German Actor's Equity), an international actors' congress will take place in Berlin.

Already the actors' organizations in America, Scandinavia, Switzerland. (Continued on page 3)

### 35,000 R. E. MEN, 10,000 'LEGGERS'

Hollywood, Fla., Sept. 8. The latest reports on the local populations classifies 35,000 real estate men and 10,000 bootleggers, both factions oftentimes overlapping and both individually and collectively doing well.

There are plenty of musicians in these parts, the jazz boys also dabbling extensively in realty, although as yet there are no actors here. Every big hotel and cafe is planning entertainment on an elaborate scale. This winter will see more of the sock-and-buskin boys and girls represented.

Hotels that never remained open over the summer are filled to capacity. The food, for all the sumptuous hostilities, remain as terrible as ever; laundry service ditto; the haberdashers doing great business through the necessity for large linen and other accessory supplies in view of the tardy laundry service.

The popular song, "Florida," locally has been literally adapted as a "real estate song," and instead of the State name being sung, "Hollywood" is substituted as part of the propaganda.

The late Al Sanders' boys, Charles and Al, Jr., are locally cleaning up in realty.

Jonas Perlberg, showman, is having a new casino built here for opening next season, patterned after the Chicago Beach Casino, from whence he just arrived.

### Florida Swamps P. O.

Washington, Sept. 8.

They're migrating so fast to Florida that the Post Office Department is becoming worried as to the delivery of mail. Acting Postmaster General John H. Harrell has sent out the following appeal:

"Have your mail sent to some street and number, either in care of a friend or business office or some place that is known."

Information coming from the department has it that the rush has been so great with practically every seeker fortunes in the land boom of the State having their mail sent "General Delivery." It has caused the Florida post office to become swamped with thousands of letters awaiting delivery.

### BABE RUTH MAY MANAGE THE YANKEES

Needs to Convince Owners—Ruth and Ty Cobb Biggest Draws

By JACK CONWAY

Babe Ruth is to be the next manager of the Yankees, providing the Barn gets into condition, convincing the owners he possesses the necessary qualifications for leadership.

The above comes from sources on (Continued on page 13)

### Black Bird on Park Ave.

George Gershwin is being negotiated for to do the score of Florence Mills' new show. Alex Rogers (colored) has the book done for "Anna from Savannah," the new Mills vehicle which A. H. Woods and Lew Leslie will produce.

A new Park avenue cafe at 56th street will be opened by Leslie the same night the colored revue opens on Broadway. The cafe will be known as the Black Bird. It will have Miss Mills and the Will Volney band from the show as the attractions.

**COSTUMES**  
GOWNS—UNIFORMS  
FOR EVERYBODY WHO IS ANYBODY  
ON THE STAGE OR SCREEN. EXCLUSIVE  
DESIGNS BY LEADING DRY CLEANERS  
**BROOKS** 437 B'way  
ALSO 15000 COSTUMES TO RENT



# TAX REPORTS

Payments of Income Tax for 1924 by People of Interest to the Show Business, as Reported in the Several Cities Listed Below

## NEW YORK

### A

Lionel Atwill	\$1,168
Edward F. Albee	61,735
Hotel Astor	4,968
American Baseball League	
Plays, Inc.	1,064
Ames Theatre Co., Inc.	2,658
Club, N. Y.	44,052
Algonquin Hotel	7,539
Abie's Irish Rose of N.Y. Inc.	46,000
Feed A. Albee	6,200
Lawrence Axman	810

### B

Irving Berlin	\$1,927
Fannie Brice	4,801
Richard Barthelmess	24,903
John H. Brown	10,111
Brooklyn "Citizen"	1,502
William Strand Theatre	587
William A. Brady	911
Constantine Bunney	254
Blanche Bates	536
Eli Barmore	9,510
Bowman Hotel Corp.	43,355
Louise Brooks	6,033
Bowman - Biltmore Hotels	55,147
Hans Carlsch	1,499
Oliver D. Bailey	2,340
Donald Brian	1,043
Sol Bloom	1,663
Saul H. Bornstein	1,018
Bob Brill	929
Walter Brumley	1,351
David Belasco	8,956
David Bernstein	2,463
Bivd. Theatre & Realty Corp.	2,164

### C

Eddie Cantor	\$16,190
Frank Crane	9,958
Walter Carroll	9,385
Madame X Corp.	2,954
Lucy Danka Cooper	2,958
Ruth Chatterton	62
Conrad	2,908
Calder Feltz Corp.	5,168
City Theatres Co.	3,402
Consolidated Amusements	2,413
Century Music Publishing Co.	5,488
Chappell-Harms	2,543
Cal's Transfer Co.	1,951
Sydney Cohen	2,102
Jan Claire	1,153
Charles Crothers	1,908
Elmer Davis	1,782
Charles H. Davis	1,782
Charles H. Davis, Jr.	1,782
Geo. H. Doran	3,336
Joseph P. Day	28,517
Dorothy Dalton	13,541
Elmer Davis	2,275
Edie De Wolfe	204
Amnie Dupree	512
Richard Dix	1,089
Edna Dusan	1,518
Dodd, Mead & Co.	23,045
Display Stage Lighting Co.	1,282

### D

Margaret Dale	\$175
Edward H. Davis	15
Charles H. Dillson	15,789
Elmer Davis	1,782
Charles H. Davis, Jr.	1,782
Geo. H. Doran	3,336
Joseph P. Day	28,517
Dorothy Dalton	13,541
Elmer Davis	2,275
Edie De Wolfe	204
Amnie Dupree	512
Richard Dix	1,089
Edna Dusan	1,518
Dodd, Mead & Co.	23,045
Display Stage Lighting Co.	1,282

### E

William H. Edwards	\$884
A. L. Erlanger	17,337
Melba Elman	1,747
Leon Errol	2,992
Elmer F. East	10,562
Eli Fay Club	1,067
Empire City Racing Assn.	15,936

### F

William J. Fallon	\$10
James Montgomery Flagg	4,362
Edna Ferber	7,819
Rimeon Ford	25,490
Lula A. Firpo	2,448
Michael Fokine	1,384
Hugh Ford	1,384
Felix F. Feist	2,228
Charles Frim	1,281
George Fawcett	1,281
First National Pictures	27,867
Leo Feist	23,568
Charles Fennell	1,384
44th Street Amusement Co.	5,832
Frank Theatre Co.	966

### G

Charles Dana Gibson	\$2,306
Gladio Gatti-Casazza	579
Lillian Gish	36,907
Wm. W. Gillette	10,253
John Golden	10,253
William Graf	1,083
Edmund Goulding	1,035
James B. Gruller	739
General Phonograph Corp.	420
General Phonograph Corp.	105
General Phonograph Corp.	154
General Phonograph Corp.	154
Frances Alda Gatti-Casazza	64
Gershwin	12,813
Maurice Goodman	6,725
Fortune Gallo	6,725
Ernest Glendinning	640
John Golden	10,253

## Less Show Names

On income tax payments as reported variously on this page, there appears to have been less income tax payers among the show people for 1924 than for 1923. In New York but few of those who paid less than \$300 in tax were made known.

### H

William R. Hearst	\$42,329
Charles K. Harris	11
Harry Houdini	43
Hoyle Hampton	2,093
Harry Houdini	7,751
John B. Hyuer	229
Arthur Hammerstein	3,329
Percy Hammond	1,922
Jascha Heletz	4,625
Norman Hagood	1,555
Heights Theatre, Inc.	1,922
Fannie Hurst	770
Arthur Hopkins	13,808
Harms, Inc.	4,303
Johns Plymouth Co.	10,875

### J

Al Johnson	\$33,744
Jannika Theatre Co.	15,729

### K

Kuster Keaton, Inc.	\$6,231
Otto Kruger	934
Frank A. Keeney	11,251
B. F. Keith Riverside Corp.	14,684
B. F. Keith Vaudeville Exchange	9,936

### L

Carl Laemmle	\$59,862
Wm. LeBaron	1,142
Charles Lauder	4,513
Wm. De Ligne	12,093
L'Algon Restaurant	2,729
Frank A. Munsey	33,225
Mark A. Luescher	1,293
Thomas W. Lamb	2,823

### M

John J. McGraw	\$2,544
George M. McCutcheon	6,576
Charles MacFadden	4,513
Heien M. Keller	10,726
John McCormack	109,036
M. M. Malevinsky	12,935
Anna Morgan	27,172
Dennis McSweeney	1,126
Morton Picture News	5,925
Madame X Co., Inc.	11,390
Manvay Amusement Corp.	4,580
M. M. Malevinsky	12,935
McNaught Syndicate, Inc.	2,365
Murray's Newspaper Services	1,542
E. C. Mills	5,755
William Morris	990
John J. Murdoch	9,540
Max M. Miller	1,119
Merit Film Corp.	2,699
Misses Exhibition Co.	2,699

### N

New York "Times"	\$441,216
New York "Star"	2,763
National Screen Service, Inc.	3,678
National Exhibit Co.	35,170
Conte Nast	11,185
Anna Nichols	4,435
National Theatre Co.	6,082

### O

Adolph Ochs	66,394
-------------	--------

### P

Ann Pennington	\$1,641
George H. P. Proctor	1,034
Proctor's Holding Corp.	77,866
Press Publishing Co.	96,372
Anna Pollock	7,713
Channing Pollock	46,396
"Printers' Ink"	19,453
Palisades Realty & Amuse Co.	22,267
Palace Theatre & Realty Co.	36,628
Photo Play Finance Corp.	1,312

### R

R. M. (Roxie) Ruffel	\$1,001
Sam R. Ruffel	5,832
J. Robert Rubin	11,897
Ritz-Carlton Restaurant and Hotel	8,386
A. Rothstein	1,287
R. O. Rowland	14,978
Charles R. Ruffel	46,396
Republic Laboratories	5,661

### S

W. E. D. Stokes	\$27
W. E. D. Stokes	194,455
John P. Sousa	1,332
John P. Shubert	17,811
Charles Scribner	55,662
Street & Smith (Publishers)	27,628
Shubert Theatrical Co. and Affiliated Interests	32,857
Strand Theatre Corp.	2,725
Success Theatre Corp.	2,052
Joseph M. Schenck	2,761
Selwyn M. Co., Inc.	62,580

Anita Stewart Productions, Inc.	2,360
Chas. Scribner's Sons	41,014
G. Schirmer, Inc.	26,556
Schenck Productions, Inc.	89,623
Screen Exhibition Co.	2,575

### T

Talmadge Producing Co.	\$2,677
Town Topics Publishing Co.	818
Joseph H. Tooker	3,335
Augustus Thomas	429
E. R. Thomas	12,312
Timely Films, Inc.	1,192
Toledo Amusement Co.	4,339
Three Musketeers Co.	1,455
Teimar Amusement Corp.	7,904
Tremont Theatre Corp.	7,117
Thomson Publishing Co.	4,823
Truodero Amusement Co.	4,402

### U

Universal Pictures Corp.	\$242,915
Universal Elec. Stage Light.	15,000
Unit Amusement Corp.	1,003

### V

Vaudeville Collection Agency	\$14,135
Nathan Vidmar	929
"Variety"	2,699

### W

Paul Whiteman	\$4,504
Bushman, Francis X.	14,460
Alexander Woolcott	1,104
Louis Wiley	5,488
C. Henry Wilton	2,010
Wm. Winlow	1,193
Alex Woolcott	1,101

### Z

Adolph Zukor	\$44,540
--------------	----------

## LOS ANGELES

### A

Arbuckle, Roscoe G.	\$6,116
Archibald, George	2,174
Agnew, Robert	75
Arthur, Harry	85
Anger, Lou	1,008

### B

Borzage, Frank	4,278
Bell, Louis Montan	215
Beaudmont, Harry	1,587
Bushman, Beverly	1,976
Beaudmont, William W.	1,976
Bremer, Sylvia	82
Barker, Reginald J.	3,630
Bershad, D.	269
Borowth, Hobart	1,193
Buchanan, Dimitri	6,458
Baggott, Wm. King	1,076
Blue, Grand Monte	3,996

### C

Bernstein, Arthur L.	1
Belcher, Ernest	574
Charles Brandon	574
Holmes, Taylor	24,863
Horne, Harold	418
Haver, Phyllis	312
Holick, Ernestine Schumann	13,288
Horton, Edward Everett	1,619
Hughes, Rupert	604
Hewles, Hobart	2,398
Bevry, Wallace	2,670
Hankins, Howard	474
Hansen, Kenneth	322
Hart, Wm. S.	15,755

### D

Clifford, Cathleen	\$574
Carewe, Edwin	96
Craze, Charles	40,355
Carey, Harry Saugus	1,611
Cogan, John H.	2,137
Joy, Beatrice	18

### E

Kirkwood, Lila Lee	\$3,542
Kirkwood, James	3,609
Keaton, Buster	2,702
Kerry, Norman	202
Kaufman, Albert A.	5,118
Keaton, Buster	2,702
Kearns, Jack	52
Kneeling, Barrett	30
Knot, Lydia	19

### F

Lucas, Willard	\$2,221
Laudis, Cullen	No payment
Lederer, Otto	15
Lewis, Jeff	69
Lucas, Willard	12
Lucas, Bess Meredith	41
Landy, Geo.	26
Leonard, Robert	3,363
Leyser, Wm.	361
Lewis, Mitchell	41
Lewis, Sheldon	36
Lewis, Jeff	69
Lewis, Vera	10
La Plante, Laura	43
Lloyd, Harold C.	28,151
Lloyd, Frank	453
Laaky, Jesse L.	48,850
Lewis, Jeff	1,565
Lenser, Sol	44
Leah, Anita	1,211
Leah, Abraham	2,325
Landon, Harry	2,102
Love, Bessie	3,006
La Marr, Barbara	2,287
Lubitsch, Ernst	11,463

### G

Malard, Willard	\$10
Moore, Colleen	1,890
McComery, E.	4,628
Moore, Daisy G.	539
Moreno, Antonio M.	8,890
Mix, Tom	7,514

### H

Edging, Julian	\$1,053
Ford, John	\$1,757
Flyn, Emmett	1,770
Ford, Allen	353
Ford, Allen	353
Fazenda, Louise	389
Fraser, Ben-Fineman	32
Frederick, Bernard	1,964
Fraser, Wm. R.	3,178
Flint, Motley	182,190
Fairbanks, Douglas	182,190

### I

Irbe, Paul	\$1,745
Ingraham, Lloyd	41

### J

Jones, F. Richard	\$4,014
Jones, Buck	1,853
Joy, Beatrice	18

### K

Kirkwood, Lila Lee	\$3,542
Kirkwood, James	3,609
Keaton, Buster	2,702
Kerry, Norman	202
Kaufman, Albert A.	5,118
Keaton, Buster	2,702
Kearns, Jack	52
Kneeling, Barrett	30
Knot, Lydia	19

## How to Figure Incomes

The accompanying table shows roughly the relation between the tax paid and the income of the person. Incorporated companies pay 12 1/2 per cent. of net income.

The tax given below and the income the tax indicates are not exact, because they cannot take account of the special exemptions which make the tax differ for every individual. There are exemptions for dependents, exemption for income from tax-exempt securities, exemptions for salaries of public officials. A married person, the head of a family, with a personal exemption of \$2,500 furnishes the basis of these figures.

Tax		Net Income	
\$7.50	\$3,000	\$8,677.50	\$60,000
22.50	4,000	11,577.50	70,000
57.50	5,000	14,877.50	80,000
57.50	6,000	18,537.50	100,000
87.50	7,000	22,517.50	90,000
107.50	8,000	24,117.50	150,000
107.50	9,000	25,617.50	200,000
107.50	10,000	27,117.50	250,000
107.50	11,000	28,617.50	300,000
107.50	12,000	29,617.50	350,000
160.75	13,000	31,117.50	400,000
237.50	14,000	32,617.50	450,000
312.75	15,000	34,117.50	500,000
403.75	16,000	35,617.50	550,000
403.75	17,000	37,117.50	600,000

Frederick, Pauline	705	McAvey, May
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## LONDON PRESS DIVIDED OVER "GREEN HAT"

Pearl White Disappoints  
—"De Luxe Annie"  
Opinion

London, Sept. 8.  
Of the three new shows bidding for approval "The Green Hat" drew the major share of interest. The dramatization of the Arien novel bowed in at the Adelphi and was well received by its initial audience. Opposed were the "De Luxe Annie" papers which flayed the piece as being odd, ineane, vulgar, and degenerate. Despite the adverse newspaper comment, predicting a limited vogue, the ticket libraries have been the play a \$500,000 advance and the "Hat" will undoubtedly linger for a time on the strength of the book's popularity. Musical Plays, Ltd., in conjunction with Gilbert Miller, is making the presentation while the cast includes Tallulah Bankhead as Iris Marob, Eric Maturin, Frederick Leister, Leonard Upton, Normal McKinnell, Barbara Dillon and Julian Royce.  
The "London Revue," newest of West End musicals, entranced at the Lyceum. The revue proper and cast met with general favor, although Pearl White, film serial heroine and featured in the show's billing, is a disappointment.  
"De Luxe Annie" rounded out the trio of premieres at the Duke of York. Again the dailies were skeptical, in the face of a warm reception, terming the piece as unconvincing with success doubtful.  
This is the American play by Eddie Clark. It is being presented here under the direction of Norman Page, who is also in the cast.

## 4 Shows Leaving West End; One There 10 Days

London, Sept. 8.  
Four departures are marked from the list of theatrical attractions. Among them is "Blessed Are the Rich," after a 10-day sojourn.  
The revival of "Lightnin'" left the Savoy Saturday to take up a road tour and will be succeeded tomorrow (Wednesday) by "The Unfair Sex." "Mixed Doubles" is the withdrawal from the Criterion, and "Cleopatra" has exited from Daly's.  
"Blessed Are the Rich" is scheduled to be for the first time at the Vaudeville by the resumption of the "Punchbowl Revue" this Thursday (Sept. 10). This house is to be reconstructed for the increasing of its capacity.

## FAMOUS STAGE COSTUME DIES

London, Sept. 8.  
Attilio Cornelli, famous stage costumer, who dressed all Drury Lane productions for 30 years, died Sunday (Sept. 6).

## Malone Coming Over for Plays

London, Sept. 8.  
Joe Malone will sail on the "Ma-jestic," Sept. 23, to procure American plays for Australian presentations by Williamson-Tait.

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## ARTHUR SHIRLEY

ARTHUR SHIRLEY  
Arthur Shirley, the doyen of British playwrights and one of the very last of the old Bohemians who made theatrical and literary history, died Aug. 22 in London at the age of 73. He had been ill for some months past but rallied and only a few weeks ago he told "Variety" of a new farce-comedy he had written and was about to produce. Of his age he took no note—he simply refused to grow up, get grouchy or irritable, and so without a hate in his heart and nothing but love for the world and all it holds he died quietly in his sleep. Shirley was everybody's pal and confidante; what he knew was at the service of all who asked for advice—big, burly, bearded with the hirsute growth of years ago, he simply radiated trust in the future and good will toward men.

He started life as an actor playing in many now almost forgotten theatres and his art was kicked into him in London and Paris. Acting made him turn to play writing and he wrote many plays of the full-blooded type that pulled the crowd more than a quarter of a century ago and have continued to pull it ever since. He collaborated with everybody who was anybody and among his known partners in play writing are George R. Sims, Fred Leslie, George Conquest, Albert Chevalier, Ben Landeck, Cecil Raleigh, Henry Pettit, and Tom Gailon. He wrote and produced considerably over 100 plays. His first play, "Peppercorn," "Pity" and "A Lazy Life" were all produced at a place of entertainment long forgotten, the Public Hall, New Cross. Then came big successes "The Grip of Iron" and "The Little Vagabonds" to name two among many. He found trouble with the censor when he wrote the "White Slaves of London" and more trouble with "London With the Lid Off." He wrote the Lyceum version of "My Old Days." Then came big success which the famous comedian practically died playing. His last big West End show, for Shirley had not been able to make plays out of it, was named "Lurd" though some of his titles may have been, was "Ned Kean" at Drury Lane. Probably Arthur Shirley has left little in worldly wealth, but his memory will live long in the heart of British stage-land.

## "Don Q" Liked at Hip, But Opens Light

London, Sept. 8.  
The new Farbanks picture, "Don Q," was well liked upon its premiere at the Hippodrome.  
The film opened to a poor house, apparently caused by insufficient advance matter.

## Miss Barrymore's English Backers Default Deposit

London, Sept. 8.  
Ethel Barrymore's season at the Lyric, planned for October, has been temporarily abandoned owing to the failure of the backers to provide a deposit for rental of the house.

## FILM HISSED OFF

(Continued from page 1)  
had been shown at the seven o'clock performance without creating a disturbance.  
The reason for the disturbance is not known as, though the film was considered weak here, it was not worse than the average German comedy seen heretofore.  
It is thought that the whole thing started from a drunken auditor in the gallery.



## FRANK VAN HOVEN

Frank Van Hoven making them howl at the Divorce, a very wonderful theatre, then going down south to make them laugh some more, working hard on some new stuff and doing very well. This is a dumb abd but some of our greatest authors have written successes and in between have had bad sellers. From my window here in the Hotel Roma I can see the joint where I used to clean out but I just gave a boy a quarter to bring up my suit and send out my laundry so the breaks are not so bad and Frankie Van Hoven put Frankie Van Hoven where Frankie Van Hoven is today and Frankie Van Hoven will listen to Frankie Van Hoven and only Frankie Van Hoven. Just full of ego but those people out front laff hard at Frankie Van Hoven.  
Direction, EDW. S. KELLER

## ACTOR IN JAIL OVER POEMS

## German Actors' Union Sees Danger

Berlin, Aug. 31.  
The court in Leipzig has sentenced the actor, Rolf Gaertner, to one year and three months in prison for reciting in public poems by the younger revolutionists, Toller, Steinbach, Mackay, etc. All of these poems were taken from books which could be bought at any bookstore and which had not been censored.

The poems were read at a communist meeting, but in themselves contained nothing to which any right minded republican could take objection.

The decision has created a great stir from all sides, conservative as well as radical, and efforts are being made to have it reversed.

Particularly the German Actors' Union and its president, Gustav Rickert, are very angry in the matter, as they see here a dangerous precedent.

If actors can be arrested for the sentiments of the authors of the plays in which they act, then there is no telling to what lengths this might lead.

## Tom Douglas' Accent In Strictly English Play

London, Sept. 8.  
There is no end to the darning of Tom Douglas. Though his accent is regarded over here as the most violently American yet heard on the London stage, he is about to appear as a typical English public school-boy.

The play is a dramatized version of "The Fifth Form of St. Dominic's," by Talbot Mayne Reid. For two generations this has been regarded as a classic story for boys. Until a few years ago no Englishman would dare to confess he had never read the book in his youth.

The stage version will be played at the St. Martin's early in October by a company composed mainly of school boys. Apart from the master, Tom Douglas will be the only adult member of the cast.

This arrangement means that "Rain" is being withdrawn.

Godfrey Tearle in "White Cargo"  
London, Sept. 8.  
Godfrey Tearle is replacing Franklyn Dyrill in "White Cargo," as the latter is sailing for South Africa.

## Shubert "Shareholders"

London, Sept. 8.  
Over here they are discussing the chances of William C. Gaunt, the Yorkshire cotton merchant, who owns the controlling interest in the six London theatres in which the Shuberts have become associated. Those who know Gaunt believe the odds are in favor of the Yorkshire man. Advice from "the City" (financial district) are that the public did not take kindly to the stock issue.

Associated with Gaunt in the stock situation is William Cooper, a stock broker who hails from the same part of England as does Gaunt. A story is going the rounds that Cooper was being twitted one day on the outcome of his relations with the Shuberts and his reply is reported as follows:

"Ay, they're only shareholders—they're accustomed to shareholders in Yorkshire."

## SOPHIE TUCKER BADLY ADVISED ABOUT WALES

## English Newspaper Men Did Not Like American Girl's Reference—Soph "Squared" It

London, Sept. 8.  
Sophie Tucker, playing the Kit Cat Club, ruffled the newspaper boys by her comely lyric concerning the Prince of Wales. The scribes criticized the American songstress for the ditty which they deemed to be in bad taste.

Miss Tucker "squared" matters by stating she intended no disloyalty and had been badly advised. The Prince is now out of Soph's routine.

## ROSE EDOUIN

London, Aug. 25.  
Rose Edouin, England's oldest actress, died Aug. 24 at the age of 81. She made her first appearance in 1851 and her last in "Fanny the Next Best Thing," at the Savoy three years ago. She belonged to the famous theatrical family of which her brother, Willie Edouin, the original "Twelvepence in "Flora-dora," was the head.

Much of her career was spent in Australia, where she married a manager, G. B. Lewis.

## GULLIVER HAS PNEUMONIA

London, Sept. 8.  
Charlie Gulliver, at his home, is now fighting double pneumonia.

## Dressing Room Thieves in London

London, Sept. 8.  
A sneak thief rifled the dressing rooms of the Holborn Empire and made a profitable haul.

## American Rights to "Offense"

London, Sept. 8.  
The Shuberts have acquired the American rights for "The Offense," current at Wyndham's.

## ACTORS' RIGHTS UP

(Continued from page 1)  
land, Czechoslovakia, England, France, Italy, Hungary, Japan, and even Russia, have agreed to send representatives.

The object of the conference is to weld again the bonds between Germany and the allied countries. The program of the conference will include an exchange of statements about the position of the actor in the various countries, how the actors' organizations were built up, and how the governments of the various countries help the theatre.

A special point of discussion will be the rights of the actors and what position they have with the theatre managers. Also the possible arrangement of exchange acting ensembles between the various countries.

## "VARIETY" SOLD IN NIGHT CLUBS

## Not Even Native Theatrical Paper Similarly Offered in Paris

Paris, Sept. 1.  
"Variety," the American theatrical weekly, is being offered nightly for sale in the night life places of Paris. It is also now sold on the principal boulevard of Paris by the same newsboy. There is no French nor European theatrical paper similarly offered for sale, and within the knowledge of the oldest showman here there never has been a theatrical paper of any nationality ever sold in the night places or upon the streets of Paris. The newsboy carries the edition of "Variety," the Paris edition of the New York "Herald." He has been selling "The Herald" for a long time. Inquiries, he says, for "Variety" while in the night places caused him to investigate and he located the Paris correspondent for "Variety," who arranged for him to receive a weekly supply direct from New York.

The newsboy says he charges from 40c. to 50c. for a single copy of "Variety," obtaining it without trouble or protest.

"Variety" continues to be sold at several of Paris' hotels (newstands) in the theatrical centers.

Variety recently received a proposal from Abastado, a general distributor of periodicals at 18 Rue de Abbeville, Paris, to give it the exclusive sales right to Variety in France. The distributor was advised the arrangement could not be entered into, owing to Paris newsdealers who have been handling Variety for years.

## SAILINGS

Sept. 12 (New York to London), A. Clark (Majestic).  
Sept. 12 (New York to London) A. J. Clark (Majestic).  
Sept. 23 (London to New York), Joe Malone (Majestic).  
Sept. 28 (New York to London), Slasie and Blake (Olympic).

## ARRIVALS

Sept. 5 (London to New York), J. W. Mayer, wife and son (Italciana).

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# ABOUT BANDS AND BEN BERNIE

By BEN BERNIE

I am often amazed by the astounding ignorance so many people, versed as they are in other fields, display about bands, orchestras, elephant raising and similar subjects. Just why this should be so is perplexing, but it is probably due to the overcrowding of our public schools, malnutrition, various of the more complex complexes, and the majority situation, to cite but a few of the possible causes, at least that this little article, the product of many years of first-hand observation, will shed a little light.

No one, of course, realizes more than myself how little I can say with the small space at my command. In fact, I have been asserted and never successfully contradicted, that I could probably say no more if I had a whole issue of "Variety" at my command. However, here is some interesting—to me, at any rate—data:

## Benny Going Back

In 1492—and Phil Baker will bear me out in this—Christopher Columbus, a scout for the Shubert theatrical interests, discovered America. America had been there all of the time but the scout had been unable to locate it. Christopher not only discovered America, but found Indians all over it. Indeed Indians at that time were as native to American soil as orchestras are today.

Well, that was in 1492. In 1609, or thereabouts, Hendrick Hudson, after a series of experiments, found that New York was in America. Other scientists, using the discoveries of Columbus and Hudson for their basis, worked along similar lines. It was not until 1789, however, that it was discovered by Mr. Hays that there are beat three kings. Then the invention of the soda fountain (Ponce de Leon—1600—1649 B. C.); the safety razor (1890); also the year Harry Lauder discovered the first shaving brush; pyrrhoea (1924 out of 5); crossword puzzles (1924), which, too, was the year Sissie discovered the "Clipper" and then did a flop with it.

Stimulated by the various activities around me, I discovered in 1923 the Bernie Orchestra. This, in turn, was discovered by Hugo Riesenfeld of 1923. Mr. Hays, the first to be discovered indulging in the game of auction pinochle only the other day.

And so it goes. Where—or slightly?—this series of epoch-making events may lead, who can say? Not I, not you, not even S. Jay Kaufman. All that we may be sure of is that posterity owes us a great deal, and so do the French.

Speaking of stories, it seems that Pat and Mike were crossing the road when Pat said to Mike, "Ben, what do ye think Ol saw last night?" Mike said, "I saw him." On second thought, stop me if you haven't."

And there, briefly, but clearly, is the history of Ben Bernie's Orchestra, now playing at the Rialto Theatre, and the Roosevelt Hotel, both in New York City.

## A Bernie Confession

On third thought though I may as well confess—that I accept the invitation from "Variety" to write an article for its Band and Orchestra Number merely and purely to plug the Ben Bernie Orchestra, the one that I blame on my brother when I hear people pan it. As the second part of the same confession I don't mind revealing that this idea came to me from Mr. J. C. Nugent articles in "Variety."

Mr. Nugent is a good writer, too—and as witty as I would like to be. The Nugent scheme is more conservative though. I have failed to count more than two of the Nugent play titles in any one of his stories while in this article, exclusively written by and for me, I can not resist mentioning the Ben Bernie Orchestra whenever I think it can fit in without getting caught.

## Cute Figuring for Future

Medicians will please take note that so far Dr. Hugo Riesenfeld has been mentioned but once, this making his second mention, and that I have neglected to name the Famous Figuring at all. I shall write, when "Variety" issues its 20th Anniversary Number, I shall write another article for it, with or without an invitation, spreading the name of Dr. Hugo Riesenfeld all over that story, for then it will be about time for me to negotiate another con-

tract with Famous Players and it won't do me a bit of harm to have the Dr. stand behind—but not too far behind.

There are some other pages in my bag that I could write here but I am holding them out for stage use. It's so hard for me to get a good gag someone else doesn't recognize as lost property that I dislike seeing them fly from me without at least the alleged lower first paying at the gate to hear them.

## Music and Night Clubs

But reverting to the musical theme that I started out to cover or smother—music soothes the savages in any night club. I have played in a night club, with a night club, and I know a lot about night clubs, considerable of the information having been paid for by me in cash.

Guess this will about fill the space allotted to me in this issue. I was informed that I could write as much as I wanted to if I didn't write too much. As far as I can see after reading this through, everything I wrote has been printed, except a couple of Y's which have been cut out, much to my regret, but not once did the editor cut out the name of the Ben Bernie Orchestra.

## Sissie and Blake May Play

### Two Shows in London

Leaving Saturday as an advance courier, A. J. Clark, manager for Sissie and Blake, will look over the European prospects for two shows he, with Sissie and Blake, may put on over there.

One is a colored show, either "Shuffle Along" or "Chocolate Dandies," which Mr. Clark produced over here with the other "Elsie," having the music Sissie and Blake wrote for that piece. Sissie and Blake also wrote the music for "Shuffle Along" and the "Chocolate" show.

If producing a colored show over there, the trio will do it by themselves but if putting on the white "Elsie," may do it in association with a London producer.

Meanwhile Sissie and Blake will shortly leave to fulfill an engagement of eight weeks in London as an act, booked through William Morris. They are playing at present large picture house engagements over here.

## Radio-Made Act Signs

### For Vaudeville

A team which made its reputation by radio has been signed by Keith-Albee as an "office act." This automatically eliminates Richard B. Gilbert and Ruth Wimp from the ether, although their radio popularity won an exclusive Okeh recording contract for Gilbert and bookings in the picture theatres.

Gilbert and Wimp are ukelele-songsters.

## Berlin's \$25,000 Song

The willingness and ability to spend big money for promotion of boom money tracts in Florida supplements the many reports of fabulous profits. Promoters are using theatrical and radio broadcasting methods of publicity in addition to display newspaper ads. Newspaper publishers in Florida cities need take no chances of buying land to gain wealth. The solid pages of real estate copy in evidence of that.

Irving Berlin seems slated to get some Florida gravy without taking a chance. Last week the owner of Venetian Isles, filled-in land off the shore of Miami, retained Berlin to write a song, to be called "Venetian Isles," the composer to name his own figure. Berlin was skeptical at first and merely wrote a chorus, in which he threw in a reference to the man to his studio (in New York) to hear it.

The real estate man listened, then spoke, saying he wanted Berlin to make anything he could with the number. To that purpose, the Florida man said Berlin should get all royalties. All the Florida man wanted was the right to broadcast the song from his own radio station with a quartet he had engaged.

Berlin was still dubious and mentioned the fee would be \$25,000. The promoter said O. K. and made out the check. That is not exaggerated considering the fact the reality man is said to have cleaned up \$100,000 with his islands.

Wilson Mizner, one time a Broadway personality, left New York last week, his visit north being a brief one. Mizner with his brother heads a syndicate handling one of the largest of the east coast realty promotions. Before leaving he engaged a theatrical press agent at what is said to be a record salary.

## Nance O'Neil Withdraws Entirely from Vaudeville

Nance O'Neil has shelved her skit "Evening Dress Essential," and is temporarily, if not permanently, through with vaudeville. The shelving came after the bookers failed to display the same necessary enthusiasm.

Miss O'Neil's future plans are uncertain. She may return to legit.

## PATSY DOYLE OUT AND ABOUT

Patsy Doyle has been discharged from the hospital after a siege of eight months. He is anxious to return to the stage.

## M. L. Malevinsky III at Home

M. L. Malevinsky has been held in his home for a couple of weeks, through illness.

# PAULINE'S BAIL RAISED TO \$50,000 BY JUSTICE

Attorney for Trio of Men Had Asked Court to Reduce It to \$5,000

After counsel had succeeded in having the bail lowered from \$25,000 to \$10,000 by Magistrate Thomas McAndrews in West Side Court, where they were arraigned, an adjournment was taken for examination of Joseph Pauline, the hypochondriac of vaudeville, and his companions, Harry Case and Jack Phillips, held in jail awaiting the outcome of injuries to Sol Trencher, the waiter, whom the actor and his two friends are charged with having thrown down a window of the Hotel Flinders. A further move on the part of the lawyer to lower the bail to \$5,000 met with diametrical failure, when instead of a reduction the bail was raised to \$50,000 for each of the trio.

After the arraignment in West Side Court in the morning the three prisoners were taken downtown and a motion was heard by Supreme Court Justice Aaron J. Levy for a reduction of the bail. At the conclusion of the argument by the counsel for the three men, Assistant District Attorney Louis K. Wasser objected to a reduction, stating the complainant was still confined to Bellevue Hospital, and was on the serious list at the institution suffering from a fracture of the skull and right arm.

Justice Levy denied the request and raised the bail to \$50,000 each, and raised the bail to \$50,000 each. Neither Pauline nor either of the other two men had been able to secure bail when set at \$25,000 each.

## POWELLS FALL 40 FEET

A serious automobile accident last week near Greenville, N. Y., almost cost the life of Jack Powell (head of the Jack Powell Sextet in vaudeville), his wife and baby, their parents, and four other friends. The car fell over a 40-foot embankment resulted in Mrs. Powell being pinned under the car with its weight on her. She was removed to the White Plains hospital suffering from a fractured skull, broken nose, broken upper jaw and other complications with her life in the balance. Mrs. Powell's mother also suffered a crushed arm and another passenger is in the New York hospital with a double fracture of the collar bone, the others escaping with minor bruises. The Powells' baby was miraculously uninjured. The Powell act is slated to open Sept. 13 for Keith-Albee at Nippon Falls.

## "Swiss" Week in America For Feist's Popular Hit

Joe Feist, Inc., is celebrating "I Miss My Switzer" week throughout North America, where the L. Wolfe Gilbert-Abel Raer song hit is receiving concentrated national exploitation. The number, from the continued edition of "Chauveur-Souris" has developed into a sensational international song success.

The October number of "Switzerland," a magazine published by the Federated Railways of Switzerland, pays tribute to American courtesy through the medium of the Feist firm which has exploited the scenic attractions of Switzerland via song slides, special reels, etc.

## Jack Curtis-Mabel Ford Married; Comedy Writers

Jack Curtis (Rose & Curtis, vaudeville agents) married Mabel Ford, comedy writer, on Sept. 3. The couple left for Hot Springs, Sunday after Miss Ford had finished an engagement at the Brighton Theatre.

The marriage is Curtis' third and Miss Ford's second. Her last husband was Joe Sullivan, also a vaudeville agent. Curtis' former wives were Anna Chandler, the vaudeville single act, and Rosa Bernstein, non-professional.

Numerous telegrams in a comedy vein were sent the couple, but the one awarded the palm was sent by Jack Dempsey, the Keith-Albee booker. It read: "Jack Curtis, hope your Ford runs better than your Chandler."

# VAN & SCHENCK WITH LOEW'S

Playing Vaudeville and Picture Houses

Van and Schenck have been booked by the Loew circuit for a tour of the Low circuit and large picture houses. The singers play the Aldine, Pittsburgh, week of Sept. 27, and the State, Cleveland, the following week.

The men have been playing picture houses since they differed with the Keith-Albee circuit over salary. The Loew booking marks their first vaudeville appearance outside of a Keith or affiliated house.

This season they asked for an increased salary from the K.-A. circuit for eastern dates and were offered time at their former K.-A. salary which they refused to accept. The picture house and outside vaudeville bookings followed.

## \$2,000 NOT ENOUGH SALARY

Charlotte Greenwood, thought of returning to vaudeville, but desisted when the \$2,000 weekly offered not enough. It is now undecided about her variety reappearance.

Miss Greenwood is reported to have been advised by her husband in the matter.

## PHONEY DISONOUR

(Continued from page 1)

In arranging his novel stunt, was how the animals would react to such startling sights as mammoths, dinosaurs and other horrible looking species that roamed this earth millions of years ago. The presentation was given in the "auditorium" of the city of New York, at the Park Zoo. In attendance, in addition to the regular "residents," there was a group of over 100 scientists, zoologists, paleontologists and big game hunters. H. L. Giles, press representative of the Grand Theatre, where the picture "The Lost World" is appearing this week, originated the idea and put the show on before his strange audience in the fashion.

Hyena Yawned  
As a result, the animals at the zoo are probably wondering who slipped the Pittsburgh moonshine into their food. It was a "phoney" show, and the audience to the peaceful, well ordered existence of the residents of the zoo.

The first performance was given by placing the screen on the wall of the cage occupied by a hyena. Weir, a member of the Grand Theatre, jumped around the cage and did all sorts of things. The hyena looked on like one in a trance. He didn't get it, nor did he care. Mr. Hyena yawned and stretched, stretched out on the floor and fell off into a doze. The act fell flat.

The next was a Bengal tiger. An injured shoulder didn't prevent him from registering plenty of action. He appeared frightened at the sight of the dinosaur. Two other tigers wouldn't be bothered.

## Lions Laid Down

When the picture was shown on the screen in the cage of lions, the huge cats leaped forward in a frenzy that denoted a battle to death. But soon the entire thing became a huge mystery to them. Like any good lion would do, they backed away from the screen and resumed their sleep. One of the lions, when the form of the dinosaur appeared, tried to climb up on the screen to play with it.

The effect, the unearthly sights apparently had on all but one of the unwilling spectators was to at first produce a somewhat startled interest and then to bring about a resigned, patient attitude that everything wasn't just as it should be.

The show was pronounced a beneficial experiment in behalf of the scientists. There was no music and it was held that such an undertaking would do more for trying again, this time augmented by an orchestra.

The human portion of the audience was composed of Dr. Arthur Crossland, curator of the Carnegie Museum; Director of the City of New York, of the city bureau of recreation, and a party of city officials. Harry Cook, superintendent of the zoo, and newspapermen.



Charles Gaylord and Austin ("Skin") Young

Announce with Pleasure

THEIR AFFILIATION WITH

PAUL WHITEMAN AND HIS GREATER CONCERT ORCHESTRA

Mr. Gaylord (Violinist) and Mr. Young (Guitarist) offer dual instrumental specialties. Abel in VARIETY at Paul Whiteman's Hippodrome opening last week opened, in part: "Charles Gaylord and 'Skin' Young were a team who had gained respectability by the heads of their own band in Atlantic City at the Hotel Ambassador for his concert tour. They play violin and guitar respectively, and are possessed of a pair of tenor voices that blend well and make for smart harmony. Their versatility would recommend them for a bit more leeway if vaudeville time limits permitted. As it is in 'Let Me Linger Longer in Your Arms' they took heavy applause toll."





# ANOTHER APPRECIATION OF CONDITIONS EXISTING IN VAUDEVILLE TODAY

FRENCH HOSPITAL  
450-458 WEST 34TH STREET  
NEW YORK CITY

AUGUST 26, 1925.

MR. E. F. ALBEE  
1564 BROADWAY  
NEW YORK, N. Y.

My dear Mr. Albee:

Words of thanks and appreciation for your kindness to me during my twelve weeks of illness in the French Hospital cannot express the gratitude I feel in my heart.

The doctors and nurses have been wonderful to me and made my long stay here quite homey. I must make mention also of the kindness of Mr. Chesterfield and everyone connected with the N. V. A., particularly Mr. Southard, who was with me during the darkest hours of my illness, offering his sympathy and consolation; and last, but not least, my dear friend, Dr. Falk, who, I realize, I can never thank enough for being so considerate of my personal welfare and bringing me "Smilin' Thru" a successful operation.

I expect to leave here this week and hope I may have the pleasure of thanking you personally.

Sincerely,

(Miss) SHIRLEY LATHAM

August 29, 1925.

DEAR MISS LATHAM:

Yours of August 26th received. I am much pleased to learn that you are about to leave the hospital.

In the macabre of vaudeville activities it is good to know that men give their thoughts to considerations other than business, particularly to those who need comforting, kindly advice and material assistance when they meet with misfortune.

Leaving my part of it out of the question, the letters I receive from all parts of the United States and Canada, in fact from all over the world, are an indication of the acceptance of the principles of the National Vaudeville Artists' Association and the Vaudeville Managers' Protective Association. From the smallest towns I receive reports of the most gracious and kindly consideration by different managers when artists are in trouble. It not only covers illness, but occasions of every nature that arise which effect in divers ways the happiness and security of the vaudeville artists.

When a man talks of brotherly love and an ideal condition he is generally looked upon as having some ulterior motive, or as a crank. We cannot apply these to Jesus Christ, and why should they apply to any man or any business that is endeavoring to make this wonderful world that God has given us to live in a little better and a little easier for those who at times are filled with trials and tribulations. It is an interesting work. It is every man's duty, for we know not when any of us will be subjected to the condition where a friendly hand and advice are needed. This is not preaching. It is a practical lesson in life, and any man or any business that accepts it and carries it out for the benefit of his fellowmen is repaid a thousand times by the happiness he receives in doing something for others.

The National Vaudeville Artists' Association and the Vaudeville Managers' Protective Association, I consider two ideal institutions, inasmuch as they are working along practical lines and are disbursing help to the unfortunate, eliminating undesirable conditions in the vaudeville business and endeavoring to bring about a high standard of respectability in return for the vast army of American citizens who patronize this form of amusement.

I want to reiterate that my part has been small compared with the splendid co-operation that these two institutions have received from every manager throughout the country, and I for one am proud to be a co-worker, and the employees of the different theatres throughout the United States and Canada who have been so helpful in bringing about the present condition.

Sincerely,

E. F. ALBEE

Miss Shirley Latham, care of N. V. A., 229 W. 46th St., N. Y.

## FORUM

Minneapolis, Sept. 1.

Editor Variety:

In Aug. 26 issue of Variety, in the Indianapolis correspondence, I read where a Jack Gray was being held under \$1,500 bail on a narcotic charge for the Federal grand jury. As my name is Jack Gray and I have been in the show business for 16 years under either that name or Jack "Smoke" Gray, in minstrels, and am now in vaudeville with my wife, Alma Arliss, I wish to state that I am not the Jack Gray referred to. Jack (Smoke) Gray.

## NEW ACTS

Bann and Mallon have dissolved. Bann has teamed with a new partner.  
Betty Moore is rehearsing a new act with four boys.  
George Schreck and Co. (7). Harry Brooks and Al Smith. Iris Green (2).  
Burrett Brothers (2).  
Loia Bravo and Co. (3).  
Nile Marsh.  
Eddie O'Connor and Co. (4), in bit.  
Perry and Wagner (3).  
Kane and Darrow.  
Ernest Dupile.  
Alexander and Elmore.  
Mills and Trevor.  
Jack Hall.  
Joe Allen.  
Lee Shean and Phillips (3).  
McIntyre and Robbins.  
Skor and Skor.  
Ann Butler, in skit by Blanche Merrill, with Hal Parker and Co. (3), former Butler and Parker team now featuring Miss Butler.  
Jimmy Kemper (3).  
"Love Cabin" (5).  
Vi Quinn with band and two dancers.

## ENGAGEMENTS

Pedro de Cordoba for "Arms and the Man."  
Full cast for "Gunpowder," opening Washington Sept. 14; J. C. Nugent, Mary Duncan, Frank Conroy, Sue McNamany, Fritz Williams, Frank M. Thomas and Edwin Mills. Daisy Ruid, "Solid Ivory."

## ILL AND INJURED

Ben Nee One cancelled his Pantries route temporarily to enable him to have his tonsils removed at the Clara Barton hospital in Los Angeles.

Cleo Nugent, chorus girl with the "Fashion Parade" company, was badly injured when struck and knocked to the street by an auto in Utica, N. Y., last week.

Mrs. Evlene Blanchard has returned home from the hospital. She expects to be at her business office during the month.

Eddie Sullivan is confined to his home again, having had a relapse from his recent illness.

Hyde Smith, president of the S. and A. Amusement Co., suffered a broken shoulder blade and body bruises when a taxicab, in which he was riding, collided with another machine in Worcester, Mass.

Cleo Newport, female member of Newport, Pearson and Newport, slipped Sunday matinee while executing a buck, fracturing two bones in her left arm. The injury went by unnoticed, as she continued her dance. At the finish of the act she complained about the injury and a close observation disclosed the fracture. She is, however, continuing on the bill, playing the accompaniment in the pit with one hand.

Izetta Jewel, widow of former Congressman W. G. Brown of West Virginia, and former stock leading woman, is selling for China to spend the winter with her sister, also a former stock player. The sister is Mrs. Donald Goodwin, wife of Lieutenant Commander Goodwin, U. S. N., who has been assigned to duty in China.

Thomas O'Neill, father of Peggy O'Neill, actress, and for 30 years a street car motorman in the employ of a Washington, D. C. traction company, was held by a coroner's jury for the death of a fireman. The street car which O'Neill was driving struck a fire engine as the latter machine came out of a side street. The coroner's action came as a surprise as witnesses testified O'Neill was not at blame for the accident.

## Lose Car in Garage

Art and Lydia Wilson lost a newly acquired Chrysler sedan last week. They took possession of the car Saturday afternoon after an initial trip parked it in a west 49th street garage, receiving a check from an employee.

The following day, when presenting their check for the car, they found someone else had taken it out, the garage owner explaining a duplicate check accounted for the loss.

Although covered by insurance, the Wilsons' loss is over \$200 expended for extras.

## HOUSES OPENING

The Colonial, Akron, O. (Pelber & Shea), opened Sept. 6, with a new split week policy of five acts and feature picture, three shows daily. The house is booked through the Keith-Albee pop department by Billy Delaney. Last season the Colonial played six acts of straight vaudeville without pictures other than short reels. This season it is splitting with Lake Erie.

The Capitol Steubenville, O., new, opens Labor Day.

The Bedford, Brooklyn (Keeney), opened Labor Day with the new Sun-Keeney vaudeville bill the house has played. Keeney's, Brooklyn, played its first Sun-Keeney bill last week. The new Sun-Keeney Agency is booking the houses. They formerly played independent vaudeville looked by Faly Markus.

The Lyric, Hoboken, renovated, will reopen Sept. 20. The house plays Loew vaudeville and pictures and is booked by Ernie Williams. New dressing rooms were built while the house was closed this summer.

## MILLER, WICHTA, ROBBED

Witchita, Kan., Sept. 8. The Miller theatre box office, in this city, was robbed of the day's receipts, \$2,800, Thursday night at 10:25 by three bandits who held up the box office cashier, Mrs. Edna Kline, and the auditor, R. G. Montgomery. The bandits made a successful getaway. The stolen money was covered by insurance.

## MARRIAGES

Bobbie Storey to Louis Schwartz in New York City. Mrs. Schwartz is with Ziegfeld "Follies." Her husband is interested in the Harry Richman cabarets.

Princess Tjian Llewellyn, dancer, recently divorced, and Bradford Campbell, naval officer in Los Angeles, to Oscar S. Naalund, automobile salesman, at San Francisco, Sept. 1.

Evelyn Goodwin to George M. Saunders, at West New York, N. J. Mrs. Saunders is with Ziegfeld "Follies." Her husband is a really opera.

Adele Mavis, picture actress, to William Lewis, former newspaper man, at Los Angeles, Sept. 3.

Ann Driscoll ("Rose-Marie") to James S. Field, non-professional, at New Haven, Conn.

Jessie Armand Powell, authoress, to Walter Brauer of the Chicago Symphony Orchestra at Pacific Grove, Cal., Sept. 4.

Joe Cais to Nancy Decker, in New York last week. Mr. Cais is of the Cais Brothers.

Virginia Winslow, screen actress, to O. Roberts, cameraman, in Los Angeles, Cal., Sept. 4.

Adele Ardley to Gregory Linder, non-professional, at Miami, Fla., Aug. 29.

## "Dark" State Fair Week

Syracuse, N. Y., Sept. 8. During State Fair Week and the remainder of this month, the local Wieting will have no stage attraction.

It has been so ordered by the stage hands to agree upon a compromise contract.

## THALMEIER WITH DELL

An amalgamation has been effected between Abe Thalmeier, Low agent, and Billy Dell, independent agent, with the latter to handle independent bookings of the new combine.

The Post Office is conducting a campaign to have mail plainly, completely and correctly addressed. Especially sought is the co-operation of merchants and other business organizations. A circular states 5,000,000 letters are delivered daily.

## STAGE HANDS STILL OUT AT ORPHEUM AND MAJ.

Other Des Moines Theatres Grant Increase to Operators and Stage Crews

Des Moines, Ia., Sept. 8.

Although the motion picture operators' union has signed a new contract with the managers, at the same scale as last year, receiving some changes in working conditions, the strike of the stage hands and musicians' unions has gone into an apparent dead-lock with the Max-jestic, a tabloid musical comedy and picture house, closed and the Orpheum, vaudeville, operating with non-union stage hands and musicians.

Arbitration for Musicians

Arbitration of musicians' demands is being advocated and the union will probably act this week upon acceptances. The musicians, who have been receiving \$15 ask \$50, and the stage hands, ranging from \$5 to \$25.50 ask a \$2.50 raise. The operators signed for a continuance of their scale which ranges from \$5 to \$55 dependent on the hours worked.

The Orpheum manager is reported to have offered to accept the union scale if it will reduce the stage crew from six to five men but this was rejected. Lampman pointed out improvements on the stage recently made have reduced the necessity of the six-man crew.

## Blank Houses Settle

Stage employees of the Blank theatres settled their dispute and returned to work while union musicians were also in the orchestra, pending arbitration of their dispute, a temporary agreement having been reached. Wage increases were granted the stage hands and operators. The Garrick also has met with the unions demands.

## MOVING WEST

J. J. Murdoch and Pat Casey left New York City, Thursday, headed West. The general manager of the K-A circuit had Chicago as his destination and Casey was headed for the Pacific Coast.

# PANTAGES DEVELOPS REMORSE OR CONSCIENCE?—DROPS DENVER

**Empress Complained Of by Act—Independently Owned House Beyond Alex Pantages' Control—Pan Shows Jumping from Salt Lake to Omaha**

The Pantages Circuit has dropped the Empress, Denver, from its books, following a complaint against the house by Bob Anderson and Pony alleging contractual violations.

The act arrived in Denver and was informed, according to the Pan office, that there was no place for it on the Empress bill as the show was top heavy.

The act filed a complaint with the Vaudeville Managers Protective Association and also notified Alexander Pantages of conditions by wire. Pan was unable to adjust the matter with the house and followed by notifying his booking office to drop the house from the circuit.

Beginning this week the Pan shows will jump from Salt Lake City to Omaha.

Louis Le Vand opened the Empress. Pantages booked it more as a jump breaker than anything else, according to the Pan people. It has paid for the house and followed by notifying his booking office to drop the house from the circuit.

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## ROBBINS & ECKL

John Robbins and Joe Eckl, bookers of independent vaudeville houses, have joined. Both have been individually successful for a number of years. The union is said to affect only the new business of the combine with each of the bookers retaining their individual hold-

Robbins and Eckl claim to have a number of houses lined up, mostly in Connecticut, with the starting of the vaudeville policy depending upon the outcome of the present film situation in that State.

## Alice Lloyd Breaking In

Alice Lloyd will "break in" her new singing act for over here, at the Dominion, Ottawa, Canada, week Sept. 21. Miss Lloyd has been released from the recent operation upon her feet.

## LEAVES JANIS FOR PICTURES

Chicago, Sept. 8. White and Manning secured a special release from "Alice Janis" which will enable them to leave "Puzzles" at the end of next week. The burlesque dancers will appear in the B. and K. "Syncopeation Show," opening at the Chicago, Sept. 14.

At the expiration of the four weeks for B. and K. the act will sail for England.

# CIRCUS BILLS PLANNED FOR IN N. HOUSES

**Performers to Parade Streets—Bookers After Dumb Acts and Freaks**

Independent bookers, seemingly at wit's end to unearth novelties for the forthcoming season, are leaning strongly toward freak acts and circus features. For the first time in years bookers are sending staff men out to look over park and circus material.

Some of the bookers are planning all circus bills for towns seldom touched by the large circuits. The circus bills will comprise from six to eight acts, with the troupe giving a parade daily and theatre fronts representing big tops.

The all-circus bill idea was experimented successfully in several houses of the Low Circuit last season.

## New Theatre Seating 2,700 in Cincinnati

Cincinnati is to have a new theatre on the site of the old Stag Hotel, at Fifth and Vine streets. It will represent a total investment of \$3,500,000, as the property was taken over on a basis of nearly \$2,000,000.

Senator John T. Harris, of Pittsburgh; Ben L. Harding and I. Libson, of Cincinnati; Edwin J. Lauder, of the Keith organization; Senator J. Henry Walters, of St. Rinkoff and E. P. Albe, representing the Keith-Albee interests, hold interest in the new project.

Equipped with full stage and complete back-stage arrangements, the theatre will be used at the beginning for the showing of pictures. It will have a seating capacity of 2,700.

## Carroll's Sunday Shows

Sunday vaudeville shows at the Carroll theatre will start Sept. 20. It is reported. Earl Carroll will use people and numbers out of "Fanny Hill," filling in the bills with turns booked through an independent agency.

The Sunday shows at the Columbia, New York, opened last Sunday. They are booked through the K-A. office.

## HALLIGAN STAGE DIRECTING

William Halligan is starring "Under Your Hat," the musical feature which Earl Carroll is producing with Lester Allen starred. While it is a new professional field for Halligan he has been concerned with the direction of other attractions.

Supporting Allen are Riggs and Witchee, Vivienne Seral, Chester Wenderker, Wanda Lyon, June Barrett and others.

## FILM'S PALACE SUCCESS

The showing of the first two-reel "Our Gang" comedy at the Palace, New York, considered in the nature of an experiment for the house, occurred Labor Day and was successful from every angle.

The picture was used to close the show, followed the regular vaudeville program and held the two capacity audiences better than any previous act that has played the house in seasons.

## Announcer's Own Act

Ray Trainor, formerly announcer for the Slamese Twins, is about to do a single act by himself, written by Blanche Merrill.



FREDERICK KINSLEY

Third season as premier organist at the Keith-Albee Hippodrome, New York.

Mr. Kinsley is an exclusive Edison recording artist, featuring the Midmer-Losh pipe organ.

## LABOR MATTERS

Cleveland, Sept. 8.

A wage increase amounting to approximately 12 per cent. has been granted Cleveland picture operators.

A two-year contract with 10 per cent. increase for two classifications of operators and a 15 per cent. increase for a third class was signed.

Los Angeles, Sept. 9.

The Los Angeles Theatre Managers' Association capitulated to the demands of the musicians, stage hands and picture operators for an increase in wages, but won out on several points with reference to working conditions. They do not consider the increase they granted will be greatly felt.

A few minor points still remain in abeyance with the possibility that they will be threshed out before the end of this week. They refer to a difference of \$3 for the wages of the musicians at the Orpheum of a day vaudeville house. The managers had offered \$72, an increase of \$5 over the old scale, with the musicians asking for \$75 a week per man.

The other point that will be arbitrated is the question of allowance of free rehearsals at Grauman's Egyptian, a long run picture house. The rules of the union permit two free rehearsals a week, with Grauman asking that he be permitted to hold as many as he considered necessary before the opening of the picture. Grauman claims that as his pictures run a length of time, very few rehearsals are necessary during the run, and therefore he should be entitled to hold those he requires before the opening of the picture. The musicians on the other hand are holding out for the two rehearsals. This will be arbitrated this week.

The new scale for stage three branches of the crafts were set to effect Sept. 5 to 7, according to the opening day of the week for the house.

The scale for the stage hands was increased to the demands made by the men, averaging around \$5 a man, with all of the old working conditions to remain the same, with the exception that a swing man be added to all downtown picture and vaudeville houses, in addition to the regular crew.

It is figured that with the addition of this man the overtime in these houses will be eliminated.

The scale for the vaudeville houses, with the exception of the Orpheum, the men get an increase of from \$63 to \$70 for the picture houses from \$70 to \$68. The working conditions are to be adjusted so that there will be no overtime in the vaudeville houses, and adjustment was made over the demand for \$3 per hour for the musicians for overtime to 50c. for every fifteen minutes, with the men to be paid for the fraction of the 15 minutes instead of on the hourly basis as previously.

The arrangement with the picture operators provides for an increase from \$12 to \$13 per week. The scale being raised from an average of \$52 to \$60 per week. It was also agreed to increase the overtime from \$1.50 to \$2 per hour. The managers on this proposition went out to the extent that the old working conditions of 42 hours a week will apply instead of the 36 hours demanded and the elimination of a

# K-A. MAY TAKE OVER NATHANSON HOUSES

**Canadian Theatres Currently Playing Films and Pan Vaude—F. P. Concerned**

A deal is now pending whereby the Nathanson houses in Ontario and Quebec, now playing pictures and Pantages vaudeville, will switch to the Keith-Albee office for their vaudeville bills.

The switch will include the Pan houses in Toronto, Hamilton and Canada generally and may involve several of the film houses throughout Canada controlled by Nathanson and Famous Players.

The deal was nearly consummated about a year ago when Mike Shea of Buffalo brought Nathanson into the K-A. office only to have the deal evaporate when all concerned could not agree upon terms.

Shea controls the franchise for Buffalo and Toronto but is instrumental in the deal which is also said to be near consummation due to Famous Players' influence.

The Keith-Albee Circuit has a heavy load in Hamilton, but is not averse to seeping up the town against Pantages according to report.

## KEITH'S AT 50c

New Policy Starting in Syracuse House

Syracuse, N. Y., Sept. 8.

Keith's opening, Sunday, with a split week combination vaudeville and picture policy, playing at 50c. top, instead of \$1, will have a new publicity director, Frank Hoel of Akron, O. He will replace Nelson Murch of this city. Manager John J. Burnes has announced that Ruby Belle Mason of Los Angeles had been engaged to manipulate the new organ, now being completed.

The opening Keith bill will have "The Goose Woman" (film) and six acts with Lopez' Debutantes featuring the latter.

swing man through the retention of the old working conditions.

This contract will be in effect for two years.

John W. Kelley attended to the detail matters of the settlement for the managers' organization.

Newark, N. J., Sept. 8.

The stage hands were given a 25 per cent wage increase, effective last week, for all classes of theatres. The local union submitted the new schedules to the managers' association with the advice it was not a matter of debate. After all night session Labor Day eve the managers accepted the schedules, the alternative being a walkout of the men.

The new wage scale for the legitimate houses is virtually equal to New York's, grips getting \$5 a performance with heads of departments \$1 an hour for week. Instead of \$1 an hour for week, the new rate is \$1.50. Vaudeville and picture houses are now to pay \$45 weekly for grips and \$60 for heads of departments.

This does not include Sundays for which the men are to receive \$6 with \$7 for department heads.

San Francisco, Sept. 8.

Local No. 6, Musicians, on Sept. 3, by a majority of 283 to 75 voted to repeal the law they had sought to enforce among the theatres of San Francisco that would have automatically given each man employed in any theatre orchestra on Sept. 1 a six months' contract.

Unpopular from the start and originally carried through against the better judgment of the more conservative members of local No. 6 the rule became a dead issue for all time.

It is predicted that when the theatre managers again meet, they in turn, will vote to replace the original orchestra of the old scale, which had been cut to minimum number of men at the exact union scale when the difficulty first came up. This will occur on Sept. 15. Other union organizations are within the next fortnight between the managers and the stage mechanics and picture machine operators.

It has been requested that a previous compilation of names in the dance band business be amplified to illustrate the general trend of "like father like son" in music. Most of the sons, if their father is or was a musician, have been trained along similar lines, and thus we have the following individuals in the same field:

Paul Whiteman took after Wilberforce J. Whiteman, his father, who was musical director of Denver's public schools; the Jack Powell Sectet, five of them brothers and sisters; Six Brown Brothers, with the majority actually related; Phil, George and Ted Napoleon; Joe, Eugene and Louis Cirina; Rudy and Leah Nieldorf; Irving Harry and Dave Raderman; Milton and Al Norman; Melville and Holman Hicks; Merle, Ivy, Ivan, Frances and George Johnson; Maurice Gilbert and William E. Johnson, musical family in chautauque, including John and Ross Dickson; the Lamin family, sons of the Benjamin, are Sam, Jim, Howard, Wile, Joe, Bernard and Nat Lamin, with Sam a prominent recording artist, Howard Lamin a Victor recorder, and Jim abroad in Paris.

The Weems brothers (Arthur and Ted) are in the band business; Louis, Frank and Charles Maltro are related; Emil and William Coleman; Green Brothers (George Hamilton and Joseph); Uriel and Meyer Davis; Nat, Jack and Louis Shikret; Tom and Joe Filini; Irving, Herman and Willie Goodman; Mike Henry and Angelo Mociello; Rudy, Al and Rinaldo Starita.

## PAN "AIRS" NOON SCALE

15c. Admission Forced Em Away at 40c. an Hour Later

Los Angeles, Sept. 8.

Allowing patrons to enter the Pantages house here between the hours of 12 and one for 15 cents has not proven profitable. The scale has been increased to 25 cents for the noon hour.

The house will fill to capacity at the 15 cent scale and when the 40 cent tax went into effect at one o'clock trade would fall off. Patrons who went in on the low fare stayed until after the vaudeville was concluded and on many occasions, caused the house to turn away trade at the high rate charge.

The 25 cent admission will apply for the noon hour only and will go into effect this week.

## Houses Opening

The Keith-Albee Southern houses booked by Jules Delmar opened Labor Day. The houses are Richmond, Norfolk, Roanoke, in Virginia; Greenville, S. C.; Nashville, Tenn.; Highpoint, N. C.; Macon, Ga.; Miami, Fla.; Tampa, Fla.; Miami and Palm Beach, Fla.; Atlanta, Ga.; Birmingham, Ala.; Mobile and New Orleans.

All are split week stands except Birmingham and Nashville. The latter will switch to a split week policy the week of Sept. 14. The Florida houses are opening weeks earlier than usual.

## Sandy Burns at Lincoln

Sandy Burns, tap producer, is at the Lincoln (Hartem) where he may remain indefinitely with his Negro company. Burns came in here from a long run over the T. O. B. A. circuit, and is now in his fourth successive week.

With Burns' cast are Sam Russell, Bonnie Bell, Lee and Wright and Fred Hart.

The Lincoln, generally plays a straight vaudeville show with a feature film.

## 2 WEEKS IN KANS. AND IA.

Chicago, Sept. 8.

The Ackerman-Harris Circuit, booked by Billy Diamond out of the Gus Sun Chicago office, has acquired the bookings for the Midland Circuit, Kansas, and Iowa. This gives the acts something to be played on the return trip.

The circuit embraces Manhattan, Salina, Hutchinson, Elkhart and Emporia, Kansas; Ft. Madison, Ia. and St. Joe, Mo. The latter will all play the regular road show of five acts. The seven houses involve a little over two weeks' work.



# 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, Sept. 8.

Grand opera has been bumped in Italy for a few weeks at a small salary. Miss Satchel is Ziegfeld's idea of a glorified English beauty.

Paul Kelly sprained his arm one day last week and Willard Robertson understudied for him in "The Sea Woman."

Charlie Chaplin walked into the Hippodrome one afternoon with the Hips press department getting a note in every daily about it. Between Chaplin's own press agent and those of those he calls upon, whatever he does that can be told is told—and printed.

Julius Miller, known as "Yellow Charleston," received a two weeks' commutation of his death sentence for the murder of Baron Wilkens, a colored policeman, whose wife's Black Belt. Miller was to have been electrocuted last Thursday night at Sing Sing. Governor Al Smith issued the reprieve at the instance of District Attorney Banton in New York. Previously Miller had not been allowed to dig up some new evidence for him to the effect that Wilkens had fired a shot at Miller before Miller killed him. Carroll tried but failed to uncover any new evidence.

Richard (Skeets) Gallagher has filed suit for divorce against Mrs. Bertha Martin Gallagher, naming Pat Somerset (husband of Edith Day) as co-respondent. The action is filed in the Supreme Court, Brooklyn, N. Y.

The complaint charges the adultery occurred at 1130 Orange drive, Los Angeles, Aug. 11 last and upon previous occasions. Gallagher is represented in the action by O'Brien, Meninsky & Driscoll who asked permission for service of complaint by publication.

The Gallaghers were married in October, 1917, in Portland, Ore. Both were members of a vaudeville act, "The Girl on the Magazine Cover." Mrs. Gallagher, before her marriage, was Bertha Irene Martin, former protegee of Gus Edwards. She had appeared in several of the Edwards acts and later in musical comedy with her husband.

Gallagher is currently rehearsing the principal comedy role in "The Girl on the Magazine Cover," version of "The Fortune Hunter."

The naming of Somerset as co-respondent has given rise to speculation along Broadway as to whether or not the divorce may develop into a double one with Miss Day countering with a suit against Somerset. The same attorneys representing Gallagher are also attorneys for Miss Day.

Miss Day and Somerset were married three years ago after a London courtship which precipitated Miss Day's former husband, Carl Carlton, musical comedy producer, into suing the divorce so that Somerset could marry the actress and escape deportation proceedings which Carlton had instituted against her English actor when embittered against him.

Somerset and Miss Day had been appearing in "Orange Blossoms" at the time of the controversy with the emigration authorities, but have never appeared jointly in production since. Rumors have been frequent along the Main Stem that all was not well with the couple. Several times there had been reports that a marriage suit was imminent. This report was most persistent a year or so ago when Somerset was attacked early one morning by Richard Bennett, the actor, as the Englishman was escorting one of Bennett's daughters to her home. Bennett was alleged to have struck Somerset over the head with his cane. The fracas wound up with the entire party in the police station, no complaint was preferred and the incident did not become public for some days.

Anthony Beckman denies he asked Peggy Miller to marry him. Alfred is a bike racer and Peg says she's an actress. Over in Bayonne, N. J., where she lives, Peggy has slipped on the curbside docket a little suit for about \$100,000 for breach of promise. The tough part for Peg from the complaint is that the invi-

tations for the wedding were sent out before Al discovered he wasn't going to get married that season.

Texas Carl Switzer, of Bliss, Okla., offered his lariat throwing services for the Police Field days, according to their agent, Tex says he came north with a road show, but couldn't get back after the show went broke, so he has gone into the junk business in New York. He may get a chance to lasso a wild cop.

Lester Anderson, at 30 old enough to restrain himself, watched a moving picture, then gathered up Louise Donaldson, in the next seat and slipped her a hugger kiss than had been just shown on the screen. Miss Donaldson refused to pick her spot and people for kisses, so when Lester got 180 days in jail he was convinced his approach must have been in error.

Evelyn Goodwin, of Ziegfeld "Follies" is mother of the marrying bunch who business men do not to leave New York with the troupe. She married George M. Saunders in the Hotel St. Charles at West New York, N. J. Saunders is a real estate operator. He is said to have been divorced by his wife, Mrs. Ann Murray Saunders, two weeks before remarrying, with the former wife having named the greatest misdoer, Saunders as the co-respondent. Geo. P. Coe-Hatchard and William F. Olcott are named as previous husbands of Miss Goodwin, privately named Evelyn Goodin.

When Harry Thaxt visits a night club on the Del Rey last Friday night when Texas Guinan collected \$1,100 for the widow of Harry Casey. Of this Wilson, Thaxt, and Tex did not tell who the money was for, just saying: "Give something for a fellow who died of alcoholic poisoning." Thaxt gave \$15 toward the fund and \$10 as a tip to Sam Thorpe, the club's doorman, on his way out. "Maxian Thurman and Lillian Woolcut, debutantes, were named as Thaxt's companions.

## CHICAGO

Chicago, Sept. 8.

Eugene Stebelaki, Russian singer, who lost his singing voice during the war, has regained it. Last week he gave a recital before the Chopin Society and was a big success.

The Aurora Central States Exposition concluded a nine day session to notable business. "Chicago Day" brought 61,513 persons through the gate, according to report.

Burr Oaks Park, a suburb notable for its road houses, has petitioned the Board of trustees to change the name of the village to Calumet Park as a first step in cleaning up.

Valentino Inn was raided for the last time last week and is now under permanent ban. The Inn was a trying place for undesirable characters besides being a place of refuge for those in defiance to frequent warnings and raids. Mayor Meyer has taken away the license. Danny Barone, proprietor, and several entertainers are to stand trial for operating without a license.

Balaban and Katz have been carrying considerable space in the daily news on the occasion of the fifth anniversary of the death of the late first of their de luxe houses. Jesse Crawford, organist, and Nat Shilkine, pianist, were on the opening bill in 1920 were back last week for the celebration. The duo were also plugging with announcements of their plan of rotating musical Russians and organists.

The Orpheum Circuit reopened the Riviera as a full week popular attraction with the theme on the State-Lake plan. Shows will run continuously from 1 p. m.

After robbing a cafeteria around the corner three bandits last week held up the Windsor theatre (moving picture) for \$1,000. Less than a block away a squad of police was investigating another robbery staged previously.

Keith Southern, former owner of the Rendezvous Cafe in mystery film, is the man who was underworld enemies may have murdered him because of their belief he gave information to secret service agents.

Florence Allen is the Intest film aspirant to leave for a trial in Hol-

lywood, with the backing of the Herald-Examiner.

Bernard Reinhold has replaced Peter Lang as the father in "The Patsy," at the LaSalle.

The Cook County (Chicago) Fair was held at Palatine from Sept. 3 to 7, day and night.

Mayor Dever was propositioned last week by William C. Hollister and Donald Robertson to provide Chicago with a civic theatre, similar to the Comedie Francaise in Paris. Hollister and Robertson were partners in the Edith Rockefeller McCormick scheme which went on the rocks when the inroads on her pocketbook caused Mrs. McCormick to back out. Robertson is a former actor.

In addition to the ten percent money raise they are asking, the local musician's union wants the union scale to call for only two matinees a week with all others at extra time.

A moron annoyed a woman in the Castle theatre last week, and was pursued out of the theatre and yelled "Hush him." He was rescued by police.

## PACIFIC COAST

Los Angeles, Sept. 8.

Controversy over the \$48,868 life insurance policy of Eddie Rickenbacker who died several months ago, has been settled.

Samuel Erickson, father of the girl and \$36,651 to Rupert Hughes and Conrad Nagel, for the benefit of Michaela Erickson, the girl's brother.

The father had attempted to get a two-thirds share of the estate after the girl's death.

Vance Young was granted a divorce from Jennie Young, opera singer. Young testified his wife had more nerve than any woman he ever knew. That she would get money from him to give to her mother in Europe and finally she had the audacity to give him money to pay his lawyer.

To cap the climax, Young said his wife obtained money from him, to go to New York to be with her sweetie. He was given a decree on a charge of desertion.

A score of still pictures of William S. Hart in his early days in motion pictures were destroyed in a fire which burned up the garage of the actor's home at Hollywood. The blaze was caused by sparks from an incinerator belonging to Jim Fugate, a friend of Shirley Mason and Viola Dana. There was no car in the garage at the time.

Leonard Abraham, technical director, who is suing the Consolidated Film Industries, Inc., for \$50,000 damages from the loss of his picture, petition to remove the action from the U. S. District Court of California. The reason for asking change of venue is that the defendant maintains headquarters in New York. Abraham had a five-year contract with the concern and was discharged before it expired.

Daily papers here printed a story that Tom Mix and his wife had separated. They splashed all over the front page because the couple had been married in the city of Los Angeles. Mix moved from their palatial home to the Ambassador Hotel with their family. The story blew over in a day, with Mrs. Mix returning to the couple's home at Santa Monica beach.

An automobile belonging to Jack Dempsey was stolen while parked on a downtown street. The car is an expensive imported one.

Four pieces of jewelry valued at \$5,000 and \$10 in cash were stolen from the home of Mae Murray in Hollywood. The items were stolen by a woman named Charlotte Goldsmith, companion of Mae Murray, who was on location at the time of the robbery, reported the loss. Among the articles missing are a diamond snake bracelet, an aquamarine bracelet, a diamond bangle and a diamond ring.

Harry G. Edwards, former production manager at Warner Bros.' studios, has filed suit in the Superior Court against Helen Edwards. The complaint asserts Mrs. Edwards was the cause of the company's loss of the left film, telling him that she did not love him any more and was going to another man. It also sets

## Daily Papers of NEW YORK CHICAGO COAST

forth that she would invite friends to the home and force him to entertain them as well as their baby while she would remain out.

Charlton Andrews, playwright, applied to Superior Court Judge Walter Gates for a divorce from Maude Coray Andrews. He charges his wife with desertion, saying the shock did not leave New York to come to California. After listening to the testimony Judge Gates reserved decision.

Elmer Field, 41, a stage carpenter from Enid, Okla., is in a serious condition here following a shot in the head received after an argument with a stranger. He came here recently to visit his wife, who is a musician in a show, but he was unable to find her. His struggle with the stranger is believed to have been caused by jealousy, but the other man's identity is unknown. Field is in the Receiving Hospital.

Lige Conley, starred comedian in America's Educational Comedies, is on charges of driving an automobile while under the influence of liquor.

Conley's driving caused him to crash into another car. A Mrs. Allen was injured and was very cuts on the legs and possibly internal injuries.

George Barnes of the Morocco stock denies he has married Kay Hammond, and asserts the \$100,000 divorce suit filed by her, threatened by Susan Barnes, was obtained by a divorce from him in Denver last winter, against Miss Hammond was settled before it came here. Reports have been current here that Barnes married Miss Hammond in a stock company.

Superior Court Judge Jamison has taken up on his decision the suit for \$10,000 damages which Ahmed Abdullah brought against William Russell. The suit was brought against Russell on a claim that some relatives of his, who had lived in the house rented from the Abdullahs, had been injured by a terrible condition. The complaint states that it was worth \$10,000 to put the house into the shape that it had been when it was originally leased to the Russells for his relatives.

An expensive special duty automobile, belonging to Alice Calhoun, was stolen from the front of the more Hotel, while Miss Calhoun was attending a dance of the Sixty Club.

Bud Barsky, picture producer, has filed suit in the superior court to enjoin Kenneth McDonald, picture actor, from making any engagements unless provided by Barsky and also to recover \$50,000 from the actor. The complaint states that Barsky alleges that McDonald has violated the contract to work exclusively for him for another year.

Charging slander, George W. Yates filed suit to recover \$125,000 damages from the company, Louis J. San, Morris H. San, Joseph H. San and Henry San, officials of the company. Yates, a former auditor, was employed by the company as manager of accounts at a salary of \$125 per week from Aug. 21, 1924, to Dec. 31, 1924. When Abrams discovered falsified accounts and vouchers of payroll checks at the local plant he wired the executive committee of the company. It is alleged making false and malicious statements concerning Yates. Yates then threatened himself of all the charges made against him and spent \$4,875 to do so. He suits against that for amount besides \$125,000 and \$25,000 exemplary damages.

## BIRTHS

Mr. and Mrs. R. A. Somerby, of Boston, a daughter, Joan Evelyn Somerby. The father is general manager of the old Howard and Bowdoin Square theatres, Boston.

Mr. and Mrs. Malcolm Eagle, daughter, Sept. 7, Chicago, The father is a Chicago agent.

Mr. and Mrs. Max Richards, son, Sept. 3, Chicago. The father is a Chicago agent.

Mr. and Mrs. Al Curtis, daughter, Sept. 7, at their home in Brooklyn, N. Y.

## IN AND OUT

Miss Douglas (Sampson and Douglas) is recuperating in Benedictine Hospital, Kingston, N. Y., following an operation.

# AMONG THE WOMEN

By THE SKIRT

The best dressed woman of the week:  
**FRANKIE JAMES**  
("Big Boy" at 44th St.)

## Matinee Play for Chocolates

A nice little matinee play is "Enchanted April" at the Morocco. Especially if you have a box of chocolates with you.

Elizabeth Hladon, Merle Maddern, Doris Careret, Helen Gahagan, Allison Skipworth and Adeline Rattall are the female contingent, with no pretense at dressing with the exception of Miss Gahagan. She is in the prolog in a black satin outfit made severely plain but smart. A satin stole with wide bands of sable and a rather long, low hat had a willow plume. Her evening gown in the last act was of green velvet made with tiny ruffles edged with steel beads. A small chiffon cape effect was at the back.

Miss Skipworth, who walks away with the play, was most amusing in her different ancient dowager getups.

## Hip Mobbed on Labor Day

Top bad every day isn't Labor Day. The Hippodrome is a very large place to fill, but were it twice the size it couldn't have held the crowds that stormed the doors Monday afternoon.

Albera Tiberio makes seven changes of costume with very little effort. The first four are the conventional period attire of brocades of gold and different colors. A Spanish dance is done in a three flounce affair of gold lace and red roses. Oddly, a brown fan is used. For the shooting Miss Tiberio is in black velvet and silver. All of her clothes looked of long usage.

Margaret Romaine was inexpensively gowned in white taffeta. The skirt had a hem of black aboys which was an irregular border of gun metal and was topped by still another band of grey. Red flowers added charm.

Florence O'Donahawn was sweetly pretty in a chiffon coat of palest flesh color edged with feathers. Under was a dress of white fluffy stuff with a crystal top. Another dress was oddly made with a white skirt and pale pink top. There was a feathered hat for this costume.

## Al Jolson's Ad Lib Stuff

No one enjoyed Al Jolson's performance in "Big Boy," at the 44th Street theatre, Friday night more than Morris Gest, who stood quite conspicuously in the first entrance. Mr. Jolson had his audience sitting up, rolling over and lying down. In one instance he shared a box of bon bons with a party in the second row. One of the men in the party gradually stood up and explained to Mr. Jolson they were from Australia and would he please autograph the candy box? Mr. Jolson graciously did and said if they told him their address he would send them a photograph. Mr. Jolson didn't wait to mail the picture; he handed it across the footlights before the final curtain.

That is one of the several reasons a performance by Jolson is always enjoyable. You never know what he is going to pull next. It was a very hot night, but the star worked as hard as ever.

There are no changes in the show from last season excepting Edith Baker has been given a speaking part, which she handles atrociously. Miss Baker better stick to the piano, which she handles so very much better. Her dress worn for the piano specialty was in two shades of pink chiffon, full skirt and trimmed with brilliants. Frankie James wore a lovely white chiffon cleverly picked out with black beads. It's really reported Miss James will marry Con Conrad.

Pio Lewis, of the flaming head, was nice in a grey satin fitting her like a glove.

The dressing of the show is last season's. One mauve color set worn by the chorus was badly in need of cleaning.

## Nora Bayes' Fetching Stunt

Nora Bayes is doing a new little stunt in her act that could be carried on indefinitely and still be interesting. That of trying on several hats. Very fascinating to the women. Miss Bayes' hats were mostly the cloche effect with one large black one with an embroidered ornament laid on perfectly flat. Two very handsome canton shawls, one black embroidered in white, with white fringe, gracing the piano. On a settee was a sky blue one, embroidered and fringed in white.

## Mae Murray Overdressed

In the new "Merry Widow" picture Mae Murray spoiled a really gorgeous performance by overdressing in the final scenes.

In the famous Maxim scene Miss Murray wore black satin, draped tightly to the figure. The dress was really lovely, but spoiled by a huge bead dressing of paradise. An evening wrap had a collar of mirabeau that stood fully a foot above the star's head. It was too ridiculous.

The wedding dress was lovely with the bad arrangement of lace fitting the face and neck. Gloria Gould received her guests in a black lace dress made with a full skirt extended at the hips. One red rose relieved the sombreness.

# INSIDE STUFF

ON VAUDEVILLE

Georgie Price finished the week at the Palace, doing his single turn, but closed "Joe's Blue Front," the afterpiece, Tuesday at the request of the management when the latter refused to spot the act later in the bill. Price is playing both acts at Keith's, Philadelphia, this week.

Notwithstanding all of the propaganda sent Florida and the money to be made there dealing in or selling real estate. It is a known fact that one vaudevillian who left Times Square about three years ago to go to Florida is still there—and broke.

Shone and Squires threatened to leave the bill at the Palace, South Jersey, unless Ada Jenima was removed from the program. The controversy pertaining to Jenima. The latter's maid is said to have overheard the conversation and informed her mistress, Miss Jenima walked into the dressing room of Shone and Squires and "called" them for the alleged unjust remarks. She also said other things that led to a heated discussion, with the team threatening the manager they would leave the bill.

Miss Jenima informed the manager that Leon Flatow, the pianist in her turn, could entertainingly fill the time allotted to the team and that everything would turn out okay. The team wired Sam Kahl, booking manager of the Junior Orpheum, but received no encouragement from that end, and decided to remain and fill out the engagement.

## 1-Show Partnership

One of the briefest vaude alliances recorded lately was that of Roy Seydell and Fred Roland. It lasted one performance.

The boys showed at Proctor's 58th Street, New York, two weeks ago in a skit anything but ready and were cancelled after the Monday matinee with a suggestion the turn needed more rehearsing and could also stand a new act.

The boys rehearsed for two days after which Roland is reported as having "walked" with Seydell calling all bets off when Roland next appeared.

## NIGHT CLUB'S LINE

(Continued from page 1)  
trance until space inside can admit them.

This line-up for liquor is giving the management of the night club much concern. Whatever "protection" the place may be under, the owners are in fear that the street spectacle will obligate official notice.

Popular with Night Hawks  
Too many "membership" cards issued are the cause of the rush. Recently opened the night club has hit hard with the night hawks. Always open with three bartenders on duty, the place speeded into popularity so quickly no check was kept on the "new members." All of the first-time patrons introduced by friends wanted a "membership" card, until they, with "charter" members and other friends, swamped the capacity.

A crowd the other evening stood patiently outside, in single file, waiting for their turn to go inside and buy a drink. It was an extraordinary sight even for the biggest city in the world. When a "no admittance" sign was posted on the "prohibition" was plastered on the country.

Liquor alone is not the only attraction of this novel night club. No food is served. A "waiter" asks for something to eat he is referred to the free lunch counter in a corner of the barroom, where a generous supply of delicatessen is on hand.

## Liquor in Sight

Singing waiters are another inducement, with the night club divided into two rooms. In the first room upon entering are a few tables, where mixed couples are supposed to take their booze, served by the warbling beer singers. At the rear is the bar, running the breadth of the back wall. Behind it is every kind of liquor with no attempt at secrecy. Beer is drawn from the taps as in the old days, booze bottles are set upon the bar and with a piano player in addition, who sings while moving his movable upright about the bar, the mingling from the days of the "sawdust."

Prices for liquor are reasonable, comparatively. High balls retail at 75 cents, with the late caller figuring his lunch on the stand-off on the expense account.

## Other Bars

Other "night club" places within the Times Square section have a bar, but not in the saloon style of old. The other places use their bars for the convenience of their business, with a restaurant attachment inclusive of a complete kitchen.

As the newcomers walk into the newly opened free lunch joint, the universal and first exclamation at the sight before them is "Prohibition, eh?"

This place is fitted up so inexpensively, it is claimed by the owners if the place is "pinched," there will be no loss of any amount should padlocking follow; that the equipment can easily be moved to another place as convenient, with business resumed without real loss.

## "Enforcements" Cost

That the place keeps open 24 hours daily with three bartenders in white aprons always on duty, besides the proprietors, a wide open saloon in 1925, six years after "Prohibition" started, in 1919.

It is estimated that the United States Government has spent over \$100,000 in its attempt to enforce prohibition within the six years. This wide-open free lunch speakeasy commenced on a capital of \$1,200 and has been doing an average business of \$1,500 daily in selling booze ever since.

## Pantages Opens at Morgantown

Morgantown, W. Va., Sept. 8.  
Pantages vaudeville opened at the Strand Aug. 31.

# THE FEMININE SIDE

## Women at the Palace

Elisa Most, at the Palace this week, is not only entertaining on a high scale, but she ably goes through her entire act wearing the same satin frock. It has a purple velvet bow in the front. Hoats of black medallions are sewn to the side panels. The skirt is moderately short. The waist is sleeveless and has a silver-threaded lace front. She and Wilma Newman are the stars in the interesting playlet of suburban life with Henry Hull and James Hiber, wears a simple white house dress with blue bands on the skirt, and with a blue apron.

The Hackett and Delmar Review was the most spectacular on the program. Jeannette Hackett, who dances in the act, is also said to have designed the costumes of the eight chorus girls in the several pictorial numbers. The act is colorful and flashy. In her "Dance Club" number Miss Hackett wears a vivid orange chiffon frock, the same shade of hat, shoes, hose. Clusters of silver beads here and there give sparkle to the gown. Orange and yellow ribbons decorate the skirt's edge and the long sleeves. The "Riviera" number with Miss Charles and the girls arrayed in Madridian costumes, received the most applause from the audience. The mantillas are all of gold lace. Miss Charles wears a bodice of gold cloth with a low V-neck and a skirt of four wide taffeta ruffles in orange, green, blue and red. She wears a green ribbon belt and low red earrings. The chorus girls' dresses are similar, only their bodices are of purple satin, and the shades in their ruffled skirts are orange, green, blue and yellow.

## Devil's Red

The women ushers at the Astor theatre, where the film version of "The Phantom of the Opera" is being shown, are dressed to look like so many little red devils, with red masks and red hats to match their abbreviated Mephistophelian suits and capes. And the young women who are in the film is "Faust," where the Mephistophelian outfit has no small part. The program naively says that "a new shade, phantom red, has been inspired by the film." That shade of red has been famous as a devil's hue ever since the opera "Faust" made its debut in Paris, back in 1859.

## What Women and Men Like

"Seven Days" calls itself a comedy. At best it is only light amusement. It provokes no hilarity and the laughs accorded it are largely from men. Lillian Rich is programed in big type, but she contributes no more to the comedy's movement than do the other members of the cast. In fact, as the women audiences view these things the real entertainment is provided by Mabel Julienne Scott and Eddie Gribbon. Miss Scott, a young woman of a crazy, but not a very good, sense of humor, confuses the imaginary spirits with the effect of the pant medicine she has been imbibing are among the film's best. Mr. Gribbon as a burglar quarantined with a house party group relieves many a draggy situation. Men audiences are inclined to like the presence of Lillian Tashman, a picture because she is good looking and she is just that in "Seven Days."

Miss Rich wears a black satin straight line dress with a peacock embroidered on the left side in silver beads. The gown is sleeveless. Miss Scott, perhaps to carry out the mystic urge, wears a black chiffon dress with flat, round spangles sewn to it at uncertain intervals. The sleeves are long, loose and flowing.

## Comedy Best of "Love Hour"

If "The Love Hour" were ended near the end of the second reel, say the dinner scene, the picture could be classified as a comedy. A house full of laughing patrons is the acid proof of comedy.

Louise Fazenda and Willard Louis provoked this merriment in the early part of the film. They had the audience with them. They rode the scenic railway, gazed at their distorted selves in trick mirrors, walked revolving platforms and at a dinner party kept the film still in the comedy class.

It is more of that triangle stuff with Huntly Gordon, Ruth Clifford and John Roche the angles. Totally unrelated to the first part of the picture.

The clothes are neither new nor original. Miss Clifford in one scene wears a velvet negligee with flowered georgette sleeves. It is better than her other things, but she and Louise Fazenda are supposed to be factory girls. Even after one marriage a wealthy man her clothes fail to reflect the latest modes.

## Getting Ideas from "Guests"

"The Graphic" is not the only paper to have "guest critics." A dramatic reporter from a New York daily paper frequently takes one and sometimes two "guests" of feminine persuasion with him to the Palace Monday afternoons. They sit in the press box and talk during the performance; of this and that, but mostly of the acts. And the next day the paper (which does not advertise a "guest critic"), comes out voicing the sweet opinions and whispered criticisms the "guests" gave of the Palace show the afternoon before. Sometimes the "guests" know their stuff and sometimes they don't. But anyone missing the press-box conversation may read it the next day.

## The Best Permanent Wave

"Parisian Nights" has Lou Tellegen as an Apache gang leader. Renee Adoree is the Apache girl in love with him. Boris Karloff is a rival Apache leader and Elaine Hammerstein an American contraband in Paris, who reforms the dangerous one. The picture is more-or-less credible in spots. The fights between the gang leaders are real enough. But the highly sentimental finish is mere mush. A child might swallow that reformation, but it is a big bill. Miss Adoree and Mr. Tellegen are appropriately cast. Miss Hammerstein's clothes are neither distinctive nor new. In one scene Miss Hammerstein is supposed to have swum the river Seine with her hair still curled after doing it. Probably this best permanent wave ever invented.

## Afternoon Coat in "Marriage Fails"

"If Marriage Fails" centers around a naive and temperamental crystal gazer, Jacqueline Logan. Clive Brook and Helie Bennett are the unhappy couple whose marriage has failed. Miss Logan is the fatuous mother, who deliberately married her daughter to a wealthy man. And Jean Herriott has the part of a kind and long-suffering admirer of the tempestuous Italian crystal gazer. This is an annual part for him because he is such an adorable villain.

The idea of the picture seems to be, as Nadia expressed it, that "society" marriages are the source of the apple. That was society? Well, the film goes big in small towns where citizens are sure that the other half of the world is all wrong. More intelligent audiences will not care a great deal for this film because of its incredibility. Women, however, will heartily endorse one idea in the film—the idea of Belle Bennett's novel afternoon dress. "Daisy" is a white woman's wear it. The lower part is of dark velvet. The upper part is made of ribbon shaped in circles like a flower, the edges pointing up. It enfolds her neck and ears. She wears a white velvet turban with it, and she looks, for the first time in the story, like a well-dressed, young nation.





# VILLAGE CABS SHUTTING UP AT 1 A. M.

**Capt. Cummings, Cleanup Cop—Brought Over from Brooklyn**

Greenwich Village has lost its "Great Divide" through the latest police shake-up. Both sides are now performed to obey the one o'clock closing order. Previously the commanders of the 14th and 15th precincts were in the Village area coming within the confines of the Charles Street station and in command of Captain Edward Masterson.

During the regime of Capt. Masterson and at least two predecessors the West side of the Village were educated to clamp down the lid promptly at one. Across the street and with Sixth Avenue as a dividing line, the commanders of the 14th and 15th precincts were more liberal and permitted places to run as late as they desired so long as outward order prevailed.

Things are different now, with the entrance of a new captain, Thomas Cummings, brought over from the Bedford Avenue Station, Brooklyn, to succeed Captain Charles Barrett, in command for two years and who now occupies Cummings' former post in Brooklyn.

Cummings is rated as a clean-up who cleansed the Eastern District section and has been brought over to New York to do a similar job. Capt. Cummings already made his presence felt among the operators of cabarets and night clubs. He called the cabaret men together and notified them that under his regime the precinct would embrace the one o'clock closing order to make things uniform for both sides of the Village.

**"Club" Bunk**  
Some of the proprietors entered protests upon the claim that they were operating chartered clubs and should not be subjected to this ruling since they were not conducting public places. The captain retorted the club stuff was "bunk" and they would have to shut down with the others or suffer consequences.

The following night a visitation was made among the clubs with plain clothesmen in plain dress through flashing shields and making a round of the tables asking guests to show membership cards. Few hesitated. The coppers proceeded to take names and addresses. When the proprietors protested the man in command of the squad flashed complaints against the places which characterized them as disorderly resorts and dispensers of alcoholic beverages. Since the visitation the clubs have been anticipating raids but none has materialized as yet.

**Pointing Out "Night Hawks"**  
While the clubs are having their troubles on one side several of the open places are also having a time of it with the Special Service Squad who have renewed constant visitations in a number of places justifying their presence by showing complaints that these places are the rendezvous of prostitutes. Proprietors are protecting themselves as far as possible in inviting the Special Service men to point out the undesirable and promising to bar any feminine patrons whom the police can justly characterize as a "night hawk."

With the one o'clock closing law obtaining on both sides the Village has lost much of its previous enthusiasm for a good season. Operators of "speakeasies" are gloating over the turn of affairs. They figure that it will end much of the all night business to the places since everything else in the Village will go dark at one o'clock. The newer "speakeasies" with limited clientele are pointing out "cappers" of both sexes to mingle in opposition "joints" and get a line on the "good spenders" make their acquaintance and "steer" them around to their places where the others have put up the shutters. The cappers are allowed nominal expenses and are recompensed on a commission basis from the amount the "taken in" guy spends.

## Golden Brown Beauty

While no national beauty contest is being held to decide a color "bathing beauty," a competitive contest is on to name a "golden brown beauty" which will be decided by judges, named by the head of a Memphis Beauty concern.

The nominations closed July 15, but so far the winner has not been named. The colored girl selected will no doubt find her way into a Negro show or vaudeville act.

Many States have entered many girls in the "golden brown beauty" contest, the judges inspecting the long list of applicants carefully before arriving at a conclusion.

## HARRY CASEY DIES

Harry Casey, Broadway habitué, stock broker and former actor, dropped dead Sept. 1. According to report death was due to alcoholic poisoning.

The deceased, about 41, had a wide acquaintance in theatrical and sporting circles and was noted for his keen wit. He ranked next to Wilson Mizner as a raconteur.

Of late years Mr Casey was active in the brokerage business but was at one time an actor and a partner of Jack Lewis, the vaudeville agent, when Lewis was an actor. One of the bon mots Casey told on himself as of another theatrical venture, with Casey doing a double act with another man. They "broke in" the act in a New Jersey house. At the first show the applause was conspicuous by its absence. After the matinee Casey and his partner sat in the dressing room and a knock came on the door. "Who is it?" said Casey. "The manager," a voice answered. "Never mind coming in," answered Casey, "we're packing."

The deceased is survived by his second wife. His first wife died tragically about two years ago. Casey brought suit for a share of the estate many years ago. The suit was necessary, according to law, as Casey and his first wife had been married in the Catholic Church and subsequently divorced. Later on a reconciliation was effected. As the Catholic church doesn't countenance divorce the couple were not remarried.

Although prosperous during and after the war Casey at the time of his death was in straitened circumstances. He lost the suit to acquire a portion of his wife's estate and in addition met with reverses in the stock market and on the race track.



**BERT LEWIS**

BY POPULAR DEMAND

Back at the CLUB KENTUCKY, New York

Opening Sept. 9

Bert Lewis, in "Songs of Tolay," opened this week at B. F. Keith's BROADWAY THEATRE, New York, as co-feature with Freddie Rich's Hotel Astor Orchestra.

Mr. Lewis is a distinctive Entertainer and Expert Purveyor of Popular Melodies. PHOENIX CLARET, MANHATTAN, NEW YORK, DAILY INVITED TO "CATCH" MR. LEWIS AT THE BROADWAY THEATRE.

Personal Dir.: Harry Pearl.

## MME.'S WATCH IN COURT QUIZZ

**E. J. Belknap's Receipt for Registered Mail**

The charge lodged against E. J. Belknap, secretary to the Scottish Right, A. O. F. M., by Mme. Helena Gagliasso, coloratura soprano, of 42 W. 72nd street, for receiving and not delivering a registered package to the singer, was dismissed by Magistrate Thomas McAndrews in West Side court.

The story as told by Mme. Gagliasso was that a watch valued at several hundred dollars was sent to her from Mexico, where she had been on tour. She had expected to appear at the Manhattan Opera House and had her mail forwarded there upon leaving Mexico. The watch was a mate to a platinum bracelet she wore. When arriving in the country she asked as to its arrival. Inquiry proved that a registered letter had been signed for at the Manhattan Opera House by Mr. Belknap, addressed to Mme. Gagliasso, according to the post office receipt.

Mr. Belknap said he received all the mail for the theatre at his office in the Manhattan opera house building but, while he admitted the signature on the post office receipt was his, he could not recall the article or what had been done with it. Magistrate Corrigan heard the facts as told briefly and ordered a complaint taken against Mr. Belknap, charging him with larceny. It was the contention of the magistrate that a man, regardless of how busy he might be, should remember what he signed for and above all a registered parcel of mail.

Magistrate McAndrews heard the testimony of several witnesses for both sides. His findings were that Mr. Belknap may have received a package as the post office receipt showed, but there was nothing brought out at the hearing to prove what were the contents of the package, or that the package mentioned in the taking of the testimony had contained the described watch.

Mme. left the court accompanied by Mike Flischetti, private detective, and former head of the bomb squad of the police department. She threatened to bring suit in the civil courts to recover the watch.

## 'ROUND THE SQUARE

No Pay for Wooden Actors

A stenographer's mistake, which also got by her employer, cost one of the newer independent bookers \$10. The booker had placed a ventriloquist in one of his houses, and the girl characterized the turn as a two act upon the contract and billing sheet. The act played the date, but the house manager deducted the above amount, claiming he was no dummy and was not a wooden actor. The booker made good and hopes to recoup his \$10 by straightening out matters later. The malfeasor was reprimanded, but is still working for the booker.

Rufe LeMaire Taking Final Fall

Broadway is to lose one of its leading bachelors and bright, shining lights of the night club life, for Rufe LeMaire is to desert the boys and take unto himself a bride in the person of Dorothy Van Aist, at present in the "Polles". Rufe is trying hard to keep the affair a secret, but his friends won't let him do so. It's going to happen within weeks, because the ring and everything is all set. Rufe makes a denial and says that it'll get the girl in Dutch if it gets to be generally known that she has accepted him.

MacDonald-Rose Farce for Friedman

Ballard MacDonald and Billy Rose have signed a contract to write a three-act farce comedy for Leon Friedman, who is associated with George White in the latter's "Scandals" productions. The title of the piece is to be "Business Possibilities" and it is to be produced late this fall.

Irving Berlin's Holdout

Irving Berlin held out something when he turned over his autobiography to the "Satevepost". Berlin once entertained royalty at Nigger Mike's Bowery emporium. Berlin and Jo Jo, the latter now entertaining at the Holtsy Totsy Club, sang a hop song, "If I Were King," for King Edward when he was Prince of Wales. The royal audience became so enamored of the lyric and the personality of the singer he invited them to accompany him back to England.

Chuck Connors was the guide for the Prince. For five consecutive nights the Prince and Connors were in Mike's hobnobbing with the leading lights of the Bowery.

After the Prince returned to England the Bowery was set agog by a letter to Connors from the Prince. It told how much the Prince had enjoyed his visits to the Bowery resorts and named "Bull Head," Jo Jo and Irving Berlin among others, as having contributed much to his pleasure. The letter is said to be in the possession of the heirs of the late Richard K. Fox.

Jim Thatcher's "Bone"

The National, Washington, had a most successful season of summer stock under the management of Clarence Jacobson and Steve Cochran. When plans were being made for the stock Jim Thatcher was consulted and was in accord with the layout until Clifford Brooke was named as director. Thatcher declared Brooke "too English," would "gum the works." As it turned out the Englishman's work in Washington was excellent throughout.

During the summer Brooke entered the Lambs Club for luncheon and greeted Thatcher, mentioning his own name since Jim was quizzical. Thatcher is hard of hearing and thought someone was asking his opinion of Brooke. So the reply was: "Hell with him; he'll spoil that Washington stock." Brooke smiled and walked away.

Later Jackson explained the incident to the veteran stock manager and the result was a letter from Thatcher to Brooke, profuse with apology and commendation for his good direction in Washington.

## Edith Parker Davis' Life Story Bought by Daily

Edith Parker Davis appeared in West Side Court before Magistrate Thomas McAndrews, prepared to answer to the charge of shooting her husband, Alan Davis, appearing in the "White Cargo." She was met with a surprise when Detective Bertram Maaskiel asked the Magistrate to dismiss the felonious assault charge made against the girl.

She had lodged a bench warrant against this defendant in the prison and she is to answer to this charge before the grand jury. An indictment was found against her by that body two days ago. Magistrate McAndrews dismissed the short affidavit lodged against the former chorine and upon motion made by the counsel for the girl set the minimum bail of \$500 for the violation of the Sullivan law, having firearms in her possession.

The young, attractive show girl has received considerable publicity since her arrest for the shooting of her husband, who was attending a supper party with Melville Anderson and Harry Gribble, the playwright, at 63 West 49th street, judging from the guard that stood about the girl who arraigned in court, it's just the beginning.

A story appeared on the front page of the New York "American" telling of the life of Edith Parker Davis. Two or three members of the "American" staff were noticeable by the attention they bestowed upon Miss Davis, who is said to be receiving a lump sum from the Hearst paper for the exclusive rights to the story of her life and the shooting charge.

It is said by those who know that the bail of \$5,000 for the felonious assault charge and the additional \$500 bail on the gun charge which the girl is to have, has been furnished by the same source that has control over the rights of "The Story of My Life" by Edith Parker Davis.

## Process Server After Janet Beecher, Beaten Up

Charging he was struck on the head with a club, beaten and then thrown out bodily of the Ritz theatre, Henry Van Veen, a law clerk employed by Hayes, St. John & Buckley, 43 Exchange place, applied to Magistrate Thomas McAndrews, West Side Court, for a warrant for the arrest of two men at the theatre, whom he said he believed to be the doorman and a private detective.

The story as told to the Judge by Van Veen was that he went to the theatre for the purpose of serving legal papers on Janet Beecher, starring in "The Kiss in a Taxi," at the Ritz. He gained entrance to the stage door by the performance was ended and further succeeded in sending word to Miss Beecher that he wished to see her as he had a personal message for her. He was told that the waiting for Miss Beecher to come from her dressing room I was struck over the head with a club and then further manhandled and thrown out of the stage door onto the street.

"After I came to my senses, I went home half dazed and went to bed. I still feel a bit woozy from the beating and believe the two men should be brought to court to answer for it."

The papers that Van Veen was attempting to serve were a summons and complaint filed against Miss Beecher by her husband, who is starting a suit for separation and custody of the child. In the complaint by Dr. Richard Hoffman, husband of the actress, it is claimed the child, a boy of four, is at present in the custody of the star's sister, that the child is being applied writer and does not believe in medical treatment. For that reason the father asks for the custody of the child.

### HACKETT & DELMAR REVUE (10) "The Dance Club" 20 Mins.; One and Full (Special) Palace

Francie Hackett and Harry Delmar have eclipsed all previous prodigality in this, their fifth annual revue. It is a delectable eye feast, and a fast dancing unit, which establishes a "peppy" pace which sustains that tempo throughout.

It has also brought the Parisian revue idea of feminine nudity to vaudeville with the costuming possibilities of the most daring yet attempted. Even this sartorial motif of the opening portion is outdistanced in the fourth episode, "Lady of the Jewels," which projects Francie Hackett as a "Diamond Fandant," nude above the waist except for rhinestone clusters. The number is led by Delmar with the eight other girls also daintily clad in rhinestone costumes, the girls' favorite jewels. It is artistically handled and without suggestion of obscenity. The audacity, lavish mountings and gorgeous costuming would, in itself, be sufficient to set the turn, for it may be said without reservation that it is one of the most magnificent revues ever prepared for vaudeville.

The act opens in with eight girls doing an introductory ensemble. They introduce Hackett and Delmar, who also go into an explanatory lyric and a neat dance. The girls then go into a number with an attractive costume change for some more "inside stuff" on what the act's all about topped off by a precision dance.

Going to full stage Edna Christie, prima donna, and Delmar in an attractively hooped Spanish costume for "Rosita," with the girls returning similarly attired, going into a few stanzas of a tango picked up later by Miss Hackett for a characteristic solo that hits the mark. "The Lady of the Jewels" came next and is the real punch number. The diamond mount background suggested at the rear, with Miss Hackett forming the pendant. The effect is a giant necklace studded with glittering rhinestones that give to it a richness worthy of a big revue. Back to one for a corking solo by Miss Hackett, and the curtains parting again to reveal Miss Christie and the ensemble in another attractive costume change for "When Buddha Smiles," the preliminary for the Oriental dance by Miss Hackett and her best contribution.

Hackett contributed his familiar slip crawl dance on the stairway with his partners and the eight girls pep it up for a fast finale.

Hackett and Delmar appear to advantage throughout, getting over nicely in anything they attempt and have no surrounded themselves with a group of lookers. The girls also do solo work that is warmly received. The support comprises Edna Christie, vocal; Gladys Miller, Friscilla Thompson, Helen Bradley, Edna Norris, Helen Miller, Irene Griffith, Jean Carroll and Margie Hallieck. Miss Hackett is credited with designing the scenery and costumes, while Delmar staged the production.

"The Dance Club" is a great act for anywhere, big time or first-class picture houses. It scored heavily closing the first half on this bill.

Edna.

### VAN CELLO AND MARY JUELING 12 Mins.; Full (Special) Palace

Van Cello is doing practically his former routine of upside down juggling of his single act and the feminine member merely dressing the act, making three costume changes for a sartorial flash.

Van Cello works in a dress suit. He foot-juggles fast and does barrel manipulations. They are of the sort done around by Chinese and Jap troupes with the exception of one stunt where he passes the ball between his legs in a cross fashion. It looked difficult and won the major applause.

Went over just as routine opener.

Edna.

### JOE JACKSON Pantomime Full Stage Hippodrome

Joe Jackson, lately advertised in "Variety" the names of those who have imitated him. Joe published about 10 or 12 names, only a few of those who have imitated or stolen his original material.

But Joe should not have advertised them, for every imitator of Joe Jackson advertises Joe Jackson. Their nearness to an impersonation is a very poor imitation, as Joe Jackson is a prime pantomime, ranging among the leaders of either country, on stage or screen, and there are not many of this class in the entire world.

It's some time since Mr. Jackson has played in New York. His is an act that never grows old. That was plainly made evident Monday at the Hippo. The audience knew him. They laughed when they saw the curtain move as he slowly entered behind it. They knew what that was, and they applauded as of old when he approached the bicycle; they knew what he was getting on to it to fall off and tangle himself up.

The way child on laughed at Joe Jackson at the Hippo Monday afternoon was worth going miles to listen to. There was nothing as childish as childish laughter—to know that a child is being amused. And Joe set them howling with the grown-ups right with them.

Little has been changed in the Jackson comedy bike turn. About the biggest change is that Joe now kicks the "quarrier" on the stage floor. The act is so good that it is up to his father's shirt cuff to still hang around, all of the time getting in the way, and how many have stolen that? While his bicycle act is good, it is not as good as his father's act, and it is rediffed after each mishap.

One of the best comedy acts ever in vaudeville—Joe Jackson—and still is.

Simc.

### MARGARET ROMAINE Songs One Hippodrome

Margaret Romaine is a soprano with an operatic career, and also another in vaudeville does she wish to pursue it. Miss Romaine should have an opportunity awaiting her in a field unoccupied at present—pianolistic.

This girl of fine appearance and fine voice with diction unusual among the high rangiers might forget her voice just a bit and go in for a turn singing as she does her piano act at the finish. Miss Romaine plays her own piano accompaniments, also a cello and it is said she can handle a violin as well as her piano. Miss Romaine, without attempting anything other than she is doing just now, Margaret Romaine is a satisfactory big time single turn, and a very pleasing one, a wholesome one in looks and music, but the jingly little lively lyrics she could use while seated at the piano, if she wants to do that, are very apt, with everything else she has to send her right to a headline spot for permanency.

Simc.

### "TRAMP, TRAMP, TRAMP" (8) Songs and Dancing 27 Mins.; Full (Special) Riverside

An all male contingent with the sex-depleting a railroad track out upon which is pushed a box car. The men are bedecked as knights of the road with the layout mostly pertaining to vocal efforts.

The conversation is limited, the numbers coming thick and fast, although spaced by a rather lengthy dramatic recitation which, nevertheless, are decided recognition. The men look good and the novelty designation and for that reason will probably keep busy albeit the playing fails to live up to the promise of the novel flash. A scenic effect of a train crossing a distant bridge is included in the finale.

Rkip.

### NEWELL AND MOST "The Last Dance" (Talk and Songs) 15 Mins.; One (Special) Palace

This team has improved considerably since last around. They are currently offering a two some much beyond their former vehicle. Both have personality and good salesmanship, getting their stuff over with an essence of class that cannot miss for big time.

The crowd around a thread of plot with William Newell as an awkward dancer entreating Eliza Most for another dance, as he presumably walked all over her in the previous act.

Gay repartee follows which gleams its laughs through pointed remarks hurled at each other with graceful embellishment. The dialog is spaced by several songs mostly handled as duets and others sent across by Miss Most to guitar accompaniment of her partner.

Mopped up in after intermission spot at the Monday matinee and

the act that will click anywhere.

Edna.

### ROSS-WYSE AND WYSER (3) "Toney" ("A Family Revue") One Hippodrome

Ross-Wyse and Wyser, accepting the subtitle of "A Family Revue" are father, mother and son. There have been several family combinations of this description in vaudeville, starting with the Morisons as they added their growing children, going along with the Keatons, and others down to the "Buster" West of now, with young West not the only present youth of a family group.

With children of promise on the stage and especially if accompanied by their parents as co-performers, much is dependent upon the judgment of the parent. In Ross-Wyse and Wyser the younger ones into the most profitable channels, for performers.

The most profitable channel for a vaudeville performer is comedy. Where a boy or girl growing up in vaudeville reveals symptoms of comic inclinations or knowledge of comic values or angles, that child should be given full sway.

In the Ross-Wyse and Wyser turn this point appears to have been reached. They have something in this boy. He is an excellent stage prospect but not as this act was framed and run Monday afternoon. The boy was almost wasted in it. What the youth accomplished in his own way was ruined in another way the other way being acrobatic and the boy was almost wasted in it. What the youth accomplished in his own way was ruined in another way the other way being acrobatic and the boy was almost wasted in it.

The act ran away overtime in the No. 2 spot. While the applause may have misled the parents, they might realize that their child seems to be a miniature comedian who can talk, and a miniature comedian who can talk should not be doing headpins.

If this turn can procure an agent who will take an interest in the boy and the act, the boy's specialty, there's a future in prestige, money and position for the lad. Without advice or interest and to continue as he is, the boy's future is problematical what will be the outcome. Try to get the boy out of the time played before hitting the Hippodrome for this week.

The parents play a part more or less in everything the boy does and in the act proper, but it's only the boy.

Simc.

### WILLIAMS CO. of Midgets (8) Acrobatics 12 Mins.; Full Stage 58th St.

Some of the midgets in this turn are from Ike Rose's organization, a troupe he imported a season or so ago. There are six of the little people and two grown-ups, woman and man, both of them called Williams. The latter also probably from the Rose turn.

There is a comic, three other boys and two girls, one of the latter being more decorative than useful. The smaller boys make beyond transferred entrance for effect, the boy being used considerably in the acrobatic routine during which both man and woman are the understudies. The man looks good and the trainer than a handler of midgets and although the acrobatics are not exceptional the act is a good enough novelty for small time, also a flash with its strange, tiny people. The

### ALBA TIBERIO Versatility Full Stage Hippodrome

An example of what a well-timed suggestion, followed, may do.

Two years ago Alba Tiberio appeared around here, coming from South America at that time, it was said. She played a few weeks but didn't make a thing. She was recognized the girl had talent and was a show woman in getting around, but she had failed to surround herself or build herself according to the American idea. One of the Keith forces suggested that she reframe herself and act and come back. Here she is.

The new Tiberio with attractive settings, well gowned and good looking, has made the most of her ability and her personality—plus. Between the two she is set for a season or more on the big time, for this Tiberio stands out as a woman of versatility, standing out more for what she is doing because she is a woman. Sylvester Schaffer is doing more, perhaps, and doing it better, but he's a man, and a man is only a man after all in the show business, while a woman is part of the box office if played up.

Always vivacious, rather dashing in style and with the foreign "ginger" so seldom seen, Tiberio races through her play, playing music, and shooting among other things, not the least of which are her quick changes whilst walking behind a screen (back drop) and two her reappearance in the same colored shawl while taking bows at the finale.

Alba Tiberio is back and the good act she should have been—the good act she is and will be. Tiberio can do business, while a woman is she now; it and they will believe she is a new act over there.

Simc.

### FLORENCE O'DENIAHAW AND CO. (3) Dance Full Stage Hippodrome

Rather unexpected to see Florence O'Deniahaw "supported" by two dancing boys and a piano player. Had Miss O'Deniahaw four or six dancing girls behind her and she the sole leader of a turn, Florence O'Deniahaw would look better as an act. Not that she is person doesn't look well nor that she does not dance here, but the multiplicity of unnecessary people with and in the turn seemed to hold down the O'Deniahaw end of it.

Featured on the billing are Snow and Columbus, lately with themselves and featuring Marion Saxi as their dancer. Also here Morton Howard as pianist.

The best of this act at the Hippodrome Monday were the Foster Girls, giving the turn a background and making it a question just how the act would have looked without the ensemble of 16. The ensemble cannot be carried so Miss O'Deniahaw will proceed with the two dancing boys and the piano player.

It is a large act, the importance Florence O'Deniahaw has of recent seasons in Broadway productions, of the demands made upon her to appear in fashionable places at the Hippodrome (and which she refused). It is rather singular to see her name linked up and featured with others, as it is on the program and upon the bill. The act at the Hippodrome as it would be suggested that Miss O'Deniahaw had weight enough on her name alone to be billed alone and appear alone, for vaudeville anyhow. Many of much less prominence than she are doing so.

Snow and Columbus' share is as they have been doing, with one of the boys handling Miss O'Deniahaw in her classical work.

The piano player in this turn formed should be taken when away from the Foster girls and the Hippodrome surroundings.

Simc.

### DOROTHY BERGERE Songs, Dance, Piano 13 Mins. On American Roof

Dorothy Bergerere is billed as "the original Nell Brinkley girl." She sings songs, all songs and mostly fast with a melody. Her lyrics are punches, delivered in the same style. A ballad routine in character-costume went to the opposite extreme of being too "dramatic" in rendition. She forced an encore.

A pianist accompanies. Her score was mild in the deuce on the Roof.

Abel.

### NERVO AND KNOX Comedians One Hippodrome

Nervo and Knox have played before in vaudeville but not much. They were imported from England for a Broadway musical comedy production, making good easily in the show, then did a brief period on the big time.

Their return at present is probably for the purpose of filling a vaudeville route, which they can do and in the next to shut place on any bill.

The two men open with a slow motion bit, after a rapid execution of an acrobatic trick. This slow motion business by them is better, and better performed than anything straight or comic shown similarly in a moving picture.

There are but two sections and the second is entirely taken up with a burlesque musical comedy. The first, however, the travesty of classical dance has been overdone will change their minds when watching Nervo and Knox. They make all new for laughs, and about the work in different style and making laughs through their sheer difference in obtaining them.

About the only thing left to be said is why English managers, all ways crying about the dearth of native variety talent, permitted this team to get away from them. They are apt to be over here for a long while for they will be classified on this side as a standard vaudeville comedy act.

Simc.

### COUNTESS SONIA and Co. (7) "Satiricon" (Revue) Full Stage (Special Sets) and One 81st St.

An act framed after the "Chaue Souris" fashion, but rather better done than the many others in vaudeville, who have aped the Russian original. Here at least the Countess Sonia people do not follow the Ballet crowd in anything more than a skeleton outline, although that takes in an extreme, also another kind of a "Wooden Soldier," but altogether different, even to the music.

This "wooden soldier" bit if the Countess is so novel as to suggest its origin elsewhere than in vaudeville. Still it seems impossible it could have been played in Europe without some of the Broadway musical producers having stolen it as they have most of their musical skit material. Anyway, it's a stretching and novel bit, as produced here, suitable for the stage and productions and could easily fit in.

As this revue now runs, it is a little rough in spots and a bit crude in the working of others, saying it had been playing around much as yet.

A "Romeo and Juliet" travesty is susceptible of betterment, especially in its comedy, and "The Seven Years" does not seem to be any more, even lighter undressing if the vaudeville managers will stand for it.

The opening is a laugh, made by the announcer, who quietly comes through with a special set of remarks, with the final bit his own. It is the ensemble singing of "I Miss My Swiss," started as a solo by the male announcer, going into full stage for a special set of the number in verse and music on a miniature billboard and the entire company joining. There is a bit of a conflict here between the singing of the song and the dance and the same song previously sung by Lillian Shaw as mentioned in the review of the 81st Street's bill.

Some ballet dancing by two of the company, without commotion or undue excitement, is a fine time. Costuming runs to the Russian idea, oftentimes humorous in effect, and the remainder of the cast take excellent care of their roles.

Light, airy and possible. With the turn given another week or so, this should be ready as a novelty act for the regular big time circuit.

Here's a chance for the Orpheum, for the original "Chaue Souris" has not as yet covered its western territory. This act might clean up on the Orpheum, and it should do that anywhere else as well.

Though the act is well programmed and had been rushed in as an emergency turn, outside billing gave the several members' names as Countess Sonia, Alex, Sherer, A. Stanovsky, Miss R. O'Neil, Miss R. O'Neil, N. Knudsen, S. Hawkins, R. Rianoff and M. Adalgio, conductor.

Simc.

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**PALACE**

The Parolan influence has finally invaded the vaudeville nucleus. It was speculated that only a question of time would have the nudgy stage prancing in the Palace. The vaudeville said "No." Yet it remained for the youthful vaudeville-producers, Jeanette Hackett and Henry Deima, to prove to the first time in their revue, "The Dance Club," with Miss Hackett herself making the "number one" of the Jewel" number by posing as a pendant of a mammoth rhinestone necklace, stripped above the waist to save a scandalous look resting upon her breast. The effect was electrical Monday afternoon, with a sell-out due to the holdover and also bad weather which kept many in town.

Maybe Hackett and Deima received a tip that Arthur Pekar was pulling a similar stunt with his "Powder Puff Frolic" across the street at the Columbia (burlesque). This Hackett-Deima duo, who are the first half of the bill (New Acts). Its daring undress (at least for vaudeville) was food for conversation during intermission. The odds are that fleshings would supplant at the night show.

The bill itself although not heavy with names provided good entertainment which ran evenly and held sufficient diversity to satisfy the exacting. Hackett-Deima duo, who are the first half of the bill (New Acts). Its daring undress (at least for vaudeville) was food for conversation during intermission. The odds are that fleshings would supplant at the night show.

The Four Harmony Kings, a color-male quartet, sang and danced the duce with "armorizing" handled well and sent over for top value. The troupe, consisting of several members, their outstander were "Sons of Old Black Joe" and a "spiritual" used for getaway.

Edna Corvey, a vocal clown, followed on and cricked the laughing gas bubble with his manipulation of musical instrument and a good overlooking an opportunity to inject comedy with his usual rust.

Ann Codice, and Frank Orth (although no billing given the latter) came from a European tour, offering a mixture of comedy and songs that hit fairly well. Ann is still doing the "Franchy" as a "singer" and Frank Orth, the comedy French girl, the excitable French girl's manhandling of the smaller comic. After a show of the act and a proven "proposal bill" which lifted it up and held it there for an encore, the troupe, usually a good one, singing in German and with Orth's jab at the Teutonic language, counting for more laughs and putting it on.

Henry Pekar, a vocal clown, followed, Newell and Most revived for one of the hits. The troupe, usually a good one, singing in German and with Orth's jab at the Teutonic language, counting for more laughs and putting it on.

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**HIPPODROME**

A big show and a big audience started off the second week of the season and Paul Whitman, the troupe's return date at the Hippodrome, in the Keith-Albee larger New York vaudeville houses.

Monday afternoon was perfect show weather for the troupe, and it rained all morning, commencing the night before. The Hip had a huge crowd by the time the show started, day prices for both performances it must have given this immense turnout.

That Whitman's biggest draw, terrifically for a headline, with a week of making a record opening week at \$45,000, the troupe's return date at the Hippodrome, in the Keith-Albee larger New York vaudeville houses.

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Whiteman is getting the largest salary ever paid an act in vaudeville.

Monday's lay out of acts ran smoothly, with a few exceptions. A shift in the upper half was made in the evening, to separate a couple of women singing. In the first half, the troupe's return date at the Hippodrome, in the Keith-Albee larger New York vaudeville houses.

The acts were a row of "plaque" getting the holiday act. The troupe's return date at the Hippodrome, in the Keith-Albee larger New York vaudeville houses.

Joe Jackson's return was over-whelming in laugh results. He made a good job of his act, but through not properly gauging the appreciation of audience, Joe hasn't played it since. The troupe's return date at the Hippodrome, in the Keith-Albee larger New York vaudeville houses.

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(2 reels), and the footage donated for the following week's attractions. It's plenty of screen material, taking a full hour to show. The troupe's return date at the Hippodrome, in the Keith-Albee larger New York vaudeville houses.

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not appear with the colored team, and the production act the substitutes.

The Shaw in a certain speech said in part:

"This theatre has the reputation of drawing the best and most accomplished talent on the Keith-Albee Circuit."

"This theatre" in the sentence is a bear to prevent absent-mindedness. However, that speech is also so economical that Lillian might have written it herself.

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ing to connect and the patrons running. They get up and amble any time here and they're far from fussy if it isn't a night of the show.

"The Bachelor's Dinner" showed itself as a flash, with Harry Clark leading a troupe of 13. It's possibly the best of the show. The troupe's return date at the Hippodrome, in the Keith-Albee larger New York vaudeville houses.

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**FIFTH AVE.**

Having noticed Times Square was jammed with matinee crowds because of an overcast Labor Day, it's not surprising that the first show for the first half at the Palace for house at 25th street start with a fresh rush of patrons. The troupe's return date at the Hippodrome, in the Keith-Albee larger New York vaudeville houses.

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**CITY**

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**TORONTO**  
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Charlie  
Rae & Mott  
& Clayton Rev

**David R. Sablosky**  
ARTISTS' REPRESENTATIVE  
Keith and Orpheum Circuits  
1560 Broadway  
NEW YORK  
510 Colonial Trust Bldg.  
PHILADELPHIA, PA.

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**PANTAGES CIRCUIT**

**Travel**  
(Open week)  
Forest's Monkeys  
Berkell & Gay  
Book Lamont & J  
Rucker Co  
Pirnie & Lamal  
our Nightons

**SAN FRANCISCO**  
Pantages  
Ma Thea & Co  
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**SAN FRANCISCO, CAL.**  
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**WINING**

REGINA, CAN.	Oliver & Oip Eddie Hill H Girard's Ensemble
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LOS ANGELES  
Pantages  
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Jana & Brilliant  
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Pantages  
aggott & Sheldon  
orton Bros  
oslar & Lusby  
ane & Harper  
eyhole Cameos  
ALT LAKE CITY  
Pantages  
plantation Days  
OGDEN, UTAH

**AXEL CHRISTENSEN**  
Originator of Systematized Jazz. Sure  
to next-to-closing comedy piano act.  
Dr. LEW KANE, John Billshury  
agency, Woods Theatre Building, Chi-

and Lily Garden  
by Rogers & Co  
Smith & Hoiden  
Anelos Troupe  
10.0, 8P.05, COL.  
Pantages  
(11-17)  
Same old plays  
Pueblo 17-19)  
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ay Pagen's Band  
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OMAHA, NEB.  
Pantages  
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**GEORGE and LILY GARDEN**  
Premier xylophonists

Arthur & Darling  
Wilford & Brown  
Gualdo  
Leo Morton  
White Kuhns  
Springtime Rev  
MEMPHIS, TENN.  
Fantages  
Nap Hazard  
& N Halls  
Royal Morris Rev  
Two to Five  
page 35)





# VARIETY

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## 15 YEARS AGO

(From Variety and "Clipper")

Vesta Victoria suffered a general breakdown and abandoned further booking. She claimed that traveling over the desert stretches in the west in hot weather had proven too much for her.

Montague Glass had begun to dramatize the Potash and Perlmutter stories.

Cohan and Harris had just presented a new comedy, "The Aviator," at Atlantic City and this comedy later was musicalized as "Going Up."

The Empire, Pittsburgh, was on the auction block at a sheriff's sale to satisfy a mortgage for \$50,000 held by the Duquesne Bank. It was owned by Charles E. Blancy.

Homer B. Mason and Margaret Keller first tried out their vaudeville sketch, "Maid and Butler," in 1910. Written by Porter Emerson Browne, it was then called "In and Out," and since its first production they have played it almost continuously here and abroad. It is, to-day, probably the oldest sketch playing vaudeville, with the possible exception of Victor Moore's "Change Your Act or, Back to the Woods."

Leo Carillo, then cartooning for Variety, had just made a world's record swim, making four miles in 1:23. The timers, however, were not official, so the record was not entered.

The new Orpheum, in Los Angeles was nearing completion. . . . Rock and Fulton, George Hoban and William Farnum were just beginning Orpheum tours. . . . Archie Guerin, a Chicago lawyer, was entering vaudeville shortly on the big time as a female impersonator. . . . Famous bookie bookings were rapidly increasing in the U. B. O., showing that the recent trend toward intermediate vaudeville is not a development of the last few years but rather a condition which began years ago. . . . Zena Keefe was then known as Little Zena and was playing small time vaudeville. . . . Barnum had returned from his sensational breakdown in St. Louis and had to be sent back to New York.

This was the beginning of the Hawaiian craze and Woola Paka was one of the first in the field with a hula-hula dance.

## 50 YEARS AGO

(From "Clipper")

The new Whitney Opera House, Detroit, had just been opened by the late C. T. Whitney, who claimed to have spent \$250,000 on it. The property is still used and is called the Opera House, being booked by the Erlanger office and owned by B. C. Whitney, who also controls other theatre properties in that vicinity.

The aftermath of the boom in California 15 years before had left Virginia City, Nev., a prosperous town. Because of that a new theatre had been built called Piper's Opera House, which advertised a first-class stock company and repertoire.

Fred O'Brien and Robert Stickney were disputing each other's claim as the champion leaper of the country. To settle the question and to make Mr. Stickney stop claiming so much, O'Brien deposited with Frank Quenneville, who founded "Clipper," \$200 with the offer to increase that sum if he beat Stickney in leaping over the backs of horses.

As an illustration of how the theatrical centre of America has moved to New York, it is interesting to note that in 1875 one of the leading

# INSIDE STUFF

ON LEGIT

John Emerson and Anita Loos, who authored "The Fall of Eve," at the Booth, New York, are also financially concerned with the production along with Lee Shubert and Lawrence Weber. Jack Morris, secretary to Shubert, was also in for about 10 per cent, for which he put up \$1,000. The night the show opened Emerson asked Jack how he thought the audience regarded the play. Morris is said to have answered he wished he had his money back, whereupon Emerson is reported replying: "All right, Jack, I'll take over your share; I don't want you to lose your money."

Sam Kingston declares he did not write the ditty, "I Think I'll Wear My Blue Suit Tonight." Just the same the seasons are just one blue serge after another for him. That hands his tailor a laugh, because Sam never can tell what pants and vests go with the coats. He has such a supply at his office that sometimes to break the monotony he releases the blue suit blues, taking 'em out of a cabinet and putting 'em back again. One caller offered to lay five to one he couldn't match all the pants with the coats, but Sam refused.

Every season or so it is proposed to bring a Parisian revue to Broadway intact, but the plans never materialize. The current "Folies Bergere" was promoted, but American managers were not interested. When the show opened it was found that the scoring points were bits and numbers from American revues. Claire Luce, of the "Music Box Revue," appears to be the main idea, and she is using several numbers from that show. Plenty of "Folies Bergere" material and ideas have been "borrowed" by American managers in the past, however.

There is another season "why transplanting" Paris revue is hard. French girls will not leave Paris. They just will not take a chance of losing admirers. And that is all important to Parisian show girls.

A racing sheet reports the purchase of the Tyson Co. ticket agency by Bill Dwyer, owner of the Coney Island race track at Cincinnati. Dwyer is well known in sporting circles. William Fallon controls the Tyson Co., and is said to have recently built a brewery in Canada. The agency was reported at odds with a number of Broadway theatres.

Charles K. Gordon owns Bert and Betty Wheeler \$2,291, according to their computation, as a result of the award in favor of the couple by an equity board of arbitration. It decided against Gordon, who produced "The Brown Derby" for five weeks' salary at \$750 weekly, owing the Wheelers upon the closing of the show. Against the five weeks' salary the Wheelers worked three on the Orpheum Circuit, giving Gordon an allowance for that time and money, but at the same time charging him with the weekly expense, amounting to \$751 in all, which, with the \$750 salary remaining at \$759 each, make up the total of \$2,291. The net week (June 21) was \$308, with the difference from \$750 charged against Gordon without itemization. Gordon has not as yet settled the award. He anticipates reproducing "The Brown Derby" at some future time.

Another Equity award that hit hard was given against Harry Carroll to the Carroll "Pickings" company on the coast for four weeks' salary, after the show had closed in San Francisco at the end of its four-week run to a total loss in that city of between \$15,000 and \$20,000. Carroll had given run of the play contracts to the company when going to Frisco, believing the show would almost certainly make Los Angeles run over 20 weeks. When drawing the contracts the company told Carroll to make the time limit anything he pleased. He could have made it one week, but saying, "What's the difference anyway, I'll make it eight weeks," he did so. It is the other four weeks not played of the guaranteed time Carroll was afterward held for.

Sam Tuck is no longer manager of the Apollo, Atlantic City. He will probably return to the Shubert managerial crew. Alexis Carlin, who was treasurer, is now in charge. His assistant, Walter Boyd, was made treasurer.

One pathetic feature presents itself in the otherwise merry effect of "The Snatchers," at the Music Box. The last name on the program is listed "Maid." The part is a single cross with a suitcase for a minor actress, a wordless appearance, comprising the sole contribution of the player—Margaret Moreland. Margaret Moreland is the last widow of the late Nat C. Goodwin, and was his leading woman for a time.

"Canary Dutch," which David Belasco opened at the Lyceum last night, is the old David Warfield vehicle, "Allas Santa Claus," considerably revised and rewritten by Willard Mack, featured in the new show. The story from which it was adapted was written by John Moroso and won a \$20,000 prize offered by the "Saturday Evening Post." Belasco tried it out once before with Warfield, opening at Washington in 1917. The show stayed open for three weeks.

Janet Beecher, who is being sued by her husband for custody of their child on charges that she and her mother are spiritists, is a sister of Olive Wyndham. They are of Jewish birth, a fact known to but few in the profession. Miss Beecher was formerly the wife of the multi-millionaire Guggenheims, and a dozen years ago was regarded among the half dozen most beautiful women on the Interlocutory Judgment. She has been interested in spiritualism for some years, though she denies that she had anything to do with her marital disagreements. She is at present in "The Kiss in a Taxi."

The visit of Marc Klaw to the office of A. L. Erlanger last week started a report that the former syndicate partners had patched up their differences. It is, however, but one of several dozen visits of Klaw to the New Amsterdam during the past two years, his presence being required because of K. & E. corporate matters. Last week the matter in the Colonies, Chicago. The conference was called for the division of moneys, paid by the Masons, who are building a temple and theatre on the Colonial site.

Klaw and Erlanger as a firm is still in process of liquidation. Erlanger claimed interest on excess capital invested by him, and the court favored the claim, handing down what is termed an interlocutory judgment in his favor. Because of questions interposed by Klaw attorneys, particularly Charles Evans Hughes, the claim went before a referee, who for the past year has been conducting hearings.

One of the most extraordinary reasons for leaving a play was given in a medical certificate sent to the Basil Lean management by Ronald Squire, who retired from the cast of "Spring Cleaning," London, two weeks before the end of the run. Squire's reason was that his doctor says he is going bald.

Samuel Hoffenstein, poet-press agent for A. H. Woods, is to publish a book of rhymes. To boost the book Sammy has recently contributed several jingles to the columnists and so put one over. The publication of the book may somewhat compensate Hoffy's grouch over the postponement of "The Tailor of Trouville," which he adapted for Woods. The play was designed for Lowell Sherman, but the latter is to first appear in "The Passionate Prince." Hoffy also feels relieved that "The

# RIGHT OFF THE DESK

By NELLIE REVELL

Two years ago this week, much against the advice of many friends and some doctors, I made my exit from the hospital. In fear and trembling I was brought in an ambulance to this hotel by Mrs. Clarence Willets. I had the feeling that if removed from scenes of sickness and into an atmosphere of health and life I could regain confidence and strength to recover. My marked improvement is the result.

I can't help wondering if Al Johnson is remembering that it was on Labor Day 15 years ago he opened in Chicago in "The Wheel of Society" on his first starring tour. It played the old Great Northern theatre. In the cast were Lawrence D'Orsay, Ada Lewis, Laura Hamilton, Maurice and Walton and the late Melville Ellis. . . . Was in advance, Later Gab Deslys and her entire show joined us. I believe that was the inception of the \$5 scale.

Trixie Friganza is the original exponent of preparedness. Just a week ago, while still in her home in Hollywood, Trix received a wire from Eddie Darling asking if she could open in Washington next Sunday. Her answer was "sure."

Campbell Casad and the members of the "Koasher Kitty Kelly" company know how to make little invalid girls happy. The company journeyed to Dorothea Antel's apartment to entertain her. After arriving at that shrine of patience, they discovered there was no piano and pronto set out to remedy that little omission. And now anyone who feels the urge to show a little gratitude for their own health, to go up to sing a little song or play a tune for Dorothea will find a fine piano there, a gift from Campbell Casad, the "Koasher Kitty Kelly" company and friends.

Few stars are retired and have ranches named after them at 18 years of age. Fred Stone has named his 2,200 (count 'em) acre ranch in Connecticut "The Star Ranch." Yes, I know you are thinking it's because he has so many stars in his family. But that's not the reason. All of the honor goes to one little, old horse with a white star on his forehead, which Mr. Stone has owned 18 years. It is on this lovable animal that the Stone children learned to ride and Fred to throw a barrel. "Star" is pensioned now and can spend the rest of his days in clover on the ranch that bears his name.

I've tried my best to write a farewell tribute to my old pal, Will Sleeper, but somehow my glasses get all w.t. Will has been my good friend since the old days when he was a Senator from Montana and I a reporter on the Butte "Miner." His marriage to Minnie Askins, a sister Mrs. J. J. Murdock, occurred in Chicago on the day of the Iroquois fire.

No friend came offener, cheered me more or contributed more toward my recovery than Bill Sleeper. His heart and soul were in Keith's Boys' Band. He planned and prayed for their future. And those boys, like all of us who were privileged to know him, have lost a friend—as understanding, sympathetic, unselfish friend.

On all sides one hears reports of the big business being done by attractions playing Chicago. And, as usual, the credit goes to everyone but the press agents. After looking the list of the peers of the portables now located there, as Mr. Postum once remarked, "There's a reason." That aggregation of space hounds will compel even the stoniest headed dramatic editors to stop, look and listen.

According to Willard Coxy, when they all get together it looks like a meeting of The Theatrical Press Representatives' Association. Among them are Howard Herrick, May Dowling, Gene Witherston, Wally Sackett, Myles Murphy, T. C. Leonard, Helen Hoerie, Geo. Alabama, Florida and John Curran.

Harry Yost owns a few of the Catskill mountains. He has, tendered a plot at Laneville, N. Y., to the Theatrical Press Representatives' Association for a summer home for the idle agents. Harry wants to be sure of having someone around to do the chores, such as opening the chicken house doors before 10 o'clock in the morning.

Speaking of praise agents, Elliott Stuckie, as good a one as ever blazed a trail or sent a case of Scotch to a critic, is married. Eh! huh! It happened last week in Baltimore, where Elliott is propagandizing Carlin's Park. The bride, Gertrude Rutland, is a dancer. Love and congratulations.

To be invited to walk down the aisle with any man always gives a real woman a thrill. At my time of life to be invited to walk down an aisle with Will Rogers is nothing short of a benediction.

I hope, however, the next time Mr. Rogers introduces me to the audience at the "Follies" and tells them about my book he will also disclose the book's name. When Will saw who was walking down the aisle alone and without a cane he was non-plused. (Don't sue, that last word is okay, Will).

A recurrence of an undiagnosed internal trouble forced Emma Trentini to cancel her vaudeville bookings and return to New York this week.

On the stationery of the Flanders Hotel, out of whose window some guests threw a waiter the other night, are the words, "Friendly Hotel."

Pearl of Great Price" has finally been put on. He had been announcing it for at least six years on behalf of Woods. Robert McLaughlin, who wrote the "Pearl," finally produced it himself.

Charles L. Wagner has not taken over the Sam H. Harris theatre, but has bought in on the Tom Wilkes corporation, which has the lease on the house. Anne Nichols, retired seeking the Harris lease, will retain tenancy through the fall at least. Her "White Collars" will continue until "Puppy Love" is ready, about the middle of October.

Which is the best, biggest money-maker among the daily papers in the United States was not settled by the Income Tax returns. They disclosed that the Chicago "Tribune" paid a tax of \$407,000, and that the New York "Times" paid \$411,000.

The return of William Elliott, presenting plays in America, is the direct outgrowth of his recent unannounced attachment to the staffs of the De Forest Phonofilm producing enterprises. While De Forest is not financially interested in the stage producing, James Elliott, president of the De Forest Phonofilm Sales Corporation (no relation of William) is the principal money backer, having tasted blood as the "angel" for "The Goodbye Girl" and "MacMahon" who recently left the Hearst papers' dramatic departments to go back into show business, is the active manager of the firm. Elliott is the former son-in-law of David Belasco, former partner of Comstock & Gest and former stage star himself. He produced for several years in England, later turning toward film business. The first of the new Elliott shows is Augustus Thomas' new drama, which opened last week in Stamford, Conn.

## PLAGIARISM

By J. C. NUGENT

When I hear an unsupported charge of plagiarism I always sit down and have my shoes shined until I get through with the laugh. About 15 years ago in a White Rat meeting a skit actor complained his playlet had been "stolen" by someone else, and described the similarities. Kara Kendall was the author of the sketch. As the actor outlined the story, I was quite positive it bore a relation to my old soldier sketch. It developed that after I had played the Avenue theatre in Detroit the gross agent of that house had written and somewhat similar sketch so that there were three conflicting sketches on the market, at least, so we imagined.

Mr. Kendall arose and advised us all to forget it, that the public would never notice any similarity even if it existed. As a matter of fact, all three sketches played for many years and no conflict was ever noticed by anyone.

### 100 Plays in 30 Years

For the past 30 years I have been trying to write plays. I have finished or half finished or scenarioried over 100 of them. For years the producers' offices were cluttered with them. One play was returned to me from the Brady office after 20 years. I presume quite a few are around yet.

During those years I wrote "The Virginian," "As a Man Thinks," "Mid-Channel," "Beyond the Horizon," "The Great John Gato," and practically every success Broadway has had during that time. At first it was with a sinking heart that I noticed them appear one by one on Broadway, written by somebody else.

But in the light of my present experience I know that by no stretch of the imagination can I think that any was ever "stolen" from me. The same themes obvious and patent appear from time to time and are released into the ocean of the world's thought. Not only did I write them but everybody wrote them. They were written by the hundreds, some were better written than others. A small percentage of them were read. A much smaller percentage produced.

### Failures Without Claims

At this point I beg to state that some two weeks ago I wrote the sense of the above and mailed it to "Variety," as its editor called it. In the "Sunday Times" of the week following Mr. Channing Pollock, I find, said substantially the same thing. I am not accusing him of plagiarism. I am mentioning this so that he will not accuse me.

A specific instance of the nonsense of these charities, generally speaking, comes to mind, and proves that if reputable playwrights would take the trouble to consult each other when there is a threatening conflict, it would be found there is usually no wrong intent. A few months ago in a conversation I told James Gleason the idea of one of the scenes of our new play, "The Trouper," which is founded on a story of Elliot Nugent, published three or four years ago in the "Smart Set." Later, Mr. Gleason was announced as the author of a coming play called "The Showman." Many people became worried about a possible conflict. A frank conversation with Mr. Gleason convinced each of us that neither was in any way conflicting with the other, nor was there at any time, so far as any can guess the future, the remotest possibility of so doing. So that's that.

### Playwright's Title's Adjunct

Perhaps since Elliot and I have not as yet been accused of stealing anything in "Kempy," "Apartments to Let," "The Poor Nut," "Gunpowder," etc., we should not presume to rank ourselves as playwrights, as it seems one's title to that distinction is not complete unless also accused of theft. So to such charges ever laid on us, we will, it seems, be in such distinguished company that we ought to feel pretty good about it. In other case I shall not worry. Despite my half century's battle with a crooked humanity I still have abundant faith in the basic integrity of human nature.

As Gene Buck says, "I still believe in Santa Claus." I wonder if that is why he is producing our "Gunpowder"?

## HAYS BANS "GUARDSMAN"

"The Guardsman" (Theatre Guild) is the latest stage play to be banned by Will Hays for screen production.

His action probably was taken because of the theme of marital infidelity and infidelity.

Following a report in Variety some weeks ago that the Hays office had barred a film, his office issued a statement to other papers that Hays cannot summarily bar any play, but that this action is taken by a producer. The working of the idea, however, is different, and it is generally agreed that Mr. Hays intimates to a producer that the story is unfit for filming and that when the producer says as much, the other producers concur by agreement.

### HAZEL BURGESS IN LEAD

Hazel Burgess has been engaged for feminine lead of "Appearances," the play by Garland Anderson, which Lester Sagar will bring out. Anderson is a Negro bellboy whom Al Johnson "discovered" on the coast and brought to New York to assist him in having the play produced.

The piece went into rehearsal this week under direction of Jack Hayden.

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MINNEAPOLIS JOURNAL:—Thompson suggests Ted Doner's dancing and has a sincerity and a good speaking voice that are unusual in a dancer.

Week Sept. 13, Orpheum, Omaha.

Week Sept. 20, Springfield and Berwyn, Ill.

## EQUITY MEETS AND UPHOLDS COUNCIL'S ACT

### \$500 Expense Through Francis Verdi's Appeal to General Membership

A special Equity membership meeting held at the Hotel Astor last Friday upheld by vote the resolution of the Council, which censured Francis Verdi for walking out of "They Knew What They Wanted" without notice, the actor having been fined two weeks' salary (\$120) and suspended from membership for 30 days.

It was the first session of the kind, the occasion being marked by the initial exaction taken to a ruling of the council. By petition Verdi forfeit the special meeting, entailing an expense of about \$500. Verdi spoke at length in setting forth his contention of an unfair hearing. The fact Equity officers had strongly urged Verdi not to breach his contract and jeopardize the engagement of other members of the company, weighed against the actor.

During the meeting there was comment on the low salaries paid by the Theatre Guild, except to stars.

## LONGER "ROAD" RUNS

New Orleans, Sept. 8.—Colonel Tom Campbell has returned home from a long summer vacation and announces the Tulane will open Sept. 27 with "The Gollies" for two weeks. "No, No, Nanette" follows for a fortnight, also.

The "road" has come to a new way of reckoning. It means longer engagements in many cities. The fares and the getting in and out have mounted to such proportions, something had to be done. Extended engagements is the panacea looked upon to cure some of the financial ills of the "road" and ought to help.

### "Puzzles" Bandmen Now Padding Out

Chicago, Sept. 8.—Elsie Janis' "Puzzles" at the Harris here, is undergoing some cast changes. The show is geared too high and the versatile Commanders (musicians) are being spotted to replace some of the minor principals.

As it is, the band has augmented its specialties with bits and scenes.

### GORDON'S 2 DRAMAS

Charles K. Gordon has two dramas for full production. "Drought," by Rosalind Gode, a drama penned in Australia, was tried out by A. E. Arnold's stock at Bethlehem, Pa., with Anson and Florence Reed in the cast. The second play is "Without Convoy" by Cushing Donnell.

## Dick Bennett Married?

A report from Milwaukee states that Richard Bennett was married to Patti Moore, of vaudeville, two weeks ago while both were playing on the same Orpheum bill.

Mr. Bennett was queried by Variety yesterday (Tuesday) and at first stated that he scarcely knew the lady.

A minute later he laughed and said: "I'm not trying to upstage you, so go ahead and print it. We might as well be dead as not talked about."

Miss Moore could not be reached.

Bennett was divorced from Adrienne Morrison recently.

## NEW SEASON'S GERMAN LINE-UP

### Dr. Roberts Retiring from Managerial Field

Berlin, Sept. 1.—The latest developments in Berlin managerial circles point to the fact that Dr. Eugen Roberts, formerly one of the leading Berlin and Vienna managers, is giving up all his theatres. Until a short time ago he claimed he would keep the Tribune in Berlin, but it has been taken over by Barnowsky.

Dr. Roberts announces briefly that he is going over to New York in September where he will direct some plays at a German theatre, not mentioned.

The managerial lineup for the coming season is complete. There will be four so-called "theatrical trusts" (the German idea of a trust is a theatre management controlling more than two theatres). The largest will be the Saltenburg concern, controlling the Theater am Kurfürstendamm, the Deutsches Kuenstler Theater, the Wallner Theater, the Operettenhaus am Schiffbauerdamm and the Lustspielhaus.

Then come Barnowsky, Hellmer and Zickel with three each. Hellmer controls the theatres formerly owned by the Rotter corporation, Lesing, Trilsson and Kleines, Barnowsky has taken over two from the Meinhardt and Bernauer corporation, Koenigsraetzner and the Kommodienhaus, and the Tribune from Dr. Roberts. Dr. Martin Zickel will have Thalia, Residenz and Kommandanten theatres.

To these must be added the Reinhardt organization, consisting of the Deutsches, Kammertheater and Kommodie. There will be a shake-up in the taken over theatres. Karl Rosen, the former business director is leaving, replaced by Adolph Edgar Lichow. Rosen is joining with Eric Charell and together they are taking over the Grosse Schauspielhaus where revue produced by Charell will be given.

Reinhardt promises to direct six productions this year and personally take charge of the whole artistic angle of his organization, a thing which he has not done since the war.

### AARONS LEAVES ERLANGER

Is Second Resignation to Produce on Own—Reading Two Shows

Alfred E. Aarons has resigned as general manager for A. L. Erlanger, a post he has held since the dissolution of Klaw and A. L. Erlanger, prior to that split. Aarons quit the syndicate firm about 12 years ago to produce on his own and it is for the same purpose that he is again withdrawing.

It was reported that Aarons resigned after a tiff with Erlanger which followed the announcement of a production in which Aarons will star Geraldine Farrar "in association with A. L. Erlanger." It appears the latter has no connection with the attraction. Aarons states his relations with Erlanger are entirely friendly.

Aarons' production plans call for a musical version of "Lombardi, Ltd." in addition to the Farrar musical.

## UNABLE TO CAST PLAY, MARCIN GOES WEST

### Couldn't Find Leads for "Open Door"—"Hypnotist" Also Delayed

Unable to locate suitable lead for "The Open Door," Max Marcin has returned to Hollywood, where he will resume his duties in the editorial department of the Metro-Goldwyn studios.

Mr. Marcin came on to New York to confer with Crosby Galga, who is to make the production of "The Open Door." Finding leads unavailable the author of the piece which had assumed the casting of it decided not to wait in the east until the season's early failures had revealed prospects for the roles. He may return next month to again size up the situation.

Another of the Marcin plays, "The Hypnotist," will suffer like delay through the postponement of the "Door" production.

### "SUNNY" COST \$250,000; OPENING WED. IN PHILA.

### Show Paid for 166 Tickets from New York—Production Delayed in Arrival

Philadelphia, Sept. 8.—"Sunny," the Charles Dillingham production, did not open last night at the Forrest as expected, but will do so tomorrow. (Wednesday) night. The show was delayed through non-arrival of equipment in time. The show left New York with 166 tickets.

Dillingham made an investment of \$250,000 in the production alone. It carries a weekly payroll of \$13,000. Included in this is the \$2,000 weekly guarantee to Marilyn Miller against 10 per cent of the gross receipts for her; also \$1,000 for Clifford Webb, and another \$1,000 for Jack Donohue. Some of the chorus girls are paid as high as \$100 weekly.

The Forrest is to refund \$4,500 through last night's postponement.

### TURNED OVER TO DAD

Pittsburgh, Sept. 8.—After running away from his home in Cleveland to marry Kitty Wargo, an actress of McKeessport, William Newkirk, 19, reputed scion of a wealthy Cleveland family, was turned over to his father last week by city detectives, who had seized him at his parents' request. At a hearing in Morale Court young Newkirk admitted he had come here with the intention of marrying Miss Wargo.

## Actors as Photo Models For "True Stories"

Many professionals have found a new means of livelihood in modeling for the photographers to fill the "true stories" magazines and short stories of that type in the dailies.

One agency now devotes itself to that, exclusively, and now and then well-known performers are engaged by the hour or half day. Their friends think the posing is done for the publicity, whereas it is for pay, ranging from \$5 an afternoon to \$10 an hour, according to the class of models desired.

This type of illustration is only about two years old, but has reached amazing proportions. The models are largely recruited from picture extras, bit actors and chorus members, the relation of whom to work for commercial photographers being taboo because this work requires "acting."

# SEASON GOT FLYING START FROM LABOR DAY'S RAINSTORM

**"Cradle Snatchers" Immediately Stamped Hit at Monday's Premiere—Several Other Openings in Line—Last Week's Grosses Held to Average**

Perhaps a dozen new productions entered Broadway's list during August, but the new theatrical season might be said to have really reached seasonal stride Labor Day, the former traditional starting date. Warm weather Friday and Saturday sent many thousands out of town, but a rainy Sunday and overcast holiday brought them back in a hurry.

Instead of the beaches getting a final push Monday, Broadway was given a surprise break, the streets being filled with theatregoers. Nearly all attractions playing the extra matinee went to capacity. A number of managers gambled with the weather and opened on Labor Day afternoon including several leaders, the lobbies of those theatres being filled with disappointed patrons.

With a flying holiday start, business is expected to materially improve through September. Of no insignificant aid will be the better quality of attractions offered. This week's premiere card is doped to have several standard successes with that stamp first placed on "Cradle Snatchers" at the Music Box. "Outside Looking In" given a press showing at the Greenwich Village Theatre, night impressed favorably. "Mr. Pie Eye" listed to start Monday was suddenly scratched and may not be heard from again.

A difference on "Dutch" Among the others which started opening last night (Tuesday) are quite a difference of opinion about Belasco's "Canary Dutch" at the Lyceum. From one point of view the reports were unfavorable, but from the succeeding stand, the rating was reversed. The musical "Captain Jinks" came to the Beck with a good deal of law. "The Green Hat" coming to the Eltinge tonight (Wednesday) was not touted a winner. Opening against it is "The Dagger" at the Longacre. Thursday will see "Love's Hair" at the 39th Street and Saturday is slated for "Courtin'" with a Scottish cast at the 49th Street.

Two sure things are on next week's heavy new show list. "The Green Hat" coming to the Broadway Theatre, and "No, No, Nanette," at the Globe.

## Next Week

To be watched next week, too, are "The First Flight," by the author of "What Price Glory" at the Plymouth; "The Jazz Singer," Fulton; "The Vortex," Henry Miller. Arriving in opposition will be "The Vagabond King," Casino; "Harvest Enemy," Knickerbocker; "Love Me Love My Wife," at this time at Deloy's 63rd Street, and "Arms and the Man" will be revived at the Guild.

In addition the new Boston Grand Opera opens at the Manhattan. A week later (Sept. 21) the San Carlo operatic organization opens a four-week date at the Century, the same week ushering in three musical comedies—"Susanne" at the Amsterdam; "Merry Merry," at the Vanderbilt, and "A Night Out," at the Liberty. It is likely none of the three will open on the same evening. The week will include "The New Gillynary," successor to "Clouds," at the Cort.

## Business Last Week

There was little change in business last week, attendance being good in the middle of last week but naturally sagged off at the warm week end and the impending three-day holiday. Grosses dropped somewhat under pressure.

"The Dove" held the dramatic leadership, slightly under the first week of the resumed engagement but comparatively big at \$13,000; "The Kid in a Hat" looked up to \$11,000, but "Abie's Irish Rose" kept in second place, getting \$12,000; "The Poor Nut," a likely hold-over prospect, went well over \$10,000; "The Kid in a Hat" looked strongest of the new crop, bettering its gain to over \$9,000; "Oh, Mama," got \$8,500 or more, and figures to last; "The Enchanted April" was (Continued on page 21)

# "ABIE" IN HOT WEATHER—\$\$\$

**19 Weeks to \$15,000 Weekly in Detroit**

The marvelous clean-up of "Abie's Irish Rose" continues, following a money-making summer season in which all six companies are reported not having a losing week.

"Abie" spent eight weeks in Denver, at an average of \$12,000 weekly. Another "Abie" averaged \$11,000 weekly for four weeks at Omaha, although showmen considered that booking foolish in the hot weather. The Detroit company, now in its 19th week, went through the summer averaging more than \$15,000 weekly. The Southern "Abie" which will open in Boston Sept. 23, played six weeks in Atlanta to a total gross of \$50,000 and six weeks in Birmingham, Ala., to \$40,000 gross. The original "Abie," at the Republic, is now in its 173rd week, with plans calling for indefinite continuance that may take it well into or through the new season.

# FAILURE TO POST BOND HALTS FANTASY START

**Richard Anthony Had to Call Off Rehearsals Through Broker—Cooper Players**

Rehearsals of "Flowers of Heaven," a Chinese fantasy, scheduled as the opening bill of the Cooper Square Players was suspended when Richard Anthony, sponsor of the group which were to dedicate their own playhouse, at the Cooper Square, failed to post a bond with Equity. Anthony visited Equity and explained the slip up had been caused by having left the bonding matter up to his broker. He also said the bond would be posted this week and the rehearsals resumed with the opening deferred until Sept. 21.

The Cooper Square Players are a semi-little theatre group which will give three performances weekly in their own playhouse at 6th street and 2d avenue, New York, which is nearing completion. The cast, however, is made up of professionals, working upon a salary rather than a co-operative basis which necessitated the posting of a bond covering two weeks' salary with Equity.

# AHEAD AND BACK

Alex Yobel has no connection with "The Bride Hatred," having resigned when appointed general press representative for Sam H. Harris attractions.

Myles Murphy, ahead; Bert Feldman, back, "Ladies of the Evening."

Guy Hardy, formerly manager of the Auditorium, will handle promotion of "What Price Glory" in Chicago; Arlo Blodgett will be back with the company. Melville Hammett will be in advance of the Boston "Glory," with William Frank back; Hammett will also agent "The River," with Mike Y. manager. Clarence Parker will manage the "C" company of "Glory." Joe Garrity ahead. Eddie Lyons is now general manager of Arthur Hopkins attractions, with Paul Davis general press representative.

Astin Ed Rosenbaum, Sr., will manage the "Follies" on tour Ed Price in advance.



**RALPH WHITEHEAD**

Now that "Big Boy" is located in his new home, the 44th Street Theatre, New York, thank goodness we no longer worry about Mr. Jolson's health.

The trouble now is finding room for the customers at each performance. They are standing up all over the house. Even artists in the dressing rooms have to stand up as all chairs have been moved to the front of the house.

# Pruned McLaughlin's Play

Cleveland, Sept. 8.

Safety Director Edwin Barry's recently-launched crusade against stage profanity, directed at burlesque house performances, last week struck out again but in a different direction. The most recent production coming within scope of the purging drive is Robert McLaughlin's new fantasy, "The Pearl of Great Price," which had its premiere at the Ohio Theatre last week.

In two places the safety director ordered changes, in the allegory. One was a line where the villain, having been foiled at every turn by the heroine's constant reliance on the guiding spirit of her mother, burst forth somewhat profanely on the subject of maternal guidance.

The other change has to do with one of the final temptation scenes, where Barry said he found the lines a bit too sharp and suggestive.

# Selwyn Justifies Establishing \$5 Top For New "Charlot Revue" Due Nov. 9

When the new "Charlot's Revue" opens at the Selwyn, New York, N. Y., it will be a money-making scaled at \$5.50 top, one dollar increase over the price established for the first edition which opened here at \$3.25 and went to \$4.40, following exceptional demand in the ticket agencies.

Arch Selwyn, who will present the English revue on this side, points out several pertinent reasons for the higher scale, chief among which are the greatly lifted salaries to be paid the show's three stars. Jack Buchanan's salary for the American engagement will be \$3,500, Beatrice Lillie and Gertrude Lawrence will draw down \$2,500 each week.

In addition, the pick of London show girls have been engaged at higher salaries than paid in the first show for Broadway and that also applies for artists engaged for the smaller parts. Herbert Mundin, principal support to the three stars, will receive \$300 weekly. The chorus of the first show were coaxed away from the English revue and are now with other shows, few having returned to London. For that reason the choristers of the new show are under special contract.

**High Salaries** It is claimed the combined salaries of Buchanan and the Misses Lillie and Lawrence is greater than ever paid any three people on this side of the water. While the salary list for the new "Charlot" show is said to equal that of the "Follies," the "Charlot" stars are reported getting about \$350 weekly in London a week, and its initial business was in this country. Though offered higher money for pictures, he has refused film playing.

# Zieggie Wiring

Flo Ziegfeld's trip abroad is said to have had one odd angle. He couldn't telephone and he doesn't care much for the cable racket. Zieggie is a man with the Western Union habit and this is his first trip out of town that the W. U. didn't clean up. Had he been "Down South" or on the coast for instance he might have spent anywhere from \$45,000 to \$75,000 in telegrams, and so he easily saved that much during the trip to Europe even though he failed to grab Jack Buchanan.

There's a report that when Zieggie goes to Florida next winter he is going to take a telegraph operator along as a companion. Other dope, however, has it the kid will take along a field sending radio set which will mean the boys will have to learn the Morse code and tunc in nightly.

Last winter when he was fishing off Florida Zieggie claimed to have killed a whale. Sam H. Barry never believed it but said if Zieggie did, he must have harpooned the big fish with a couple of telegraph poles.

# TRANSFER STRIKE OVER

**Increase Pacific Baggage—Managers May Have to Bear Added Burden**

The strike of theatrical transfer baggage-men was settled last week when the men were granted an increase. Owners of baggage and production trucks are expected to promptly pass the wage increase on to the managers, although the latter declared no further boost in haulage rates would be countenanced.

As reported last week stage hands and production crews did not object to handling productions to and from theatres in which they were employed but managers were unable to solve the truck problem. Plans to use furniture vans were not found feasible. With newly opening attractions facing delays and lost income from hauling, the managers advised the truckmen to settle with the men. It will cost \$10 more per load for 70 foot trucks.

# TWO '24 HITS LEAVE BWAY

**"What Price Glory" and "Lady, Be Good" Quit**

Two outstanding successes of last season, one musical and the other dramatic, will leave Broadway for the road at the end of the week. They are "What Price Glory" and "Lady, Be Good."

"What Price Glory," the first collaborative writing of Maxwell Anderson and Laurence Stallings, both of the "Morning World" staff, was produced at the Plymouth by Arthur Hopkins. It was the comedy-drama smash of last season, leaving with a 54 weeks run to its credit. It led the non-musical list for months with weekly takings of \$19,000. Easing off at the end of the winter the show continued through the summer without a losing week.

# WHAT PRICE GLORY

Unanimous raves acclaiming it as the greatest war play yet going. All looked for a tremendous commercial success as well as an artistic one. Opened Sept. 5, 1924. Variety (liber) thought it a dramatic smash for New York though not, possibly, for the road.

"Lady, Be Good," produced by a young managerial firm, Alex Aaron and Vinton Freedley, will have played 41 weeks at the Liberty. It was rated the smartest of musical comedies last season, also successfully going through the summer. Takings of \$25,000 and more during the first five months kept it at the top of its class.

# LADY BE GOOD

Generally called a hit, with not a dissenting vote. Adele Astaire seemed to win first mention, although Gertrude Lawrence's score was also highly praised. Opened Dec. 1, 1924. Variety expected it still to be doing well at the Liberty July 4.

"Kosher Kitty Kelly" goes to the road after 13 weeks at the Times Square. The piece bettered an even break, averaging between \$5,000 and \$6,000 weekly.

# SYRACUSE SHOWS OFF THROUGH STAGE HANDS

**Shuberts Won't Meet New Scale—Wieting Is Dark as Result**

Syracuse, N. Y., Sept. 8.

With the Wieting, opened by the Shuberts, closed and its early season bookings cancelled as the result of a wage controversy with the stage hands' union, a second salary scrap in theatrical circles looms here today as local exhibitors have unanimously rejected demands presented by the motion picture operators' local.

The Shuberts, as a final move, have offered to resign the contract which expired Sept. 1. The matter will come before the union at its monthly session tonight. Even should the union accept, it will be three weeks before new bookings can be arranged, according to Geo. A. Chenet, local Shubert manager.

The union refused to accept a compromise contract negotiated by its scale committee and Chenet. This gave department heads a \$2.50 increase, but called for the elimination of the job of assistant stage carpenter from the regular house crew.

The movie operators' situation is equally menacing. Local exhibitors are prepared to "grind" their own pictures, if necessary, according to announcement from the managerial body.



## WILCOX STOCK GROSSED \$132,000 ON SUMMER

### Record Business for Stock at Wieling, Syracuse

Syracuse, N. Y., Sept. 8. The Frank Wilcox Company, operated by Dewitt Newling and Frank Newling, closed its second season at the Wieling Opera House here Saturday night with a record of \$132,000 gross for the engagement of 23 weeks. Total admissions for the season were 275,000, in round numbers.

The company did its biggest week with "Wildflower," the only musical attempted, playing to \$7,000. Curiously, it was the company's only losing week, the production entailing a cost of \$7,800. Last season, the record also was held by a musical, "Irene," drawing \$6,000. "Judy Drops In" was the company's best financial bet, thanks to heavy attendance and low production cost. "The Baby," Newling's own piece, given a stock tryout prior to its New York production by the Shuberts, brought the biggest matinee business. "Dear Me" and "Little Miss Bluebeard" were also money makers.

Wilcox and Newling will concentrate on New York productions during the winter, but will have a stock at the Wieling next spring. Also one at the Capitol, Albany. "Three pieces from Newling's pen will be done on Broadway, two by the Shuberts on a 50-50 basis. They are "The Baby," "Hands Up" and "Pussywillow," the latter a musical comedy.

### "WHITE CARGO" SHIFTS

Cleveland, O., Sept. 8. "White Cargo," after a nine week run at the Hanna theatre, shifted to the Metropolitan, which has been dark since last winter. Willie Howard in "Sky High" has succeeded at the Hanna.

## STOCKS

The Hayden-Casey interests will install a new stock at the Auditorium, Malden, Mass., next week (Sept. 14), opening with "Two Fellows and a Girl." Ernest Woodward and Winifred Astell have been signed for leads.

The Manhattan Players opened Labor Day at Poll's, Watertbury, Conn., presenting "The Best People." The cast includes Frank Lyons, Bella Cairns, Roy Ekins, Kenneth Richards, Harlan Briggs.

The Modern Players, Providence, R. I., opened Labor Day with "Just Married." The company includes Marion Grant, Arthur Howard, Elaine Temple, Alwiner Arnold, Frances Williams, Walter Scott Weeks, Edna Earl Andrews, Joe Moran, Billy Lynn, Harry Menges and Paul C. Mooney.

The Lyceum in Ithaca, closed several months because of labor difficulties, reopens with a stock policy Sept. 21. The company will do two bills a week, with the opening week split between "Little Miss Bluebeard" and "The Best People."

Earle Ross players opened at the Rockford, Rockford, Ill., last week with "The First Year."

Clyde McArdle, managing director of the Somerville, Somerville, Mass., will reopen with a stock company next Monday, Sept. 14. Among the players already engaged are Mark Kent, Arthur Chatterton, Margery Foster, Mrs. George A. Hibbard and De Forrest Hawley.

The Strand Players opened last week at the Strand, San Bernardino, Cal., in "The Snob."

The Harder-Hall interests will install stock at the Lyceum, Paterson, N. J. The company is being organized out of New York, with the opening set for Sept. 14.

Morgan Wallace is in New York organizing a new stock for the Princess, Des Moines, Ia., scheduled to open under way Sept. 14. Herbert Ashley and Dorothy Hensley have been signed for the leads.

## Boost of 33 1-3% Rental Stops Hevia's Stock Plans

Harold Hevia's Orpheum Players will not return to the Garrick, Wilmington, Del., as reported, but will seek a new location. The Hevia stock held forth at the house last season and was said to have been seriously handicapped in the beginning through having to reclaim stock patronage lost through the number of mediocre stock outfits preceding. Hevia turned the trick and when he closed it was practically set for him to return there this season.

Hevia was ready to sign for the house last week, but was informed that he could have it at an increased rental of 33 1/3 per cent. over last season's rental, which wound up with Hevia bowing out.

When the Hevia arrangements flopped the house was taken over by the new rental figure by Emma D. Keim, who business managed the Alcega Theatre, a Little Theatre group in Wilmington. She will install a professional stock Oct. 1. Miss Keim is said to have the backing of local capital for the professional venture.

## Baltimore Play-Art Guild Building Own Playhouse

Baltimore, Sept. 8.

The Play-Arts Guild have had plans prepared for a new matinee playhouse, which they are confident will exceed in point of size and equipment any other amateur theatre in the country. A site has been secured in North Charles street.

The Guild plans to produce during the season 1925-26 "The Charles Street Follies," a revue; Gilbert's "Sweethearts"; "Young Mrs. Winthrop," by Bronson Howard; "Haddon Chamber," "Open Gate," "The Persecuted Wife," by George Ade; "Through the Alley Door," by Gabrielle Rogge; "O'Fitzsimmons," by Ida Mae Waters, and a new play by a Baltimorean.

## Egan's Run Record Claim

San Francisco, Sept. 8. Frank Egan, producer of "White Collars," disputes "Lightnin'" holds the long run record in San Francisco with 18 weeks.

Egan says his "White Collars" ran there for 23 weeks continuously.

## GLENDINNING INHERITS LOTS

Oakland, Cal. Sept. 8. Ernest Glendinning fell heir to some lots in Thousand Oaks, a Berkeley suburb, after they had been sold for non-payment of taxes. When Glendinning's father, John, died in England recently, he left property "somewhere in America" to his son, also "somewhere in America." Public Administrator Albert E. Hill located the property.

## LITTLE THEATRES

The Unity Players of Springfield, Mass., opened their 1925-26 season Friday, presenting "The Honey-mooners," at the Court Square theatre. The players were directed by Mrs. Harold Sullivan. The cast included Miss Ruth Grover, Mrs. Keran Purdett, Mrs. H. H. Bierman, Holland Blinn, O. W. Tolley, Earle Kendall Carter, Norman L. Snow, Richard A. Booth, Donald E. McGregory and Harold Peplin.

An application has been filed for the incorporation of the Little Theatre of Boston. A site for a theatre has been chosen. The fund for construction of the playhouse will be started by the net receipts of the Little Theatre tournament in November in Boston, under the auspices of the Boston Little Theatre Players.

The Play-Arts Guild of Baltimore has plans for a new miniature playhouse, which will compare favorably with the best little theatres in the country. A site for the playhouse has been secured in the North Charles Street district.

Using the name of the Fine Arts Community Theatres the drama section of the Los Angeles Opera and Fine Arts Club will extend its activities to obtaining a permanent place in the little theatre movement in the west.

Victor Schafer, director of the Community Theatre, intends to stage one program a month of one-act plays written by local playwrights.

## STRIKE SETTLED

Management of Playhouse, Wilmington, Increase Grants

Wilmington, Del., Sept. 8. The legitimate season opened Labor Day with "No, No, Nanette" at the Playhouse, which drew capacity.

Differences over wage scale that had existed between the stage hands and Playhouse management was amicably adjusted last week through the office of the arbitration committee of the Central Labor Union. As an outcome of the conference the stage hands, members of International Union No. 284 of Stage Employees received a slight increase meeting the scale.

## Youngest House Manager

Chicago, Sept. 8.

Aaron J. Jones, Jr., who assumed the management of the Woods theatre, Monday, is the youngest legit theatre manager in the country. Young Jones graduated from school about a year ago and immediately became active in the theatrical business. During the short period he held down innumerable positions even taking a fling at selling film. His present appointment is said to be a permanent one.

His brother Johnny is western booking manager for Marcus Loew.

## Many New Singers Debut In Boston Civic Opera Co.

The Boston Civic Grand Opera Company which opened at the Manhattan opera house this week for two weeks, probably holds more new singers in its casts than any other similar troupe to ever appear in New York.

With a first week repertoire of "Aida," "Faust," "Tosca," "Otello," "The Barber of Seville," "Carmen" and "Lucia," there are but two familiar names, Clara Jacobo and Maestro Alberto Baccolini, who has conducted here before.

The first performance presented Antonio Marquez, a new Spanish tenor, while in the same work ("Aida") there are Lucia Abbrescia, Manuel Marti-Folgado, Samuel Worthington and Eugenio Sandrini. The second opera, "Tosca," presented Maria Polazzi in her New York debut, while others making their initial appearance here are David Dordini, Andrea Mongelli, Leo Piccoli and Ella Kolar. In subsequent performances there will be introduced Norbert Adler, Mlle. Rhea Tonolo and Messrs Tagliavina and Ronchi.

The Boston institution, incidentally, is designed as a permanent

## Shows in Rehearsal

(And Where)

"The City Chap" (C. B. Dillingham) Globe.

"Rain" (Sam H. Harris) Galety.

"Under Your Hat" (Earl Carroll) Carroll Studios.

"The Vagabond Poet" (Russell Janney) Casino.

"The Weak Sister" (H. J. Harris) Union Church.

"Susanne" (John Cort) Cort.

"Applesauce" No. 2 (R. Herndon) Belmont.

"Caught" (Gustav Blum) Hayes Roof.

"Puppy Love" (Ann Nichols) Republic.

"Naughty Cinderella" (Frohmman Co.) Lyceum.

"Tale of the Wolf" (Frohmman Co.) Empire.

"Spring and Autumn" (Carl Reed) Lyric.

"Student Prince" (road) (Shuberts) Jolson.

popular priced operatic institution for the Hub city, and has the backing of about 20 business men of the town. It uses the Boston opera houses there and a popular price scale, such as it will employ in New York, with \$3 as the top price. Following the New York engagement, the troupe goes back to Boston for several weeks and then begins a tour of the East.

## PLAYERS IN THE LEGITIMATE

### BLANCHE BATES

Management, GUTHRIE MCCLINTIC  
NEW YORK CITY

### FREDERICK BURTON

"WHITE COLLARS"  
Sam H. Harris, New York

### PHYLLIS CLEVELAND

"TELL ME MORE"

### REX CHERRYMAN

Management, TOM WILKES

### HILDA FERGUSON

"ZIEGFELD FOLLIES"  
New Amsterdam, New York

### Edward Everett Horton

NOW-LIMITED ENGAGEMENT  
MAJESTIC, LOS ANGELES  
PRELIMINARY RELEASE "BEGGAR  
ON HORSEBACK"—LASKY  
COMING RELEASE "LA  
BOHEME"—M-G-M

### DOROTHY KNAPP

"Ziegfeld Follies"

Amsterdam Theatre, New York

### MISS (Angie) NORTON

PAINE, "NO, NO, NANETTE"  
CURRAN, SAN FRANCISCO  
Management E. D. SMITH

### PAUL NICHOLSON

"CHICKIE, FIRST NATIONAL  
HOLLYWOOD ATHLETIC CLUB  
HOLLYWOOD, CAL.

### HARRY PUCK

PRODUCTION DIRECTOR FOR  
LYLE D. ANDREWS  
VANDEBILT THEATRE,  
NEW YORK

### MARIE SAXON

in "MERRY-MERRY"

Direction LYLE ANDREWS

Vanderbilt Theatre, New York

### BILLY TAYLOR

JUVENILE

Care of EQUITY, New York

### SIBYLLA BOWHAN

As WANDA in "ROSE-MARIE"  
Woods, Chicago  
Personal Rep.—JENIE JACOBS

### JOHN BOLES

"Mercenary Mary"  
Garrick Theatre, Chicago

### EDMUND FITZPATRICK

As Uncle Tom "Topsy and Eva"  
Swiny, Chicago  
Personal Dir., ROXMAN & RICHARDS

### TAYLOR HOLMES

"No, No, Nanette" Pacific Coast  
Curran Theatre, San Francisco

### WILLIE HOWARD

"Sky High"

Hanna Theatre, Chicago

Personal Mgr. EUGENE HOWARD

### HARRY G. KEENAN

"MY GIRL"—Direction, Lyle D. Andrews  
Wilbur, Boston. Indefinitely.

### FULLER MELLISH, Jr.

Original "Corporal Kiper"  
"What Price Glory"  
Newark, N. J.

What London Said of

### MIRA NIRSKA

as WANDA in "ROSE-MARIE"

at DRURY LANE

"Miss Mira Nirnska, as the half-breed, dances with energy and grace with conviction."—EVENING STAR.

### CLARENCE NORDSTROM

"ZIEGFELD FOLLIES"  
New Amsterdam Theatre, New York

### HARRY O'NEAL

"Mr. Mellish" with "The Gogins"  
Oxford Theatre, London. Eng.

### CY PLUNKETT

Eccentric and Blackface Comedian  
Now Appearing in "SPOOKS"

### THOS. W. ROSS

"LAFF THAT OFF" CO.  
Permanent Address, Lamb's Club,

### CHARLES RUGGLES

Orpheum Circuit

### N O W !

Direction—ALF. T. WILTON

### GEORGE SWEET

"My Girl"  
WILBUR, BOSTON

### CHARLOTTE TREADWAY

Leads—Morocco Theatre  
LOS ANGELES

### JOHN BYAM

"MY GIRL," 2nd week  
WILBUR, BOSTON  
Management, LYLE ANDREWS

### BETTY BYRON

"LADY JANE"  
Rose-Marie Co., Chicago

### JAMES C. CARROLL

THE SKIN  
With Leon Gordon "White Cargo" Co.

### JAMES A. DEVINE

2d Year Original "Sergeant Ferguson"  
"What Price Glory"  
Firmouth, New York

### ERNEST

GLENDINNING

Permanent Address:

26 W. Ninth St., NEW YORK

Telephone Playwright 8221

### SAM HEARN

"MERCENARY MARY"  
Garrick Theatre, Chicago

### EDNA LINDOM

Tremendous Hit Singing

"TONEDELEYO"

"ZIEGFELD FOLLIES"

New Amsterdam, New York

### JOHN MARSTON

"WHITE COLLARS"

Sam H. Harris, New York

### GUY ROBERTSON

America's Leading

Juvenile Tenor

Direction—MAX HART

Mgt.—ARTHUR HAMMERSTEIN

### CHARLEY SYLBER

AS

Hard Boiled Herman

"Rose-Marie"

WOODS, CHICAGO

### FRANK K. WALLACE

as Simon Legree "Topsy and Eva"

Swiny, Chicago

### ALFRED H. WHITE

Leading Comedian

"Abie's Irish Rose" Republic, New York

Management, ANNE NICHOLS

### NANCY WELFORD

"No, No, Nanette" Pacific Coast

Curran Theatre, San Francisco

### H. PIERRE WHITE

With "ROSE-MARIE"

Woods, Chicago

### DALE WINTER

ALCAZAR, SAN FRANCISCO

# THE Y. A. COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying average. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

**"Abie's Irish Rose"** Republic (173d week). Record run leader jumped recently, bettering prices for some time. Gross for week, \$10,000; net, \$1,000. **"The Love"** went to \$1,000. **All Dressed Up** Bittine (1st week). One of a flock of eight attractions for Labor Day week; opened out of town unimpressive third A. B. Woods production this season.

**"Alma of the South Seas"** Lyric (1st week). Another three weeks or so, then goes on tour, a spring offering that fabled the least by running through summer; \$5,000 and over right along for profit. **"Artists and Models"** Winter Garden (12th week). Leading money-getter on Broadway, and rated as the best in years all around; should run through new season; recent pace \$35,000.

**"Baby Face"** 4th Street (11th week). Al Johnson getting about all house will hold at \$10 top, estimated gross \$31,500. Initial non-musical run to four months degree; can remain all season.

**"Canary Dutch"** Lyceum (1st week). First new balance production to arrive; formerly known as "Alma Santa Claus"; out of town reported opening; opening Tuesday night. **"Captain Jinks"** Martin Beck (1st week). Is modest version of Captain Jinks, but one of the "Marines"; produced by Schwab and Mandel; well regarded in Philly; opening Tuesday night.

**"Cinderella"** Cort (2d week). Got off to a good start last week, reviews and playgoers' comment indicating no drama, but little chance. **"Courtin'"** 4th Street (1st week). This play will be much less supported by the Shuberts; due to open Saturday night. **"Crazy Scat"** Music B. (1st week). First production of new season by Sam H. Harris with Aladdin Short; initial non-musical for Music Box; and off to big start Monday night.

**"Crazy Under the Elms"** Cohan (44th week). "Will continue with 'Ben-Hur' (film) is ready in November; may move to another house then; first company going on road with another playing \$1,000 and over here and out of town; \$5,000.

**"Follies"** New Amsterdam (64th week). One week more to go, opening tour in Boston; business around \$35,000, very big for long run revue; "Sunny" follows Sept. 15.

**"Garrick Gaeties"** Garrick (14th week). Younger players of the Garricks could have plenty of attention, as have the authors; getting about \$6,000 weekly and making money.

**"Gee"** Shubert (4th week). With a number of spicy acts doing big business on lower floor at the top; below, business not so affected by high scale, but \$25,000 means real trade.

**"Joe"** 3d Street (37th week). Business jumped last week with takings again around \$11,000; and half capacity at this house; but profitable; indefinite.

**"June Days"** Central (6th week). Moved from Astor to 3d Street; business music; judging from business of \$10,000 to \$11,000 and very light agency sales; Astor now playing picture ("Phantom of the Opera").

**"Kosher Kitty Kelly"** Times Square (13th week). Final week; show taking to road with Cort, Chicago, first stand; business around \$6,000; has shown some profit. **"The Pelican"** next.

**"Lady Be Good"** Liberty (1st week). Final week for smart musical comedy; about the best of last season's productions; around \$16,000 now, but averaged \$24,000 during the season; Labor Day week, then the English "A Night Out," Sept. 21.

**"Love on the March"** 3d Street (28th week). Final stand running this musical through the fall, but it is not in the best of the takings around \$10,000 indicate no better than even break.

**"The Love"** 39th Street (1st week). New first, Totten and Simmons, produced this piece added to the week's premieres; may open Thursday night.

**"Oh, Mamma!"** Playhouse (4th week). W. A. Brady appears to have a good chance with French farce starring Alice French; business last week estimated \$5,500 to \$6,000.

**"Pie Eye"** National. Withdrawn. Philip Goodman produced farce by Don Marquis, the newspaper humorist who wrote "Old Sock"; listed to open Monday, but manager decided it had no chance and shelved show.

**"Roughie"** 54th Street (1st week). Mary Ellis out of cast for some time and may not return; Desiree Foyt singing the lead; no interference in trade because of cast.

change; \$25,000 or more. **"Scandals"** Apollo (12th week). Agencies report only light call for more tickets, which had to be pushed by brokers from the start; averaging \$24,000 weekly; noticed in rates early this week.

**"Student Prince"** Johnson's (41st week). Show's rep is responsible for good draw; increase in business rates early this week; \$20,000 and more.

**"Spring Fever"** Ambassador (6th week). Moved from Elliott this week instead of last, as first reported; paced about \$5,000; may improve in larger house, but chances dubious.

**"The Book of Charm"** Comedy (2d week). Opened Thursday of last week; critical comment favorable with one or two exceptions; too early to rate show chances, though no exceptional business reported.

**"The Bride Retires"** Maxine Elliott (1st week). Moved from National Monday; French farce had started slipping but still nursing money; maybe \$5,000 last week.

**"The Dagger"** Longacre (1st week). Produced by L. Lawrence Weber, who chose a strong cast for drama; once tonight (Wednesday).

**"The Dove"** Empire (1st week). Third week of resumed engagement, drawing excellent business for this time of the year; \$13,000.

**"The Enchantress"** Morocco (3d week). Looks like play just missed; is rated a fine production well staged; second week approximately \$6,000 or a bit less.

**"The Fall of Eve"** Booth (2d week). Reviewers did not take to Emerson-Low comedy, though play is considered entertaining; first week moderate trade; around \$5,000.

**"The Family Upstairs"** Gaitey (4th week). "Puzzles" comedy written by Harry Green; business only fair at \$7,000; agencies have buy but no real demand.

**"The Girl in the Taxi"** (20th week). Launch mystery show holding its own; not big but continues to do well here and out of town; \$5,000.

**"The Kiss in a Taxi"** Ritz (3d week). On last week's form this Woods attraction best chance of arrivals up to Monday; business around \$9,000, with agency \$10,000.

**"The Mud Turtle"** Bijou (4th week). Special publicity drawing attention to drama that looked good out of town; business distinctly light; maybe \$4,000.

**"The Poor Nut"** 48th Street (20th week). Being late engagement is regarded having good chance to hold through new season; average about \$1,000 last week and approximately \$10,000.

**"The Sea Woman"** Little (3d week). Little heard about melodrama, but business is not so good; chance against inrush of new shows; \$1,000.

**"The Show What They Want"** Klaw (42d week). Theatre club; use of last season still making money and figures to continue through fall period; quoted at \$8,000.

**"What Price Glory"** Plymouth (54th week). Final week; a landing comedy dramatic smash of last season, leading the list for many weeks; business around \$6,000; lately about \$7,500.

**"White Collars"** Sam H. Harris (1st week). Final week; a play by Love; will follow "Collars," which has been getting around \$5,000; hit on coast but loser here; should recoup in tour.

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## MACY AND SCOTT THE RADIO ACES

These two boys would be great in any man's musical comedy. Advise production managers to see them in their first New York appearance on 10-11-12-13, Jefferson, New York. Keith-Orpheum, Morris & Feil. Production, Macy and Scott, N. Y. A. Club, N. Y.

## NANETTE COSES

IN PHILLY TO \$24,000

"Capt. Jinks" Quits at \$18,000—6 Openings Due in Next 2 Weeks

Philadelphia, Sept. 8. The postponement of "Sunny" from Monday until Wednesday of this week relieved the press of the show's office. Lay opening. It means three shows to be covered this week, unusual here.

Monday the choice lay between the "Night Owl" considerably, and "A Night Out" at the Garrick, and "My Son" at the Lyric. The majority of the first-night line went to the British import. The delayed debut of "Sunny" helped the sale of "A Night Owl," considerably, and the fact that it succeeds the long-staying "Nanette" gives it a lucky break as far as the house is concerned.

Another "first night" will come when Earl Carroll's "How's the King" opens at the Chestnut Street Opera House Saturday night. Unlike most of the early season try-outs, this one is slated for three weeks at the Chestnut, "The Love Song" having been postponed until Oct. 5.

Three shows are listed for next week, all of them scheduled for Sept. 14. "Desire Under the Elms" gets the first night, followed by "The Book of Charm" and "The Love Song" having been postponed until Oct. 5.

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# "DIZZY" DOLLS GROSS CHICAGO'S BEST WEEK

Five Openings in Chicago Sunday and Labor Day—"Grab Bag" Leader at Start—"Naughty Riquette" Off Upstairs—"Fall Guy's" Chance

Chicago, Sept. 8. One can never tell what's going to happen in the way of legit box office trade in this town. As late as 5:30 Sunday afternoon and three important openings on tap. The managers are moaning because of the oppressive heat which is making it low for the advance ticket sales. The "Dizzy" dolls are idle, reporting prospective poor trade for the opening. Then with a snap of the finger there comes a parade of sycophants of Lake Michigan, causing record box office window lines and pulling up an unusually high gross business for the first night of the recognized first week of the new season.

Temperature of a few degrees less than 100 and humidity of the worst stifling sort denied the grosses around \$25,000 last week. Considered the worst heat of the whole summer. The torrid conditions are back in town at this writing, but the sudden night breeze late Sunday afternoon shot the new attractions off on the right foot and helped the hold-over to pick up surprisingly big trade.

**"Grab Bag" Leads in Call**  
The earliest and biggest call for the new attractions (live in all three shows) came from the "Dizzy" dolls. The Illinois attraction is bidding for a gross of \$25,000. This figure is little less than \$2,000 for the opening gross at the full capacity. The "Dizzy" dolls' performance under the Shubert management in "Naughty Riquette," at the Apollo drew a big crowd, but the upstairs was light. Both of these attractions are closed in the \$24,000 gross pace unless the unexpected happens.

**"The Fall Guy" is in the "air"** for business at the Adelphi. Funny how new shows get talked about even before they arrive in this town. "Ladies of the Evening" and "Candide" are being talked about.

Where the latter is going to draw its clientele, with the summer cottages of society still in full swing, is hard to say.

**"Puzzles" Week Ahead**  
"Puzzles of 1925" (Harris) stole one week ahead of the official foot of new shows, leading leg foot hold at about \$25,000 gross. The second week started off with full capacity, \$25,000.

When "Kosher Kitty Kelly" comes to the Cort next Monday, "Tell Me" and "The Love Song" will follow. "Kid Boots" to the Woods Sept. 27 the local legit calendar will be in line with the new attractions for the second week.

It's the most inviting list of shows Chicago has entertained at the start of a new season. The business of competition is so stiff that one or two surprises may be anticipated in the way of new shows not reaching the grade expected.

Chicago's Broadway and 42d Street shows are the Brangier offers will be in the thick of the activity at this spot, now considered the Broadway center of the town. It's probable "Italm" will follow in "Puzzles" at the Harris.

**Last Week's Estimates**  
"Easy Terms" (Phylisus, 1st week). Opened Saturday with critics differing greatly. Don't look as if it will linger long.

**"Grab Bag"** (Illinois, 1st week). Sold out opening. Figured to get big money.

**"Naughty Riquette"** (Apollo, 1st week). "Italm" can be made for big money. Trade grossed \$25,000. Opening night showed balcony weakness.

**"Ladies of the Evening"** (Blackstone, 1st week). \$25,000 scale, smart move.

**"The Fall Guy"** (Adelphi, 1st week). Given season's opening because considered "sure-fire" for Chicago. "Puzzles" of 1925 (Harris, 3d week). First week to show long floor trade, pulling up \$25,000 gross. High scale only dubious fact in present.

**"The Love Song"** (Wabash, 1st week). Business dwindled. Lucky if it hit \$5,000. This is last week after which it will try a short tour, with closing possible.

**"How's the King?"** (Chestnut, 1st week). Opens this Saturday, house break first five days of week. "Captain Jinks" registered clean gain, beating \$18,000 mark by good.

**"My Son"** (Lyric, 1st week). This drama opened Monday to fair house. In for two weeks, with "The Pinebraid" to follow.

**"When You Smile"** (Garrick, 1st week). English musical got lucky break due to "Sunny's" postponement. "No, No, Nanette" in 27th week, last week got remarkable money, better than \$24,000; almost back to its original pace.

**"When You Smile"** (Garrick, 1st week). English musical got lucky break due to "Sunny's" postponement. "No, No, Nanette" in 27th week, last week got remarkable money, better than \$24,000; almost back to its original pace.

Northern, 29th week). Marvelous pace. Will outlive all summer attractions, but affected gross over previous week, but magnificent at around \$22,000.

**"The Love"** (Woods, 31st week). Final week's announcements hurrying late comers, with gross promising to be close to capacity again. About \$25,000 last week.

**"Why Men Leave Home"** (Central, 4th week). Final performances this week. "Old Sock" next.

## \$2,000 GROSS AT DILMORE

Los Angeles, Sept. 8. "Lady Be Good" still lends the town and in its 10th week, a gross of \$15,100 was piled up, in line with the average receipts.

This was the only big money show in town. The other attractions were produced locally, with the "Playthings" at the Grand Grove, got \$5,000 in its fourth week. "The Sap" opened at the Majestic last week and got \$5,500, while "We've Got a Good Thing" at the Elmore, and final week at the Morocco, checked to \$4,800.

"Smiling Danger," Frank Keenan's new production at the Dilmore, drew out of competition with \$5,000 reported as the gross.

**\$4,000 FOR CARTER**  
San Francisco, Sept. 8. Estimates for Last Week. Current—No. No. Naffette, 8th week, with closing date set for Sept. 26. Returns to Los Angeles for a gross of \$4,000. "The Hit-Boy" \$2,600 top. \$17,500.

**Columbia-Dark**, Louis Fuller and David opened Monday. Capital—Carter—Magician, 2d week, very poor business, \$1,500 top. Only holding this one on account of coming Jubilee Week when out-of-towners are expected to flock in. \$4,000.

**Wilkes-White Cargo**, 3d and last week of return). Holding up fairly, \$2 top. Alice Gentile in "The Love Song" (Harris), 2d week, \$1,500. "The Love Song" (Harris), 2d week, \$1,500. "The Love Song" (Harris), 2d week, \$1,500.

**Alcazar**—Henry Duff's "Little Old New York," got good play but not pulling anything like other attractions. Top, \$1,500. "Cobra," with all-star cast Sept. 12, \$6,000.

**President (Duffy's)** "The Best People" still non-musical hit of 12th week. No closing date set. \$1,250 top. \$9,200.

## BROADWAY STORY

(Continued from page 19)

torpid under \$6,000; so was "The Sea Woman," around \$4,000; "The Book of Charm," around \$3,000, or better, but unimpressive at \$7,000; "The Mud Turtle" is not given much chance, maybe \$4,000 last week.

Three new shows came in last week—"The Fall of Eve," which drew mixed comment, at the Booth, and a gross of about \$5,000; "The Book of Charm," liked at the Comedy, and "The Love Song," an opinion, and "Clouds," an added starter, at the Cort, where it was generally panned.

"Artists and Models" remains well out in the red, the musical with the gross about \$38,000; the "Follies," which ends its longest New York run next week, claimed \$25,000; "Big Boy," a big thing at \$31,000; "The Love Song," about \$20,000, and "Vanities" about the same.

"Gay Paris," considered very bad at \$26,000; "Scandals," possibly \$24,000; "Rose-Marie," \$26,000; "Student Prince," \$20,000; "Louis," \$19,000, and "Vanities" about the same.

Two new shows opened on the subway circuit last week. "Cradle Snatchers" tried the going at Werthe's, Brooklyn, but the house was not too hot. Takings of about \$5,500 therefore supplied no real line as proven by the smash opening at the Marie Box Monday.

Canary Dutch, approximated \$5,000 in Newark but was filled by the talent.

Two closings are listed out for Saturday. "What Price Glory?" and "The Love Song" (Harris) leaves after a long and profitable run.

## No. 2 "Topsy" Opening Sept. 13

Chicago, Sept. 8. The second company of "Topsy and Eva" is due to open at Waukegan, Wis., Sept. 13.





# 75 PICTURE HOUSES

## 60000 ORCHESTRAS IN U. S., BUT NOT FOR STAGE USE

Popularity of Popular Music in Picture Houses May Develop Many More "Names" Worth Paying For, but Substitutes Can Be Found—Picture House Jumps Enter Into Bookings—Dependent Upon Orchestras to Build Up Themselves for Film Theatre Desirability

## PEPPY JAZZFEST

By ABEL

The vogue of the band in picture theatres is only coming into its own. The success of picture houses and attractions like Ben Bernie, Paul Ash, Waring's Pennsylvanians, Isham Jones and others has given rise to a general trend for the inclusion of bands almost weekly on all picture house programs.

The dance orchestra is always a pliable nucleus for a jazzfest or other peppy presentation ideas, hence its popularity for building a show around it.

"Name" band attractions are, of course, preferred. Those with a recording reputation come in for particular favoritism at average salaries of \$2,250 and \$2,500 a week as witness Waring's Pennsylvanians who are termed an ideal picture house band and held over for four and six week stretches and numerous repeats from coast to coast.

The Paul Ash regime when at the Granada Theatre, San Francisco, started something new otherwise in the field. It attracted Balaaban and Kate, who placed Ash under personal management for \$700 weekly for three years to render services exclusively for McKivvers, Chicago, as director of presentations.

The Ben Bernie contract at the Rivoli and Rialto theatres, New York, is notable. Dr. Hugo Riesenfeld signed Bernie to inaugurate a jazz policy for four weeks at the Rivoli with four more to complete the two months' trial period at the Rialto. If Bernie did well, as he so proved, the remaining 44 weeks were his on a year's contract at \$2,500 weekly. The Bernie jazzists are the nucleus for the presentations which Bernie under Dr. Riesenfeld's supervision arranges. The Bernie proposition happens to be extraordinary, considering the orchestra leader's gifted monoglotic and humorous talents. Bernie is a natural wit on and off, more so off if anything, which plus his fine sense of showmanship distinguishes him among bandmen.

The Novelty Orchestra  
The popularity of the singing and novelty orchestra which supplements its jazz by entertainment variations in vocal and tepalcoteroan solo endeavors is developing still another field for stage bands. It's a happy solution for the band sans a "name."

Ordinarily, the crack dance orchestra with a recording rep has

(Continued on page 25)

## Thousands of "Extras"

"Extras" have grown to an amazing number, as reported from the studios east and west. The greatest number is on the Coast with the list apparently growing each day. Where hundreds were available in yesteryear thousands now are ready to work in any films at so much per day. Several New York film men just back from the Coast say that the number of applicants looking for some way in on a producer's payroll is staggering and that it has attained such proportions there appears to be no solution.

## INDEPENDENTS SIP IN CONN.

### "Bootlegging" to Dodge \$10 Reel Tax?

New Haven, Conn., Sept. 8. Independent picture makers are slipping their product into Connecticut, possibly "bootlegging" their films, according to stories, to dodge the \$10 per reel tax demanded by the state under the new picture tax law.

With the members of the Hays organization refusing to make new contracts under the tax law that entails the high exaction, and the state exhibitors' organization through an understanding with Will Hays temporarily advancing the money from a \$60,000 created fund by the Hays members, the independents, regardless of their concerted understanding, are reported taking advantage of the current condition.

With no official check up as yet, even without an official emblem for a state seal on each film indicating the payment of the tax, it's not difficult to slip in films that may be paid for if an inspector inspects. Just now it is said the state seal is being impressed on pieces of the films taxed.

Legislature in 1926  
Not much hope of a special session of the Legislature is around. The next session when an effort to repeal the law will be made is not until the fall of 1926. Connecticut's Legislature meets but every other year.

There are 164 picture theatres in this state, controlled by about 100 exhibitors. The houses have been divided into five classes, each the first class theatres agreeing to a \$25 weekly tax as their share of the income for the state, and the others graded accordingly. From this the total will be turned over to the state for all film tax of \$10 per reel for importation.

The initial tax payment for the state covers future showings of the reel within the state.

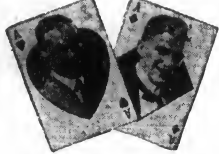
It is not disclosed if an appeal case is being prepared to submit to the U. S. Court as a test of constitutionality of the tax measure. The common impression here seems to be that only the revocation by the Legislature will stop the tax.

The leading picture men continue to see the danger of spread of a film tax to other states, following Connecticut.

Exhibitors of this State, meeting here Sunday, decided to delay indefinitely an increase in admission prices to cover the new State tax on films. It generally was agreed that such an increase might be the most effective way of arousing patrons against the statute, but it was decided the public possibly would not respond favorably to the increase.

E. P. Treiler, president of the Connecticut Motion Picture Operators' Association, announced that he had sent 555 letters to members of the Connecticut General Assembly, asking them how they voted on the new film law.

Exhibitors in remote sections off from New York and Boston.



## MACY and SCOTT THE RADIO ACES

Other acts come and go in and out of moving picture theatres—but Macy and Scott, The Radio Aces, are in their third big season of "Presenting Presentations Properly Produced Pleasing Patrons of Picture Palaces." Write or wire for open time.

MACY and SCOTT  
N. V. A. Club, 229 West 46th St., New York.  
Sept. 10-11-12-13, Jefferson, New York.

## Stromberg Joins Metro-Goldwyn Executive Staff

Los Angeles, Sept. 8. Hunt Stromberg, who recently retired as an independent producer, joined the ranks of Metro-Goldwyn executives this week.

Stromberg is to be known as a supervising director and will share the executive duties now being performed by Irving Thalberg and Harry Rapf. Stromberg's contract provides that he make two specials a year, personally directed, and supervise a unit of additional companies being placed on the lot to provide an enlarged production for 1925-26. He is to receive a salary and a percentage of the profits derived from the pictures he will make for the concern.

The Harry Carey pictures, which Stromberg made for release through Producers Distributing Corporation, will be released in the future through Pathe. Stromberg is to have an interest in the company, but Chas. Rogers, treasurer of the old concern, will be the active producing head. Carey is to make eight films per year, production costs to be around \$75,000, receiving \$15,000 per picture. The last contract for P. D. C. release provided that Carey get \$15,000 a picture.

The Carey pictures will be produced at Universal City.

## 4 Without Orchestras

Atlanta, Sept. 8. The Metropolitan, Howard, Rialto and Alamo No. 2, leading picture houses, have worked now for much without orchestras in the pits—due to a row with Musicians' Union—and are reported to have done the best business of the summer.

The split came when Willard Patterson, manager of the Metropolitan and speaking for the theatre managers, told representatives of the union to take what they were getting or go, there being no chance for a raise in scale. They got.

The State reported that as a result of the distributing companies removing their exchanges from New Haven to New York or Boston the cost of obtaining photoplays, has been doubled.

Philip Schwartz, owner of five Bridgeport film theatres, says that despite the report the producers are willing to pay the tax he is convinced it will be the exhibitors who will have to pay, there being no chance for a raise in scale. They got.

J. W. Walsh, president of the Connecticut Theatre Owners' Association, says many exhibitors have contracts that will insure a supply of films for six or eight months, but if at the expiration of these contracts the law still is in effect these theatres "will positively close."

Two theatres have closed, one at Pine Orchard and another at Short Beach.

The Rosen Film Delivery Service, which in the past has handled virtually all film deliveries in the State, is arranging to continue deliveries

## Castors Producing

Film castors are vying with one another east and west in brushing out into production. Ben Rothwell on the Coast is figuring on a series of independent productions. Edward Small, now in Los Angeles, has already started producing. Of the eastern offices, Edward Sifton (Rebecca & Sifton) has launched the St. Regis productions and more recently organized the Becton Productions.

Sifton, just back from the Coast, devoted 16 days to supervising the making of "Counsel for the Defense" with a cast that included Betty Compson, Rockcliffe Fellowes, House Peters, Jay Hunt, Everett King, William Conklin, etc. Sifton had to "borrow" Peters from Universal and Hunt from Fox.

## MAJOR SOLBERT ON HAYS' STAFF

### Heading Foreign Dept.—White House Aide

Washington, Sept. 8. Will Hays not only has gone to the United States Army, but right into the White House and taken the junior aide to the President to head the foreign department of the organization over which the "Czar of the Movies" presides. Announcement came through here Saturday of the resignation of Major Oscar N. Solbert, Corps of Engineers, to become effective Sept. 15, with the army man to join the Hays organization.

Solbert is a West Pointer, is 40 years old, and during the world war won the Distinguished Service Cross for his work in the Military Intelligence. He was military attaché at the London Embassy during the tenure of Ambassador George Harvey. Upon the return of Mr. Harvey the army officer went to the White House as junior aide, this appointment, it is stated, following upon the recommendation of the retiring Ambassador. During the recent visit of the Prince of Wales the new Hays executive was his personal aide.

When asked by a Variety reporter if the future of his "job" Major Solbert stated that his headquarters would be in New York City, where he is expected to report Sept. 20. As to just what his work was to be, other than that same work in connection with the exploitation of foreign lands, he declined to disclose, stating he would prefer this to come from Mr. Hays.

Major Solbert requests a correction of the statement published in the dailies to the effect he had been relieved at the White House, it being stated it was the senior aide and not himself who retired.

Local picture men believe Solbert's contract with Hays to be exceptionally attractive to cause his resignation from the army, particularly in view of his almost meteoric rise since graduating from West Point, with the White House appointment looked upon as one of the "cream assignments."

## COLLEEN MOORE'S BUNGALOW

Los Angeles, Sept. 8. Colleen Moore is building a \$10,000 bungalow in the Sun Valley Studio where she will work for First National during the next three years. The bungalow will be located between that of Marion Davies and Norma Talmadge and will consist of four rooms.

This will probably be the finest of all the bungalows on the United lot, even though it will not have a sunken bath tub.

## "PONY EXPRESS" ANOTHER BIG WESTERN HIT

### World Premiere in San Francisco—Wallace Beery "Steals" Picture

San Francisco, Sept. 8. "The Pony Express" is a big "western" picture. Famous Players has put over another James Cruze production of this type that, if properly handled, will outdraw the same concern's, also Cruze's, "Covered Wagon."

This picture had its world premiere Friday at the local Imperial. A trainload of picture folks from Hollywood came up to see it. They saw Wallace Beery run away with the playing honors. Mr. Beery "steals" every scene in which he appears and the audience leaves the house, having no one else in mind. His rescue of the child is a masterpiece of screen acting.

Lines a block long were at the Imperial when the picture opened. Film men agreed that "The Pony Express" holds super box office possibilities.

It's safe to say that this "Pony Express" will have the recommendation of every school teacher in the country. It is the sort of drama with thrills and heart tugs, besides historical interest that is going to meet with their approval.

Famous made the picture in collaboration with the Wells-Fargo Express Co., and the film is historically accurate.

There are many big scenes but the biggest is the Indian attack.

## Rubens-Cortez Romance Has Reached Its End

Los Angeles, Sept. 8. According to reports the romance between Alma Rubens and Ricardo Cortez is at an end.

The couple have been inseparable since Miss Rubens separated from Daniel Carson Goodman, whom she divorced about six months ago.

There were many reports current that the couple were to marry but were prevented from doing so through Cortez's clause in his contract with Famous Players-Lasky that he cannot marry during its duration.

## L. BARRYMORE IN 1ST N. FILM

Lionel Barrymore, who has been making pictures for the independents for many months, has signed with First National. He will be starred in Frank Lloyd's new production, "The Splendid Road."

## "MADAME BEHAVE" NEW

Los Angeles, Sept. 8. Al Christie has decided to change the title of "Madame Lucy," a comedy recently made, featuring Julian Fitting, to "Madame Behave."

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(MY SWISS MISS MISSES ME)

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**ARTISTS' COPY**  
**I'm Tired Of Everything But You**  
FOX TROT SONG

Words and Music by  
ISHAM JONES

Moderato

blue, The hours seem just like years to me, Don't know what to  
lane, You'll find me wan-der-ing day by day, Ev-'ry thing has  
do, I have noth-ing but mis-er-y, Days are dark and  
changed, Since the time that you went a-way, Song birds songs are  
long, I nev-er hear the blue-bird's song, You're al-ways on my  
blue, I guess they sort-a miss you too, You're al-ways in my  
mind, I won-der what will be-come of me? Be-cause  
dreams, Why won't you lie-ten to what I say? Be-cause  
I'm tired of ev-'ry-thing but you, I'm tired of ev-'ry-thing I do,  
The ev-'ning brings the twi-ght, The night-in-gale, the star-light, But all it brings to  
me is just a mem-o-ry, I'm tired of be-ing all a-lone, Of  
wait-ing by the tel-e-phon, I'm e-ven tired of the moon a-bove, I guess it's just be-  
cause I'm in love, I'm tired of ev-'ry-thing but you, I'm you.

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# MARCIN TALKS TO AUTHORS OF PICTURES—GOING BACK TO THEM

By MAX MARCIN

Max Marcin, playwright, has just returned from New York from the Metro-Goldwyn-Mayer west coast studios, full of enthusiasm for the movies. His attitude toward moving pictures and the men who make them was so different from that of most Broadway playwrights who returned from the coast that Variety asked him, "Why?" Mr. Marcin has written the following answer:

I went out to the coast to help Metro-Goldwyn make pictures. Not that I think they ever needed my help, but they thought they did and I was entirely willing to let them think so. My intention was to remain two months. I ended by remaining five and I'm on my way back to stay a while longer. What Metro-Goldwyn-Mayer got out of me is for them to figure out. I know that I learned a lot from them, and that I acquired a healthy respect for moving pictures and the men who make them. And one of the principal reasons is the sincerity with which the big men of the industry are trying to improve the caliber of their output.

Instead of coming back sore at the crowd daily struggling to do something with a lot of poor material, I'm sore at the writers who are passing up the biggest opportunity for creative talent that the world has ever known.

There is no record of any writer ever moving pictures up movie money, or his plays, or his novels, or his stories, except when he figured that the amount was too small. Yes, we've all been grabbing it, and then thought it smart to be the men who made it possible for us.

Developing Writers  
Now, the funny part of it all is that while we've been taking movie money as a sort of by-product of our writing, and quickly washing our hands after pocketing it, the movie magnates, out of sheer compulsion, have been developing a class of writers of their own that in time will supply almost all the material for the screen to make our plays and novels of little or no importance to the cinema. They're having a tough time developing these writers and are suffering many disappointments in the process. But they're keeping hard at it and I want to go on record as declaring that within 10 years there will be no more need for outside writers for the screen as there is in turning out plays or novels. It takes a lot of cleverness and imagination to turn out a good movie—much more, it does.

I know a lot of writers who've returned from the coast embittered by their experience. Their chief indignant has been to appreciate the intelligence and industry less than is possessed by the lowest form of animal life. With very few exceptions these writers, so confident of their own superior intelligence, were unable to turn out an acceptable moving picture. And the reason is not hard to fathom!

Knew Too Much  
They went out to the studios, under heavy salaries, with the idea that they knew more about the picture business than the men who were in it—they went out to revolutionize something they knew nothing about. In the publishing business they found people in the studios who knew a lot about movies, acquired through hard and costly experience. Of course, as in every other profession, the coast was not a lot of pin-heads. In fact, they don't count for much. Often they manage to wield a little authority for a time, but the same condition exists in the theatre. The publishing houses and in the editorial offices of the magazines.

Naturally, these writers, who thought they could immediately impose their half-baked ideas on the people in charge of the studios found the going hard. And we all know it's a common human trait to attribute our own failure to the brains of others. It is not so appreciative of our own great genius.

Yet a great many of these writers, had they started with the determination to begin by learning and not by trying to teach, could easily have mastered the technique of the cinema and learned not only how to express their ideas in terms of mov-

ing pictures, but likewise and equally important would have learned what not to do. They would have found a new and fascinating medium of expression—and much money—in the bargain.

I am aware that a man's viewpoint is shaped chiefly by the things that befall him individually. At the same time there was no reason why I should have been accorded treatment different from any other established author who went out to try his hand in the movies. I found not only a spirit of helpfulness to those men, but a great openness on the part of the heads of the studio to make me of help to them.

"Variety's" "Inside Stuff"  
While I was on the Metro-Goldwyn-Mayer lot, "Variety" printed a lot of alleged "inside stuff" about the men who were running it. It was enough to set the rest of anybody who really knew what was transpiring. The lot is run by Louis B. Mayer and his two chief aides, Irving Thalberg and Harry Rapf. This may sound like press agentry for the people who paid me, but I didn't ask to be allowed to write this article for "Variety," and I don't have to press-agent for anybody.

These men know their business, as is proved by the calibre of pictures they're turning out. They have developed a policy on the lot—a policy of co-operation on the part of writers, directors and supervisors and anybody that cannot or will not fit itself into this scheme is a disturbing element and useless to the organization. These men are not "bosses" in the common sense of the term, nor do they set themselves up as such. If they can't sell their ideas to the writers and directors, they don't want the writers or directors to adopt them. But if the writers and the directors cannot sell their ideas to Thalberg or Rapf, they too must join in the effort to arrive at some solution satisfactory to everybody.

Creating Pictures  
One of the things I learned very quickly is that a moving picture is never the result of any single individual's effort. It is the creation of all those who participate in the making of it.

One of the great illusions is that art can only be the result of individual expression. The movies have disproved that—I mean those pictures that are generally acknowledged to be successful expressions of sincere thoughts. There are such movies, more than one would imagine. These very pictures are the result of the co-operation of the part of their makers—and revolutionary as it may sound, beauty and unity of thought have actually been achieved not by single, but by united effort.

There have been radical changes in the making of movies in the last few years. The day of the tyrannical director is past. He no longer does as he chooses—the writer today has a lot to say about his picture. That is, if he is there to say it and has learned sufficient about the business to make it worth while listening to him.

My own experience has been that as soon as directors and other writers found that, like them, I had learned the lesson of cooperation, they were no longer willing, but eager to work along with me. And that meant dropping their own pet ideas when I was able to convince them they were wrong, as well as my yielding to them when they convinced me that what I wanted to do was no good.

There's a lot of room for honest writers in the movies. If that I mean writers who are willing to learn the requirements and apply themselves as sincerely as when turning out a play or a novel. They will find themselves being accorded not only respectful attention, but the most generous cooperation.

If you go in with superior ideas about yourself and the notion that you're going to "write down" to the so-called movie level, believe me, you're headed for failure.

Knowing Big Falls

My own job was more of a supervisory nature than writing. I had

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Week Aug. 31, Chicago.  
Week Sept. 7, Tivoli.  
Week Sept. 14, Uptown.  
Week Sept. 21, Senate.

"Using Their Wits." You should see our Hot Charleston.

Direction, Simon Agency

## GERMAN WESTI CO. WEAK FINANCIALLY

Berlin, Sept. 1.  
The Westi Film Company, which was supported by money from the Stinnes concern, is weak. Since the whole Stinnes fortune seems to be up for sale, the Westi has practically discontinued its working plants, and a declaration of bankruptcy is daily expected.

Last year the Westi looked prosperous and had big affiliations with the Pathe in France, even starting its own producing organization there.

Very few of the films produced by the Westi have had big commercial success. Of their stars only Mosjulin, the Russian, has gotten any real following at the box office. The company has, therefore, no stability, and must drop to pieces when the financial prop is taken away.

Sari Fedak has been engaged by Max Reinhardt to create the leading role in Somerset Maugham's "Rain" when it is produced at the Deutsches Theatre, in Berlin.

## Joe May of Berlin Directing Mae Murray

Berlin, Sept. 1.  
Mae Murray, whose contract with the UFA is for three films, will begin her work here this month.

Joe May, one of the best known of German film directors, will have charge of her first film which will be taken on the new Dabelberg lot near Berlin.

Virginia Vall, engaged by the Emeika in Munich, will start work soon with that organization.

## Erroll's 'Lunatic at Large'

Leon Erroll's first starring comedy, "The First National" goes into production shortly. It will be called "The Lunatic at Large," by J. Storer Clouston, adapted from the English series of books called "The Lunatic at Large," "The Lunatic at Large Again," and "The Lunatic Still at Large."

occasion to read some of the stuff turned out by these fellows who felt themselves superior to their work. Without exception what they turned in would have disgraced a schoolboy.

Another thing—don't begin by making the mistake of trying to show the big fellows their shortcomings. They know them only too well. That's why they're out dancing bags of gold before the eyes of everybody who can really help to improve the output of their studios.

Many times I was told that the Metro-Goldwyn-Mayer lot was one of the toughest places to break into. Maybe it is—for some people. For myself, I found only a spirit of helpfulness and comradery that permeated the place from the heads of the studio down, the hand of fellowship and good-fellowship was always extended, and in an atmosphere of hard work there was yet always time for a bit of pleasure and fun.

Yes, boys, I'm going back into the movies.

# OPERATING FILM THEATRES FROM ONE POINT—LOEW'S ADLINE

## 75 BANDS FOR 16,000

(Continued from page 23)

concentrated in perfecting its instrumental prowess, and, justly so, since that is paramount on the disks. This has contributed to opening up a new field for the unknown entertaining band. What the singing orchestra has in "face" it oftentimes must than counterbalancing in genuine versatility merits thus giving it more than a look-in on fancy figures from the picture houses.

The film houses with their large capacities and six shows or more daily (four generally de luxe performances when the presentations and other features are shown in entirety) are more generous in their demands. These week-end grosses present greater leeway than vaudeville or production although musical comedy has its eight performances weekly or 14 on the vaudeville big time as against the four-day-in picture houses or 28 shows weekly. Thus there are advantages and disadvantages on both sides of the fence.

Picture House Outlook  
Picture house firms are sometimes prohibitive although likely to be more than counterbalanced the week or two later. Considering it by and large, the cinema theatre as an outlet is most attractive. Picture house managers have educated their public to demand stage interludes and other novelties to supplement the film fare and what is more important, the film house managers need the presentation to augment the sound picture times "weak nights" slicker offerings. A great screen attraction is not to be had every week, or every month, for that matter, hence the urgency of building up the program with suitable stage presentations.

There are 60,000 bands of some nature or another in these United States yet there are not 75 organizations well adapted for picture house bookings. Considering the 15,000 picture houses from coast to coast and that only four per cent. of them at a rough estimate play stage attractions of some sort, the picture obvious is evident the supply. Managers who demand a constant cycle of "name" attractions frequently find themselves halted in their quest.

And, therefore, rotate the picture house circuits they will necessarily have to build for themselves unless they wisely employ other exploitation methods to create a "name" as to mean something by name alone to a manager other than an abstract appellation.

Withal the realm of the celluloid is opening a vast avenue for income to the enterprising traveling orchestra.

## Small Town's Bookings

Beloit, Wis., Sept. 8.  
Something new in small town bookings of pictures is being tried out by Manager H. Ellis of the local Majestic theatre. With a 1,070 capacity, and showing but four shows a day, seven first run releases have been booked, six of these for a 35 cent admission. They include "Gold Rush," "Don Q," "Sally of the Sawdust," "The Lost World," "Little Annie Rooney," and "Tumblebug."

"The Ten Commandments" is showing at a 50c top—the booking office refusing to allow Ellis to show this at 35c. Except for the latter picture, all the others are showing in Beloit weeks ahead of bookings for Rockford and other nearby large cities.

The bookings are a bid to hold Beloit college patrons, which has been showing a tendency to slip to a west side Beloit movie house. The shows are scheduled four days of each week from Aug. 15 to Oct. 3.

## SUBSTITUTE FOR PAUL ASH

Chicago, Sept. 8.  
The Paul Ash style of entertainment will be inducted into the Picture Palace, at the corner of the B. and K. streets. The house is with the stone's throw of the Riviera and Uptown.

Ash's present assistant will suit for the picture, holding the same material, setting, and orchestra-

Pittsburgh, Sept. 8.  
An elaborate series of presentations has been put into effect by Louis K. Sidney, Division Manager for the Loew Circuit. He is now in direct charge of the State, St. Louis; Anne, Pittsburgh; Regent, Harrisburg; Pa.; and Loew's newly acquired Colonial, Reading, Pa.

Sidney's method of producing the big presentations for St. Louis and Pittsburgh calls for a visit from the latter city to the former every second week. This visit usually takes for a three-day period and provides for the St. Louis program of the next fortnight.

Sidney creates the ideas and turns them over to his musical director, Don Albert, who carries them out as to musical score, lighting, and general stage direction. Albert usually has original photographs or drawings by Sidney to work from. Efforts are made to open the attraction or presentation in St. Louis first because of the Saturday time which now in practice in that city. With the new schedule, every Friday night, that enables the entire attraction to leave at midnight and arrive in Pittsburgh Saturday night in time for the musical and scenic rehearsal.

Double Use  
One of the first steps is to set the feature pictures so that they will work out in this rotation also. The arrangement permits Sidney to select picture material for particular cities that fits the film as much as possible. The same holds true for the artists used in the prologues. In many cases the same scenery and dressing are used in both cities.

This is not always practical. It is usually found there is enough house material on hand to use an almost identical setting without going to the trouble and expense of changing. Each theatre is equipped with exactly the same type of draperies, stage props and even the lighting arrangements which makes it relatively a simple matter to handle.

When Marcus Loew took over the Aldine, a couple of years ago, it had been more or less of a failure in the 12 years since its inception. At the time it had been closed for nine months following the demise of Shubert Unit vaudeville. Sidney was engaged by Edward A. Schiller, Loew executive, to manage the house.

In the face of much adversity and with his competitors giving the theatre only four weeks' existence under the new regime, Sidney and his staff made the Aldine one of the best paying picture houses in the Loew circuit. The first presentations shown in Pittsburgh were introduced, a moderately large and musically skilled orchestra of 14 was engaged and a superb band of 75, Symphonization, Fashion and Golf Weeks kept public interest stirred.

After the Aldine became an established success, Schiller asked Sidney to take charge of Loew's Toledo and Dayton houses. It was Mr. Schiller who conceived the idea of swinging the entire show between those two towns and Pittsburgh. This was only partly successful. Loew's house in Toledo were not big enough cities to accept that type of performance. With the opening of the new theatre at St. Louis, this was substituted for the other two.

Sidney recently introduced the novelty of having managerial schools for film theatre managers. He conducts this form of education by having his school in charge of each of the theatres Sidney has under his direction. This, also is a plan originating with Mr. Schiller.

Sidney was the creator of the series "Sidney's Musical Crossword Puzzles," which spread so strongly at St. Louis and Pittsburgh that all the Loew vaudeville and picture houses in the country.

## Pictures in Dauphine, New Orleans

New Orleans, Sept. 8.  
The Dauphine has been leased to Jack Miller, who has taken over in charge of each of the theatres Sidney has under his direction. This, also is a plan originating with Mr. Schiller.

Miller will operate it as a popular priced picture theatre.



# CUTTING OUT EASY MONEY FOR CASTING AGENTS IN HOLLYWOOD

**Raymond L. Schrock for U Evolves Plan to Protect Studios, Producers and Actors—Other Studios May Adopt It—No More Trafficking**

Los Angeles, Sept. 9. Casting agents in Hollywood, who have been reaping a harvest through the sale of contract players from one producer to another, had the props knocked from under them by Raymond L. Schrock, general manager of Universal. Mr. Schrock has inaugurated a plan whereby all players under contract to his organization will be sold direct to the studio to other producers, instead of being turned over to agents.

This plan has been endorsed by other big producing companies and it is said will be followed out by them and that gradually contact with the agents so far as securing principal players is concerned, will be eliminated.

When Schrock took over the Universal plant, he found players from his organization, instead of being marketed direct to other producers at a salary equivalent to what they were getting from his concern over an increase, were being turned over to certain casting agents, in many cases at a loss to the company. He worked out a plan whereby the players are now being disposed of at cost and often at a profit to other studios.

**Fixing Salary**  
Charles Furthman, one of his assistants, has been placed in charge of the work of selling and loaning players to other companies. The manner in which Schrock figures the salary of the player is to take the amount of time that they may have been on the payroll and to add that to the cost of the player's salary. This amount is divided so that it will equalize in payments from the producer to whom the player is loaned, an amount weekly that will cover the loss sustained by his organization.

In instances where the salary exceeds the amount or the player has been used regularly without losing time, a profit made on the contract by the studio is divided with the player.

Last week Schrock leased at to different companies 11 players. Seven received salaries amounting to \$1,000 or more a week. Included were Pat O'Leary, Norman Kerry, Jason Robards, Alexander Carr, Wm. Cain, Jean Hersholt, Virginia Valli, Louise Dresser, Marian Nixon, Fay Wray and Virginia Bradford.

Among some of the other players to be farmed out are Art Acord, Velma Conner, Jack Daugherty, Blanche Ravina, George Grandee, Cesare Gravina, Dorothy Gulliver, Jack Hoxie, Melville Kinnedy, Arthur Lake, C. H. Puffy, Margaret Quimby, Nina Romano, Josie Sedgwick, Clarence E. Thompson, Lola Todd, Walter Roger, Prince Yucca and Virginia, Cedric, White and a dog named "Muro."

Several other large producers are following up the Schrock plan and circulating other producers with a list of players that will be available for use.

**M-G Also**  
A similar plan is being carried out by Metro-Goldwyn with John Lancaster having charge of the loaning of the players. The money used by agents who, in the past handled the players, who were to be loaned, was to get a studio to set a flat sum for the players and then sell to the highest bidder.

At Universal one of the agents obtained players who were drawing \$750 to \$1,000 a week for \$500 a week, and sold them for from \$1,000 to \$1,500 per week. One particular agent who had it in mind, the run of the Universal lot prior to the advent of Schrock, is sustaining a great loss through this new method of doing business as he filled about 75 per cent. of the people available for work off the lot.

## Smaller Independents Steadily Growing

The amazing growth of smaller independent house circuits in New York and Brooklyn has brought about a peculiar condition in the exchanges clamoring for picture bookings. Heretofore many of the independents were booked as single houses, but the grouping of these houses under one head has resulted in the managers doing business with their former exchanges and giving scant attention to outside interests.

Never in New York has the independent situation been under such circuit control. Where certain men a few years ago owned one house, today they have from three to six. Grouped under one name, they are controlled by two interests which are still buying houses wherever they can secure the lease or house outright. It is said that through the grouping of houses the owners by making certain bookings for a continued period, shooting them from house to house, can get a better break on the subjects under booking surveillance.

The Brooklyn and Bronx sections particularly have long been congested with picture houses, yet both these sections report unwanted building activity. Most of the new theatres under construction are said to be controlled by "circuits," or will be by the time they are completed.

## Newman Moves Forbstein To Metropolitan, L. A.

The announcement L. Forbstein, director of the Newman theatre orchestra, had resigned and would go to Los Angeles to assume the direction of the orchestra in the Metropolitan theatre, and it is stated that the musicians signed a petition asking that he be engaged permanently.

The most interesting angle to the story is that Mr. Forbstein, while one of the best known picture orchestra directors in the country, has never worked for anyone but Frank L. Newman, having been director of the Newman since its opening five years ago, and before that at the Royal. He also was connected with the Newman houses in St. Joseph and St. Louis before coming here. He will leave for Los Angeles in a few days, and his successor has been secured.

## Ties Up Fire Dept.

Los Angeles, Sept. 9. Metro-Goldwyn is to have a monopoly on the use of fire engine companies as atmosphere in the making of films. An agreement was entered into between State Fire Marshal Stevens and the studio officials under which "Metro-Goldwyn will produce a feature picture, built around fire prevention. Part of the proceeds of this picture will go to the International Association of Fire Chiefs."

Pending the making of this picture and for a limited period thereafter, no fire equipment in the state will be loaned to any film producing organization for picture purposes. Apparatus will also be kept out of the movie weekly during the time so that Metro-Goldwyn may exclusively have the use of the equipment and men.



**HELEN YORKE**  
COLORATURA SOPRANO  
Returning to the Metropolitan Theatre, Los Angeles, for an indefinite engagement, opening Sept. 5th.  
Exclusive Management: Mrs. A. K. Bendix, New York City

## UFA OF GERMAN EXCLUSIVE U.S. RIGHTS

**F. P. M.-G. and 1st Nat'l Announced in Berlin—Another 1st Nat'l Claim**

Berlin, Aug. 31. The UFA has announced that it has taken over the Famous Players' film productions for Germany, and that its contract is exclusive. It also announces a tie-up with Metro-Goldwyn and First National (America).

The Phoebe Film Co. claims to have taken a contract with First National whereby it will release most of that organization's product at its new Capitol theatre, Berlin. This theatre with the First National pictures will be the UFA's only real competition in Berlin next season, as the UFA has leased the rival last season, and has bought a controlling interest in the new Gloria Palast am Kurfurstendamm.

## Lancaster, Caster, Now Head of Studio

Los Angeles, Sept. 8. John Lancaster, who has been operating a casting agency, embarked on a new job Monday at the Metro-Goldwyn studios. He is assistant to the chief studio executive and has an office right next to the studio head.

The duties of Lancaster include the supervision of the casting office where Robert Webb, assistant, succeeded Robert McIntyre as the head, overseeing the making and production of pictures, looking at film rushes and passing on titles and sub-titles of pictures.

## TOUCHES 22,000 VOLT WIRE

L. D. Westover Badly Burned at M-G Studios  
Los Angeles, Sept. 8. Leo D. Westover, picture actor, sustained severe burns while appearing in a retake scene of "The Big Parade" at the Metro-Goldwyn studios when an aluminum blow torch he was holding came in contact with a 22,000 volt live wire. His burns were about the face and hands with the skin from his face hanging in shreds.

Westover was removed to the Santa Fe hospital, where his condition is reported to be critical. Two other men were slightly injured at the same time. The accident happened during a battle scene, where 650 soldiers were being used.

# FILM INVESTIGATION OCCUPIES ATTENTION OF COMMISSION

**Looks Like That for Several Months Ahead—One Respondent Asks Time Extension for Exceptions—High Paid Attorneys on Brief**

## CHAS. RAY PRODUCTIONS INC., IN BANKRUPTCY

**Charles Ray as Individual Also Lists in Connection His Personal Indebtedness**

Los Angeles, Sept. 9. Albert A. Kidder, Jr., attorney, and former general manager for Charles Ray, filed an involuntary petition in the United States District Court, against Chas. Ray, Productions, Inc., asserting it was insolvent and owed approximately \$206,000.

Kidder sets forth that the corporation owes him \$28,820.75, representing unpaid services for labor and obligations on an asserted unpaid promissory note. The petition sets forth that the corporation committed an asserted act of bankruptcy on or about May 8, 1923, when it is alleged it made separate transfers of property to Vernon Bettin, attorney for the Continental National Bank of Los Angeles. The transfer of property to Bettin was made, it is alleged, so as to enable said creditor, for whom he was trustee, to obtain a greater percentage of their debts than other creditors.

Other creditors listed in the petition are Chas. T. Ray, father of Charles Ray, \$24,842.50; Continental National Bank, Los Angeles, \$137,135; Gertrude Ross, \$500; Willis & Inglis, \$21,748.65; J. Karlen, \$1,125; O. W. Carlson, \$1,019.79; Los Angeles District Telephone Co., \$185.50; Title Guarantee & Trust Company, \$40.

There was also filed an exhibit showing asserted debts against Ray personally. This exhibit does not make the actor a party to the bankruptcy suit, but was filed for the purpose of establishing evidence of the asserted transfer of property.

In this exhibit the following creditors of the actor are listed: Mabel G. Stone, \$53,571.43; Elizabeth Vance, \$50,000; Charles T. Ray, \$13,001.81; Continental National Bank, Los Angeles, \$137,135; First National Bank, Beverly Hills, \$15,000; Richardson Building & Construction Co., \$3,500; Fred Niblo, \$3,000; Stanley Anderson, manager of Beverly Hills Hotel, \$5,000; Joseph de Grasse, film director, \$5,000; George Scarborough, playwright, \$4,500; Goodrich Downs, \$4,172.45; Faegan Jewelry Co., \$18,803.85; Alexander & Sons, \$18,425; Beverly Hills Hotel, \$305; Willard George, Inc., \$1,031.75; Campbell & Co., \$1,031.02; First National Pictures, \$19,639.43.

Joseph H. Himes has filed suit in the Superior Court to foreclose a mortgage against Charles Ray's Beverly Hills home. The Himes' action is based on a mortgage and promissory note for \$53,500 given two years and executed in favor of Mabel Stone, who mortgaged to Elizabeth Vance, who assigned her claim to Himes.

Ray recently began making pictures again, his first being "Some Punks" for I. E. Chadwick, to be released on State Rights basis. His next production, however, will be made by Metro-Goldwyn and he will be co-starred with Pauline Starke.

## J. MEYER SCHINE MARRIES

Utica, N. Y., Sept. 8. J. Meyer Schine was married here to Hildegard Feldman, daughter of Mr. and Mrs. Morris Feldman of Gloversville, N. Y. Mr. Schine is the head of the Schine Theatre Circuit with headquarters at Gloversville.

## M. S. EPSTEIN ILL

M. S. Epstein, manager of Hearst's Cosmopolitan studio, New York City, is ill at his home at the Strand East in New York.

## Variety Bureau, Washington, Sept. 8.

Indications now point that for the next several months the charges of monopoly, restraint of trade and unfair business practices as made by the Federal Trade Commission against Famous Players-Lasky and the several other film producing and distributing companies named in the complaint, will constitute one of the biggest activities of the commission.

Allowed but 10 days in which to file their exceptions to the Chief Examiner's report, which report, it was stated to a Variety reporter, being stated that nothing in the commission, no extensions over the 10-day limit have been asked with the exception of the Saenger Company of New Orleans, one of those named in the complaint. They have been granted an additional five days, it is understood.

The Stanley Company of America (Phila.), another named, is reported to have already gotten its list of exceptions before the commission. It is said to take exception to but two of the charges, it being stated that nothing in the evidence supports the contention of the commission that the combining of theatres is forcing producers to meet their demands.

The commission is understood to have several of its highest paid attorneys working on their brief, which must be filed within 30 days after the Chief Examiner's report. Half of the period has now elapsed. This brief will be made public as will that of the picture interests which will be filed 20 days later.

## E. J. Mannix Elevated at M-G Studio on Coast

Los Angeles, Sept. 9. Edward J. Mannix, financial controller at the Metro-Goldwyn studio for almost a year, will in addition to supervising an assistant in this work, have general control of actual production on the lot.

William Gulick, assistant to Mannix, will take over most of Mannix's financial duties. Mannix will devote most of his time to supervising the preparation of production as to cost as well as seeing that they are properly made by the various directors on the lot.

The duties, it is said, in this direction will place him on a par and equal plan with Harry Rapf, Irving Thalberg and Hunt Stromberg. Mannix, prior to coming to the coast, was in charge of the organization as personal representative of Nicholas M. Schenck. At one time Mr. Mannix was manager of the Palladium park, New Jersey, for the Schenck Brothers.

## Mayo for Comedy

Los Angeles, Sept. 8. Archie L. Mayo, director of comedies at the Christie Studio for the last two years, has been placed under contract for Metro-Goldwyn to provide comedy scenes for pictures made on the lot.

The plan, where a director making a big picture has a comedy sequence to produce, Mayo will be called in to stage that particular sequence. He will also be used to make retakes of certain pictures that have already been produced, where it is believed that comedy sequences will be of value.

## HIERS MAY LOSE FINGERS

Los Angeles, Sept. 8. Walter Hiers, of certain comedies, may have two fingers of his left hand amputated as a result of an injury while working in a picture at the Christie Studio.

Hiers is confined to his home in Hollywood.

## PORTMAN GEN. REPRINCE IN FRANCE

Harry Portman has been appointed general representative of Loew, Inc. in France, with headquarters in Paris. Portman has been in a new house in Bir-



# VITA'S "LOVE HOUR" HELD DOWN RALPH LAST WEEK TO \$1,731

Capitol Headed with \$45,000—3d Week "Gold Rush" \$42,500—New Embassy at \$2 Top, 600 Seats, 1st Full Week, \$10,117

For a while last week it looked like a neck-and-neck race between the Capitol and the Strand for the money honors of the street, but the former house finally drew away and finished with \$45,776.85 with "The Mystic" while the Strand, for the third week of Chaplin's "Gold Rush," got a little over \$42,500. The week before last \$46,000 was made for the Strand, while in reality the business was \$4,000, or \$52,000, under that, a \$20,000 drop from the first week. Last week there was another drop of \$10,000.

An instance of two extremes in business was noticeable at the two Paramount houses—Rivoli and Rialto. At the former Gloria Swanson in "The Coast of No Return" was making a running start, with a final return of \$32,298.41 showing, while at the Rialto, even with the Vitaphone picture, "The Love Hour," drew but \$10,313.25.

The Colony and Warner's went along about evenly. The former house, with "Seven Days," got \$11,860, while the latter, with "The Limited Mail," did \$11,887.45.

The Little Cameo, with "Sally of the Sawdust," turned \$5,359 and held the picture over. At the Embassy the business went along at a pace which indicates that the picture has caught on. The first week opened Wednesday, so that last week was the first full week at regular prices. The return was \$10,117.

"The Wanderer," at the Criterion, did \$7,775, a little over the previous week. At the Astor "The Phantom of the Opera" opened Sunday night (this week).

The current week got away with a smash Sunday and Monday, with all of the houses reporting record-breaking business. The Capitol broke three records in two days. The records are for the business on two successive days \$46,616.60. The single-day record and matinee records were broken Monday (Labor Day), the day going to \$18,126.70, while the matinee alone was \$9,010.

The Strand also reported a record-breaking two days.

**Estimates for Last Week**  
Astor—"The Phantom of the Opera" (U.) (1,140; \$2.20). Opened Sunday night after campaign of advertising more than six months' duration. Notices in dailies none too good.

Cameo—"Sally of the Sawdust" (C. A.) (549; \$2.50). Last week Griffith picture after having run two weeks at Strand came into this little house and pulled \$5,359.

Capitol—"The Mystic" (M.-G.) (5,450; 50¢-1.15). No record smashing pace, but business on week better than average for house. Take was \$45,776.85.

Colony—"Seven Days" (P. D. C.) (1,980; 50¢-45¢-39¢). Last week business expected. Something of hitch, those viewing picture feeling it had been miscast. On week, \$11,860.

Criterion—"The Iron Horse" (P. P.) (608; \$1.65). Has been running four weeks and it is getting stronger at the box office. Last week was a little under the week previous, but it is expected with the advent of the regular season the picture will hit a regular pace between \$9,000 and \$10,000. Last week was \$7,775.

Embassy—"The Merry Widow" (M. G.) (600; \$2.00). Audiences for week business topped initial week. When house had benefit of \$5.50 receipts \$10,017.

Rialto—"The Love Hour" (Vita.) (1,980; 50¢-85¢-99¢). Not even with aid of Ben Bernie band was it possible to pull audience to Rialto for Vitaphone picture. Audiences favorable that house certainly fight shy when picture shown. Receipts \$10,313.25. Worst week house has had since the advent of Bernie there.

Rivoli—"The Coast of No Return" (P. P.). (2,200; 50¢-85¢-99¢). Pity that those gigantic letters that Gloria Swanson had for "Sans Gene" and made it. Must have had its effect as box office showed while of business report with receipts \$12,298.41.

Strand—"The Gold Rush" (U. A.) (2,900; 35¢-50¢-85¢). Third week of Chaplin at house. First week \$72,000, second week \$70,000, third \$72,000, and last week between \$12,000 and \$43,000. Fourth and final week for picture a home.

Warners—"The Limited Mail" (V. P.). (1,350; 50¢-85¢-99¢). First week picture from the house under their active management. Receipts were \$11,887.45 for picture. House is building up on its presentations, which will help the box office.

## Too Much Heat in St. L.; Missouri Only Exception

St. Louis, Sept. 8.

What happened at the box offices of the picture houses last week can be attributed largely to two things—the expected reaction after a month of exceptionally good business and the heat. The temperature went above 90 every day, and Friday 102 for an eight-year record.

"The Iron Horse" at the four Skouras theatres suffered. The Missouri didn't get its usual overflow from the Grand Central, as the lobby never became filled.

Just as the lobby kid in St. Louis must have seen "circuit week" at the Missouri.

Loew's State sticks to its idea of having only one ticket seller (and she as slow as they make 'em) during the afternoon, so there is always a lineup along the street for an ostensible decoy. The scheme must be a good one, with no competition near by.

**Estimates for Last Week**

Missouri—"Wild Horse Mesa" (F. P.) (4,000; 35¢-65¢). Another of these innumerable Zane Grey films; can't make credit away from the circus for the week's \$20,000. Extraordinary in view of terrific heat.

Loew's State—"Sun Up" (M.-G.-M.) (3,000; 35¢-65¢). Awful drop from previous week, although the "manly" feature didn't deserve much more.

Grand Central—"The Iron Horse" (Fox) (1,100; 35¢-65¢). A Fox never very strong here. Lots of money for advertising, but engagement finished. Story at Capitol, West End, Lyric and Skydome.

**MAY MARRY IMPORTER**

Los Angeles, Sept. 8.

Virginia Richmond, screen actress, sailed Saturday for Shanghai, China, to marry Walter Kelly, an importer there.

## 'CALIE' FILM TO \$18,600; RAN SECOND IN 'FRISCO

Chinese Extra Attraction at Warfield Got First Money—"Don Q" Off on 3d Week

San Francisco, Sept. 8. Just a natural, easy week with all the big houses, nobody turning any records and no movie starring San Francisco's "Diamond Jubilee," the 75th birthday of the western metropolis, opened Sept. 5, and the entire town is dilled up like a circus marquee.

**Estimates for Last Week**

Loew's Warfield—"Celestial Ideas" with Jue Fong and Chinese Gladiators. Orpheum headliner, helped to boost "Sun Up" (M.-G.), pretty close to usual average of house \$19,300.

Granada—"Regional Denny" in "California, Straight Ahead," found the usual number of Denny fans. Stage act and orchestra helping circus \$18,600.

California—Smart campaign by Nat Hot and Charlie Kurzman put "The Beggar On Horseback" (P.-L.) through for a little better than average week, \$18,300.

St. Francis—Second week of "The Iron Horse" (Fox). House plugging along at brisk clip. Considered good for house, for customers haven't yet caught on to the policy, \$10,100.

Imperial—Not any too strong for the third week of "Don Q" (U. A.). Just topped \$9,100. World premier of "The Pony Express" popped Sept. 4 with attendance of half of the stars of Hollywood at opening. With jillie to help this one across looks sure fire for at least four weeks.

**Married and Parted**

San Francisco, Sept. 8.

Eddie Lowe and Lillian Tashman man and wife.

Slipping away from friends at the St. Francis Hotel Sept. 2, the picture star and Lillian called at the chambers of Judge Barnett, who tied the knot without even a camera click.

Lowe is a San Francisco boy, who got his start in theatricals at the old Alcazar theatre. His bride is well-known through her picture work and previous engagements with the "Follies."

And, to make it tough—The bride sails Sept. 14 to Alaska to work on a new picture.

The groom goes back to Hollywood.

## HOT IN TOPEKA

Topeka, Kans., Sept. 8.

(Drawing Population, 75,000) As the mercury went up last week the business went down. Saturday was about the poorest of the year.

**Estimates for Last Week**  
Isis (700; 40¢)—"Night Life in New York" exciting enough, but his about \$11,500.

Cozy (400; 25¢)—"Kiss Me Again" lacked story but Lubich direction and star acting made it popular About \$1,500.

Orpheum (900; 30¢)—"Shore Leave," hailed as best of all Baruch pictures since "Tollable David," drew big first half, but though the kids came out in droves "or Mike's" "Lucky Horse" and old folks stayed home and cooled off last half, and business about \$1,400.

**DIRECTOR SUES FOR \$1,500**

Los Angeles, Sept. 8.

Claiming that \$1,500 in salary was unpaid for five weeks' services in preparing a story to be filmed and organizing a staff, L. W. Irving, picture director, filed claim with the State Labor Bureau, against Louis J. Bonazanti, picture producer with offices at 6912 Hollywood Boulevard.

Irving told Deputy Commissioner Leary he was to get \$300 per week to film a western production but that no money has been forthcoming and that production on the picture has not begun.

Irving is an old time director, having worked for Chas. Ray and the World Film Company.

## Heat Hit Balto and High Last Week, \$8,500

Baltimore, Sept. 8.

(Drawing population, 850,000; colored, 125,000) Summer returned with a vengeance here last week at box office business simply wasn't.

**Estimates for Last Week**  
Century—"Proud Flesh" (3,000; 30¢-75¢). Eleanor Boardman boosted by local reviewers, who liked this one. Star still trailing Shearer as local draw, however, and picture was not one to pack 'em in on hot afternoons. About \$8,500.

New—"Dangerous Innocence" (1,900; 25¢-50¢). Hot Louise could do was equal previous week's fair return with letter picture. That means \$7,000.

Hippodrome—"The White Sheep" and vaudeville (3,200; 25¢-75¢). With the weather house managed to equal previous week's return, regarded as satisfactory, \$8,000.

Garden—"The Trail Rider" (2,800; 25¢-50¢), and vaudeville. Buck Jones failed to buck heat or anything outstanding in box office, but at that returns not depressing at \$9,000.

Parkway—"Daddy's Gone A Hunting" (1,400; 25¢-50¢). One of these rare films that retains its stage title, and type of story well adapted to this select uptown house. Sell it audiences were elsewhere, however. Best box office could do, \$3,000.

**This Week**  
Century—"Not So Long Ago"; Parkway—"Love Flirting"; New—"The Lucky Devil"; Garden—"The Rainbow Trail"; Metrodome—"Wild, Wild Susan"; Hippodrome—"The Feudish Virgin."

# THE ROYLE GIRL

Says:

"A girl can be annoyed by men or not—just as she pleases."

"I'm just a lot of goods which is trying to get together. You've got to give me a chance."

"I hate a man who thinks the country is going to the dogs because it is running out of readymades like himself."

"When a man comes from God knows where and has got his name in electric lights at twenty-four—I'm for him."

"Sure I like him. He had his pick of a flock of chickens—but he had to have me."

"You'll have Joan Daisy Royle against you in this trial, Mr. District Attorney. And that's something for which Harvard Law School gives you no preparation a-tall."

"That's what trouble's for—to make real men and women out of us."

"How can I, with a home like mine, dream lovely things about anybody or get an ambition for something big? Well—I'll show you."

"The Royle Girl" is D. W. Griffith's first production for Paramount. With Carol Dempster, W. C. Fields, James Kirkwood and Harrison Ford. From the Cosmopolitan Magazine story and novel by Edwin Balmer. Screen play by Paul Schofield.

## "WILD HORSE MESA," WITH PENTY PUBLICITY, GOT \$13,000 GROSS

Change of Policy in Handling Westerns at Newman, Kansas City—"10 Commandments," in 3 Weeks Beat "Covered Wagon's" for 4

Kansas City, Sept. 8. What is considered in this town as the first week of the regular amusement season proved to be blistering hot. After the several weeks of coolness, the theatres, especially those without refrigerating plants, were up against it. At the regular picture houses in the downtown district the weather did not make so much difference, as all are well equipped with the machinery which makes the "70 on the inside" true.

The Royal with "Ten Commandments," third week, continued along nicely, and the film could have been held another week profitably, but "The Beggar on Horseback" went in Saturday. The Royal has adopted the Saturday opening policy, making the third house to open on the last day of the first. The others are the Liberty and Pantages.

The Liberty started Saturday with "The Iron Horse," advertised as the first time at popular prices. It was a premier for the picture here, and from the start it got on the opening there will be no difficulty in its remaining the allotted week, and from the start it got on the opening there will be no difficulty in its remaining the allotted week, and from the start it got on the opening there will be no difficulty in its remaining the allotted week.

One of the surprises of the week was the first showing of "Greed" at the Apollo, one of the leading suburban theatres. The picture has been given considerable publicity since it was produced, but none of the downtown houses cared to use it.

The Newman's "Wild Horse Mesa,"

was quite a bit away from the usual program picture on this screen. There had always been a bit of hesitancy on the part of Frank L. Newman, when he controlled the theatre, to spend up on any publicity for "westerns," but the new management cut loose and told all it knew about this "Wild and Woolly," and the customers came in bunches and liked it.

**Estimates for last week**—Newman—"Wild Horse Mesa" (F. P.) (1,980; 25¢-50¢). Stage presentation, singing and dancing cowboys and girls, adding atmosphere to the realistic western, \$13,000.

Royal—"Ten Commandments" (F. P.) (920; 50¢-75¢). Third and last week for the feature. First thought it would hold up for five weeks. In middle of week announcement went up it would close Friday night and "The Beggar on Horseback" would open Saturday. The "Commandments" bit right at \$13,000 on this screen. Total gross is several hundreds above what "Covered Wagon" did in four weeks.

Liberty—"The Teaser" (U.) (1,000; 25¢-50¢). Laura La Plante, blonde beauty, given much publicity by show catchers, unanimous in like of both cast and story. Hal Roach comedy, "No Father to Guide Him" (N. J.) (2,200; 25¢-50¢). Milton Sills gives most promising one in his line, thus title of picture. Vaudeville bill of 5 acts, \$15,000.

At Pantages "The Sporting Chance" on screen, Globe features "Confessions of a Queen" and Apollo, leading suburban, gave Kansas City its first look at "Greed."



## sure fire screen successes!

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The reputation of **JOHN GOLDEN** as the producer of vastly popular stage plays insures the artistic and financial success of his dramas when brought to the screen.

WILLIAM FOX

PRESENTS

The John Golden Unit of Clean American Pictures

NOW READY  
**LIGHTNIN'**

The play that broke the world's record, with Jay Hunt, Madge Bellamy, Ethel Clayton, J. Farrell MacDonald, Otis Harlan, Wallace McDonald, Edythe Chapman, Richard Traversa, Brandon Hurst and James Marcus. Play by Winchell Smith and Frank Bacon. JOHN FORD Production.

## THANK YOU

A human story of the taming of a town of hypocrites by Winchell Smith and Tom Cushing. Scenario by Frances Marion. With George O'Brien, Jacqueline Logan, J. Farrell MacDonald, Alec Francis, Cyril Chadwick, Francis Powers, Frankie Bailey, Marion Harlan, George Fawcett and Mark Fenton. JOHN FORD Production.

## THUNDER MOUNTAIN

A drama of love in the hills of hate, from "Howdy Folks" by Pearl Franklin, with Madge Bellamy, Zasu Pitts, Leslie Fenton, Alec Francis, Paul Panzer and Otis Harlan. VICTOR SCHERTZINGER Production.

## THE WHEEL

A pulsating drama of life's temptations, from the stage play by Winchell Smith, with Margaret Livingston, Mahlon Hamilton, Claire Adams and Harrison Ford. Titles by Montague Glass. VICTOR SCHERTZINGER Production.

COMING  
**THE FIRST YEAR**

The greatest comedy drama of married life ever written, which ran for two years on Broadway. Frances Marion has adapted Frank Craven's stage play. FRANK BORZAGE Production.

## WAGES FOR WIVES

The most widely discussed play of this generation, based on "Chicken Feed" by Guy Bolton, which proved the comedy sensation of a New York dramatic season. FRANK BORZAGE Production.

IN PREPARATION

## 7th HEAVEN

John Golden's monumental success. The screen version of Austin Strong's stage play, which ran three years in New York. A great cast is being selected for this production. Scenario by Frances Marion. EMMETT FLYNN Production.

Fox Film Corporation

JOHN GOLDEN UNIT

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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.)

**"YOUR OWN BACK YARD"**  
Prolog to "Our Gang" Comedy  
("Jumping Beans")  
2 Mins.: Full Stage (Special Set)

Keith's Hippodrome, New York  
What is believed to be the first presentation ever produced for a two-reel picture is that this week presented at Keith's New York Hippodrome, as a prolog to the "Our Gang" comedy, and staged by Alan Foster, the Hippodrome's producer.

As shown the Keith-Albee forces were not alone satisfied with contracting for the first run rights of Greater New York to Hal Roach's "Gang" two-reelers, but they wanted to make these comedies important. Besides placing the comedy film in the middle of the Hip's program (following intermission), Mr. Foster created an atmospheric presentation, just preceding and cut out the preliminary title slides to the picture so that the prolog ran right into the start of the action of the comedy.

This is very advisable with all prologs and pictures, since the titled slides tend to reduce the strength created by the atmosphere of the prolog. The prolog unquestionably made the "Gang" comedy important. With the "Jumping Beans" and "Beans" (the mule not used in this one), there are many laughs and the two-reeler made a nice break in the show's program. Nor did it injure any of the comedy before and after, for the next to closing turn of the bill. Nervo and Knox, were one of the laughing hits of the show.

In the prolog Mr. Foster utilized six of the Foster Girls (Hip's stock chorus) and two of the Paul Whitman musicals (Austin Young and Charles Gaylord). Upstage was a set cottage with a fence. Along the fence were the girls in country dress, singing with the two boys, the latter seated upon a bench. The song was "Honey, Stay in Your Own Back Yard," exactly suitable of course to the picture following.

The prolog lasted but the length of the song, one verse and chorus, probably less than two minutes.

This prolog did not cost the house \$100 since its own people were employed, and it should not cost any house if following the idea, over \$300 through the engagement of local boys and girls as the singers. The latter would be an extra babyboon and publicity because of the locale.

The Hippodrome intends to continue its prologs to the "Our Gang" comedies with Mr. Foster, the producer of them. *Time.*

**ORIGINAL SIX BROWN BROTHERS (12)**

"Clowntown Revue"  
15 Mins.: One and Full (Special) Rivoli, New York, Sept. 8.

A corking Jazzical revue with the Brown Clowns offering torrid jazz on the saxes spaced by four dancing girls billed as the four Rivolettes in two dance ensembles.

The offering opens on full stage with set tricked up to represent a carnival midway. One of the clowns enter through flap of silken tent for a brief instrumental introductory with five others following on also in clown costumes and the sextet sending across a pot-pouri of jazz on saxophones that was thoroughly relished. The four girls followed with an attractive precision dance. Out in one two of the clowns did a neat dance duo with proceedings going back to full for a French horn solo by another chap. The seven others joined him for some more jazz with instruments divided between saxes and French horns in a lively melody preceding the dancing girls in flimsy costumes and red wigs for a semi-original with band remaining on for accompani-

ment and the entire proceedings speeded up for a punch finish.

Spotted at this house and replacing Rensselaer's Classical Jazz for the week the act got over for a smash. The girls are undoubtedly an augmentation of the regular Brown Brothers turn. As it stands a corking contribution for either vaudeville or the ace class picture houses. Cannot miss anywhere. *Edbo.*

**"BUTTERFLY BALLET" (8)**  
Dancing  
11 Mins.: Full Stage (Special) Colony, New York

This turn was produced by Meyer Golden and is apparently destined as a flash act for the intermediate vaudeville houses. Used in the Colony, a B. S. Moss house, the probability is that it is breaking in. Moss has used standard vaudeville acts here before.

Opening and with a special set of handings, the girls are in butterfly costumes, with the wings manipulated with sticks. Then the featured dancer, Yasbel Arnold, a good looking little blonde, comes on after the six girls do a routine. This is followed by a dance with four girls, who work in rabbit costumes. Most of the work in the turn, incidentally, is done on the toes.

Effim Heukh, the man of the act, does a solo feature by his jumps. Following this, the girls come on for another good routine and then the turn goes into its finale with a series of show-off stunts. Miss Arnold is an excellent dancer, deporting herself as a ballerina should, with much of her accent in placed on technique and grace. In her routine with Heukh she became confused Monday afternoon but both she and her partner worked this out without a mishap and apparently the audience was none the wiser.

The finale had the other girls posed about the two featured dancers. Heukh works in a columbine spangled suit, while Miss

Arnold has the usual toe dancing outfit. Costumes are first class, the girls of the act are fine and only the man seems unable to pull anything of applause getting nature. Worked faster and with a real punch injected, the act will figure as a good dancing turn suited for both picture and vaudeville houses. *Sisk.*

**ORIGINAL MEMPHIS FIVE Jazz Band**  
10 Mins.: One (Special) Colony, New York

These boys use piano, clarinet, cornet, trombone and traps, with the cornetist doubling into a bass horn for one selection. Their entire routine consists of red hot numbers, all well handled and they grew in favor with the audience as their turn progressed.

Without ostentation, they begin their work and keep seated throughout, sticking to their chores and leaving the purple predominating. Those who need it for a success. Their playing in this case was sufficient to send them away sold.

For a setting, Jere De Rosa had a silk house drape brilliantly lighted with purple predominating. As a picture house proposition the size of their organization and the little space that they require fits them for almost any theatre. *Sisk.*

**"THE BOWERY" (12)**  
26 Mins.: Full Stage Rialto, Washington, D. C.

Mischka Guterson, who stages the presentations of the local house, missed a mile with his "Scenes From the Bowery." Without atmosphere such an undertaking has not a chance. Nothing in the form of a set was used, possibly because of the cost. When the Bowery characters, consisting of his little group of semi-professional players, "died" into their character bits—it would have been better to have called the whole thing off before it started.

Guterson's routine was none too good either, with the originality usually set down by this director seemingly having gone "bloody!"

But two numbers stood out by Alice Tupman entering from the rear of the house and a Baby Vera Miller with a kid number and dance. *Meakin.*

## THE BIGGEST SENSATION IN THE SHOW BUSINESS TODAY

# M

# N

# [THE]

# N

# [NAKED]

# M

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Are you sitting up and taking notice or are you letting your over-tired clean-up with this one?

**Leading and Wide Awake Exhibitors**

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# NOBLE SISSLE AND EUBIE BLAKE

**FAMOUS SOCIETY ENTERTAINERS**

Composers and Stars of "Shuffle Along" and "The Chocolate Dandies"

**Booked in London for a Limited Engagement of Eight Weeks Only**

Sissle and Blake are just completing a ten-week tour of the leading motion picture theatres. PROFITS rolled in and crowds went wild at every theatre where these artists appeared. The word "sensational" is too commonly used to be sufficiently descriptive. "KNOCKED THEM OFF THEIR FEET," states VARIETY.

"The greatest entertaining attraction that ever played this theatre."—HERSCHEL STUART, MANAGING DIRECTOR MISSOURI THEATRE, ST. LOUIS.

Packed houses everywhere greeted Sissle and Blake with the most volcanic and long-lasting applause demonstration ever witnessed in motion picture theatres.

Smart business judgment demands that you bid for this attraction when back from England.

Best wishes to Herschel Stuart and his happy, efficient Missouri family, and to that wonderful Finkelstein-Rubin organization in Minneapolis, State Theatre; St. Paul, Capitol Theatre, and Duluth, Garrick Theatre.

VARIETY	ST. LOUIS-DEMOCRAT	ST. LOUIS TIMES	MINNEAPOLIS DAILY STAR	MINNEAPOLIS JOURNAL
And gives way to the piece de resistance of the whole bill, a return engagement of Sissle and Blake. This team opened their picture house tour at this house about a month ago and a repeat after so short an interval, while unexpected, is welcome. It is the first act of its kind to play picture houses, the only previous presentations of colored acts being those of jubilee singers and not featured performers. On their initial visit the duo knocked them off their seats. This time they must be credited with doing even more. A generous run of 30 minutes was in itself too short. It includes five encores and comprises nine numbers, two of them piano solos by Blake. The entire repertory is new from their first week, except a "hot" closer on both occasions. By this time all hands are reddened by the clapping given each of the preceding numbers.	ST. LOUIS GLOBE-DEMOCRAT Noble Sissle and Eubie Blake, writers, composers and stage stars, entertain with their much imitated but never equalled song and piano harmonies. These earnest performers impart a flavor to the so-called serious and jazz melodies that has never been equalled. They are finished artists and further endeared themselves to appreciative audience by their crooning syncopated version of a negro spiritual. It is a riot.	When Eubie Blake contracts rheumatism, a pianist may arise who can play jazz better than he does, but until then he will reign as emperor of the ivories. Sissle and Blake together are the most entertaining stage attraction in months. Sissle's singing and Blake's rhythmical and harmonious playing are superb of their kind.	Noble Sissle and Eubie Blake, colored stars of "Shuffle Along" and "The Chocolate Dandies" are playing to packed houses at the State Theatre. These two entertainers have a way of creating an enthusiasm that is contagious.	Noble Sissle and Eubie Blake, creators of "Shuffle Along" and "The Chocolate Dandies" feature the programme at the State Theatre. They project their personalities with the same success as they did in "Shuffle Along" and "The Chocolate Dandies." They are a great attraction for any theatre.

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Elizabeth Brice, the Star of Stars, glittering as she did when she starred for Florenz Ziegfeld, Charles Dillingham, Shuberts, and in her own shows, "Overseas Revue," "Buzzing Around."

Elizabeth Brice with Frank Kessler's Music Weavers form one of those unbeatable entertainment visits that theatre managers have been seeking for years.

Songs, Dances, Jazzy Melodies, Novelties—Featuring "Jazzbo," the "Charleston Hound."

A Great Jazz or Syncopation Week Attraction—now touring the leading Motion Picture Theatres of America.

Frank Kessler and his "Music Weavers," in conjunction with Elizabeth Brice, have toured the Keith-Albee Circuits.

A Marvelous Hit!

A SENSATIONAL HIT FOR L. K. SIDNEY  
AT LOEW'S ALDINE THEATRE, PITTSBURGH, LAST WEEK

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KEITH-ALBEE and ORPHEUM CIRCUITS

WILLIAM MORRIS AGENCY  
FOR PICTURE THEATRES



# PICTURE HOUSE BILLS

These picture house bills name the acts or special attractions for the week and the title of the film concurrently playing as indicated by the final title.

This department will list only traveling attractions, acts, orchestras, etc., but not permanent house orchestras, permanent orchestras leaders, organists, soloists or any permanent entertainment unit or individual.

## NEW YORK CITY

**Radio**  
(6)  
O'Brien Troupe  
Ruth Pryor Co  
"Limited Liability"  
**Strand**  
(6)  
Eva Tanguay  
"D'Ami Horses"  
"Trouble Wives"  
**Capitol**  
(6)  
Rita Hayworth  
Doris Niles  
Mile Gambrell  
"Greatest"  
**Monte Carlo**  
(6)  
Monte Carlo Dance Hall  
"Gold Rush"  
**Colony**  
(6)  
Memphis 5  
"Coming of Amor"  
**Warners**  
(6)  
Herman Heller  
"Wasn't Wanted"  
**Cameo**  
(6)  
"Bally of Sawdust"  
**BALTIMORE**  
(6)  
Hugh Herbert Co  
Bessie Jayner  
**Des Moines**  
(6)  
Eddie McVey  
Henderson & Weber

## TAYLOR, PARSONS & HAWKS

The world's greatest harmony comedians  
Metropolitan Theatre, Los Angeles  
Indefinitely

**Brady & Mahoney**  
Sawyer & Eddie  
Birdie Kremen  
"Poetry in Motion"  
**KANSAS CITY**  
(6)  
Louise Bickers Co  
Lillian Hurst  
Cliff Jordan  
F & E Rath  
H. H. Haden Co  
"Rainbow Trail"  
**Hippodrome**  
(6)  
Paul Zimm, Orch  
"Coast of Polly"  
**CEDAR RAPIDS, IA**  
(6)  
Strand  
(6)  
Brunde & Kremen  
"The Freshman"

## CHICAGO

**Chicago**  
(6)  
Malinda & Dade  
Trevin Dixon  
"Coast of Polly"  
**Capitol**  
(6)  
Delano  
C & L Dore  
**HOWARD LICHY**  
622 PANTAGES  
THEATRE BLDG  
REPRESENTATION  
LADY WANTS TO MARRY  
PICTURE HOUSE ACTS COMING WEST  
N. Sterling Co  
"Found Himself"  
McVickers  
(6)  
Paul Ash Orch  
Milton Watson  
Barry Charleston  
Harry Crawford  
"Golden Princess"  
**Capitol**  
(6)  
Paul Ash Orch  
Milton Watson  
Barry Charleston  
Harry Crawford  
"Golden Princess"

## BILLS NEXT WEEK

(Continued from page 15)

## WESTERN VAUDEVILLE

**CHICAGO, ILL.**  
(6)  
American  
"Aladdin Land"  
"Different Rev"  
Keglowood  
Kerch & Wilma  
Jack Lee  
"Jazz Rev"  
(Two to Bill)  
A. G. Hays  
Heban & Mark  
Harry Crawford  
"Golden Princess"  
(Combination, One to Bill)  
**Kedzie**  
Togo & White

## Pantheon

**Orchestra**  
(6)  
O'Brien Troupe  
Ruth Pryor Co  
"Limited Liability"  
**Strand**  
(6)  
Eva Tanguay  
"D'Ami Horses"  
"Trouble Wives"  
**Capitol**  
(6)  
Rita Hayworth  
Doris Niles  
Mile Gambrell  
"Greatest"  
**Monte Carlo**  
(6)  
Monte Carlo Dance Hall  
"Gold Rush"  
**Colony**  
(6)  
Memphis 5  
"Coming of Amor"  
**Warners**  
(6)  
Herman Heller  
"Wasn't Wanted"  
**Cameo**  
(6)  
"Bally of Sawdust"

## DAVENPORT, IA

**Capitol**  
(6)  
Morton & Mayo  
**DES MOINES**  
(6)  
Eddie McVey  
Henderson & Weber

## DULUTH

**Garrick**  
(6)  
Stale & Blake  
**KANSAS CITY**  
(6)  
Louise Bickers Co  
Lillian Hurst  
Cliff Jordan  
F & E Rath  
H. H. Haden Co  
"Rainbow Trail"  
**Hippodrome**  
(6)  
Paul Zimm, Orch  
"Coast of Polly"

## LOS ANGELES

**Metropolitan**  
(6)  
Paul Zimm, Orch  
"Coast of Polly"  
**Million Dollar**  
(Indefinite)  
Atmospheric Prolog  
Waring's Penna  
Murray & Dore  
"The Freshman"  
**Radio**  
(6)  
Lillian Hurst  
Cliff Jordan  
F & E Rath  
H. H. Haden Co  
"Rainbow Trail"

## NEW ORLEANS, LA

**Palace**  
(6)  
Lillian Hurst  
Cliff Jordan  
F & E Rath  
H. H. Haden Co  
"Rainbow Trail"  
**Hippodrome**  
(6)  
Paul Zimm, Orch  
"Coast of Polly"

## Band of Angels

**Orchestra**  
(6)  
O'Brien Troupe  
Ruth Pryor Co  
"Limited Liability"  
**Strand**  
(6)  
Eva Tanguay  
"D'Ami Horses"  
"Trouble Wives"  
**Capitol**  
(6)  
Rita Hayworth  
Doris Niles  
Mile Gambrell  
"Greatest"  
**Monte Carlo**  
(6)  
Monte Carlo Dance Hall  
"Gold Rush"  
**Colony**  
(6)  
Memphis 5  
"Coming of Amor"

## MILWAUKEE

**Alhambra**  
(6)  
Bobby McLean  
Joe Ballet  
Helen Romberg  
"Gold Rush"  
**Wisconsin**  
(6)  
Martinez  
M. Randall  
Marg McCree  
"Coast of Polly"

## MINNEAPOLIS

**Orchestra**  
(6)  
O'Brien Troupe  
Ruth Pryor Co  
"Limited Liability"  
**Strand**  
(6)  
Eva Tanguay  
"D'Ami Horses"  
"Trouble Wives"  
**Capitol**  
(6)  
Rita Hayworth  
Doris Niles  
Mile Gambrell  
"Greatest"

## PHIL TYRRELL

Suite 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

## NEWARK, N. J.

**Brady & Mahoney**  
Sawyer & Eddie  
Birdie Kremen  
"Poetry in Motion"  
**KANSAS CITY**  
(6)  
Louise Bickers Co  
Lillian Hurst  
Cliff Jordan  
F & E Rath  
H. H. Haden Co  
"Rainbow Trail"  
**Hippodrome**  
(6)  
Paul Zimm, Orch  
"Coast of Polly"

## OMAHA

**Radio**  
(6)  
O'Brien Troupe  
Ruth Pryor Co  
"Limited Liability"  
**Strand**  
(6)  
Eva Tanguay  
"D'Ami Horses"  
"Trouble Wives"  
**Capitol**  
(6)  
Rita Hayworth  
Doris Niles  
Mile Gambrell  
"Greatest"

## PHILADELPHIA, PA.

**Palace**  
(6)  
Lillian Hurst  
Cliff Jordan  
F & E Rath  
H. H. Haden Co  
"Rainbow Trail"  
**Hippodrome**  
(6)  
Paul Zimm, Orch  
"Coast of Polly"

## PITTSBURGH, PA.

**Alhambra**  
(6)  
Bobby McLean  
Joe Ballet  
Helen Romberg  
"Gold Rush"  
**Wisconsin**  
(6)  
Martinez  
M. Randall  
Marg McCree  
"Coast of Polly"

## ST. LOUIS

**Palace**  
(6)  
Lillian Hurst  
Cliff Jordan  
F & E Rath  
H. H. Haden Co  
"Rainbow Trail"  
**Hippodrome**  
(6)  
Paul Zimm, Orch  
"Coast of Polly"

**Four of Us**  
Charleston Rev  
2d half  
2 Redingtons  
"Shapiro & O'Malley"  
Rev Constance  
(One to Bill)

## JOULET, ILL.

**Orchestra**  
(6)  
O'Brien Troupe  
Ruth Pryor Co  
"Limited Liability"

## MADISON, WIS.

**Orchestra**  
(6)  
O'Brien Troupe  
Ruth Pryor Co  
"Limited Liability"

## MILWAUKEE, WIS.

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**Beymour & Jeanie**  
Fields & Johnson  
Sherwood Band  
(One to Bill)

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## SPRINGFIELD, ILL.

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## CENTRAL STATES EXPO DREW 250,000

### Broke Attendance Record but Not Cross— Rodeo Draw

Chicago, Sept. 8. The Central States Exposition at Aurora played to about 50,000 people in nine days, establishing a record but actually not breaking the date receipts of former years at this fair all persons under 16 went in free.

The rodeo proved a life-saver for the afternoon trade, the steers and broncos drawing big crowds. Most of this wild west stuff participated the week previous in Tex Austin's rodeo in Chicago. Fog Horn was general director of Aurora Rodeo with Hugh Strickland, arena director, and Fred Alvord, superintendent of stock.

The midway suffered because of competing attractions. The C. A. Worthingham carnival had a losing session as a whole the ride in particular going begging due to Exposition Park having numerous permanent rides. The carnival had one winning day out of nine. That was "Chicago Day" which brought out 11,000 people on a Sunday with deal weather.

This was the fourth annual fair and by all odds the best. Frank Thielman, former vaudeville circuit owner, is president of the Aurora Exposition.

## WHEELS RESUME AFTER RAID

### Sheriff "Passes Buck" to Grand Jury

Danville, Ill., Sept. 8. Wheels and merchandising booths at the L. & I. Fair Grounds, raided and closed the first of the week by Sheriff William T. Timm, were in operation two days later after the sheriff, fair authorities and concessionaires had reached an understanding.

The sheriff, who had given out a half-column interview to the local newspapers when he closed down the wheels and announced that he would be closing for the week in Vernon county, stated afterward to the newspaper men that he had not given permission to reopen the wheels, but that he would not disturb them, adding also that his action would not interfere with grand jury investigation if that body was so inclined.

Timm's first raid on the wheels, which threw the concessionaires into a panic, for scores of them had paid big permit fees to operate and were getting ready for a clean-up at the fair, was said to have been inspired by a feud between him and the city officials. When the wheels were resumed the sheriff's force had taken over entire policing of the grounds, which previously had been done by city officers and special hired by the fair on recommendation of the city police chief, although the grounds are outside the city limits.

## TIGHTS Silk Opera Hose and Stockings

Are Our Specialties  
QUALITY THE BEST AND  
PRICES THE LOWEST

Gold and Silver Brocade, Theatrical Jewelry, Bangles, etc. Gold and Silver Trimmings, Wigs, Heads and Headgear. Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.  
(Successors to Bierman & Weil)  
18-20 East 27th Street New York

## STRONG VAUDE BILL FOR SOUTH DAKOTA EXPO.

### W. V. M. A. Recruits It from Acts Playing Orpheum Circuit

Chicago, Sept. 8. John McCaffery, head of the Fair department of the Western Vaudeville Managers' Association, has landed a contract to play one of the finest vaudeville bills ever laid out on paper into the Corn Palace at the South Dakota State Exposition at Mitchell next week. The bill will be recruited from regular Orpheum circuit acts playing in Minneapolis, St. Paul and Omaha this week. It will consist of Arnaud Bros., Harry and Anna Seymour, Henry Santrey and band, Santrey & Seymour, Blossom Seelye & Boys, Edith Nelson & Co., Willie West & McElhinney, Ernest Evans & Girls, Bert & Betty Wheeler, Karl Norman and Harry Carroll's Revue.

## CARNIVALS

Macy's Expo, Shelbyville, Tenn. 7. Maus Greater Shows, Sherwood, Tenn. 7. Metro Bros. Shows, Worcester, Mass. 7. Woodstock, Conn. 14; Torrington, 21. Morris & Castle, Hamline, Minn. 7. Morris & Castle, Mountain City, Tenn. 7; Clintwood, Va. 14. C. E. Pearson's Shows, Taylorville, Ill. 7. Princess Olga Shows, Albion, Ill. 7. Rubin & Cherry, Lincoln, Neb. 7. Nat. Road Shows, Galax, Va. 7. Metro Bros. Shows, Knoxville, 7; Mascot, 14; Marysville, 21. Schwab & Wallick, Yuma, Col. 7. Swamp Bros. Expo, Caldwell, Idaho. 7; Pocatello, 14; Omaha, 21. Sandy's Amus Co., New Castle, Pa. 7. Sam Spencer Shows, Warren, 7; Brookfield, 14. Sunshine Expo Shows, Franklin, Tenn. 7. West's Wonder Shows, Covington, Va. 7. David Wise Shows, Rogersville, Tenn. 7. John at Home Shows, Detroit. 7. John T. Wortham Shows, Superior, Wis. 7. Alabama Amus Co., Irvine, Ky. 7. K. G. Barkost Shows, Lima, O. 7. Bernardi Greater Shows, Baltimore. 7. Blue Ribbon Shows, Waseco, Minn. 7. Harrison & Dyer, Rutland, Vt. 7; Huntington, 14; Rochester, N. H. 21; Brockton, Mass. 28; Danbury, Ct. Oct. 7. Earl's Big City Shows, Jerseyville, Ill. 7; Cambridge, 14. Brundage Shows, Elkhorn, Wis. 7. Buck Emus Shows, Garfield, N. J. 7; Newark, 14. Capitol Amus Co., Finlayson, Minn. 10-12; Pine City, 14-16. Clark's Bway Shows, Carlisle, Ky. 7. Central States Shows, Clinton, Tenn. 7; Richmond, 14. Dalton & Andersen, Rollo, Mo. 7. Geo. L. Dobyn Shows, Rochester, N. Y. 7. Dreamland Expo Shows, Rahway, N. J. 7. Donegan's Shows, Jena, La. 7. DeFekko Shows, Marshalltown, Ia. 7. Noble C. Fairley Shows, Ottawa, Kan. 7; Lawrence, Okla. 14. Mad Cody Fleming Shows, Jasonville, Ind. 7. John Francis Shows, Gainesville, Tex. 7; Ardmore, Okla. 14. W. A. Gibbs Attractions, Cedar Vale, Kan. 7. Gloth Amus Co., Keyser, W. Va. 7. Gold Medal Shows, Hobart, Okla. 7. Great Eastern Shows, St. Charles, Ky. 7. Great England Shows, Nevada, Mo. 7. Hencke Attractions, Newberry, Mo. 7. Helles Acme Shows, Elizabeth, N. J. 7; Bloomfield, 14. L. J. Heth Shows, Paris, Ill. 7. Iler Greater Shows, Galena, Kan. 7. Abner K. Kline Shows, Lewiston, Mo. 7. Johnny J. Jones Expo, Toronto, 7. Knickerbocker Shows, Buckley, W. Va. 7. Lachman-Carson Shows, Owensboro, 7. C. R. Liegett Shows, Lawton, Okla. 7. Lullbridge Expo Shows, Arapahoe, Ont. 7; Renfrew, 14.

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## NEW CONCERN BUYS SELIG ZOO

### R. C. Durant Heads Co.— Amusement Park

Los Angeles, Sept. 8. R. C. Durant, millionaire automobile manufacturer, is heading a corporation composed of prominent Pacific Coast financiers to take over the Selig Zoo on Mission Road and erect an open air amusement park on the site to cost \$4,000,000. The concern is to be known as the Lona Park, Inc. They have purchased 40 acres of land adjoining Lincoln Park.

The zoo animals, including some 300 specimens, valued at \$150,000, have been acquired by the new company and will be used as a permanent fixture. Among the officers of the corporation are Emmett MacConnell, vice-president; R. L. Hargrave, of the Helman Bank, treasurer; A. D. Pierce, local attorney, secretary.

Durant was the financial backer of the Beverly Hills speedway and has been interested in numerous amusement enterprises. Mr. MacConnell is a construction engineer and has built amusement parks in various parts of the world. The new park is within a six cent trolley fare zone and is the only amusement resort accessible to Los Angeles by trolley for less than 50c round trip. An outdoor bathing pool, \$20 by 150 and having 5,000 rooms and lockers, will be one of the features of the park. Numerous rides and concessions will also be installed with the park to begin operations about May 1.

## OPPOSE BOXING BOUTS AT FAIR

### Proposed Benefit Bout to Be Voted Upon by Syracuse Fair Officials

Syracuse, N. Y., Sept. 8. Action forecasts, never before attempted in the United States, will have their first presentation at the New York State Fair, which opens here Saturday, it was disclosed today by the New York State Fair Commission.

The experimental program will include a head-on train collision, naval battles, the sinking of the Lusitania and circus animals, walking or running across the field, as well as a representation of a six-day bicycle race.

Farm leaders will meet one week from today to take action on their disapproval of the use of the Coliseum at the State Fair grounds for boxing bouts on the final night of the fair. Spokesmen from all agricultural organizations of the State are expected, the conference board being made up of representatives from the various societies. Opposition to the boxing as foreign to the aims of the State fair has been expressed by Knos Lee, president of the Federation; R. E. Eastman, formerly with the Dairyman's League; and A. L. Brockway, former president of the State Agricultural Society. The boxing bouts will be under the auspices of the local lodge of Elks and the State Boxing Commission, with the proceeds going to the Elks for charitable purposes. The Fair Commission approved the fight program in spite of the personal opposition of the commission's head, Lieut. Gov. Seymour Lowman.

### RACES AT KERN CO. FAIR

Bakersfield, Cal., Sept. 8. At a meeting of the directors of the Kern County Fair Association it was voted to hold a horse show and races this year. Another feature of the fair will be a big exhibition of free acts, under the supervision of Charles W. Nelson, who has been appointed special director of amusements.

## OBITUARY

### TOM DINGLE

Tom Dingle, musical comedy and vaudeville dancer died of cancer at French hospital, New York, Sept. 6, after a long illness. Mr. Dingle entered the French hospital in April suffering from pneumonia. He was later discharged and went to Saranac Lake, New York, to recuperate as supposed from an attack of tuberculosis. Following his recovery he was again entered the hospital where he was discovered to be suffering from cancer.

The deceased was well known in vaudeville circles starting as a partner of Willie Connors (Connors and Dingle), in 1907. In 1912 he scored a sensational dancing hit when appearing with the Friars.

IN MEMORY OF  
TOM DINGLE  
Who Passed Away Sept. 6, 1925  
Remains at the  
NED NORTON

Frolie. Numerous musical comedy engagements followed among them "Frolie" and "Follies."

At the time of his illness the deceased was playing the Orpheum circuit in New York's Revue. Dingle was forced to walk off the stage in Kansas City.

Mr. Dingle lived in Harlem, New York City, for years and learned to dance in the same school with Collins and Harvey. Willie Connors and others who were boyhood companions and later professional associates. Mr. Dingle was rated as one of the greatest eccentric and tap dancers in the show business, originating many of the tangled leg formations now used by some of the leading dancers of that type. His mother survives.

### EDNA BENTON-HICKS

Edna Benton-Hicks, 30, colored, former actress and cabaret entertainer, sister of Lizzie Miles, was burned to death in a tragic accident at the Hicks home, 3716 Indiana avenue, Chicago, last week. Mrs. Hicks was in the yard with her husband when the latter was filling the gas tank with gasoline. Mrs. Hicks stood by with a lighted candle. The gasoline overflowed and splattered against her dress, setting it afire. Edna Hicks could extinguish the flames. Mrs. Hicks had been fatally burned and died shortly after being removed to Provident hospital.

Mrs. Hicks was known on the stage as Edna Benton and at one time played with Billy King's musical comedies, "Follow Me" and "Jungles of Africa."

She had also made some records of such numbers as "Poor Me," "Tin Roof," and "Going Home Blues."

A pathetic allude to the shocking demise of Mrs. Hicks was that her sister, Miss Miles, had just arrived from the same place last week. In Paris and was on her way to have a reunion with her sister in Chicago. Mrs. Hicks had died before Miss Miles reached home.

### WILLIAM B. SLEEPER

William B. Sleeper, 63, former executive of the Keith Circuit, and brother-in-law of J. J. Murdoch, general manager of the circuit, died unexpectedly and suddenly in his home at Hollywood, Calif., Sept. 1. Brother-in-law was said to have been a second stroke of apoplexy he suffered within two years.

Mr. Sleeper was alone in his home at the time of his death. His wife and two daughters, Martha and Annette, were in New York visiting relatives. Mr. Sleeper's stroke two years before had affected the optic nerve and it was impossible for him to see clearly to the left or right, only straight ahead. He was at one time a member of the State Legislature in Montana, prior to entering the theatrical business. His daughter, Martha, has been a member of the Hal Roach stock (film) company.

The remains were shipped to Billings, Mont., his former home, for burial which occurred Sept. 6. His wife, two daughters and Mr. and Mrs. Murdoch went from New York to attend the services.

### W. AUGUSTIN CUMMINGS

W. Augustin Cummings died Sept. 5 at his home in Nashua, N. H. For many years he was leader of the Second Regiment Band and later of Cummings' Military Band. He had one of the leading orchestras of New England.

### KATE MECK

Kate Meck, 87, and for 60 of those years an active legitimate actress, died last week at the home of Mrs. Amelia Meck Hayes, her daughter, at 519 West 133rd street, New York.

Although a New Yorker by birth, Miss Meck started in show business at Norfolk, Va., during the Civil War and was a pioneer in entertaining soldiers. Following this experience in the Confederate States she joined the famous stock company which the late John T. Ford organized for his namesake home in Baltimore, and in that company she played in support to Edwin Forrest, Charlotte Cushman, E. L. Davenport, J. W. Wallack, Lawrence Barrett, Edwin Booth, the Jefferson John E. Owens, John Broughman, Mrs. M. B. Bowers, H. S. Murdoch and many others.

Following this long and illustrious career she went on tour with Lotta Crabtree and afterwards with Stuart Robson and William H. Crane in their most famous successes.

Capitulating to a new era in the theatre, and Miss Meck kept pace with it. Entering under the management of Charles Frohman she began an association which lasted 19 years and which included the Opean comedies of "C. F." Here she created the leading feminine role in "David Harum," with W. H. Crane, and later playing with John Drew, Maude Adams, Otis Skinner, Billie Burke, William Gillette and Ida Conquest, all of the Frohman starring galaxy.

At this time the deceased was rapidly working into other parts. In 1912, at the age of 75, she played her last engagement with Nazimova in "Marionettes."

Her daughter and a son, Fred Meck, were known company manager, survive.

### CHARLES A. CONANT

Charles A. Conant, musical and choral conductor of national fame, died Aug. 24 at Concord, N. H. During his career he discovered several talented singers, notable among them Edith Bennett. For many years he conducted the Concord Oratorio Society, Concord Music Academy, Otis Skinner, Billie Burke, William Gillette and Ida Conquest, all of the Frohman starring galaxy. As a choral conductor Mr. Conant was for a number of years associated with Emil Mollenhauer, celebrated conductor of the People's Symphony Orchestra at Boston.

### WAYNEWRIGHT BURTON

Waynewright (Buzzin) Burton, 32, former colored vaudeville and for the past two seasons with the Ringling-Barnum-Bailly shows, died

### IN MEMORY OF

ED FLANNAGAN  
Who was one beautiful character and we have lost a great friend.  
He was a man who you and that old sure fire encouragement to the friends and loved ones.  
FRANK VAN HOVEN

In Detroit, Aug. 21. Mr. Burton's illness forced him to quit the show in Detroit. The remains were shipped to Chicago for interment. The act in which the deceased appeared was known as Burton and Chapman.

### PERCY E. BROWN

Percy E. Brown, 52, for the past 10 years manager of the Royal Jamestown, N. Y., died suddenly of heart disease, Sept. 2. Brown had just closed contracts for the erection of a picture house in Jamestown.

Charles Robinson, for more than a quarter of a century electrician at the Davidson, Milwaukee, died Sept. 2, at the home of a sister in Chicago. He had been in failing health ever since the death of his wife several months ago.

Jessie Z. Decker, prominent Syracuse pianist, who had appeared with the Syracuse Symphony Orchestra, died last week.

### DEATHS ABROAD

Paris, Aug. 31. Raoul Terrier, French comedian, ill for the past five years, died from wounds contracted in the war, recently died. Henri Amic, musical critic, died suddenly, Aug. 21, while visiting the Decorative Arts Exposition in Paris.

# THE AMERICAN SOCIETY

By SILVIO HEIN

(Asst. Secy. of the American Society of Composers, Authors and Publishers)

Now and then some orchestra leader writes in to the American Society of Composers, Authors and Publishers, asking if he may not play at some dance hall, broadcast station, or other amusement establishment, compositions copyrighted by members of the society, without having to pay any license fee. These questions come in with just sufficient frequency to indicate that some of the leaders do not clearly understand just what the society does or how it operates. For their information it should be stated at the outset that the copyright law provides that only the owner of the copyright in a musical composition may "publicly perform, for purposes of profit" the copyrighted work.

The owner of the copyright being the only one, under the law, who may "publicly perform, for purposes of profit" the copyrighted work, it follows that anyone else desiring to so perform it, "for purposes of profit" must, in order to avoid an unlawful act, secure a license, or permission from the copyright owner.

Leaders and Proprietors  
But, orchestra leaders, and orchestras  
(Continued on page 50)

## BOSTON MUSIC

Boston, Sept. 8.  
Today, Dok Eisenburg, fresh from a summer season at the New Ocean House at Swampscott, center of social activities around White Court, the summer home of Frederick Coolidge, leads a 25-piece band in the pit of the State theatre here for the first time.

The nucleus of this new Eisenburg organization is the nine Randolphians, upon whom rests Dok's fame in this territory. In addition he has engaged 16 more musicians, most of them pit men all the best dance players. The orchestra is to be heavily featured at the theatre as a regular "name" attraction.

The public is just about ripe for this pioneer venture. Why something like this has not happened earlier is a puzzle. Boston is and has been a city of good dance orchestras. The dancing public here has been served unusually well by pit orchestras as in other cities have been noticeably poor. Paradoxical though it seems, the mad followers of Terpichore, who turn up their respective noses disdainful at anything less than the best in dance music, have been sitting through pit performances of painful inferiority with hardly so much as a groan. This does not apply to night houses, but it does to all the vaudeville and picture houses, with hardly an exception.

The Eisenburg invasion of the pit field has caused much speculation among music men, and considerable excitement among the veteran chair holders of the old school pit bands. They are perturbed considerably, but they might as well get used to it, as there is no question in your correspondent's mind, after careful study of the situation, but that this is only a beginning.

There have been other interesting changes in the orchestra field here. Bert Lowe, who leads for the society circles, has made some changes in his personnel in an endeavor to meet the increasing competition of some of his younger rivals. Billy Gomez, who is booking plenty of time in this league.

Leo Reisman, still the only recording artist in this city, continues to lead at the Brunswick Hotel. This will make the seventh successive season for this highly successful vaudeville leader and his excellent orchestra. Jimmy Gallagher, who has built up a big following for himself, largely through his own personality, is finishing up at Shore Gardens, Nantasket, where he has been all summer, and will return to the Checker Inn for another season.

Perley Freed, at the present writing, is at Magnolia, on the North Shore; Jack Brown is bringing his orchestra to a close at Norumbega Park, Auburn, Mass. His band is settling ready to enter its band down from the roof garden at the Hotel Westminster to their permanent and warmer winter quarters.

## PAUL ASH'S NIGHT CLUB

\$2,400 Weekly — 60-40 Split—\$5 Couvert

Chicago, Sept. 8.

Paul Ash, Chicago's sensational eccentric musical director, will officiate in the capacity of chief entertainer in a night club which has been turned over to him on a guarantee and percentage basis. The management of the Crillon has consented to convert part of its spacious establishment for the promoting of the Paul Ash Night Club. The latter will have complete charge of the entertainment, appearing nightly with a 40-piece band, bolstered by a group of entertainers.

Several attempts have been made to put a night club over in Chicago, with each proving disastrous financially.

The contract was signed last week with the aid of a solid gold pen presented to Ash for his good will. The terms guarantee Ash \$2,400 weekly, with a 60-40 split. The gate is split at \$1.50 per head each day, with a tilt of a dollar for Saturday and Sunday. On the former day it will be strictly formal. The seating capacity is around 600. His contract calls for six weeks with an option.

The opening is set for Sept. 21, with a \$5 cover will be tacked on. Ash meanwhile will continue to appear five times daily at McVicker's.

## Herb Wiedoff at \$2,500 In B'way Dance Palace

Herb Wiedoff and his Brunswick recording orchestra from the Cinderella Roof, Los Angeles, are the opening-of-the-season attraction at Roseland, New York. Sept. 16 Wiedoff is getting \$2,500 weekly for two weeks as the special attraction.

Roseland is featuring a guest band idea this season. National Attractions, Inc., will book several "name" units in to supplement Fletcher Henderson, who returns Oct. 5, and the season. Up to Henderson's return, Phil Romano will play opposite Wiedoff.

## Memphis 5 Tripling

The Original Memphis Five will be "tripling" on Broadway next week. They opened Sunday of this week for a fortnight at the Colony (picture house), also slated to open the new Kit-Cat Club on 54th street Sept. 15 and in addition every Tuesday they are at the Cinderella ballroom.

## DICK JOHNSON RECORDING

The Charleston Chasers headed by Dick Johnson have made their first Columbia record. Johnson is a suburbanite with a home in Kahn's Hotel Baltimore orchestra but organized the jazz unit for "hot" recordings on his own with the various companies.

Morey Pearl, and Bill Boyle are still at the same stands, as is Jack Redford, the latter at the Manhattan Hotel. The Sunbeam jazz band, one of Dok Eisenburg's units, finishes its season there in a week or two, and will come into town to T. D. Cook's Amber Room. This team is under the personal care of Frankie Ward.

Another Eisenburg band, of 15 men, is due to go into the State Ballroom, replacing the Lambert Brothers' organization which has been there for several seasons. All the Eisenburg groups are due to broadcast through WEEL, the Edison Light station in this city.

Not much else to record at present, except that current business is doing fairly well, and the fall may tell a sad story for some of the places unless conditions change considerably.

## Advertisers Annoyed, Methods Employed

An alleged theatrical publication has been circulating the names in "Variety's" Band and Orchestra Routes, announcing its music issue for "some time in September," with the intention of "following-up" the advertisers in this "Variety's" special Band and Orchestra Number.

As any actor, manager, agent, orchestra leader, playwright, music publisher or anyone connected with the show business knows, Variety is the only trade paper which covers everything. A display announcement in Variety, the acknowledged foremost trade paper, serves the purpose once and for all time, at home and abroad.

Theatrical advertisers who buy space for exhibition and publicity know that theatrical trade paper appropriation for advertising if contrived in Variety takes up any possible actor other sheets may cover and more beyond that.

Hence, as will occur, the advertiser when approached by "follow-up" solicitors from other sheets generally knows it's a case of "follow master" and says so in so many words. Some of these sheets, in connection with advertising general, often advance an aggressive statement that whenever they take advantage of "Variety's" exploitation power, they are stalked and annoyed by other papers' solicitors with a vacillating plea of charity which sometimes takes on the aspect of bullying and veiled threats.

Such illegitimate business solicitation, never countenanced by Variety, is sometimes annoying to the performer but rarely heeded.

## Intelligent Advertising

Any intelligent advertiser knows that once it has been said via Variety, it is therefore the world. It is therefore an economic conservation to use Variety only for trade paper advertising and refuse to agree to "follow-up" solicitors from elsewhere.

The average showman, if he is inclined to elaborate on his advertising expenditures, then makes it his business to make a publicity campaign in Variety without seeking other media for exploitation.

There have been known cases where other papers picked up advertising copy from Variety's lay-outs and run it without authorization. It is in this respect, the latter when confronted with bills rendered by the other papers when expressing disgust and annoyance at such practices, has been able to deal with the "terrestrial" argument. "Well, we figured that if you gave Variety a full page (or a half page), you wouldn't mind the same in the other papers, so we put you down for a quarter or an eighth of a page" (or whatever it may be). The "advertiser" usually and justifiably refuses to pay for an ad so "ordered."

## Columbia's 50c Harmony

The Harmony, the Columbia Phonograph Company's new record, makes its appearance on the market Sept. 15. It will not compete or conflict with Columbia's latest brand, being merely a by-product similar to the Vocalion and its relatives to the Brunswick.

Nor will the same recording orchard on the higher priced record be employed for the Harmony unless under a non-deal to preserve the identities of the artists for the Columbia label exclusively.

The Columbia will have the advantage of catering to a popularized public which seems to be a very real thing, and is getting to them through the already organized outlets handling Columbia's other products.

## ELKINS TOURING

Edna Elkies has reorganized his orchestra and opens this week on a dance tour through New England.

Elkins goes abroad in mid-winter backed by William Morris.

## ADS ON RADIO—LITTLE ELSE

## "Plugging" of All Kinds for Many Things

"Plugging" is still the keynote of radio. Much of it is done delicately and admittedly entertainingly; some of it is less deft in its transmission and the WHN school of radio exploitation is out and out brash in its propaganda. Will Oakland from the Chateau Stanley made no bones about it, in announcing the formal reopening of the restaurant Sept. 10, with the starkest announcement "only a few reservations now left—get yours in now—only a few."

If it isn't cafes, it's baseball and newspapers and hotels and books and songs exploited. Dr. Sigmund Spaeth, compiler of a book on "Barber Shop Ballads" showed an interesting hour of quartet "close harmony" from WRNY, revealing the old familiar "barber shop chords" in entertaining fashion.

Frederick F. Lick with his base-balled and vaudeville power, exploited himself and the New York "Evening Telegram" as well.

WEAF, the champ advertising station in the Columbia Broadcasting System, on behalf of the broad company, a resumption of the Packard motor car company's regular Thursday hour with George Elmer Cook, an always interesting lecturer resuming his "Touring in a Packard Six" talks where he left off in June, taking up the last stop-off in San Francisco. However, WEAF has the advertising power down to a science, being dignified in its methods consistently and generally putting out excellent programs regardless of the ad hook-up.

WRNY is the "Radio News" station in the Hotel Roosevelt, recently opened to plug the radio periodical. WGWS in the Glendale Brothers station, an ever-present reminder for the department store interests; ditto WGCF for the Grand Central Palace and WHIN on behalf of the Loew amusement enterprises. That matter the other stations like WJZ and WJY are constant advertisements for the Radio Corp. of America's radio products and WNCX the McAlpin Hotel.

There was nothing distasteful about the program Thursday. The U. S. Marine Band from WJZ, regular of the Metropolitan Opera, WGY and WEZ, picked up the marines' concert from the capital city. The 12th Street Band from WMCA is a known radio favorite and a close-plugger.

Community exploitation was represented Thursday with a Coney Island Radio Night from WNYC and the Astor City Symphony Orchestra, that resort of the ether map the same evening from the McAlpin hotel station.

Lolita Cabrera Gainsbourg's piano recital from WJZ was a highlight, with Carl Stryker, bird talker, and Miss Penner, in bird calls from WGRS. Miss Gainsbourg's program was divided into two parts. The Volney Bichard series from WRNY was continued Thursday.

A "pop" program from WEAF was a pleasant hour. Dan Walker from the "Grand Street Pollies" stood out with his "Glennied" and "Broadway Mammy" ditties.

The usual crack dance features came on after 11, like Lopez, Knie Golden, Jacques' Wines Club Deauville and Clark's Hawaiian from the same station, the jazz being the piece-de-resistance of every program.

## 2 N. Y. Expos.

Two radio expositions start this week in New York. The Fourth Annual Radio Exposition at the Grand Central Palace Sept. 12 to 19 under the American Radio Exposition Company's direction, with Harold Bestor and J. C. J. in charge.

The Second Annual Radio World Fair gets under way Sept. 14 at the 25th Street Armory, New York. This enterprise is sponsored by T. J. Hermann and Clay Irwin.

# THE "KE" AS STIMULATOR

The ukulele craze, the newest cycle in the music business which is an industry known to be constantly subjected to a series of cycles on its business methods or general conditions, has created a most optimistic outlook for music men. It has opened up a new avenue for sheet music sales. No much so that one publishing executive prophesies that within this year the music business will see a record peak in music sales never before reached at any time of the business.

The why and wherefore of this prediction entails considerable history as regards the ukulele and not a little observation. For one thing, big music jobbing enterprises like Sherman, Clay & Co. on the Coast, J. W. Jenkins Sons' Music Co., Kansas City and Lyon & Healy, Chicago, not to mention other big retailers (like the Landays in New York) are selling more "ukes" than ever before. Orders for trainloads of shipments are not unusual.

The result has been that the sheet music, forced to include a special ukulele arrangement on all copies, finds a new outlet for sales. Young girls regard the ukulele and not the music counters with the ukes and test a few chords from the copies on sale and if they find it likely, the copy is sold.

The Girl Scouts, Campfire Girls, Boy Scouts and kindred juvenile organizations have ordered bulk (Continued on page 52)

## ABANDONS JAZZ FOR OPERA

## Byron Warner to Study for Opera

Atlanta, Sept. 8.

For three years Byron Warner, of Warner's Seven Aces, has pounded jazz out of a piano so he could make a dash for Europe to train for an operatic career.

Warner kicked away from his old outfit last week and expects to sail this month for whatever lies beyond the Atlantic.

While making his band the leading dance unit in town, Warner has sung in the choir of the First Presbyterian church, has taken an active part in the affairs of the city's music club and has otherwise made himself useful around Atlanta.

With Warner's departure, the Seven Aces are left to make their way from the title and are going to do business at the same stand without their director and pianist.

Adolph Verdi, pianist of the Metropolitan orchestra, has taken Warner's place at the keyboard, and Tom Brannon, who has been business manager all along, will still look after his end.

## Phil Ponce's Daughters To "Can" Victor Records

The two daughters of Phil Ponce, veteran music publisher and song writer, have passed the vocal recording tests of the Victor company, and are shortly to "can" their first disk for that concern. The girls have just been graduated from the school near New York, and aside from their recording work have heretofore limited their theatrical activities to amateur and school performances.

Like the Kouns Sisters their voices are almost identical in quality, tone and range but instead of the famous vaudeville pair's better class selection, the Ponce girls go in chiefly for blues and popular stuff.

## Don Bestor's Dates

Don Bestor and his Victor recording orchestra opened Monday for a fortnight at Valley Dale, Baltimore. He followed a week at the Arcadia, Detroit, after which Bestor opened the winter season at the new Baker Hotel, Dallas. Bestor closed Sunday for the summer at the New York, and aside from their recording work have heretofore limited their theatrical activities to amateur and school performances.

Like the Kouns Sisters their voices are almost identical in quality, tone and range but instead of the famous vaudeville pair's better class selection, the Ponce girls go in chiefly for blues and popular stuff.



## DEAF "HOT" SAX PLAYER

H. H. McLean Plays  
Music by Vibrations

Not until Harold H. McLean was with Paul Whiteman's orchestra in New York for several weeks did Whiteman learn that his crack "hot" reed expert is stone deaf. McLean cannot hear himself play but maintains perfect rhythm through a highly developed sense of tempo, made possible by the instrument's vibration transferring itself to his nervous system.

McLean plays the entire family of reeds while clarinet and oboe work, exceptionally difficult, finds him even better than on the sax.

Whiteman became impressed with McLean's stuff while playing Kansas City last season. McLean was with a local band at the time.

### Pelham Heath Receiver

An involuntary petition in bankruptcy was filed late last week against the Pelham Heath Inn, Inc., 1500 Pelham Parkway, The Bronx, by three produce firms for minor claims. Joseph E. Dunn was appointed receiver by Judge Bondy in the U. S. District Court in \$2,000 bond. Liabilities are \$20,000; chief asset is a lease valued at \$2,500.

The Pelham Heath Inn is under Federal padlock. It was operated by Harry J. Suskind, who also has the Marigold Gardens, across the road to the Pelham Heath, thus competing with himself in a sense, although originally figured for one place to accommodate the overflow of the other.

### ROBESON ON VICTOR

Paul Robeson, Negro actor, makes his debut as a Victor artist Sept. 25, with a quartet of Negro spirituals. Robeson is better known as a legit actor rather than an interpreter of native music but his periodic radio broadcasting brought him attention.

Carl T. Sprague, Texan cowboy singer, is another new artist. Victor has finally acknowledged the wide market for this old-fashioned school of song and has added Sprague to its lists.

### BECKER MOVES

Ernest A. Becker, conductor of the 108th Infantry and Becker's Bands, resigned his local musical connections this week and on Sept. 11, goes to Bristol, Conn., to assume the duties of musical director for the New Departure Manufacturing Co. He will control the New Departure band, orchestra and drum corps. Becker, a professional bandman, has been cornet soloist with Conway, Duss and the Carib Hussars, as well as the Park Band of Rochester.

## Copyright Conference Held in Toronto

Toronto, Sept. 8.

An important conference on musical copyright and performing rights was held in the office of the Motion Picture Distributors and Exhibitors Association here Sept. 3. The recently formed Canadian Performing Right Society was under discussion, this organization having just been formed at the instance of the Performing Right Society of London.

The picture interests were represented by Col. John A. Cooper, president of the association, and Jack Arthur, musical director for Famous Players-Lasky Canadian Corp. The Canadian Society of Authors and Composers had Professor Watson Kirkconnell of Winnipeg present in its behalf. Prof. Kirkconnell being honorary secretary of the authors and composers' organization. G. V. Thompson sat for the musical writers and publishers' interests.

The Canadian Performing Right Society was involved as to what attitude should be taken against them. The conference was informal but the result is expected to have considerable effect on the musical copyright situation in Canada. Prof. Kirkconnell will make the report on the subject to the national executive of his association.

The amendments to the copyright law which came up in Parliament last year were supported officially by the Canadian Society of Authors and the theatrical interests are now endeavoring to persuade the Society of Authors that the amendments to the bill were unfair and should not receive their support.

### LOPEZ STARTS SOMETHING

Syracuse, Sept. 8.

Vincent Lopez, who was in Syracuse last week to conduct his orchestra at the Hotel Syracuse, gave the newspaper boys plenty to write about. Lopez brought with him the very latest in English toga, went Dollar Day shopping and walked out of one store with a large rocking chair under his arm. He disclosed he was angling for Syracuse really.

Lopez, it is said, has his eye on the Alhambra, and also thinks the city should have a new theatre, with a dance hall on the roof, and of course a Lopez orchestra. This, incidentally, was Lopez's first visit to Syracuse since he came originally to install his orchestra at the hotel a year or so ago.

### WHITEMAN'S DISCOVERY

Willard Robinson's Deep River Orchestra opens Sept. 20 at the Wigwam Cafe, New York. Robinson is the Kansas City jazz pianist and songwriter whom Paul Whiteman discovered last season and placed under contract.

Another Paul Whiteman unit opens at the Bunn Brothers cafeteria in the Loew's State theatre basement this week. The cafeteria becomes a cafe at night at popular prices, with a five-piece band under Joe Luca's direction.



ROY INGRAHAM  
VIOLINIST

The popular leader at the Green Mill Cafe, Culver City, California, conducting the orchestra from February, 1924, to December, 1924, and re-engaged by popular request June 1, 1925, for an indefinite engagement.

Mr. Ingraham has several popular song hits to his credit, and has several new ones now in preparation.

### Banjoing by Mail

Harry Reeser, solo banjoist and director of the Reeser Synchroptons on the Columbia records, is starting a correspondence school. Reeser will specialize in banjo instruction by mail.

### HERE AND THERE

Urie Davis, brother and partner of Meyer Davis, has written a new fox trot, which is yet unnamed. It has already proven a hit on the Le Paradis roof, Washington, D. C. When asked if he was going to publish the number, Urie stated, "What's the use?"

Eddie Chester, formerly with Ted Lewis and more recently struttin' and songster with Ray Miller, made his disk debut as vocal chorus singer with Ray Miller's "canning" of "Ya, Ya, Alma," for the Brunswick. The number is published by Miller's own company, the T. B. Soliere Corp., and is authored by Miller.

Eddie Harkness and his orchestra have had their contract at the Olympic hotel, Seattle, renewed. Harkness went there from the St. Francis hotel, San Francisco, eight months ago to open the Olympic, a United Hotel chain spoke.

Earl Moss, trombone soloist, formerly with Conway and Bousa, has been added to the Strand theatre orchestra, Syracuse, and will be featured. John Miller, viola player, and Harold Tymeson, pianist, have also been signed for Earl Blye's orchestra by Walter McDowell, Strand manager.

### \$6,000 SALARY, BUT—

Chicago, Sept. 8.  
What is considered to be a record breaking salary for an orchestra out here is being paid to Dan Russo and Ted Florio's Oriole orchestra. The band has been engaged to furnish the music at a debutante's ball sponsored by Adolphus Bush, at the Adolphus hotel, Dallas. The Orioles are reported to be receiving \$6,000 for the engagement plus railroad fares. The contract covers one day or a week as Bush desires.

### CONDUCTS FROM SCREEN

Chicago, Sept. 8.  
A new innovation has been tried out at the Capitol and proven successful. Albert B. Short, musical director, instead of appearing in the pit has had himself filmed and is directing the overture from the screen.

There were quite a few laughs intermingled as the sun must have been a little too strong when they were grinding out the celluloid.

### PEGGY ENGLISH ON DISKS

Peggy English has become a Vocalion recording artist. She has "canned" "Want a Little Lovin'" and "Charleston Baby O' Mine" as her first couplet.

"Bricktop" Smith (colored), who has been operating a cabaret in Paris, has gone to Spain for the present. It is understood that she is returning to Paris later.

### NEW RECORDERS

Fred Rich and his Hotel Astor Orchestra become Columbia recording artists this month. Rich is also a Duo-Art piano roll maker.

The Rich band, with Bert Lewis, songster, opened at the Broadway, New York, last week.

Sidney Clare, songwriter, is another new disk-maker, "canning" for the Perfect. Clare, like Benny Davis, another prolific lyric writer, is a performer as well, and generally features his own numbers on the disks. Davis is also to record for Columbia and Victor.

### FRANK LOUCKS INJURED

Frank Loucks, 29, of the Hazel Atlas Band, of this city, was probably fatally injured last week when a Waynesburg and Washington railroad train crashed into his automobile at a crossing about seven miles south of here.

He is in the Washington Hospital.

### PERRY'S HARMONICA BOOK

Sam A. Perry, Cornorized piano roll recording artist, has written a harmonica instruction book. It is titled "Harmonica Bill's Ten-Minute Course," published in anticipation of the increasing harmonica craze by Robbins-Kingel, Inc.

### TRAGIC ELOPEMENT

Cleo Le Valle Killed as Fiance Drives Auto Into a Bridge Railing

Los Angeles, Sept. 1.

Margaret Huber, known on the screen as Cleo Le Valle, was killed in an auto accident at Del Mar while eloping to San Diego to marry Daniel M. Dean, a musician.

Dean was driving the car at the time it crashed into the railing of a bridge, throwing the girl out and fracturing her skull. Dean is being held under a charge of reckless driving and will be given a hearing in San Diego county.

### Arnesen's Wife Sues

St. Louis, Sept. 8.

Alleging cruelty and abuse, suit for divorce has been filed by Barbara Arnesen against Arne Arnesen, until recently leader of a concert orchestra at Hotel Statler. She asks alimony and the custody of their two young children.

Arnesen will not contest his wife's charge that "his actions made it impossible to live with him any longer." The Arnesens were married Dec. 24, 1918, and separated Aug. 10, this year.

## LEADING ORCHESTRAS

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AND ORCHESTRA

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Premier Organist

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AND HIS

Rendezvous Orchestra

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Also Jack Johnstone and His Samovar Orchestra. (A Charley Straight Unit)

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and his

SOCIETY ORCHESTRA

Keith-Orpheum Circuits

Direction Bernard Burke

## CONSTANTIN BAKALEINIKOFF

Former musical director for Sid Grauman at his Million Dollar Theatre in Los Angeles.  
Now opening his third successful season at the Circle Theatre, Indianapolis.



# NEW POISONS IN BOOTLEG BOOZE

## Govt. Chemist Tells Other Things About "Liquor"

Washington, Sept. 8. J. W. Quillen, government chemist, has found two new and deadly poisons in the bootleg liquor. One of these is known as brucine sulphate and attacks the heart as does strychnine. The other poison is nicotine alcohol diverted from the tobacco industry, and made more poisonous through a chemical process.

This nicotine alcohol is said to leave a "hangover" that puts the drinker in a highly nervous state and makes him subject to depressions, or leaves him in a state of coma that may be followed by convulsions and death.

Quillen says deaths from poison liquor will be on the increase since the bootleggers have started in with these two new ingredients. He also finds that kerosene, pine tar, camphor and benzol are being used more in bootleg liquor. He states cleverly devised flavorings are used to offset the odors of these chemicals.

## SOVIET'S DECREE

Washington, Aug. 25. The Council of Commissars of the United Socialist Soviet Republics have issued a decree, according to advices coming through official channels, the object of which is to control the production of phonograph (master) records, matrix and gramophone records (reproductions). The decree requires that permits be secured for the production, importation and exportation of these products, as well as for the importation of the indispensable raw materials and supplies for their manufacture.

Control over the artistic and ideologic contents of the records, is also provided for.

The import and export trade in these products, is subject to permits issued by the Commissariat of Foreign Trade, with the consent of the Commissariat of Education.

## SWANES IN VAUDEVILLE

Meyer Davis' Swanee Orchestra, from the ballroom of the same name, is to take the Earle vaudeville bill the coming week (Sept. 6). Al Kamons is to direct.

The week following the vaudeville appearance the ballroom, located in the Earle theatre building, will open for its second season.

Janssens' New Revue "The Girl From Janssens", opens at the floor show at the Hofbrau (uptown), Sept. 26. Daniel K. Bennett is staging the show, featuring Estelle Penning, Frank Cornwall's Cretans, an Irving Aaronson band, will be the dance feature.

Two New Floor Shows

The Cameo on West 52d street, New York, and the Premiere, Brooklyn, will have floor shows for the new season, produced by Gus Edwards. Edwards may also put on the presentation at the Colony for Lloyd's "Freshman" picture.

# WEYMANN BANJOS



DAVID BEREND - NEW YORK CITY

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## Premier Sax Player

Rudy Widoett, acknowledged the premier saxophone virtuoso of the world, sails for Europe next month. Widoett is at the Capitol, New York, as soloist, Sept. 27, and may become one of the Roxy Gang at the new Roxy theatre next season, according to proposals.

## Small Time Stuff

The business methods of a ballroom on Broadway, New York, are scored by the music men because of their great variance from the former cooperation. The manager now in charge has been refusing admittance to the orchestra men who must visit the bands on business. Another ruling is that no ex-employee can be admitted even when buying his way in. The manager explains that the management's orders not to sell admittance to ex-employee.

# DISK REVIEWS

By ABEL

**BESIDE A SILV'RY STREAM (Fox Trot)—Pollia's Clover Gardens ONE SMILE—Same—Edison No. 51885.**

A corking melody fox-trot pair. Both numbers are replete with fetching melody, including beaucoup rhythm and novelty instrumentation by W. C. Pollia's Clover Gardens orchestra.

**SMILE ALL THE WHILE—The Whirlwind Pianist (Art Gilham) ANGRY—Same—Columbia—No. 411-D.**

Art Gilham, "the whispering pianist" of radio fame, is an expert song salesman, tickling his own ivory accompaniment in a novel manner. He talks and chats to the keys for comedy interludes. "Smile All the While" (Milton Ager-Benny Davis) is a good dance tune with an appealing phlegmatic lilt, optimistic lyric. It is replete with lyric punches and corking, song material. "Angry" is a Chicago product and quite popular around the Midwest.

**BY THE LIGHT OF THE STARS—Jim Miller—Charlie Farrell THE MORNING ISN'T KIND ANY MORE—Same—Victor No. 19738**

Miller and Farrell are best known to the cafe public, having played in some of the smartest supper clubs in the East. Their specialty is vocal harmony to mandola and guitar accompaniment, which is basically corking stuff for the disks, regardless of the rep or following of the team. All combined, however, it's stuff to fire.

They debut with a fox-trot ballad of popular vogue, melodious and charming, which is their harmony, with a comedy song contrast, equally worthy.

**WILD JAZZ (Fox Trot)—Jimmie Joy's St. Anthony Hotel Orchestra BE YOURSELF—Same—Okeh No. 40420**

"Wild Jazz" (Baxter-Williams) tells the tale by its title. It is a daring, careless conglomeration of indigo wailing, rhythmically combined for great dance stuff. "Be Yourself" is Henry Busse's composition and also of the "hot" school. The trumpet and other brass work is corking. Jimmie Joy's release was recorded in Kansas City.

**WHEN THE ONE YOU LOVE LOVES YOU—Morton Downey. THE MELODY THAT MADE YOU MINE—Same—Brunswick No. 2857.**

Morton Downey, noted, recently signed by Ziegfeld, is a new Brunswick artist. Downey was formerly soloist with Paul Whiteman but is latterly turned the picture houses. The tenor, as a tribute to White-



**CHARLEY STRAIGHT** and his **RENDEZVOUS ORCHESTRA**  
A unit that is recognized as one of the leaders in musical combinations.  
Playing my third consecutive year at the Rendezvous Cafe, Chicago.

man, is featuring "When the One You Love Loves You" the new Whiteman waltz. Coupled with another ballad of melody range, Downey has produced a likely duo. His fine tenor takes the high notes nicely, and the product bespeaks of fulsome possibilities.

**EVERYTHING IS HOTSY TOSY NOW (Fox Trot)—Herb Widoett's Cinderella Roof Orchestra.**

**HERB T T RAIN, LET'S HORN-TOOTIN' FOOL—Same—Brunswick No. 2816.**

As a snappy couplet is Widoett's back-to-back contribution. "Hotsy Totsy" (Mills-McHugh) is a current dance favorite, and "Horn-Too-Tin' Fool" (Henry Busse-Ross Gorman) is a "hot lip" number featuring plenty of trumpet and other brass specialties.

**I MISS MY SWISS (Fox Trot)—Ted Lewis and His Band. MARGUERITE—Same—Columbia No. 406-D.**

Ted Lewis always delivers a fetching dance couplet on his disk contributions and clicks per usual with the novelty "Swiss" number (Gilbert-Baer). Ben Bernie's "Marguerite," intrinsically corking for dance purposes, is also rhythmically handled by the Lewis jazzists.

**UKULELE LADY—Eddie Peabody (Banjo Solo). LET IT RAIN, LET IT POUR—Same—Edison No. 51583.**

Eddie Peabody shows some tricky banjo soloing in this couplet. Peabody is an unknown quantity on the disk but will be heard from later.

**BY THE LIGHT OF THE STARS (Fox Trot)—Tieckle Toe Ten. JUST A LITTLE DRINK—Same—Okeh No. 404-D.**

"Stars" is a melody fox-trot, permitting for smart reed and brass contrasts, with a vocal chorus. "Just a Little Drink" is Byron Gay's west coast novelty fox-trot which Billy Jones vocalizes in the interlude. Withal a corking dance record.

**IF I EVER CRY (Fox Trot)—Ted Weems and His Orchestra SIBERIA—Same—Victor No. 19722**

Ted Weems, a midwest picture house and ballroom favorite, originating from Pennsylvania, delivers smartly with this dance couplet. It is readily adaptable to smooth stepping, with snatches of fancy stuff for collegiate and Charleston variations. Both numbers are smoothly scored, "Siberia" being particularly colorful in its arrangement.

**GOT NO TIME (Fox Trot)—The Little Ramblers LOOK WHO'S HERE!—Same—Columbia No. 403-D.**

The Little Ramblers are the integral "hot" combination of the California Ramblers orchestra. The L. R. aggregation specializes in rhythmic jazz and prove themselves excellent exponents thereof with this couplet.

**IF YOU KNEW SUSIE (Fox Trot)—Abe Lyman's California Orchestra LKULELE BABY—Same—Brunswick (continued on page 40)**

The Human Broadcasting Station  
**B.B.B.**  
At Station F.U.N.  
at Kentucky, Buoy and 19th St., N.Y.  
Director Harry Earl

## BAND and ORCHESTRA REVIEWS

**HERB CARLIN BAND (10) Marigold Gardens, Chicago, Sept. 4.**

Herb Carlin is new at the Marigold, having formerly been associated with Paul Ash, Chicago's greatest b.o. attraction. Carlin is using some of Ash's orchestrations but at the Marigold they like their music warmer than would be quite "nice" at McVicker's. Carlin gives them what they want, sizzling hot syncopation loaded with what jazz bands call "rock."

For dancing, in an outdoor place this band is great. No other under the sky dance floor in Chicago has as snappy a brand of jazz to beckon trade with. About the usual instrumentation prevails. Three saxophones, cornet, trombone, tuba, piano, drums, banjo. They are generous with encores and run off a smoke less frequently than most bands.

While primarily a dance organization there is no reason to doubt Carlin's bunch could probably step into a regular cabaret and play the show tune. There isn't vast amount of difference—at least not in Chicago—between the crowds who flock to a straight dance place and the crowds who like to dine and be entertained in between dances. Both crowds take their jazz nourishment hot.

Right now Carlin is just getting started and appraising his band as a new unit gives it an excellent rating for future development. Hal.

**GUS C. EDWARDS ORCH. (8) Terrace Garden, Chicago, Sept. 8.**

Because of its location in one of the big centrally located hotels and because its architectural makeup is unique, the Terrace Garden gets a heavy play from the visiting firemen, but the local firemen "chew the place." No better reason why the knowing ones of the town pass it by can be named than the Gus C. Edwards Orchestra.

Edwards has a weak tea band. At times his music is so weak as to almost become inaudible and at like time does he rise to anything like pep or warmth. He has carried the lullaby stuff too far. His orchestrations evidently designed to be "different" succeed only in being confusing. It makes dancing a labor. For listening purposes they aren't exactly a strain but they certainly can't stack up against anyone of a dozen minor bands in town.

This outfit sizes up as a small dance hall band that has suddenly found itself in the Loop and is trying to go in for symphonic jazz or something of the sort, but it listens like music that hasn't made up its mind whether to tread the decorous ways of concert or to make concessions. The boys are just there but willing to oblige to the best of their talents, such as they are.

**HAPPY WALKER'S Golden Pheasant Orchestra (8) Glen Echo Park, Washington, D. C., Washington, Aug. 25.**

Here is the right orchestra in the right place. Mr. Hullinger, who bills himself as "Happy Walker," is a peach of a showman and when combining this with his capable handling of the trumpet

## Specht's Comeback

Paul Specht is staging a come-back after inactivity for some time. Always a keen publicist, Specht won more space than the average bandman the past two seasons and in that way built up his reputation.

Specht encountered political complications in Philadelphia when he operated the Pandora cafe. Some alleged "framed" raids on his premises closed no liquor but the constant annoyance "on suspicion" eventually hurt his trade, forcing him to close. The sum total of Specht's loss at the Philly cafe was around \$25,000. Specht is at present in Hartford, Conn., playing ballrooms and associated with Mr. Byrnes in a new ballroom circuit in that territory.

everything should be set, and it is. In the large ball room of the Glen Echo Amusement Park, which ballroom is practically an outdoor affair, extending over a good half of a city block, Walter wisely does not go in for the soft, subdued stuff except on rare occasions. In the greater measure he gives them peppy hot stuff and judging from the whale of a success this ballroom has been "would seem that the local boy had doped his crowd right."

It would be unfair to judge this combination under the standards usually set for restaurants and vaudeville. The boys of the combination are good workers, they realize the demands of their job in every way and seem to be popular individually, as Walker in his arrangements, gives each of them a chance to put across a solo bit occasionally. It will be interesting to see how they measure up this winter when under normal conditions.

The personnel of the band is as follows: Happy Walker, trumpet leader; P. Costello, first sax; Theodore Gates, second sax; N. C. Burns, piano; Jos. Stansfield, banjo; Fred Seiffer, who was for 30 years in the Marine Band, euphonium; Lawrence McCarthy, trombone and Walter Parker, drums. Meakin.

## DEAUVILLE, CHICAGO, REOPE

Chicago, Sept. 8. Ike Bloom will reopen the Deauville this month, with Evans Burrows as manager.

There will be several other entertainers and a band.

Club Durant will reopen under the management of Jimmy Durant, Sept. 12.

Bacon & Dav  
**SILVER BELL**  
BANJOS  
New Catalog—Just Out  
THE BACON BANJO CO., INC.  
GROTON, CONN.

## INVITATION

TO

# FEATURE DANCE ORCHESTRAS

Roseland, America's foremost ballroom, Broadway at 51st street, New York, inaugurates a new policy this season of playing traveling dance attractions on a weekly basis, forming the "Name" orchestra series. Novelty Bands, Versatile Combinations, Recording Artists and Feature Dance Attractions of every description are invited to nightclub hours and all are given the opportunity to be heard at the new Managing Director, Roseland Ballroom, 1658 Broadway, New York City. All information treated in strictest confidence.

**LOUIS J. BRECKER**

Managing Director.

# BENSON CIRCUIT

EDGAR A. BENSON, General Director. JEROME LEVY, Technical Director. JONAS PERLBERG, Creator of Fetes and Features

The Benson Circuit offers the greatest Ballroom Bands in America—Bands that draw capacity crowds every night. The Benson Circuit, the live wire that will take your Ballroom out of the dance hall class, will put a famous orchestra at your service and back it up with sure-fire publicity, features, novel stunts and the very latest dancing sensations. This is no experiment—the orchestras are now playing throughout America—making big money for the Ballrooms—they'll do the same for you—write now for information.

## BENSON CIRCUIT

64 West Randolph Street - - CHICAGO

### THE GREATEST BANDS ON EARTH

Isham Jones and his Orchestra (Brunswick Records)  
Don Bestor and his Orchestra (Victor Artists)  
Chas. Straight and his Orchestra  
Frank Westphal and his Orchestra (Columbia Records—Station WENR)  
Ralph Williams and his Rainbo Orchestra (Victor Records—Station WQJ)  
Jack Chapman and his Orchestra (Victor Records—Station WGN)  
Louis Panico and his Orchestra (formerly with Jones)  
Frank Libuse and his Orchestra  
Benson Syncopators, Maurice Sherman, Director  
Ralph Foote and his Orchestra  
E. E. Sheetz, Jr., and his Californians  
Joe Rudolph and his Orchestra (Station WTAS)  
Fred Hamm and his Orchestra (Victor Records—Station WTAS)  
Seattle Harmony Kings  
Gus Edwards and his Orchestra  
"Spike" Hamilton and his Barbary Coast Orchestra  
Arrigoni and his Band (60 pieces)  
Arthur Dunham and his Symphony Orchestra (80 pieces)  
Al Copeland and his Pantheon Orchestra  
Progressive National Band, I. Goldsmith, Director (40 pieces)  
Maurie Blumenthal and his Blue Blowers

WILL MAKE MONEY FOR YOU

Wire or Write for Particulars

### DISK REVIEWS

(Continued from page 39)

wick No. 2503  
Snappy fox-trots by this ace California jazz exponent, "Susie" (Bud De Sylva) is a national favorite, although the local line about Yonkers is still retained by Charles Kaley, who does a vocal chorus. Kaley is back in the Lyman fold after an absence of some time. His tenor is effective and an asset. "Ukulele Baby" is by the Four Horsemen of Tin Pan Alley (Mekill-Rose-Sherman-Bloom), a collaborative com-

posing quartet who have thus styled themselves. It's a good dance number and neatly handled by Lyman.

#### JUST A BUNDLE OF SUNSHINE

—The Revelers  
EVERY SUNDAY AFTERNOON—  
Same—Victor No. 19731

The Revelers are a new Victor combination, combining everything imaginable in one rendition, including happy-go-lucky male quartet, work with piano and guitar, instrumental accompaniment making it also a danceable disk. The numbers are of optimistic character and the record a jolly product.

#### DADDY COME BACK—Cogert and Motto

EVERYTHING IS HOTSY-TOTSY  
NOW—Same—Okeh No. 40008

Cogert and Motto, "the human jazz band" are a novelty due on the Okeh brand, their vocal callisthenics producing odd effects to augment the straight singing. Fred Hall's piano and a banjo are the sole instrumental accompaniment, the team making themselves sound like a full-fledged jazz band on their own.

#### DEAR, OH DEAR—Vernon Dalhart.

WHO'S IT, WHO LOVES YOU,  
WHO'S IT, HUH—Same—Victor No. 19717.

Novelty songs in Dalhart's characteristic vein with harmonica, guitar and whistling interludes. Both are of light vein and great "canned" vaudeville for the parlor.

#### At Liberty George Dupree

Character Comedian, Singing and Dancing

1924, Brady's "Up She Goes"

1925, "Honeymoon Cottage"

Would work with lady partner in vaudeville.

N. V. A. Club, New York

The Feature Attraction at the CINDERELLA BALLROOM, Broadway and 48th Sts., New York



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and His MUSIC MASTERS

LEO VITERI  
1st Trumpet

JOE D'AUGUSTINE  
2nd Trumpet

PATSY PUCCIANO  
Trombone

VINCENT FAVILLA  
Sax and Clarinet

GUS NAGER  
Sax, Soprano and Baritone

HY. GROSSMAN  
Piano

JOE MONTOIRI  
Banjo

LOUIS SCHWARTZ  
Sousaphone

VAUDEVILLE—RADIO—MECHANICALS  
Formerly with Eva Tanguay and Sophie Tucker  
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5 MONTHS, 1924

Now Completing Blossom Heath

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**As Was:**

**The Benson Orchestra of Chicago**  
DON BESTOR, Director

**VICTOR  
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# DON BESTOR

and his ORCHESTRA

**BENSON  
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*Buescher  
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CLOYD GRISWOLD  
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DON BESTOR

**SUMMER**

1925  
1926

**WINTER**

The Willows  
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The New Baker Hotel  
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# VINCENT ROSE

**AND HIS ORCHESTRA**

Back at the Montmartre, Hollywood, Cal., Indefinitely

REGARDS TO EVERYBODY

WATCH FOR MY NEW SONG

**"I AM AFRAID I'M FALLING IN LOVE"**

**A NEW COMBINATION**

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AND HIS 12 PIECE ORCHESTRA

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AN AGGREGATION OF FEATURE SOLOISTS

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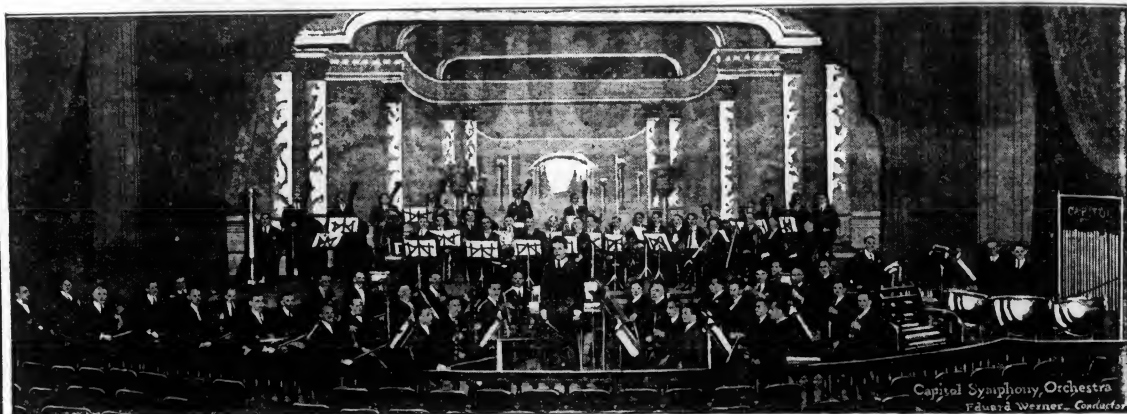
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AND HIS -

## CAPITOL THEATRE SYMPHONY ORCHESTRA

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AT SUNSET CAFE, CHICAGO

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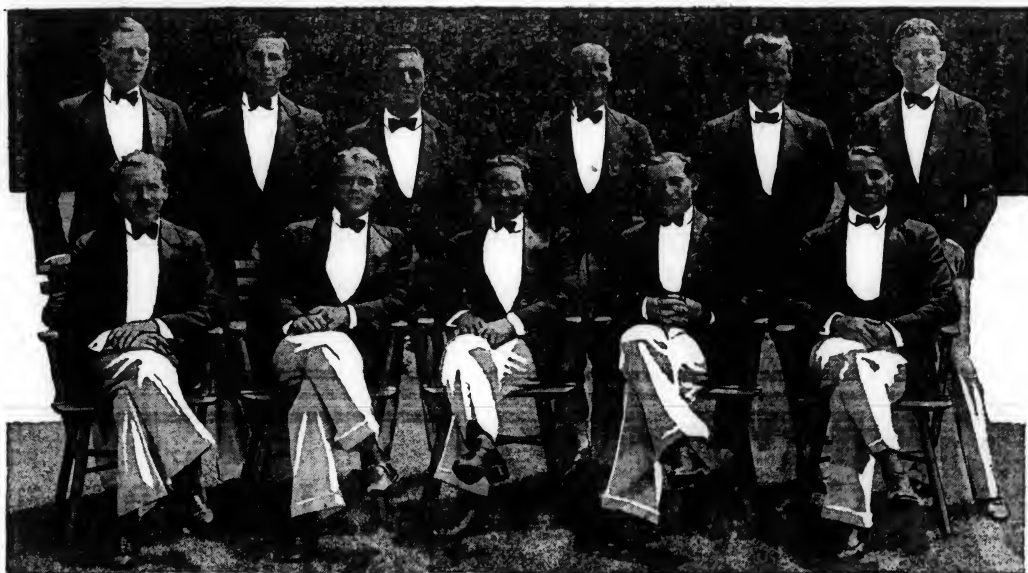
AND HIS BAND  
IN THEIR 16th WEEK AT THE  
BOULEVARD THEATRE  
West Coast Theatres, Inc. Most Beautiful Theatre  
DOUBLING STAGE AND PIT

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AND HIS

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SECOND SEASON WITH ELSIE JANIS'

## "Puzzles of 1925"

NOW

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Grateful Acknowledgement Is Hereby Made by Mr. Aaronson to Miss Elsie Janis, Messrs. Charles B. Dillingham, Alfred E. Aarons and Louis K. Sidney

*The Personnel Responsible for the Success of THE COMMANDERS:*

MR. MILTON BLOOM  
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MR. JOHN C. D'ALLESANDRO

MR. HERMAN HYDE  
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All Communications Care Variety, New York

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Watch Them Grow! They're "COMERS"

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Direction: FRANK CORNWELL

After a Successful Summer Season at the Ritz-Carlton Hotel, Atlantic City  
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**BEN BLUE with FRANK and MILT BRITTON**

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CHARLES SHIRBMAN, Mgr.

**4** SEASONS ON BROADWAY  
 3 ROSELAND B'way at 51st St.  
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OH, YES! NEARLY FORGOT!  
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# ART KAHN

AND HIS ORCHESTRA

EXCLUSIVE COLUMBIA RECORD ARTIST

Three years at the Senate Theatre, Chicago, furnishing the music in the pit and also appearing as a presentation.—Selected by the Music Merchants' Association from a group of first-class musical combinations to dispense the Symphonic and Syncopated Melodies during their recent banquet at the Drake Hotel.

MAKING MY FIRST PIANO SOLOS ON COLUMBIA THIS MONTH

ADDRESS ST. GILES HOTEL, 3318 SHERIDAN ROAD, CHICAGO  
 PERMANENT

BALDWIN PIANOS

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*Judge An Orchestra By Its Record—Be Sure and Study the Record of*

# RAYMOND FAGAN AND HIS SYMPHONIC DANCE ORCHESTRA

A THREE-YEAR RECORD OF UNPARALLELED TRIUMPHS AND SUCCESSES

9 Artists Playing 28 Instruments

**WALTER KING**

Trombone Saxophone

**THOMAS DI BLASIO**

Violin, E Flat and Soprano Saxophones,  
Mellophone Herald Horn, Ukelele

**EDWYN RUDA**

Baritone and Alto Saxos, B Flat and Jazz Clarinets

**THOMAS HANIFIN**

Trumpet Herald Horn, Saxophone

**MARK RUDA**

Banjo, Alto Saxophone

**HARRY THATCHER**

Tenor, Alto and Soprano Saxophones  
Piano Accordion, Clarinets, Bass Clarinet

**ARLING NEWCOMB**

Sousaphone, Tenor Saxophone

**BUDDY PFEIFER**

Drums, Tympani, Soprano Saxophone



*Booked Solid Until  
January 1, 1926*

## Precedents

- 8 Weeks Chicago in 10 Months
- 4 Weeks Toronto in 6 Months
- 3 Weeks Hamilton in 6 Months
- 2 Weeks Glens Falls in 3 Months
- 2 Weeks Albany in 4 Months
- 3 Weeks Rochester in 2 Years
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The only Symphonic Dance Orchestra  
Ever Playing the

**EASTMAN THEATRE, ROCHESTER**  
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*Headlined 150 Out of 156 Weeks*

Acclaimed by the Entire Press of the U. S.  
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Stopping 3 Out of Every 4 Shows

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**VAUDEVILLE—PRODUCTIONS—PICTURES—DANCE**

Third Week in Toronto Increased Business Nearly Five Thousand Dollars

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**CALIFORNIA'S NEWEST CONTENDERS FOR HONORS!**

# BEN POLLACK and His Orchestra

FOR THE PAST YEAR AT THE

## Venice Ballroom, Venice Cal.

### PERSONNEL:

BEN POLLACK, Drums  
WAYNE ALLEN, Piano  
GIL RODIN, Saxophone, Clarinet  
BEN GOODMAN, Saxophone, Clarinet  
MAX STURGESE, Saxophone, Clarinet

HARRY GREEN, Trumpet  
HAROLD PIPPIE, Trumpet  
ROSS DUGAT, Trombone  
JESS RUSS, Tuba  
AL GIFFORD, Banjo



THIS IS A BENNY DAVIS YEAR

# BENNY DAVIS

WRITER OF 100 SONG HITS

**MAKES HIS DEBUT IN AMERICA'S LEADING PICTURE THEATRES  
BEGINNING OCTOBER 3, 1925**

When He Opens for a Two Weeks' Engagement at  
**THE MISSOURI THEATRE, St. Louis, Mo.**

To Be Followed by Two Weeks at  
**LOEW'S ALDINE THEATRE, Pittsburgh, Pa.**

This space is in grateful appreciation of the many courtesies extended to me during my very successful summer engagement at the Embassy Club, Atlantic City, and to announce

MY LATEST CONTRIBUTIONS TO SONGDOM:

THE SEASON'S BIGGEST HITS

**"YEARNING" and "OH, HOW I MISS YOU TONIGHT!"**

(IRVING BERLIN, Inc.)

AND

**"DREAMING OF TOMORROW"**

By JOE SANDERS AND MYSELF  
(ROBBINS-ENGEL, Inc.)

*Other Songs Now Receiving Nation-Wide Exploitation:*

PUBLISHED BY LEO FEIST, Inc.: "No Wonder," "Leave Me Something to Remember," "Who Wouldn't Love You?"

PUBLISHED BY IRVING BERLIN, Inc.: "For Ever and Ever With You," "If You Miss Me as I Miss You," "Yearning,"  
"Oh, How I Miss You Tonight!"

PUBLISHED BY AGER, YELLEN & BORNSTEIN, Inc.: "Are You Sorry?" "Smile All the While," "Away From You,"  
"Take 'Em to the Door Blues"

PUBLISHED BY JEROME H. REMICK & CO., Inc.: "Just to Be With You," "Oh, How She Can Love!"

PUBLISHED BY SHAPIRO, BERNSTEIN & CO., Inc.: "I Want a Little Lovin' "

PUBLISHED BY ROBBINS-ENGEL, Inc.: "Dreaming of Tomorrow"

**HEY! HEY!  
WOTTA NITE!**

**HEY! HEY!  
WOTTA SEASON!**

BOOKING EVERYWHERE

CHANGED WEEKLY

**DANCE ORCHESTRAS****NATIONAL ATTRACTIONS of NEW YORK, Inc.**

Telephone CIRCLE 9327 Home Office: 1650 Broadway, New York

J. A. SHUBERG  
Empress Theatre Bldg., Vancouver, B. C.FRED BENNAGE  
Hotel Sherman, Chicago*A NEW DEPARTURE IN ENTERTAINING ORCHESTRAS***AL LENTZ AND "THAT" BAND**

Concluding a Triumphant Season at the Castilian Gardens, Lynbrook, L. I., as an associate attraction with VINCENT LOPEZ and His Hotel Pennsylvania Orchestra. To open for the Keith-Albee Theatres September 14th.

*SPECIALISTS IN VERSATILITY*

Vaudeville Direction: HARRY FITZGERALD

**GENE JAMES****REOPENED SEPT. 5th AT  
PALACE HOTEL, SAN FRANCISCO****SECOND 26 WEEKS' ENGAGEMENT  
12 MEN***A NEW BAND ON THE WESTERN COAST!***HERMAN KENIN**

and his ORCHESTRA

HEADLINING 6 WEEKS, ORPHEUM COAST HOUSES

NEXT WEEK (SEPT. 14), ORPHEUM, LOS ANGELES

Returning to Multnomah Hotel, Portland, Ore., Oct. 1st

Also Resuming Nightly Broadcasting KGW on That Date

**NAT MARTIN**

and his ORCHESTRA

NOW

At the ORIOLE TERRACE, Detroit's Smartest Cafe

After a highly successful 56 weeks with the Four Marx Brothers' Musical Comedy,  
"I'll Say She Is"**NAT MARTIN and HIS ORCHESTRA**

RECORDING FOR EDISON EXCLUSIVELY

**HAZEL HIRSH, Organist****6TH CONSECUTIVE SEASON AT GREAT STATE-LAKE THEATRE, CHICAGO**

# NEW YORK DEBUT

SEPTEMBER 16

*As Featured Guest Star Attraction At  
ROSELAND, New York*

# HERB WIEDOEFT'S BRUNSWICK RECORDING ORCHESTRA

FROM CINDERELLA ROOF, LOS ANGELES, CALIF.



BOOKINGS FOR THE NATIONALLY FAMED HERB WIEDOEFT ORCHESTRA  
Managed by WILLIAM MORRIS

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BUESCHER INSTRUMENTS USED EXCLUSIVELY

# WHEN YOU SEE THAT AUNT OF MINE

The Talk of  
— PARIS —

The Toast of  
— BERLIN —

The Idol of  
— NEW YORK —

The Hit of  
ARTISTS AND MODELS  
(Paris Edition)

The World's Biggest  
Outstanding  
— MUSICAL HIT —

The Melody That  
— THRILLS —

The Idea That  
— AMUSES —

AMERICAN  
(New York) Version  
WHEN YOU SEE THAT  
AUNT OF MINE

When you see that aunt of mine, be  
sure and tell her,  
Not to worry, if I'm not home,  
When you see my aunt just say, I'm  
with a feller,  
Down at the sea-shore, we're here  
If we miss the last boat home, we'll  
And if we should miss them both, Oh  
Good, Oh Golly!  
When you see that aunt of mine, be  
sure and tell her  
Not to worry, if I'm not home.

WORLD'S SONG SENSATION



WORLD'S DANCE SENSATION

GERMAN  
(Berlin) Version  
WENN DU MIENE TANTE  
SIEHST

Wenn du meine Tante siehst  
Ich lass sie grüßten  
Heute komm ich nicht mehr nach  
Haus  
Heute Abend geh ich mit meiner  
Nichte  
Nach Ballen um Tans hinaus  
Wenn wir mit dem ersten Kuss küss  
einander  
Ist der letzte Autobus schon gegang  
Wenn du meine Tante siehst  
Ich lass sie grüßten  
Heute komm ich nicht mehr nach  
Haus

FRENCH  
(Paris) Version  
SI TU VOIS MA TANTE

He dit donc si par hasard  
Tu vois ma Tante  
Compliments je te en fais part  
Dis lui qu'entre l'Opéra  
Et la Madeleine  
D'un air séminal  
Je marche le pas  
Féruant l'opéra d'été  
Je n'ai rien d'elle  
L'attende qu'on mette au carré four  
Un pigeon  
He dit donc si par hasard tu vois  
ma Tante  
Compliments je te en fais part.

## A NEW FAD!

Artists and Singing Orchestras all over the world are  
introducing choruses of "Aunt of Mine" in English,  
French and German.

NO FREE COPIES OF THESE  
FOREIGN EDITIONS  
WHEN YOU SEE THAT AUNT OF MINE  
American words 25c

SI TU VOIS MA TANTE (above with French words)  
Original French Edition 25c

WENN DU MIENE TANTE SIEHST (German words)  
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Dance Orchestra (American Edition)  
A "Gorgeous" Arrangement by ARTHUR LANGE  
Small Orchestra ..... 25c  
Full Orchestra ..... 35c  
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"GARRICK GAITIES" HITS ARE OUT!  
Remember Arthur Lange Dance Orchestras Ready Also  
Hits of "Garrick Gaities"

Manhattan (Song) ..... 25c  
Sentimental Me (Song) ..... 25c  
Arthur Lange Dance Orchestra—Manhattan ..... 25c  
Arthur Lange Dance Orchestra—Sentimental Me ..... 25c

Edward B. Marks Music Co. (HOUSE OF HIT) 225 W. 46TH ST. NEW YORK

## To the Musicians and Profession in General:

Thanks for your wonderful cooperation in  
putting over the songs to which I have had the  
honor of writing the lyrics.

Sincerely yours,

Gus Kahn

## The American Society

trast in public amusement establish-  
ments do not perform music "for  
purpose of profit." They perform  
the music in consideration of salary  
to be received, and there is a wide  
difference, in fact and at law, be-  
tween "salary" or "wages" and  
"profit." This difference is recog-  
nized by the American Society of  
Composers, Authors and Publish-  
ers and so far as orchestras in em-  
ployment at public amusement es-  
tablishments are concerned, it as-  
serts no claims against them, or  
their leaders, in connection with the  
public performance of works copy-  
righted by its members.

The orchestra leader, with the or-  
chestra employed by such an estab-  
lishment, are, under the law, con-  
sidered as the agents of the estab-  
lishment. If the establishment de-  
sides music copyrighted by members  
of the society to be eliminated from  
programs offered in the place, it  
must instruct the leader accordingly,  
and even if he disobeys or disre-  
gards such instructions, the respon-  
sibility for any infringements of  
copyright consequently occurring  
rests upon the proprietor of the es-  
tablishment, not upon the leader or  
the orchestra.

The society will not issue its li-  
cense, or permit payments for li-  
censes to be made, to or by orches-  
tra leaders. This is a fixed and un-  
alterable policy. It believes that  
the fees should be paid by the ones  
who profit—the proprietors, of the  
amusement places.

Popular Music

The music of the United States  
has come so to the forefront all

LOUIS SALEMME

FORMERLY AT PROLOGES

Now at Louisiane Cafe  
CHICAGO

over the world in recent years, es-  
pecially in the so-called "popular"  
field, that it is principally in de-  
mand in nearly every country of  
the world. And, it is to be noted,  
in the field of serious, or so-styled  
"high class" music, that much of it  
of American origin is now being  
classified within the finest of the works  
of the old masters.

One has but to refer to the Deems  
Taylor orchestral suite, "Thru the  
Looking Glass," in the serious field;  
the Gershwin "Rhapsody in  
Blue" in the semi-serious field, and  
to the many "popular" songs of  
American origin, in universal de-  
mand all over the world, to sub-  
stantiate the claim that our music  
is by leaps and bounds coming into  
leading prominence universally. By

this I do not mean that the works  
of the grand old men of music, such  
as Beethoven, Chopin, Strauss, and  
so on, will ever die or be less in de-  
mand, but I do mean that our own  
composers are now, in all the fields  
of music, writing better and better  
things, more and more deserving of  
the recognition claimed for them.

Is it not fair and proper that  
these men, creating these delightful  
things, which bring pleasure to the  
hundreds of millions, and profits to  
the hundreds of thousands, should  
be compensated for the work of their  
works in performance for profit?  
It is just such compensation that the  
society seeks for them. They cannot  
enforce their rights as individuals,  
but their organization can and does  
do it for them.

Now Ending His Third Consecutive Year!

MAURICE  
LAWRENCE

MUSICAL DIRECTOR

AT

GRAUMAN'S MILLION DOLLAR THEATRE  
LOS ANGELES, CAL.

(One of the World's Finest Picture Palaces)

MUSICAL SYNCHRONIZATION

AND

DIRECTING PROLOGUES DE LUXE



"The Personnel Is High Grade and Considerably Worthy."—*Variety*.

# ROGER WOLFE KAHN

AND HIS

## Hotel Biltmore Orchestra

EXCLUSIVE VICTOR RECORDING ARTISTS

THE MOST IMPOSING ARRAY OF INDIVIDUAL INSTRUMENTALISTS IN  
ANY SINGLE DANCE COMBINATION IN AMERICA

JOE RAYMOND, Violin  
TOM GOTT  
LEO McCONVILLE } Trumpets  
ARTHUR SCHUTT } Pianos  
RAY ROMANO }

ROGER WOLFE KAHN  
Director

ARNOLD BRILLHART } Reeds  
DICK JOHNSON  
HAROLD STURR  
"CHUCK" CAMPBELL, Trombone  
ARTHUR CAMPBELL, Bass  
DOMENICK ROMEO, Banjo  
VICTOR BURTON, Drums

UNTIL DECEMBER 31st, 1926, AT THE HOTEL BILTMORE, NEW YORK

"The Second Best Dance Combination in America."—*Billboard*.

# SEYMOUR SIMONS

"THE WELL KNOWN COMPOSER"

AND HIS

## HOTEL ADDISON ORCHESTRA

Returning October 1st for the Third Consecutive Season at the Famous Florentine Room with the Glass Floor at the Hotel Addison, Detroit, Mich.

ALSO PRESENTING

BUDDY FIELDS AND HIS ORCHESTRA (9 Men)  
A HOT BAND FOR A HOT SPOT  
AVAILABLE SEPTEMBER 18th

JACK MILES AND HIS ORCHESTRA (9 Men)  
A SMART BAND FOR A SMART HOTEL OR CAFE  
AVAILABLE NOW

Wire or Write SEYMOUR SIMONS  
HOTEL ADDISON, DETROIT, MICH., OR WM. MORRIS AGENCY, NEW YORK

## HEADING EAST!

# MAX FISHER

AND HIS

## Famous Orchestra

THIS WEEK (SEPT. 6), HENNEPIN, MINNEAPOLIS

# PHONOGRAPH RECORDING MANAGERS--

*Attention Please!*

Does New York State mean any-  
thing to you as a Record Sales  
Market?

IF IT DOES

## PHIL ROMANO and His ORCHESTRA

Will Interest You

PHIL ROMANO returns to the  
Hotel Kenmore, Albany, Sept. 26  
*HIS RADIO POPULARITY* via WGY,  
Schenectady, which runs a direct wire  
into the Hotel Kenmore, is well known

### TAKE ADVANTAGE OF PHIL ROMANO'S POPULARITY

Here's a Sure-Fire Recording Bet for the  
Phonograph Disks

P. S.—Phil Romano and His Orchestra Just Completed a Highly Successful Summer Season at the Roseland Ballroom, New York. Phil Romano Takes This Opportunity to Thank Mr. Louis J. Brecker, the Managing Director of the Roseland, for His Kind Opinion and Flattering Invitation to Retain Us All Year Indefinitely. As We Explained to Mr. Brecker, Prior Contracts and Options with the KENMORE HOTEL, Albany, Management Prevents Our Considering Such Proposals.

### "Uke" as Stimulator

Shipments for hundreds of ukuleles for their members. It is harmless and educational diversification for the adolescent and the elders encouragement. One the uke is mastered, and requires at the outside 30 days, the knack seldom tires and is never forgotten. If anything there is a constant striving for fancy improvisations and new harmony interludes to vary it.

There is much in favor of the uke. Its cost is cheap, ranging from \$1.50 to \$12 top price for the most ornate hanjo-uke. Compare this to the \$400 cost of a piano and the conclusion is obvious.

Heretofore shee music went into

the homes of families with pianos. In itself a limitation. Of the piano players, the students for the first three or four years are encouraged by parents or guardians to master the classics. When the player takes to popular stuff, he or she is then of the age to "step out" nights and that part of it becomes secondary.

With the uke, the ukulele arrangements on the piano are extremely fetching for sales purposes. A sheaf of sheet music and the uke and the party is all set; no piano necessary.

#### Harmonica Newest

The newest vogue, the harmonica craze, is also looked to optimistically for the same convenient reason of minor investment and popular appeal.

Another music publisher tells of a circular request broadcast to 4,000

dealers last winter anent the recommendation of including a special ukulele arrangement on every copy of sheet music. The music man figured that if 10 per cent answered the very fact that they troubled to respond would be proof of their interest in the uke arrangement. It so happened only five per cent replied favorably and the publisher figured that only warranted scoring certain novelty numbers thusly. New editions of music shipments were subsequently sent out and when the dealers found that their merchandise carrying arrangements for the ukulele moved off the counters whereas the others gathered dust, they then took the trouble to write the publisher urging the general inclusion of a ukulele arrangement.

Unquestionably that was selling music for them and practically every number these days, including ballads as well as fox-trot novelty and comedy ditties, are thusly scored.

#### How Many Ukuleles?

Because of the many sources of manufacture there is no gauge for the number of ukuleles in use. The harmonica, because the Hohner Co. is the biggest producer, sold over 20,000,000 in 1924 with the prospect of doubling that by the end of 1925. Considering that the uke vogue far overshadows the harmonica, which is only being considered a "comer" right now, the number of ukuleles sold is anybody's guess.

It is a vast new field for popular song outlet and the music men look upon it as a successful counter-effect to the damage done by the radio.

The rather good business the past summer is ascribed to the uke encouraging sheet music sales, plus the fact the radio did not interest the public much because of the call o' outdoors, lawn parties, picnics, motor trips, etc., where the handy uke was popular. This accounts, too, for the terrible royalty statements from phonograph record sales.

And the silver lining to the farsighted music men is the amount of ukulele folios sold, although some firms did not consider these booklets bothering with until too late. As a result some of the smaller publishers who had vision cleaned up that respect.

## HARRY STODDARD'S ACTIVITIES

# MRS. FRANK TINNEY

(Edna Davenport)

AND

# HARRY STODDARD

## AND HIS ORCHESTRA

Now Rehearsing to Open in Mid-September

HARRY STODDARD'S "STREETS OF NEW YORK" ORCHESTRA

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MERRITT BRUNIES And His RED HOT BOYS

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## HOTEL ROOSEVELT ORCHESTRA

EXCLUSIVE BRUNSWICK-VOCALION ARTISTS

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## The Premier Jazz Attraction

AT THE RIALTO THEATRE, NEW YORK

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**DONALD P. ("TOOTS") BRYAN**—Trumpet,  
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**AL GOERING**—Piano, Celeste and Arranger

**JACK PETTIS**—Saxophones, Bass Clarinet and  
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**SAM FINK**—Drums and Tympanii

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**FRANK SARLO**—Trombone and Euphonium

**"MICKEY" GARLOCK**—Violin

**MAX ROSEN**—Bass

**PAUL NITO**—Banjo and Violin

**OSCAR LEVANT**—Piano

*Mr. Bernie and his Boys take this opportunity to express their sincerest thanks and appreciation to Mr. Hugo Riesenfeld, Managing Director of the Rialto, Rivoli and Criterion Theatres, for his kind cooperation and manifold courtesies.*

ALSO AFTER THEATRE

**Back Again At The Hotel Roosevelt**  
FOR THE SEASON

THE BEST IN BANDS

MEANS

# BEN BERNIE ORCHESTRAS

HERMAN BERNIE, General Manager

Studios: 745 Seventh Ave., New York

Mr. Bernie's Management: WILLIAM MORRIS

# DOK EISENBOURG

**NEW OCEAN HOUSE**  
Swampscott, Mass.

**STATION WEEI**  
Boston

**VAUDEVILLE**  
Keith Circuit

**STATE BALLROOM**  
Boston

## BOSTON TRANSCRIPT says:

### KEITH'S THEATRE

Another orchestra is booked this week, in a house where such fare is so often provided. This time it is a local aggregation—the Sinfonians of Dok Eisenbourg, otherwise Dr. Adolph Eisenbourg, of Beacon Hill. This company of entertainers already has been well introduced to the public through the medium of radio and has become a most popular broadcast group.

The leader makes his own arrangements of many of the numbers played, stressing, in particular, selections which, when first brought out, were never intended for the world of popular music. Somehow the results of this young musician's encroachment into the field of the classics is far more agreeable than with the majority of orchestras. Eisenbourg's men have been carefully selected, the ensemble is well balanced and he proves his case when, as a final number, he presents the battered and time-worn "Katherina" with such new quips and turns that it brings thunderous applause and curtain calls.

....week of May 20, 1925.

## SUCCESS AND SERVICE

OR

## SERVICE AND SUCCESS

Two phrases! One of them, you will find, is easier to say than the other. It is less difficult to say "Success and Service" than it is to say "Service and Success." And, indeed, service of a sort does frequently follow success. But that's usually no more than lip service. Think it over, and you will agree that service comes first in the logic of things, and it is success that follows.

Aim at service and you hit the bull's-eye of success. Aim at the attainment of success without the return of service in excess of the expected minimum and the Tall God of Adversity, with his tongue in his cheek, may let your arrow fall beside the mark. **THIS IS THE PHILOSOPHY UNDERLYING THE SUCCESS OF DOK EISENBOURG AND HIS SINFONIANS.**

Today Dok Eisenbourg and his Sinfonians are nationally known as purveyors of dance music to the members of the party of President Coolidge and to the society leaders of the country at the famous New Ocean House, at Swampscott, on the North Shore of Massachusetts.

Critics who have heard the orchestra at the summer capital of the nation have been impressed by its tonal quality, by its unique rhythmic ability, and by its individuality. *Elliot Norton*, of VARIETY, writes that "Eisenbourg has a colorful personality, which seems to permeate the orchestra and lifts it into the realm of the unusual."

Managers are invited to write now for open time.

## BOSTON POST says:

### Last Night on The Radio

By O. M. STATIC

The Dok Eisenbourg Orchestra furnished us for the best of an hour last night with this new music we call rhythm. Walter "Hap" Myers, announcing, clocked his pride and glory in the dignity of his full title: "Doctor Adolph Eisenbourg." We liked this, sort of. Except that it would be even better if the Doctor then proceeded to give us a lecture on the physical properties of radium. Instead we heard a magnificently trained orchestra launch into the intimately familiar music of "Good Morning, Dearie." And launched into it with the smoothness of an airplane sailing out of a cloud. "Doctor" sounded a bit too scientific with "Good Morning, Dearie." But this Doctor was learned in the new music. He understands rhythm.

We had been told that conductors who play and conduct at the same time suffer severe handicaps. So far as we were able to judge last night, this orchestra leader seems to have quite thoroughly surmounted the difficulty. Another of the top-notch dance orchestras Boston may well brag about.

**HOTEL PRESTON**  
Beach Bluff, Mass.

**LOEW'S STATE THEATRE**  
Boston

**SUNBEAM INN**  
Lynnfield, Mass.

**S. COOK'S AMBER ROOM**  
Boston

# AND HIS SINFONIANS



"YOU DON'T HAVE TO DANCE TO FISCHER'S MUSIC—JUST GET ON AND RIDE"

# CHAS. L. FISCHER

(THE MAN WITH THE MILLION-DOLLAR SMILE)

## And His ORCHESTRA

The Best Music Money Can Buy—Something Different, as all Fischer's Men Are Artists Equally Talented in CONCERT as well as MODERN DANCE

### RECENT ENGAGEMENTS:

Winter Season, 1924—Miami Beach, Fla.

Winter Season, 1925—Hot Springs, Ark.

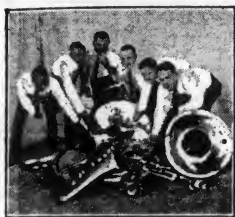
Summer Seasons, 1923-'24-'25

Grand Hotel, Mackinac Island, Mich.

WEEK JUNE 13—FEATURE ACT, MISSOURI THEATRE, ST. LOUIS

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MGR. CHAS. L. FISCHER,

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NOW IN OUR 11th MONTH

So Hot That They Use Asbestos Chairs

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COMING EAST SOON!

## JAN SOFER

NOW CONDUCTING

Grauman's Metropolitan Orchestra  
LOS ANGELES, CAL.

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VERSATILE DRUMMER

CHARACTER COMEDIAN AND ENTERTAINER  
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AT LIBERTY AFTER SEPT. 15

## Vaudeville Debut

This week (Sept. 7)

# FREDDIE RICH

And His Hotel Astor Orchestra

AT B. F. KEITH'S BROADWAY THEATRE, NEW YORK

After a Successful Summer Season Atop the Hotel Astor

FREDDIE RICH AND HIS ORCHESTRA

Open the New Orangerie Room on September 15

TWO OTHER FRED RICH ORCHESTRA UNITS

Will Play in the Hotel Astor's Grill Room and North Restaurant

FREDDIE RICH AND HIS HOTEL ASTOR ORCHESTRA

Columbia Recording Artists

P.S.—Mr. Rich is an exclusive Duo-Art Recording Artist

Vaudeville Direction HELEN LAYTON

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Exclusive Columbia Recording Artists

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and his VICTOR RECORDING ORCHESTRA

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MUSICAL DIRECTOR  
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"MIKE LAKE" W.C. POLLA

**NELSON B. BELL AT THE "MIKE"**  
ALSO A LITTLE ADV. AND PUBLICITY (AIDED  
"LISTEN IN SOMETIME YOU'LL"

**FOR CRANDALL'S SATURDAY NIGHTERS**  
BY BILL EWING) FOR THE 15 CRANDALL THEATERS  
BE SURPRISED - AND HOW!

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**DAVID BOYD'S**

**MEYER "GOLDIE" GOLDMAN**  
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WASHINGTON'S OWN QUEEN OF SYNCOPATION  
Sophie Tucker Had Better Look To Her Cousin  
The Washington Times

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RIALTO

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DIRECTOR  
LOEW'S COLUMBIA ORCHESTRA

FEATURE ORGANIST **OTTO F. BECK** TIVOLI THEATER

## LOEW'S COLUMBIA ORCHESTRA

<b>WILLIAM F. JACOB</b> ASSISTANT DIRECTOR	<b>LEON BRUSILOFF</b> , DIRECTOR	<b>ALFONSI ROSA</b> CONCERTMASTER
<b>HENRI CHRISTIANI</b> VIOLIN & BANJO	<b>JOHN KIMMEL</b> , BASS	<b>LOUIS SAIDENBURG</b> DRUMS
<b>JOSEPH BRUSILOFF</b> 2ND VIOLIN	<b>ELI AMANUEL</b> CELO & SAXAPHONE	<b>WALTER VALE</b> ORGANIST
	<b>ALBERT NICKY</b> TROMBONE	
	<b>HARRY CAMPBELL</b> PIANO	
	<b>MISCHA ZATZ</b> , VIOLA	
	<b>EUGENE H. LORENZ</b> TRUMPET	
	<b>VINCENT FERRAMOSCA</b> FLUTE & SAXAPHONE	
	<b>BARNEY WINOGRAD</b> CLARINET & SAXAPHONE	

## DANIEL BRESKIN

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Organist  
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SAXAPHONIST  
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ORCHESTRA

**ALEXANDER ARON**

**O. J. PATTO**  
(ANGIE)  
"GIVE ME A SMILE"  
A WALTZ

**MAURICE SHROWSKI**

**WYLUAN LEVIN**

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**DURWARD BOLVERBY**  
VIOLINIST  
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ORCHESTRA

**MISCHA GUTERSON**

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**Strand**

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MUSICAL DIRECTOR

THE CREATIVE RIALTO

DIRECTOR OF PRESENTATIONS

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WASHINGTON'S LEADING SOCIETY DRUMMER  
HOTEL MAYFLOWER ORCHESTRA

**JAMES REGINALD NEWTON**  
ORGANIST  
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PIANO

**Sydney Seidenman**  
Announces that his contract with Meyer Davis having terminated, he is now booking his Club Orchestra to play for smart parties, nights or always. Directing his Rose Room Orchestra at the Shoreham Hotel and his Shoreham Hotel Colonial Room Orchestra featuring Jack Herbit, baritone, is under the leadership of Pete Macias.

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DIRECTOR OF PRESENTATIONS

**PETE MACIAS**  
DIRECTING  
SYDNEY SEIDENMAN'S  
COLONIAL ROOM ORCHESTRA  
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Concert Organist Ambassador

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**Harold T. Pease**  
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**Frank A. Tillman**  
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(GEE, I'M AWFULLY LONESOME)

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Miss Craig is a real mistress of the art of comedy. There was laughter in all that she did.  
CALGARY HERALD.  
June 19, 1925.

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MOST EXQUISITE MUSIC OF THE UNIVERSE—LAUGHTER!

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ENDORSED BY PRESS AND PUBLIC AS VODVIL'S FUNNIEST WOMAN

PLAYS "BATTY" TO THE TUNE OF

# 200 LAUGHS

Miss Craig shows admirably sure technique and carries her audience along amid laughter and thrills.

TACOMA NEWS-TRIBUNE.  
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Marietta Craig's "Batty" is a flock of nervous chills entirely surrounded by laughs.  
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Miss Craig is an admirable actress and comedienne. Every moment she is on the stage is a sheer delight and she never once failed to produce a laugh when she set out to produce one. Her work all the way through bore the indelible stamp of excellence.

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*My New Songs*

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"I'M TIRED OF EVERYTHING, BUT YOU"

FEIST



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RICHARD DICKINSON  
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# JACK POWELL

in "WATCH THE DRUMS"

OPENING A KEITH-ALBEE VAUDEVILLE TOUR

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NOW IN THEIR NINTH MONTH AT

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GREATER CONCERT  
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EN TOUR BEGINNING SEPTEMBER 21 NEW YORK CONCERTS

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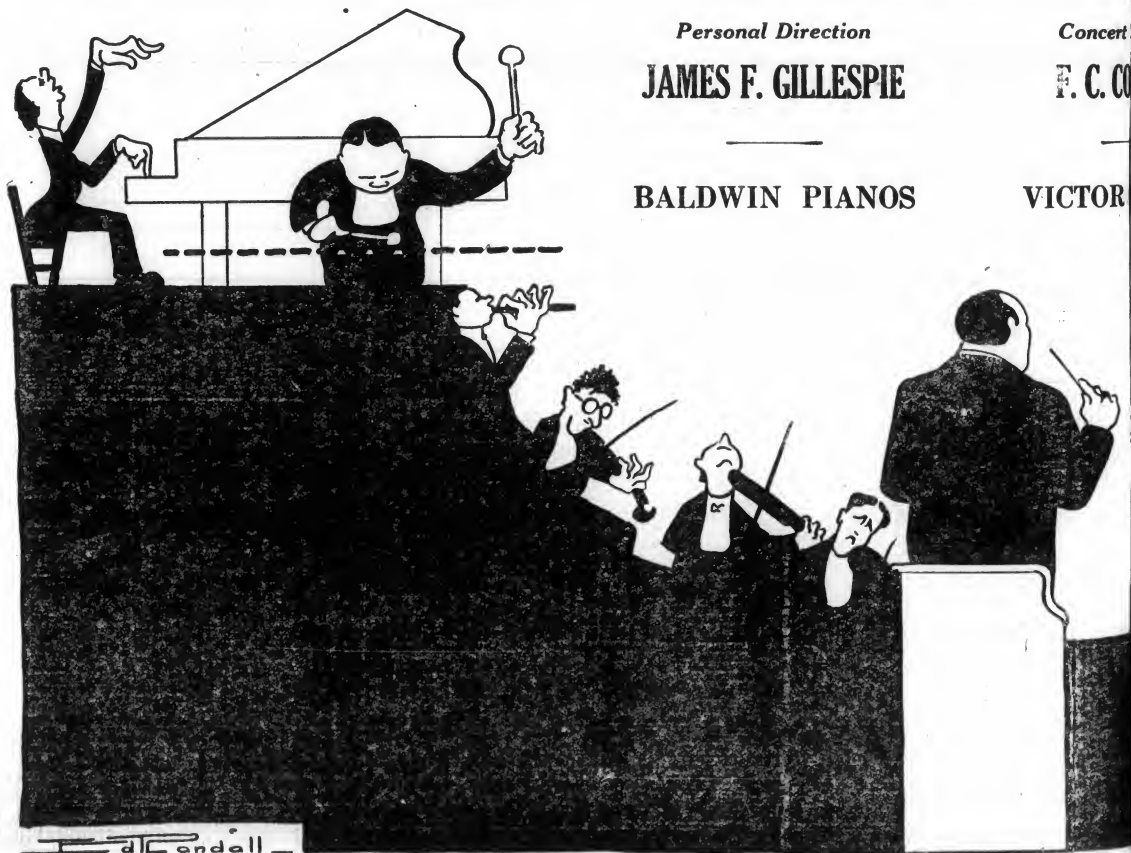
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BALDWIN PIANOS

VICTOR



Ed. Candall



the History of Vaudeville by the Greatest  
Business—"THE BOX OFFICE"

# HITEMAN

HIS  
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1925-26



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New York, After Breaking All Records for Opening Weeks

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EUROPEAN TOUR STARTING APRIL

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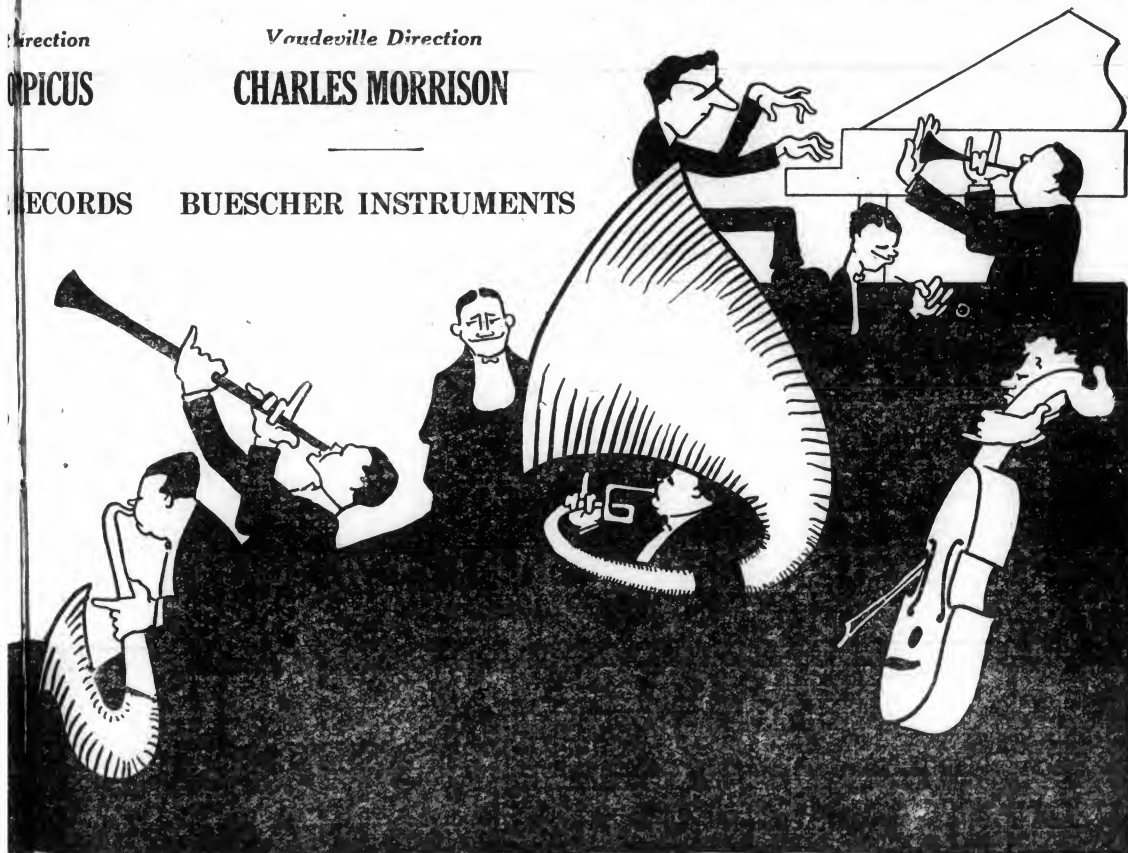
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**"JUST FOR A LAUGH"**

SEASON 1926—OPENING SEPT. 11 (FRIDAY)

STARTING WITH A BANG

**NEW PIANO KEYS! NEW GLOBES!! AND NEW BUS BOY!!!**

**BACK HOME**

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From Corona—THE HELP

COME AND GET A LOAD OF US ON SEPT. 11, OR ANY EVENING THEREAFTER

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and his ORCHESTRA

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**TOM GERUNOVICH**

AND HIS BALLROOM ENTERTAINERS

ANNOUNCE THEIR ENGAGEMENT AT THE

**CINDERELLA ROOF, LOS ANGELES, CALIF.**

FOR A LIMITED PERIOD

RETURNING TO SWEET'S BALLROOM, BEAUTIFUL OAKLAND, CALIF., OCT. 9th

**BERNIE CUMMINS**

And His RECORDING ORCHESTRA

AT PERSHING PALACE CAFE

CHICAGO, ILL.

**HERB CARLIN**

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HOTTEST AND SWEETEST

MARIGOLD DANCING GARDENS, CHICAGO

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PIANIST DE LUXE

Third Consecutive Season at NEW FRIARS INN, Chicago

# THE FAMOUS ORIGINAL MEMPHIS FIVE

DIRECTION OF PHIL NAPOLEON AND FRANK SIGNORELLI

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**At B. S. Moss' Colony Theatre, New York**

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a Happy One

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**At the NEW KIT-CAT CLUB**

New York's Newest and Smartest Night Club

## EVERY WEEK

Recording for ALL THE COMPANIES.



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Exclusive Management: BERNIE FOYER, 1674 Broadway, New York City

**WATCH THESE NEW DANCE NUMBERS**

FEATURED BY THE MEMPHIS FIVE

"DREAMS OF TOMORROW," "MEANEST BLUES," "THROW DOWN BLUES," "BASS  
ALE BLUES," "THE BEST GIRL OF ALL," "LOOKING FOR THE BLUES"

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The sensational comedy song craze of the day:

### "COLLEGIATE"

By MOE JAFFE and NAT BONX

Al Jolson's and Eddie Cantor's sensational comedy success:

### "IF YOU KNEW SUSIE LIKE I KNOW Susie"

By B. G. DE SYLVA

The most original novelty in years:

### "AH-HA"

WORDS BY SIDNEY CLARE

MUSIC BY JAMES V. MONACO

Cliff Edwards' sensational comedy hit from "Lady Be Good"

### "WHO TAKES CARE OF THE CARETAKER'S DAUGHTER"

BY CHICK ENDOR

The big waltz of the year:

### "'NEATH THE BLUE ITALIAN SKIES"

By AL PIANTADOSI and JACK GLOGAU

The great novelty nut song:

### "WAY DOWN SOUTH IN CHICAGO"

(BY THE OLD PACIFIC SHORE)

By HENRY CREAMER and HARRY WARREN

A very beautiful waltz ballad that will give the audiences a thrill:

### "IF I CAN'T HAVE YOU"

By NICK LUCAS and SAM H. STEPT

The new novelty hit (Hot Dog)

### "PRETTY PUPPY"

By CON CONRAD and SAUL BERNIE

**SHAPIRO, BERNSTEIN & CO., Inc.**

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BROADWAY and 47th STREET, NEW YORK



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Our great, big, new, novelty comedy song hit—Winnie Lightner's sensation in the Shubert-Lemaire Production at the Shubert Theatre:

### "OH! BOY, WHAT A GIRL"

WORDS BY BUD GREEN MUSIC BY WRIGHT and BESSINGER

The ballad of all times:

(I WOULDN'T BE WHERE I AM)

### "IF YOU HADN'T GONE AWAY"

By LEW BROWN, BILLY ROSE and RAY HENDERSON

The song that is making song history for this coming year:

### "SAVE YOUR SORROW"

(TO-MORROW)

WORDS BY B. G. DE SYLVA

MUSIC BY AL SHERMAN

A great melody fox-trot song:

### "WANT A LITTLE LOVIN'"

WORDS BY BENNY DAVIS

MUSIC BY HARRY WARREN

A marvelous ballad:

### "I WONDER IF WE'LL EVER MEET AGAIN"

(DEAR OLD GAL OF MINE)

By TOMMY LYMAN and AL PIANTADOSI

A wonderful successor to our "Alabama Bound"

### "BREEZIN' ALONG"

WORDS BY BUD GREEN

MUSIC BY BOBBY O'BRIEN

And another great new comedy number just in:

### "WAITING FOR THE TIDE TO TURN"

WORDS BY AL PIANTADOSI

MUSIC BY SAM WILLIAMS

**SHAPIRO, BERNSTEIN & CO., Inc.**

MUSIC PUBLISHERS

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General Prof. Manager

BROADWAY and 47th STREET, NEW YORK

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JOE FRIEDMAN  
PRESENTS

AND HIS  
VIRGINIANS

RECORDING AND RADIO ARTISTS  
Back on Broadway—Second Big Season at William J. Gallagher's Monte Carlo Restaurant, New York

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In color reproductions, displaying the entire line of the famous Ludwig Banjos.

New Ludwig Art Models are now available ranging in price from \$240.00 and up to \$1,000.00. We have just issued a new brochure of these instruments with beautiful reproductions of all our Standard Art Models.

The most beautiful line of Banjos (both Tenor and Plectrum) ever before shown.

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## FRISCO BOUND THE BIG CHICAGO FAVORITE VERNE BUCK

Opening at the GRANADA  
San Francisco, September 12

THANKS TO MY PALS  
PAUL ASH AND FRANK. CLARK

## PETER DeQUARTO

OPERATIC SYNCOPATED ORCHESTRA

JOHN ALTOSINO, Cornet      BILLY FRITZ, Drums  
CHARLES BEZEMEK, Saxes      THELMA COMBES, Bass Viol  
BENNY SANCHECK, Pianist      and Singer  
OSCAR PIETRACK, Violin      LEE ROBERTS, Banjo

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THE BALCONADES, San Francisco      California's Finest Dance Palace



HUGHIE BARRETT  
Directing

## HUGHIE BARRETT and his ORCHESTRA

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PHONOGRAPH RECORDING MANAGERS, ATTENTION:  
I think you are overlooking a good proposition in the Hughie Barrett Orchestra. I think that we possess a distinctive rhythm that should interest. Furthermore, Hughie Barrett's sense of decorum prohibits him from again heralding.

PRODUCTION MANAGERS, ATTENTION, to the Hughie Barrett Orchestra, a clean-cut, youthful dance orchestra (that can entertain as well as play), which is guaranteed not to be a liability to any Musical Comedy or Revue.

If it weren't for this reticence I could further add that the HUGHIE BARRETT ORCHESTRA opens a RETURN ENGAGEMENT at the COMMODORE HOTEL, New York, Oct. 5, 1925, for an indefinite stay. I could also mention my two years' stay at the Hotel Sagamore, Rochester, and LONDON conquests at the TROCADERO and the ROYAL PALACE HOTEL.

However, now that I have press-agented myself in a manner I didn't fancy, the damage is done and I am willing to abide the results.

## HUGHIE BARRETT

COMMODORE HOTEL, NEW YORK CITY

Again at the World's Largest Vaudeville Theatre

## B. F. KEITH'S HIPPODROME

NEW YORK

## JULIUS LENZBERG

Opening week VARIETY said: "As smart a pit ensemble as ever before, giving the show a fast start with a pop number. Julius was acknowledging the audience's nods like a celeb."—ABEL.

## HARRY A. JACKSON

AND HIS

## "LEIGHTON'S OWN" ORCHESTRA

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LEIGHTON INDUSTRIES, Inc.

At Present at  
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LOS ANGELES, CAL.

DIRECT FROM HIS LONDON ENGAGEMENT

# VINCENT LOPEZ

AND HIS

## Hotel Pennsylvania Orchestra

\* \*

BACK AT THE HOTEL PENNSYLVANIA, NEW YORK

\* \*

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To the Presidency of the Society for the  
Preservation of

## PURE ENGLISH

Aug. 10th—Hippodrome, Dublin, Ireland  
Aug. 17th—Hippodrome, Belfast, Ireland  
Aug. 24th—Palace, Douglas, Isle of Man  
Aug. 31st—Palace, Douglas, Isle of Man

Don't be blind to your opportunities

See WILLIAM MORRIS and leave off biting your nails

### CINCINNATI

By MELVIN J. WAHL

Grand—"Last That Off."  
Olympic—"Sik Stocking Revue"  
(Columbia).  
Empress—"Her Girl Friends"  
(Mutual).  
Keith's—Vaudeville.  
Palace—Vaudeville and "The  
Lucky Devil" (film).  
Gex—Dark.

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Because of its purity, and its remarkable softening, cleansing, healing qualities, Long Acre Cold Cream has long been the favorite with artists of stage, screen and ring. As a foundation for makeup it is unequalled, since it protects the skin without clogging the pores—and is removed in a twinkling, leaving the skin clean, fresh and cool.

Long Acre Cold Cream costs only one in half-pound tin and \$1.50 in pound tin. At all drug or theatrical toilet counters—direct by adding the for postage. LONG ACRE COLD CREAM CO., 714 East 125th Street, New York City.



Photoplays—Walnut, "The Street of Forgotten Men"; Strand, "Wild, Wild Susan"; Family, "In the Name of Love"; Lyric, "The Lost World"; "Capitol, The Beggar on Horseback."

Thieves broke into the Zoological Gardens for the second time this year. The photographic studio of Charles Frey was robbed of \$120 and \$15 in property. Recently \$20,000 was taken from safes in the clubhouse by bandits.

Of the members of the Stuart Walker Co. who have played at the Cox theatre here shows that Aldrich Bowler leads 55 in a season of 70 weeks, not counting several weeks that he played in Dayton. Boyd Agin is second with 42, with William Everts and Larry Fletcher close behind with 39 weeks each.

The Norwood Ice Rink opens its new skating season Oct. 2, according to plans of E. W. Townsley and C. G. Miller, proprietors.

A second suit has been filed in Kentucky to determine the legality of betting on greyhound racing. The suit has been filed by Frank Daugherty, attorney general of Kentucky, against Owen Smith, G. Sawyer and Martin Hyland, owners of the Erlanger dog race track.

### SEATTLE

By DAVE TREPP

Liberty—"The Making of O'Malley."  
Columbia—"A Fool and His Money."  
Coliseum—"The Marriage Whirl."  
Blue Mouse—"The Woman Hater."  
Strand—"The Lost World."  
Helix—"Never the Twain Shall Meet."  
Metropolitan—"The First Year" (Henry Duffy sketch).  
Palace Hip—"Dangerous Girls" (Will King sketch).

### AT LIBERTY

All around comedian—knockabout and pantomimist. Late of Bud Snyder and "Jilch" act.

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## The Showfolk's Shoeshop!

The Brox Sisters, as you probably know, had just returned from Paris. "We did not buy a shoe over there," said one of them. We waited till we got to the Showfolk's Shoeshop." Just then arrived Ethel Shutta and show talk began. The party was increased by the Courtney Sisters, who arrived a few minutes later and had scarcely joined the party when Dorothy Dilly received a cordial welcome.

And that is why they call it the Showfolk's Shoeshop. Certainly there is no more chummy or more fraternal shop on Broadway!

The COURANT—A graceful slipper for daintier frocks. In patent leather, black satin and brown kid. . . . .

The MENTONE—The new oxford with the two-and-a-half inch heel. In patent leather and brown kid. . . . .



## I. MILLER Beautiful Shoes

1554 BROADWAY

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Near Fifth Avenue

498 Fulton Street

Cor. of Bond, Brooklyn

A brilliant prolog, "Dance Bar-barian," is a feature at the Strand with "The Lost World." Joseph McCaskey and Naomi de Musie play the leads.

Robert McKim, screen actor, is booked for a return engagement over the Fan. He will appear in a skit, "The Bachelor's Bride."

Carl Laemmle (Universal) will be host to film men of Washington at Mount Vernon, Wash., Sept. 8, when the fall output of the company will be reviewed.

Howard Miller plays the lead in "Nervous Wreck" (Duffy Players) this week.

The 21st annual Sangerfest of the Pacific Coast Norwegian Singers' association opened this week in Portland. A chorus will be selected at the fest to tour the east and also Norway next May and June.

### ST. LOUIS

By J. LOUIS RUEBEL

Shubert-Jefferson—"White Cargo."  
Empress—"Best People" (Woodward Stock).  
Gayety—"All Set to Go" (Mutual).  
Liberty—Sliding Billy Watson (Columbia).  
Liberty—Stock burlesque.  
Missouri—"Street of Forgotten Men."  
Delmonte—"Name of Love."

Leew's State—"The Mystic" Kings and Rivoli—"Hell's Highway."  
Grand Central, Lyric Skydome and Capitol—"Shore Leave."  
Odeon—"Naked Truth."

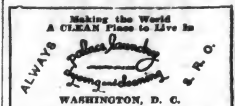
Florence Mathes, connected with the W. V. M. A. office here since the opening of the office, was secretly married Aug. 30. Florence will continue in her position for the time being.

The Woodward Players with J. Glynn McFarlane and Leona Powers in the leads to replace Selmer Jackson and Hazel Whitmore, opened their fourth season Saturday night.

The roof garden of St. Louis' largest and most exclusive hotel, the Chase, was held up shortly before.

Francis X. Hennessy  
SCOTCH PIPER—IRISH PIPER  
Violinist (Musical)—Irish Step and Scotch Highland Dance. Play by "Lauderhill." World's Most Musical Act. Burlesque. Irish comedian, or Lady Hines. Partner. (Age between 35-45). Refused playlet. Address Variety, New York

fore 3 a. m. Sunday and \$3,500 taken from the cashier.



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LORING

NATALIE

# SMITH and SAWYER

Announce the opening of their season at Poli's Hartford, September 14

Direction HARRY J. FITZGERALD

**CAPMAN BOYS and BAND (7)**  
Singing, Dancing and Instrumentals  
18 Mins.; One and Fall (Special)  
5th Avenue

Two corking dancers supported by a feminine band. "The Fashionettes" have gotten away from the beaten path of stereotyped dance flashes. The boys are there with the footwork, shining especially in acrobatic stuff, with the band rendering adequate accompaniment for the dancing, and also giving a good account of itself in several instrumental selections spanning the dancing.

The boys open the turn in "one" in grotesque make-up and carrot wigs for an old-fashioned solo, and later trotting on the girls in antiquated costumes for an 1860 "Polles" ensemble. The boys go into a dance with a gradual fadeout, and the girls having changed to attractive pirouette costumes and wigs, playing behind a scrim and gradually becoming visible. The scrim is raised with the band going into torrid jazz as a prelude for a neat, well done dance by the Capmans, in blue jeans, white shirts and blue caps. In this one of the boys showed remarkably clever ankle steps, especially appreciated by the upper tier customers, who are generally better judges of hoofing than the downstairs crowd. The band followed with a selection vocalizing the chorus, with the girls dancing for a "hop dance" set to Chinatown arias, and with one as a "chink" and the other an addict. Another selection by "The Fashionettes" bridged a costume change for the dancers, with the latter returning for some speedy stepping for a final.

Got over for one of the outstanding bits in the No. 2 spot. Probably spotted there because of an overabundance of full stage acts. A neat turn for anywhere and deserving of a better position. EDHA.

# CAPMAN BOYS

AND THEIR  
"FASHIONETTES"

IN DANCE SYNCOPATION

A SENSATIONAL HIT WITH

VAUDEVILLE'S NEWEST NOVELTY

WRITTEN, STAGED AND PRODUCED BY

**CAPMAN BOYS**

Opening Pantages Tour, Chicago, Sept. 13th

Note—We Are Grateful for the Many Other Offers Received

Direction RILEY BROS.

## 5TH AVE.

The innovation of "Radioland Week" held the regular bill into five acts, with the Radiola stunt spotted for a finish as the sixth event, with several of the regular turns augmenting those participating in the broadcasts feature.

The Draminos, musical clowns, were the pacemakers, with the men extracting melodies from musical jackets and other novel devices, which clicked nicely, followed by the Capman Boys and Fashionettes band, with a combination of dancing and instrumental that took the mob by storm (New Acts).

## PROCTOR'S PALACE NEWARK

HERE IS A VARIETY  
REVUE THAT IS A REVUE

It is a hard job these days to frame up a jazz band revue that has novelty.

The Capman boys and their Fashionettes have done that little trick in their revue. The boys first appear as rubber telling and singing about the wonders of their Main St. band. The girls, dressed as ancient hicks, appear, and are introduced. Then into full stage with the girls dressed in eccentric costumes. They make a pleasing jazz orchestra.

The Capmans do a number of mighty good eccentric dance numbers, especially the so-called cadet and Chinese number. The boys are light on their feet. They are good showmen. Their work, that is the entire act, overshadows everything on the current bill at the Palace.

## SYRACUSE, N. Y.

By CHESTER B. BAHN  
Wisting-Dark, pending adjustment of contract differences between Stage Hands Union and Shuberts.

B. F. Keith's—Vaudeville.  
Temple—Pop vaudeville and films.  
Strand—Graustark. Next "The Unholy Three."  
Empire—"The Limited Mail."  
Next, "Night Life in New York."

Robbins-Eckel—"Salome of the Tenements" (1st half); "The Denial" (2d half).

Rivoli—"Riders of the Purple Sage."  
Regent—"Soul Fire."  
Crescent—"Lost—A Wife."  
Savoy—"The Mansion of Aching Hearts."

The Robbins-Avon, Watertown, adopted a vaudeville-film policy Labor Day, and hereafter will play

five Keith-Albee acts and a feature film.

The Liberty, Herkimer, opened last week. This is the 65th theatre of the Schine chain. Gatto Marcello is house manager. The policy is under the supervision of Lawrence Carkey, district representative for the Gloverville corporation. Regina Stubbleby, Illon, has signed as organist.

The house orchestra was recruited from Perry's Lake Placid Club orchestra. The policy includes films and vaudeville, the first acts booked in Sept. 14.

## ATLANTA

By ERNIE ROGERS

Forsyth-Keith vaudeville.  
Loew's Grand—Vaudeville and "California Straight Ahead" (film).  
Howard—"The Ten Commandments."

Metropolitan—"Graustark."  
Rialto—"Wild, Wild Susan."  
Alamo No. 2—"The Sporting Chance."  
Cameo—"Men and Woman."  
Atlanta—Dark.

Mrs. Jacques Futrelle, widow of the famous novelist who perished on the Titanic, has taken over the publicity job at the Howard, Famous Players house.

W. F. Moss was given the highest police court fine on record here when arraigned recently on charges of exploding a "stink bomb" in the Palace, residential picture house. The judge fined him \$290. Dr. J. F. Schirmer, accused with Moss, was not present for trial. Moss said Schirmer hired him to do the bombing.

The Palace has been subjected to three attacks by "stink bombers" recently. The house maintains a non-union operator.

It took one year  
to invent and build

THE

# MYSTIC GARAGE

Four seconds of this  
Novelty Cost

\$2,500.00  
PER SECOND

No Show or Theatre  
too big for

# MYSTIC GARAGE

ADDRESS:

WILLIAM MORRIS

B. F. Keith's Hippodrome, N. Y., This Week (Sept. 7) and Next Week (Sept. 14)

Starting a tour of the principal Keith-Albee Theatres

JIMMIE

TEDDIE

# NERVO AND KNOX

in "FANTASTIC FROLICS"

We wish to thank the Executives and Bookers of the Keith-Albee Circuit and the Attaches of the New York Hippodrome for the courtesy and kindness extended us upon our opening.

Direction REEVES & LAMPORT

The Guardian of a Gooa  
Complexion



Holds the Centre of the  
Stage

C. B. MADDOCK Presents

# JACK CAMERON AND LEE LEO

IN

## "TRAMP, TRAMP, TRAMP"

(A SONG OF THE ROAD)

By BALLARD McDONALD

THIS WEEK (SEPT. 7), B. F. KEITH'S RIVERSIDE, N. Y.

NEXT WEEK (SEPT. 14), B. F. KEITH'S PALACE, N. Y.

Direction C. B. MADDOCK, Playhouse Theatre Building, New York

THE INTERNATIONAL DANCING STARS

# HARRY A. WHITE

AND

# ALICE MANNING

Acclaimed by Press, Public and Managers as the Most Sensational Dancers in the World

Now with **ELSIE JANIS' "PUZZLES OF 1925"**

HARRIS THEATRE, CHICAGO, FOR A RUN

**VARIETY**

"White and Manning registered the comedy and applause hit of the program with a comedy routine of dancing dressed in grotesque make-ups. The girl takes some remarkable falls which were good for 'howls.' It is a sure-fire combination and will serve its purpose anywhere."

**CHICAGO-HERALD EXAMINER**

By **ASHTON STEVENS**

"—Nobody was so well liked as White and Manning. A burlesque dancing team really clever."

**CHICAGO DAILY NEWS**

By **AMY LESLIE**

**ANOTHER OF THE HITS**

"Another was provided by White and Manning, a pair of specialty workers of the most astonishing youth and agility. The girl is a beauty and does more knockabout ballet dancing than the Kiraifys. Always she comes up from her tumbles with a radiant smile and all the comedy sweetness of a prima ballerina."

**SAILING OCTOBER 25th. OPENING AT THE PICCADILLY, LONDON, EARLY IN NOVEMBER**

Direction **WILLIAM MORRIS**

**BRONX, N. Y.**

By **P. W. TELL**

Loew's Freeman reopened Thursday.

Henry Loew, manager of Loew's National, returned last week from an extended vacation. He has been manager of the National for 15 years, or ever since it was built.

The Interborough Mortgage Corp., putting up a new picture theatre at E. Tremont and Barkley avenues, is advertising for a name for the theatre. The building company also asks suggestions for sites on which

it may construct other picture theatres.

Oliver Morosco pulled a good one for the opening of his stock company at the Willie Labor Day. Oliver had Assemblyman Lester Patterson introduce him from the stage of the theatre to the first night's audience. As Patterson is very well known in the community, it put Morosco across solid with the audience. Morosco in turn introduced the various members of the company prior to the rise of the curtain.

**PITTSBURGH**

By **JACK A. SIMONS**

Loew's Colonial, Reading, Pa., will reopen Sept. 21 with a 14-piece orchestra, under the general direction of Louis K. Sidney.

The new Ideal, erected by Samuel Gould, in the West End, will be ready within the next six weeks. Capacity 800.

**JAMES MADISON**

**AUTHOR** of comedy material that gets a laugh dividends

**PUBLISHER** of MADISON'S BUDGET, No. 19 is just out. Price one dollar.

404 Flatiron Building  
SAN FRANCISCO  
Telephone Franklin 422

From reliable sources it is learned that Warner Brothers have taken over the Howland & Clark State theatre, downtown. The deal was completed by Lee Ochs and Warner pictures will be exploited.

The resignation of Walter S. Caldwell, resident manager of Loew's Aldine, was announced this week by Louis K. Sidney, general director for this territory. He was succeeded

by A. E. Kochendoerfer, former production manager of the Aldine. Mr. Caldwell, it was announced, plans to enter the real estate game in Florida.

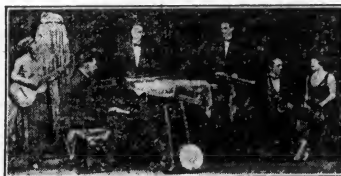
William Vincent Coinness, 70, stepfather of Maurice Costello, picture actor, died Aug. 31 in the Mercy hospital after four weeks' illness of pneumonia. Until his death he was employed in the

Schenley Park Conservatory.

Joe Lee, ahead of Harry Houdini, at the Alvin this week, was in Pittsburgh last week and made more friends in one afternoon than many advance men make in a life-time. Joe worked overtime in the various newspaper offices and the boys immediately branded Joe "a regular guy."

## BABE Du PREE and CO.

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Western Representative  
**JOHN BENTLEY**

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**FRANK GLADDEN**

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# THE DEL ORTOS

**ERNESTO—MINGIE—JOSE**

FEATURED WITH **ANNETTE KELLERMAN REVUE**

NEXT WEEK (Sept. 20), **KEITH'S HIPPODROME, NEW YORK**

FIRST TOUR OF THE UNITED STATES—FIRST APPEARANCE IN NEW YORK

# VARIETY'S LOS ANGELES OFFICE

ARTHUR UNGAR in Charge  
Chapman Bldg., Suite 610  
756 So. Broadway; Phone 5005 Van Dyk

# 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.

Though it was not a well blended bill from the variety standpoint and had what seemed to be an overabundance of talk and just a bit of terpsichore, the show at the Orpheum last week so far as the patrons were concerned was a knock-out. Four acts in a row stopped it

cold with the others getting an abundance of encouragement for their endeavor.

Headlining were Dard and Pearl, who are relaxing for four weeks in California sunshine. The boys were here with a musical show last May for the first time and made such a decided hit that their following at the opening Monday night performance was big, judging by the tremendous reception they received upon their entrance. It was just a plain case of duck soup for these two chaps with the result that the audience was with and for them from start to finish and reluctantly permitted them to make their final getaway.

Another act which landed was Whiting and Burt, assisted by their daughter Virginia (New Acts), which they broke in cold. The offering seems to have more substance than many of the predecessors this couple have offered.

Palermo's Canines had the honor of prying off the lid of applause. They are a gathering of dogs, mostly fox terriers, that do most anything one would expect from a ca-

nine, including equilibristic feats. The turn is a good one, but seems to be a bit lengthy. Too much stalling seems to take place between feats with the result that the act drags considerably. The man and woman who work the dogs, it seems, could easily remedy this by just pepping up somewhat themselves.

Bill Pault, "The Cowboy Caruso," came next with his songs and stories. Pault has an exceptionally pleasing voice with his range of songs running from ballads to grand opera. His stories told in a slow drawl way are good and blended with his vocalization should not fail to register him as a novelty feature in both vaudeville and better class picture houses.

Though Jack Lait slipped George Ford and Flo Cunningham from their vehicle, "Even As You and I," quite some time ago, this couple find it to be regular for the meal ticket, and put it over in the same style as they did when it was first provided for them. Giving the first comedy moment to the show, it was an easy road for them.

After Whiting and Burt came Jimmy Savo aided by Joan Franza. The gang here did not know Savo and never having seen him characterize before, despite the fact that he had a bit of picture experience, went into raptures over his endeavor. They watched his every move and when Jimmy had unburdened himself of every one of them they kept insisting for more, but Savo decided that 22 minutes on the stage for one admission price was enough, especially after stopping the show cold twice during that time.

The Pilgrimage Play, "Life of the Christ," closes its sixth season in Hollywood on Sept. 12. It is said the play has done the biggest business this year in its history.

Clark Shaw, tour manager of the Chicago Opera, is in Los Angeles on a two months' vacation.

Wedgewood Nowell, local representative of Equity, has left for a three-week trip in the East.

Harry Singer, western representative of the Orpheum circuit, is on his way to Chicago and New York for his annual vacation. Singer will be gone six weeks. During that time George Sack, manager of the Orpheum, will function in his stead.

Claiming that she had never received salary for appearing as a model in a recent fashion show at the Philharmonic Auditorium, Amber Norman filed a wage claim for \$2250, against Joseph A. Ellison, producer, with Deputy Labor Commissioner Lowry. Hearing is to be set for Sept. 20.

Gaylord Lloyd, who has been doing the casting for his brother Harold Lloyd, is giving up his job to return to acting. He will work with his brother, Nora Ely has been appointed to succeed him as casting director.

National Theatres will open the

Lyric, a new house in Monrovia, Sept. 15. The house cost \$75,000 and seats 1,200. It will play vaudeville and pictures. C. C. Struble is managing director.

Jane Winton, who played a featured role in "My Old Dutch" for Universal, returned hurriedly from New York, where she had gone on her vacation, to fulfill a contract she had entered into with First National.

Tom Mix began work this week on "The Best Bad Man," under the direction of Jack Hyatt. Clara Bow was borrowed from B. P. Schulberg to play the lead opposite him.

Bootleggers operating in a town between Huntington Beach and Balboa last week, masqueraded as motion picture players. With an array of cameras and Kleigis they began filming scenes on two ships in the harbor, with the police liberally tipped to keep the crowd back. In this way they removed an and it was not until two days later that a disgruntled member of the bootleg crew tipped off R. E. Frith.

\$800,000 cargo from the two vessels, local enforcement officer, that the cameras were not loaded and that the rum runners had slipped a big joke over on the police. Frith will ask for the discharge of the police force in the town, the name of which he will not disclose.

SCENERY, STAGE EQUIPMENT

# FLAGG

LOS ANGELES—SAN FRANCISCO

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Run by Carl and Lillian Muller  
THE OLD-TIME HOOP ROLLERS  
10 percent discount to the profession

# CLIFFORD WAYNE TRIO

"AMERICA'S FOREMOST INDIAN NOVELTY"

Many thanks for European offers, but booked solid for the coming season.

Will gladly entertain offers for foreign tour, Spring, 1926.

FEATURING

# MASTER CARL

The youthful versatile entertaining comedian

Direction MARTY FORKINS AGENCY

10TH YEAR

# JOE BENNETT

AND CO.

This Week (Sept. 7)

# LOEW'S STATE, NEW YORK

A new act in preparation for next season, which may outlive

# "THE TELEPHONE TANGLE"

Just concluded one year tour of the world

# VAN CELLO AND MARY

# "FOOT FEATS"

This Week (Sept. 7), Keith's Palace, New York

Direction HUGHES & MANWARING

JACK

# PILLARD AND HILLIER

AL

# in "HELLO STEVE"

OPENING THIS WEEK (SEPT. 6th), ORPHEUM, MINNEAPOLIS

FOR TOUR OF ENTIRE CIRCUIT

Personal Direction

BERNARD BURKE

# BARR TWINS

AND

# ARNOLD GLUCK

This Week (Sept. 7), B. F. Keith's Riverside, New York

Next Week (Sept. 14), E. F. Albee, Brooklyn, N. Y.

HELEN LEVY LEIGHTON  
Personal Representative

FRED KLEM, at the Piano



*A TRIUMPH*

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ANN  
**CODEE**

HEADLINING A TREMENDOUS BILL AT

**B. F. KEITH'S PALACE, NEW YORK**

**THIS WEEK (SEPT. 7)**

On number four at opening performance and moved to closing position.

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The first artiste to play a comedy act in three different languages  
A novelty never before accomplished

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*ALWAYS ORIGINAL*

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FRANK ORTH, Signer of contracts

Representative  
**JENIE JACOBS**

**WM. MORRIS AND FOSTER AGENCY,**  
for Europe

## RE-UNITED

RECEIVED AN OVATION ON THEIR FIRST APPEARANCE AFTER TEN YEARS

## RE-UNITED

## RAYMOND AND CAVERLY

More Laughs Than Ever Before—A Tremendous Hit in Fourth Position

THIS WEEK (SEPT. 7), B. F. KEITH'S RIVERSIDE, NEW YORK

Direction JAMES PLUNKETT

## RE-UNITED

## RE-UNITED

## BALTIMORE

By "T"

Ford's—"Dearest Enemy."  
Maryland—Keith-Albee vaudeville.  
Hippodrome—Vaudeville, pictures.  
Garden—Vaudeville, pictures.

Monday, Sept. 7, was set by the Whitehurst Theatres as the opening day of the new season. The inauguration of new presentation policies at the Century and Garden theatres was the outstanding event.

Ten thousand dollars is being expended by the Park Board for alterations and improvements to the local stadium in preparation for the Navy-Princeton game, Oct. 17. The authorities have decided to prohibit vendors from the grounds surrounding the big bowl, reserving these

concessions for employees of the municipal parks.

The legit season here got under way Monday with the reopening of Ford's, all painted up for the premiere of "Dearest Enemy." The Auditorium falls in line next week with "The Firebrand" and the Academy will make it a threesome when it returns to the legit after several seasons' absence, with the new Belasco-Sothern production on the 21st.

## KANSAS CITY

By WILL R. HUGHES

Orpheum—Vaudeville.  
Pantages—Vaudeville.  
Mainstreet—"Shore Leave," film and vaudeville.  
Newman—"The Coast of Folly," picture.

## NEW YORK THEATRES

NEW AMSTERDAM THEATRE West 42nd St.  
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48th ST. THEATRE Even. at 1:30.  
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DAVID BELASCO will present  
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by Willard Mack

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LAST WEEK PAUL WHITEMAN  
And His Greater Orchestra  
with EDENHAWN, MARGARET ROSS, JOE JACKSON, THORNTON, NERVY & KNOX, SNOW & COLUMBUS.  
Next Week—ANNETTE KELLERMAN

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JOHN STEEL, ANN CODEE, HENRY HULL & CO., HACKETT, DIXON, BARKER, REVERE, "Our Gang" Comedy, "YOUR OWN BACK YARD," others.

## B. F. KEITH'S 81st STREET

Bway & 16th St. Eves 8:30  
Mats. Wed. & Sat. 2:30

GUN EDWARDS' SCHOOL DAYS OF TODAY, HARLAND DIXON, BARKER, REVERE, "Our Gang" Comedy, "YOUR OWN BACK YARD," others.

## B. F. KEITH'S 81st STREET

Bway & 16th St. Eves 8:30  
Mats. Wed. & Sat. 2:30

LILLIAN BRAW, FITZ SIMPSON, LES TERNES REVERE, others. Photography: Lubetich's "KISS ME AGAIN" and "YOUR OWN BACK YARD."

Liberty—"The Iron Horse," picture.  
Royal—"Beggars on Horseback," picture.

Gayety—"Look Us Over," Columbia burlesque.  
Globe—Loie Bridge musical stock.

Joe Bergman, formerly of the Olympic, Cincinnati, is the new treasurer at the Gayety, Columbia burlesque house. He is being assisted by Oren Ganser. Monte Goergen is in charge of the advertising.

Another new theatre for Kansas City was started when the steam shovels started excavating for a \$200,000 house at 38th and Main streets. It is being built by the Blackstone Amusement company, which now operates the Isla.

## VARIETY BUREAU WASHINGTON, D. C.

616 The Argonne  
Telephone Columbia 4630

## By HARDIE MEAKIN

Belasco—"Still Waters," Next E.  
H. Sothern in "Accused," Next.  
National—"The Vortex," Next.  
Gunpowder.

Poll's—Mabel Normand in "The Little Mouse," Next, "Lovely Lady," Next, "Follies of the Day," Next, "Chuckles of 1925."

Mutual—"Hurry Up," Next, "Kudding Kutties," Pictures.

Columbia—"Coast of Folly" (2nd week). Next, "Ten Commandments."

Metropolitan—"Shore Leave," Next, "Fine Clothes," Next, "Palace—"Sun Up," Next, "He's a Prince."

Rialto—"The Iron Horse" (two weeks).

Washington gets back on the theatrical map the current week with three new ones holding forth. Two of the productions, "Still Waters," by Augustus Thomas (who is also portraying the lead), and "The Little Mouse," with Mabel Normand have had a few break-in performances prior to opening here at the Belasco and Poll's respectively. "The Vortex," however, had its first showing here at the National on Monday night last. This English asience is reviewed elsewhere.

The coming week has another notable first performance, E. H. Sothern in Belasco's production of Brieux's "Accused." The National, too, will have quite an event in the new Nugent production, "Gunpowder." Not to be outdone Poll's comes through with "Lovely Lady" with Bruce McNaie and Carlotta Monterey featured.

The Arcade, heretofore a pop dancing place, is to be a roller skating rink the coming winter.

Meyer Davis' "Swanee" opens in the basement of the Earle Theatre on the 14th. The Swanee orchestra with Al Kanona directing, is handling the vaudeville bill at the Earle the current week.

This is the eighth annual Paramount.

## BERT MELROSE

Famous International Clown  
Featuring His Famous Melrose Fall Burlesque Orchestral Circuit

Direction—THOS. J. FITZPATRICK

mount week. Breaking right in on the final week of the "Greater Movie Season," the two events have been profitable for the local dailies with the resultant large spreads in advertising. The papers, however, met the local managers half way and granted the straight commercial rate for the two events.

The Daily News did not publish Monday, Labor Day. This left today's issue of the paper with close to three-quarters of its makeup theatrical news matter.

The Rialto is dispensing with the presentations for the two weeks scheduled for "The Iron Horse." Gutsen, however, has Mlle. Annette Rayak and Mr. Everette Hardell singing a duet, "Thine Alone."

## HARRY BATES

"AL" in "AL'S HERE"

Vaudeville's Biggest Laugh  
Written by HARRY BATES

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GEORGE

SADIE

## WHITING AND BURT

IN "SEVERAL SONG-SCENES AND DANCES"

ASSISTED BY

## "VIRGINIA"

EDWIN WEBER, Director  
Dances by MAURICE DIAMOND

IF YOU DON'T BELIEVE IT—

READ!

LOS ANGELES "TIMES"  
Sept. 1st

"Then there are George Whiting and Sadie Burt, our friends—and what artists they are! They have a wonderful new act, I believe written by Whiting himself, with some far-in-the-futuristic backgrounds. Miss Burt is a very wonderful little actress in addition to her singing and personality gifts. But they aren't alone. Their very lovely young daughter, Virginia, is with them. Virginia is going to prove a great asset. She dances nicely and is pretty as a pink, and her numbers, as arranged by her wise father, don't seem set at all; she just seems like a charming child dancing in a garden.

LOS ANGELES "HERALD"  
Sept. 1st

George and Sadie start the bill rolling when it comes to the headlines. Their comedy character songs fairly sparkle with cleverness and appeal, and their daughter, Virginia, dances in a manner which gives absolute promise of another star in the family are long.

LOS ANGELES "EXAMINER"  
Sept. 1st

COMEDY RIT  
"Another comedy riot is created by George Whiting and Sadie Burt. The discouraged way in which they sing, 'We're Collegiate,' has the audience (as Bert Wheeler would say, 'layin' out in the aisles'). They have also one of those heart-throb numbers of the ultra-maudlin variety—and they sing it with such genuinely fine acting that it seems genuine."

Direction of MARTY FORKINS

LOS ANGELES "EXPRESS"  
Sept. 1st

PA WHITING AND MA BURT  
SHOW US THEIR CHILD

Virginia, daughter of Pa George Whiting and Ma Sadie Burt, shipped the vaudeville shell yesterday and was given a baptism of applause, if you will pardon the scrambled metaphors. In brief, Virginia made her stage debut yesterday at the Orpheum.

Miss Virginia is a girl of sparkling beauty and she is a good dancer. With her talented parents behind her she is due for an upward jump on the stage. Whiting and Burt return with many new songs and stories done in their inimitable way. There are very few on the stage who can successfully play a child story in childish treble. Miss Burt is one of the few.

## MERCEDES

The comedy recently added to this artistic feature not only makes it a greater and more entertaining act, but also adds to its drawing powers.

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Week Sept. 6th, 1925

AT

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### TORONTO

Royal—"Dumbells" Revue.  
Princess—"Garden of Allah."  
Uptown—(Stock) "Meet the Wife."  
Comedy—(Stock) "Applejohn's  
Adventures."  
Shaes—"Ben Marhoff" and other  
acts.  
Fantages—"A Son of His Father"  
and vaudeville.  
Lew's—"The Trouble With  
Wives." and vaudeville.

### SUNSHINE CARDS from the SUNSHINE GIRL

My Miscellaneous Assortment  
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NEW YORK CITY

Hippodrome—"The Man Who  
Found Himself."  
Regent—Charlie Chaplin in "The  
Gold Rush." (Fourth week.)  
Tivoli—"Tracked in the Snow  
Country."  
Massey Hall—"Drusilla With a  
Million."  
Empire—"The Best Show in  
Town."  
Strand—"The Speed Girls."

Contrary to expectations, one  
house will not be among the starters  
this season. The Grand will be dark  
for a good portion of the time. An  
offer of \$15,000 for the house for a  
season of burlesque was turned  
down.

Lawrence Solomon, president of  
Trans-Canada and owner of the

Guerrini & Co.  
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Largest  
ACCORDION  
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order.  
277-279 Columbus  
Avenue  
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Toronto Ball Club, will move his  
hired help to play ball on the Main-  
land next season. Solomon has  
leased from the Toronto Harbor  
Commission a 10-acre site where a  
stadium to seat 30,000 will be  
erected. The rental is to be 5 per  
cent. per annum, on a valuation of  
\$15,000 per acre, plus taxes.

Margaret Eaton's School will  
make its bow as an Art Theatre  
organization on October 5 under the  
direction of Bertram Forsyth.  
Shaw's "Caesar and Cleopatra" is  
the opening bill.

### ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"A Holy Terror."  
Keith-Albee Temple—Vaudeville.  
Fay's—Pop vaudeville.  
Gayety—"Gay Old Time" (Colum-  
bia).  
Corinthian—"Whiz Bang Babies"  
(Mutual).  
Eastman—"The Freshman" (Har-  
old Lloyd).  
Piccadilly—"The Trouble with  
Wives."  
Regent—"Street of Forgotten  
Men."

John Golden's first production of  
the new season, "A Holy Terror,"  
is scheduled for a New York pre-  
miere after its week here. George  
Abbott and Winchell Smith are the  
leads.

Registration for the new East-  
man School of the Dance and Dram-  
atic Action, Rouben Mamoulian,  
director, started this week.

The first public demonstration of  
dynamic color will be made at the  
Eastman theatre this week by the

Eastman Kodak Research Labora-  
tory. The presentation is called  
"Flowing Color Harmonies."

Nan Heinrich, with "The Student  
Prince" since it opened in Chicago  
last winter, returned home this  
week. Miss Heinrich broke a bone  
in one of her feet and was forced to  
give way to Mary Bay.

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Gray Trixie	Hegins Lillian
Green James	Hunter George
Hale Betty	Irwin Bobby
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**NEWARK, N. J.**  
By C. R. AUSTIN  
Shubert—"Tell Me More."  
Broad—"What Price Glory?"  
Proctor's Palace—Vaudeville.  
Loew's State—"Sun-up" and  
vaudeville.  
Newark—"Kiss Me Again" and  
vaudeville.  
Branford—"Her Sister from  
Paris" and vaudeville.  
Rialto—"The Lucky Devil" and  
vaudeville.  
Orpheum—"If Am the Man" and  
vaudeville (colored).  
Fox's Terminal—"The Lucky  
Horseshoe."  
Mosque—"The Coast of Polly."  
Goodwin—"The Knockout."  
Miner's Empire—"Peek-a-Boo."  
Lyric—"Whirl of Girls."

Fox's Terminal will add next Sat-  
urday Harry Cox's Robert Treat  
orchestra to the Terminal orchestra  
for a carnival of "Greater Syncope-  
ation."

Frank Dalley's Meadowbrook or-  
chestra has been engaged perma-  
nently at the Rialto with the in-  
tention of using it as Ben Bernie is  
used at the Rivoli, New York.  
Dalley's first week (August 31)  
drew heavily. Edwin Mochary, re-  
cently manager of the Cosmopolitan,  
New York, has become manager of  
the house. It is his intention to  
continue with the Dalley engagement  
to make the Rialto appeal to the  
younger set.

The Capitol, which opens Sep-  
tember 15 with "The Gold Rush,"  
will have a pre-view performance  
with all all rights reserved at  
\$2 top. The Capitol, which is the  
old Strand rebuilt from the walls  
up, is going to be exclusively a pic-  
ture house.

A new 2,000-seat house which is

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to be erected at Clinton and Bilza-  
both avenues (Hayes Circle) It is  
said, will be controlled by Fox, giv-  
ing him a third house here.

Proctor's will open the Roof Thea-  
tre next Saturday and Sunday for  
the Weber and Fields engagement,  
and continue throughout the year.  
75 cents will be charged for all seats  
which is half the downstairs top.

It is claimed at the Orpheum, the  
colored house, that the first week  
has shown a profit and that every  
night has drawn practically full  
house. The management pulled a  
"bone" the opening night when they  
failed to reserve seats for the critics  
and the colored papers.  
So far the Orpheum has not  
advertised in the dailies, giving all  
its space to the colored papers.  
Hence the house is not being re-

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viewed or given publicity since the  
opening.  
"The Unholy Three" at Loew's  
State packed them in all the week,  
being capacity from Monday mat-  
inee on. An animal store display in  
the lobby helped to draw them in.

**"Pine Tree Soap"**  
Is no stranger to  
thousands of radio  
fans—but I won't be  
satisfied 'til all  
hands know it,"  
says  
Billy B. Van

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out of "The Jazz Singer" at Teller's Shubert; "The Show Off," at Werba's Brooklyn, and "Silence" at the Majestic. "Stepping Stones" follows next week at Werba's, and "What Price Glory" at the Majestic.

Stock appears to have been buried for some time to come, as there isn't the slightest evidence that it will be revived here. Neither the Fifth Avenue house or Loew's Alhambra, former stock citadels, has shown any activity for the new season.

**50 YEARS AGO**

(Continued from page 17.)

theatrical agencies of the country was in Cincinnati.

An infant performer, Baby Blindley, was receiving much attention from the press. She did character changes and even carried many freak musical instruments on which she played.

All the New York houses were preparing to reopen for the season. Bryant's had been changed in name to Darling's Opera House, but the other houses had kept their titles. At that time the New York theatres playing the biggest attractions were the Globe (728 Broadway), Theatre Comique (514 Broadway), Robinson Hall (16th street and Broadway), Bowery Theatre, Wood's Museum, Booth's Theatre, Tivoli Theatre (Eighth street), Metropolitan Theatre, Grand Opera House and the Park Theatre in Brooklyn.

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NEW YORK CITY

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

The Brooklyn season got off to a start with "The Cradle

Snatchers" (Werba's Brooklyn), however, snatching unfavorable notices.

The current week offers the try-

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# VARIETY

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64 PAGES

## M. P.'S. GIGANTIC MONOPOLY

### SHUBERT CHORUS GIRL STOPPED FROM CABARET APPEARANCES

**Matter Up Through Opening of Village Cafe—"Gay Paree" Girl Receives Notice When Cabaret Announces Her—Girls Cannot Double**

Chorus girls in Shubert musical attractions in New York will not be permitted to appear additionally in a cabaret revue or professionally on its floor.

This became known upon Louise Taylor of "Gay Paree" at the Shubert theatre, receiving her "notice" following an announcement of the

(Continued on page 12)

### SMALLER PAPER MONEY

Washington, Sept. 15.

The mail order houses have asked the Treasury to reduce the size of paper money. It has been learned. The department is said to be giving the proposal consideration, admitting that the plan has merit.

The request calls for bills to be of such size as to readily go into the average business envelope without being folded as at present. This, the mail order people state, will make its detection when going through the mail more difficult.

It is understood here that theatre treasurers, banks and several other business enterprises, where considerable money is handled daily, have been asked to support the proposal.

It was intimated at the Treasury that the plan may be put up to Congress the coming session. Any change would have to be made by it.

### JOE SCHENCK'S BANK

Los Angeles, Sept. 15.

Joseph M. Schenck has purchased controlling interest in the Federal Trust and Savings Bank, Hollywood, and has become president of the institution. Sid Grauman and Douglas Fairbanks were elected to the board of directors. This bank is already depositing in the amount of picture deposits it handles and with the new regime it is expected to handle fully 35 per cent of the business here.

### "Bryan's Last Fight"

In keeping with a new vogue of glorifying topical events in lyric and song, "William Jennings Bryan's Last Fight" is a new number by Carson Robinson, reciting the Great Orator's Dayton, Tenn. experience.

Vernon Dalhart is "canning" it for the disks.

### SHUBERT FUND FOR "CHARITY" ORDERED IN

**Becomes Part of General Income, Say Shubert Bankers**

It is reported the Shubert's beneficial fund, made up of moneys secured on passes, recently came under the scrutiny of the controller placed in charge of the Shubert finances by the Selligmans who underwrote the bond issue of the combined Shubert enterprises. The result is said to have been the ordering that all such revenue be placed in the general fund.

Ten per cent of the box office price has been collected on passes in all Shubert theatres, ever since the government removed the 3 per cent tax on gratuitous admissions several years ago. It is estimated in excess of \$250,000 annually was collected in that manner, the money being supposed to be devoted to distressed employees or their families in case of death.

A year or so ago the pass money matter was investigated by the government, it being rule such collections were actually admissions and 10 per cent was ordered paid the tax collector.

### Renee Pinet Protecting Her "Beautiful Legs"

Los Angeles, Sept. 15.

Renee Pinet, on the screen, has been granted a divorce by Judge Gates after she had sued on grounds of cruelty against her husband, Flavius Burkett.

Mrs. Burkett testified that men looked at her legs because they were so beautiful and that her husband became jealous every time he saw them staring. Following his jealous spells, Mrs. Burkett related, he threatened to disfigure her legs.

Another grievance which she expressed in her suit was that her husband wanted her to support him.

### FILM MONEY OPERATING FAST, FAR AND WIDE

**Famous Players Prepared to Build Theatres in Any and All Towns—Disregarding Present Exhibitors—Want More Money for First Runs—Current Theatres Obligated to Take Second Runs if Scheme Goes Through—Seemingly Indifferent to Federal Trade Commission—Financial Connection Traced Through Different Banking Houses of Friendly Relations—Balaban & Katz—First National Deal Believed Part of Pact**

#### BANKERS' BUSINESS

Signs point to money interests as reflected through Wall Street bankers with their out of town associates or affiliations operating the picture business. With pictures now considered nearly 55 per cent of the total show business of the country, it is growing to be remarked by the more knowing if.

(Continued on page 8)

### OPEN DOORS OF SQ'S SALOON

### Too Busy to Bother Over "Membership" Cards

Wide open liquor dispensaries as might have been captioned saloons in pre-prohibition days are flourishing in the Times square district. Spotted in the "Roaring Forties" they are not conforming to formalities of membership cards as employed by others, but keep their doors open and taking chances on most anyone who happens to wander in.

One place employs two bartenders to accommodate the rush. Every-

(Continued on page 9)

### MYSTIC, POWERFUL, ED BALLARD GIVES FRENCH LICK FOR HEALTH

**Showman of National Influence Erecting Biggest and Finest Health Resort in World—Costing One Million Yearly—Five Million to Erect**

Chicago, Sept. 15.

The biggest, finest and most modern health and pleasure resort in all the world is what Ed Ballard, circus man, hotel owner and operator of club resorts, intends to make of French Lick, Ind.

The Ballard plan is not only mighty and sweeping in its scope

(Continued on page 14)

### THOMAS' 'NIFTY' ANSWERING WHEELER

**Each Booze Side Said Something About "Still Waters" Publicity**

Washington, Sept. 15.

Augustus Thomas, here last week at the Belasco as the star in his own play, "Still Waters" got much publicity by being the centre of a controversy between Wayne B. Wheeler, general counsel of the Anti-Saloon League and C. C. Hinkley, national secretary of the Association Against the Prohibition Amendment.

Thomas' play tells of a member of Congress who voted "dry" but drank very much "wet" in the privacy of his own office. The piece is a preaching against prohibition.

Wheeler issued a statement that it was a "propaganda play" and predicted an early demise.

To this Mr. Thomas replied, "I

(Continued on page 9)

### Miami's Monte Carlo

Miami, Fla., Sept. 15.

A Monte Carlo transplanted to Ayscane Fronton, a huge auditorium seating 5,000. Elaborate entertainment will be offered with all the exciting appurtenances that have made the continental Monte Carlo famous as an adjunct.

Money is no object for stellar artists. The Byscane Fronton is Spanish in motif.

### THE FURNACE—NEWEST CAB

Johnny Conkley, Broadwayite, and Bill Duffy, owner of the Silver Slipper, are to open a new night club to be known as "The Furnace." It will be advertised as "the hottest place in town." Hurry those will be the master of ceremonies or "stoker." The location will be on West 55th street.

### JOS. SCHILDKRAUT ILL, BUT HAD TO CONVINCE

**Jose Ruben in "Firebrand" Lead—Actor with Enlarged Heart Going to Europe**

Joseph Schildkraut will not tour in "The Firebrand" this season, Schwab & Mandel, who produced the show, having torn up the run of the play contract with the actor after being convinced Schildkraut is ill. Jose Rubin will appear as the "Firebrand." Schildkraut going to Europe for a six month's rest. The young star is afflicted with an enlarged heart.

In back of the managers' final decision to release Schildkraut is an investigation made by Equity on the coast where the actor was working in pictures and also several physical examinations there and in New York. Before leaving "The Firebrand" last spring to do picture work, Schildkraut signed a run of the play contract to tour this season. Schwab & Mandel called at Equity's office several days ago and expressed belief the actor intended to breach the contract.

#### Life Endangered

Equity declined on interrogating Schildkraut and so instructed its Los Angeles representative. The latter called on Schildkraut accompanied by Dr. Paul Brown so that an immediate examination could be made. The actor stated he had no

(Continued on page 9)

### COSTUMES SOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN. EXCLUSIVE DESIGNS BY LEADING STYLE CREATORS  
**BROOKS** 1477 BWAY N.Y.C.  
ALSO 15000 CUSTOMERS TO BEAT

# NIGHT LIFE OF THE OLD LONDON

(Fourth in Variety's series of Night Life in the principal cities of the world.)

## LONDON

London, Sept. 1.  
London's night clubs and "dives" are not figuring so much in the news as usual. They are being a good sufficient rope to hang themselves before the coming of colder weather makes raiding more comfortable for the raiders.

London is full of all sorts and conditions of clubs, night and otherwise, from the palatial haunts of the rich to the underground and cheaply curtained dens where claims to clubdom are more a mask for the sale of bad liquor at exorbitant prices, assignation and robbery, both by the proprietors and their regular clients. The really well-conducted clubs can be counted on one hand. Not one, however, is immune from (Continued on page 10)

## VIENNESE PLAYWRIGHTS INCENSED AT AWARD

Karczag & Co. Assessed—  
Play Brokers May Withdraw  
From German Assn.

Berlin, Sept. 1.  
Kurt Offers, the manager of the Lustspielhaus, in Munich, has been awarded 150,000 marks (\$35,000) from the Viennese playbroking firm, Karczag & Co. for the holding back of the orchestration of the operetta, "Graefin Maritzka," by Kalmann. This decision was made by the Ruchsen Autoren Schiedsgericht (stage authors' Court of Arbitration) in Berlin.

All Viennese playbrokers are furious about this decision, and at a special meeting have decided that, unless the decision is changed, they will withdraw from the association of German playbrokers.

As a revision of the decision is practically out of the question, the result will be that no Viennese plays will be able to be played on any German stages controlled by members of the German theatre Verein, an organization composed of all the leading managers of Germany.

The facts that led to this decision were as follows:

In February, 1923, Kurt Offers got the rights to produce "Graefin Maritzka" in Munich. When he wanted to start rehearsals of the operetta in April, Karczag & Co. did not send him the orchestration, but insisted that they had given the German premiere rights to the Metropol Theatre in Berlin, under the condition that the other German theatres should not be allowed to produce this operetta until 60 days after the Berlin premiere. Offers claimed that he lost the summer transfer trade on this account, and the court of arbitration agreed with him to the extent of awarding him the above-mentioned \$35,000 and costs.

## LANG LEAVES NEW THEATRE

London, Sept. 15.  
Matheson Lang, who reigned for several years at the new theatre, is not likely to return to that house, his partnership with Lady Wyndham (Mary Moore), owner of the theatre, having come to an end.

Henry Ainley is the incoming tenant and opens there early in October in a dramatization of Somerset Maugham's "The Moon and Sixpence." He has three other plays intended for production.

## Uncle Sam Not Dumb

Washington, Sept. 15.  
Uncle Sam, meaning the United States Government, is not so dumb! In Florida on July 1, 1924, there were approximately 80,000 acres of government land in the public domain open to entry by citizens. The most valuable of this property has been withdrawn, announced the Department of the Interior, to be held in the name of the Federal Government for future sale at Florida prices. But a very few acres have been left open for homesteaders, these, according to the department, are tracts of very little value.

## REASONS FOR LONDON'S NON-CONSTRUCTION ERA

Strikes and Building Restrictions Cited—No New House in London for Years

London, Sept. 7.  
With all the theatres and music-halls going over to pictures the question "Where are the theatres?" is being asked. The answer is easy—the theatres are precisely where they have been and will be no new London theatre or music hall of note has been built for years.

The reason why London is so far behind in the erection of theatres is that Britishers are not necessarily fools. Big investors have no time for money which may rest idle for ages, or for spending money on options which may be wrecked by an act of God, famine, epidemic, or national calamity. It has also grown to look forward to having the work he is backing ruined by strikes; strikes of builders, carpenters, plasterers, stone-masons, electricians, errand boys. And when the building is finally up the owners are faced with internal strikes, stage hands, attendants, bill-posters. Everybody employed in the theatre industry relishes a holiday on strike pay.

### Too Many Restrictions

The man who has the temerity to build a new theatre finds himself hedged in with restrictions. Chief among these is the Rent Restrictions Act. A piece of ground or a block of buildings may be bought, but once it is in new hands the speculators discover that although they have bought the property they cannot evict the present tenants until they find them proper accommodations elsewhere.

In the old days, when there were not so many restrictions, a theatre might be built for about \$200,000, now it would cost double or treble as much.

### REVISED ROUGE REVUE

Paris, Sept. 4.  
Several changes have been made by Jacques Charles at the Moulin Rouge. The revue, now bearing the title of "Mieux que Nue," although dancing prevails. Biscot (in a number of Gaumont pictures) holds the comic lead supported by Drenay and Gertrude Hoffmann's 18 girls featured. Argentina, Spanish dancer of note, is another star of the present edition, with Oy-Ra, Edmondée Gity, Jan Duren, Hermann Williams also figuring largely in the choreography. Rehearsals for the Autumn show with Mme. Mistinguett and Earl Leslie will be set.

### ARLISS "FEELING OUT"

London, Sept. 15.  
George Airliss was here on his annual holiday "feeling out" certain managements with a view to producing "Disraeli" on this side at some future time.

## LONDON WANTS BWAY PLAYS

London, Sept. 6.  
In spite of the warning of the Queen's, where play after play from America has failed, London managers are winding up the old season and beginning the new with eyes turned towards New York.

The West End announcements for September include "The Luxe Annie" for the Duke of York's, "Empire Jones" for the Ambassador's, and "Martyr Mary" for the Hippodrome (following the new Fairbanks film).

In addition "The Green Hat" with Talulah Bankhead will be staged at the Adelphi and "Most of Us Are" twice entitled "The Last of Mrs. Cheney" with Gilbert Miller is to be put on at the St. James's, have been held back until profitable news concerning them has been cabled across the Atlantic.

Without a doubt more confidence than ever is shown over here as to the standards of American taste. It is realized that, most of the failures in the West End of pieces successful in New York have been due to bad timing, managers imported into England plays such as "Silence," that seem to exploit a brand of human nature unknown over here. It is not a matter of atmospheres or dialogues, the style which Gilbert Miller is to put on at the St. James's, the better they are liked in most cases—for "Sun Up" and "Lightnin'" have perplexed no one.

### Two On! From Jan.

There are only two plays now running that were on the boards Jan. 1. These are "The Father's Wife"—which is not, strictly speaking, in the West End as the Court Theatre is some distance away—and "Just Married." Another American play, "To Play to Advertisers," nearly provided a third, finishing July 11 after a run of well over a year.

Here are two signs that no farther divide the English and the American sense of humor. As for the London boom in American musical comedy, that has been (and still is) the feature of the spring's theatre activities. "The Father's Wife" opened at the Palace, March 11, followed by "Rose-Marie" at Drury Lane, March 20, and "Tell Me More" at the Winter Garden May 26, half the big managements in London have been desirous of securing a musical show from New York for a tenant. Perhaps this explains why "Little Miss Bluebird" has been a flop.

America has also scored artistic successes during the past London season. John Barrymore is intended to present "Hamlet" at the Haymarket for a run of six weeks, but the run actually lasted, from Feb. 15 to April 18—a record for the tragedy which cannot be matched for many years. Another high-brow achievement of quite another kind is that of "Sun-Up," which opened at the Vaudeville May 4, and is still running.

### Transatlantic Influences

These transatlantic influences played a large part in the shaping of West End arrangements during the past six months.

Turning to other outstanding events, the revival of "Iris" at the Adelphi must be noted; it ran from March 17 to Aug. 1, but this is explained by the fact that Gladys Cooper and Henry Ainley are sure of a following when appearing together—also Ivor Novello who joined the company later. At the New Matheson Lang found a moderate success in "The Tyrant," a costume piece which will serve him excellently on tour, but Sir Gerald du Maurier flopped heavily in Sute's "A Man With a Heart" at Wyndham's.

The rise of Noel Coward has continued, "Fallen Angels" at the Globe, however, is now a flop in spite of the uproar it created when staged April 21, and "Hay Fever," which has enjoyed the advantage of Marie Tempest's acting, is about to be withdrawn although it opened no earlier than June.

Of more enduring importance in

## UNWISE PRESS STUFF

London, Sept. 7.  
Publicity experts on arriving in England marvel at the slowness of advertising and set out forthwith to introduce American methods. Publicity experts on leaving England mournfully shake their heads with the remark, "This is the toughest country in the world for over-booming."

The latest case concerns Pearl White's engagement to appear in "The London Revue" at the Lyceum Theatre. The first statement that had the wrong effect was a circular which put her salary at \$3,000, although Fleet Street's inside information already knew it to be half the amount. Then a special train was engaged to meet her when she landed at Dover and the press were invited to travel there and back in order to interview her on the way.

This called forth a howl of derision. In consequence Norman Lee has sent a confidential circular to all the London newspapers over her apologizing for "such ill-advised methods" and expressing a fear that "the publicity used may have done more harm than good." He hopes that the critics will now "allow Miss White an opportunity to appear on her merits." The English will not do this. But it is the public that counts. This incident recalls the Universal's error in using the Territorial Army to boost the "Phantom of the Opera" film. Owing to the fierce protest from the authorities, but from the newspapers and the Cinema Exhibitors' Association—James V. Bryson issued a lengthy explanation of the intention to show he had no intention of offering "any insult to anybody in His Majesty's uniform." But this has not solved the situation. Contracts to the extent of over £30,000 have had to be sacrificed because of this effort to impress the British public.

## Lord Chamberlain May View Banned Plays

London, Sept. 6.  
For the first time in theatrical history the Lord Chamberlain is to see a play he has absolutely banned for public presentation. This is "Harem," to have been done at the Gaiety.

The Lord Chamberlain, or a representative of his department, will witness the production by the Refectory Players, Sept. 13. Another banned play which is to have a London production is Shaw's "Mrs. Warren's Profession," which will be done at the Regent by Charles MacDona.

"Taffy" After "Orchard"  
London, Sept. 15.  
"The Cherry Orchard" will join the list of banned Sept. 19 when it leaves the Royalty.

"Taffy" is named as the successor.

Darewski's Hand Crushed  
London, Sept. 15.  
Max Darewski, pianist and composer, had his right hand crushed in an elevator and will be unable to play for some time.

### Rene Kelly in American Sketch

London, Sept. 15.  
Rene Kelly will next be received at the Coliseum last week in Edwin Burke's (American) sketch, "Predestination."

the history of the stage is the "Apoteosis of Shaw." Both the experiment of staging "Saint Joan" at a popular house—the Regent, Kings Cross—revived the revival of "Caesar and Cleopatra" at the Kingsway have won praise and profit. Playgoers are certainly more serious. At the St. James's a record was made when an achievement with "The Wild Duck," "The Cherry Orchard" at the Royalty is the first time Tchekov has been produced commercially, and "The Man With a Heart" at the Haymarket.

## ARIAN THEATRE BARRING JEWS

Entire House Restricted—  
Cited as Ridiculous

Vienna, Sept. 4.  
Vienna has something absolutely new. It is an Arian theatre in which no Jew is allowed to set foot in any capacity. The organization calls itself the Deutsche Kunst-Gemeinschaft and plans to open its theatre this fall.

The actors must all be Arian as also the authors. Not only that, but no Jews will be allowed in the auditorium and subscribers who give tickets while not receding themselves to give them only to Arianes. For this purpose entrance to the theatre will be rigidly controlled. Such an attempt in Vienna is particularly ridiculous as at least 95 percent of all actors here are Jewish as are practically all the authors.

### MISS BANNERMAN'S NEXT

London, Sept. 1.  
Margaret Bannerman's next venture may be "The Following Years" authored by the Earl of Lathom who finished the work at Colorado Springs while recovering from a tubercular trouble. The Earl has lost over \$200,000 in West End ventures in recent years but refuses to put up one penny for his own plays. They must stand on their own merits, he says. "I would rather earn a knight-hood as a playwright than own the earldom I have inherited," is another statement credited to him.

### GERMAN FILM CHILD LAWS

Berlin, Sept. 6.  
Children under three years of age are not allowed to act in films, according to a new law. Children up to the age of 14 from now on will only be allowed to act before the camera by permission of the police and the school.

Dorothy Dickson with Charlot  
London, Sept. 15.  
Dorothy Dickson is joining the October edition of Charlot's Revue here.

### SAILINGS

Sept. 26 (London to New York) Clemie Courtney (Adriatic).  
Sept. 23 (London to New York) Frederick Lonsdale (Majestic).  
Sept. 19 (London to New York) Ian Hunter (Cypria).  
Sept. 19 (London to New York) Bransby Williams (Aquitania).  
Sept. 15 (London to New York) Sir William Jury (Leviathan).  
Sept. 12 (London to New York) English Repertory Co. Gertrude Ederle, Mr. and Mrs. Neilson Tennant (Mauretania).  
Sept. 12 (London to New York) George Airliss, Mr. and Mrs. James Beck (Mauretania).  
Sept. 12 (New York to France) Natacha Rambova (Mrs. Rudolf Valentino), Mr. and Mrs. Louis Hasselmann and daughter, Miss Louise Raskaya (France).

Reported by Paul Tausk & Son  
104 East 14th street:  
Sept. 12 (New York to London) Jack and Jim (Majestic).  
Sept. 19 (New York to London) Ruth Budd, Eva Green, Frank Jackson, Sissie and Blinky (Olympic).

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# ONLY 3-RING CIRCUS IN EUROPE IS NOW SENSATION IN BERLIN

**Plays Nothing but Week Stands at \$3.50 Top—Can't Move Overnight—Germans Don't Believe Any Circus Is Bigger—One Performance Daily**

Berlin, Aug. 31, 1925.  
Circus Krone is the present sensation of Berlin. It is a three-ring tent circus and the only one on the Continent. The public cannot comprehend that something bigger could be in existence. Only older people remember when Barnum-Bailey toured Europe.

The whole enterprise is organized in the same way as the Ringling Show but on a much smaller scale. The three rings are only about 10 feet apart. Where the circles leave an open space is a platform, so it is called a three-ring and two-stake circus. Seating capacity about 7,000.

The program runs about the same way as in an American circus. Some of the acts on the bill, especially three aerial acts, some trained tigers and lions and high school riders. Two groups of 12 and one of 14 horses are especially good. Acrobatic, perch and ladder acts are mediocre. A troupe of Sioux Indians is featured, but starts nothing.

For the races, etc., the rings and stages are moved away, leaving a single space.

One performance daily with Saturday and Sunday matinee.

The circus stays four weeks in Berlin and never less than a week in any town.

Everything is properly set and built as it takes a few days time to take down, transport and build up.

From here the show goes to Hamburg.

Business S. O.—Yesterday (fourth day) hundreds were turned away, though the prices of admission are not so low. From 14 marks (\$2.50) down to a few 1.20 marks (30 cents) seats. For a decent seat, it will cost 6 marks (\$1.00)—under present German conditions, pretty high.

## SHAW APOLOGIZES

**Caradoc Evans Forces Public Apology From Lord Author**

London, Sept. 15.  
George Bernard Shaw has been asked to apologize.

In a volume called "Table Talk with G. B. S.," his biographer detailed many of Shaw's conversations. In one of these, Shaw remarks that Caradoc Evans' book, "My People," was indecent and had been banned. Evans, a Welshman with anti-Walsh views that shock his fellow countrymen, and whose play, "Taffy," was such a bitter attack on Lloyd George's country that Margot Asquith asked him to luncheon while Mrs. Lloyd George cried in the stalls at the first performance, has just made Shaw advertise a public apology and pay 100 guineas damages.

Evans' weapon was the threat that if the case came to court he could cross-examine Shaw on the alleged indecency of "Mrs. Warren's Profession," which was banned by the censor for 20 years.

## Prince's 6th Floor Show

London, Sept. 15.  
The Prince's cabaret staged its sixth edition last night, revealing excellent staging of the girls by Percy Athos. The entire show had an enthusiastic reception.

The Prince's Corporation has secured the adjoining property to the present site upon which will be constructed a glass enclosed roof garden.

## 'De Luxe Annie's' 1 Week

London, Sept. 15.  
Norman Page's presentation of "De Luxe Annie" closed a one week's career at the Duke of York's.

# THE TILLER DANCING SCHOOLS

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MARY READ Secretary



MISS ANITA SANTIAGO

Darling Senorita of Santiago Trio Just completed a successful engagement with the 1925 Fashion Show, St. Louis, Mo. This week (Sept. 14), Syracuse State Exposition.

Management Wirth & Hamid, Vaudeville Direction, Alf T. Wilton.

## AVENGES FACE SLAPPING

**Edith Kelly Gould Assumes Offensive for Toots Pounds Against Russian Dancer**

London, Sept. 15.  
Toots Pounds, now in America, should be pleased to know that her face has been avenged. A few weeks ago, while she was appearing in "Sky High" at the Palladium, a Russian dancer, Natova, grew angry after long quarrels and smashed Toots' face violently.

A few days ago Edith Kelly Gould, who is friendly with the management, saw Natova walking on Bond street. Miss Gould rushed up, punched Natova's face violently across the face that the Russian girl was knocked across the pavement.

"Why did you do that?" called Albert de Courville, the producer. "Fancy behaving like that on Bond street!"

"It's a good thing it was on Bond street," Edith said. "If it had been on a side street I'd have killed her."

Natova is due in New York in a few weeks.

## "Harem" Farce but Minus Vulgarity—Played Sunday

London, Sept. 15.  
A private performance of "The Harem," given by the Repertory Players at the Garrick last Sunday proved Vajda's play an ordinary farce, minus vulgarity as originally written and designed as a drama.

The piece was banned from West End showing by the Lord Chamberlain.

## People and Money

Washington, Sept. 15.  
The population of the United States is close to 2,000,000 more than last year, estimates the Treasury Department. According to this department the population, Sept. 1, 1925 was 114,248,000 as against 112,922,000 on Sept. 1, 1924. As for the money in circulation on that same date this year the Treasury sets it down as \$4,784,824,000 as compared with \$4,778,578,000 on the same date last year.

## OFF "NUT" IN 7 WEEKS

London, Sept. 15.  
Producers of "The Gorilla" were on velvet after the first seven weeks.

Those interested in the venture are Clayton and Waller, Charles Cochran, William Morris, George and Henry Foster.

## IAN HUNTER IN PLAY HERE

London, Sept. 15.  
Ian Hunter will sail from here Sept. 19 to appear in "The School for Scandal" due in New York at the Little Theatre.

Hunter is under a six months contract.

## CRITIC'S CROOK FARCE

London, Sept. 15.  
"Easy Money," a crook farce by Sydney Carroll, dramatic critic, will open at the Saint Martin's Sept. 23.

Holman Clark Dies

London, Sept. 15.  
Holman Clark, 61, actor and producer died Sept. 7.

## 3 LONDON OPENINGS; "EMP. JONES" WEAKEST

"Unfair Sex" Looks Likely for Run—"Monkey Talks" Given Warm Greeting

London, Sept. 15.  
Three openings here last week. "The Unfair Sex" is a corking comedy that looks to have every chance of lingering for some time at the Savoy.

"Empire Jones" premiered auspiciously at the Ambassador and is regarded as an artistic triumph by the newspapers. However, and despite Paul Robeson, the presentation will hardly receive sufficient West End box office support to give it a run.

The third opening was at the Little where "Monkey Talks" made its bow to a warm reception and compliments from the dailies.

# CABARET TOUR IN PROVINCES

## Princes Restaurant Group for Provinces

London, Sept. 15.  
Sending a complete cabaret show to various cities, to play the big hotels and restaurants, is the latest stunt here.

Princes Restaurant tried the experiment in Dublin some time ago and held contracts for a return date. They are now planning to send out a touring company and have already booked dates at Birmingham, Leeds, Liverpool and one or two other large cities.

A complete company and production will be carried giving two performances nightly—one at dinner and the other about midnight. It will be up to the local caravansary to secure extensions for dispensing liquor after the prescribed hour.

## Parisian Musical Comedy With Indian Magic in It

Paris, Sept. 15.  
"Agnes et Son Chat" ("Agnes and Her Cat") is the title of a musical comedy by Regis Gignoux, nicely received upon premiering at the Theatre Femina. The lyrics are credited to Paul Colline while the score is by a new composer, Paul Lavabre.

The story is that of a husband suspecting his wife of being unfaithful during his absence, pretends to transform himself into a cat by Indian magic.

The cast includes Marcel Vallee, Denise Louis, George Lenoir, comte, Marie Dubas and Christine Delvigne.

## HULBERT REVUE COMING OVER

London, Sept. 15.  
The Jack Hulbert revue "By the Way," now current at the Apollo where it opened last January, will go to New York at the termination of its London run, under the management of A. L. Erlanger.

Paul Murray, manager of the show, will probably go to New York next month to pave the way for the engagement.

## MOZART IN PANTOMIME

London, Sept. 15.  
George Mozart has been engaged for the Christmas pantomime to be produced at the Palladium.

The pantomime engagement will enable the Gulliver people to work off a number of dates held by Mozart the recent season.

## IMPOSSIBLE—FOR WEST END!

London, Sept. 15.  
An impossible West End attraction opened at the Everyman last night (Monday) in "The Sybarite." The piece is of the cheap melodramatic type and was positively countenanced by a generous audience.

## "GOLD RUSH" SENSATIONAL

London, Sept. 15.  
Chaplin's "Gold Rush" made its bow at the Tivoli last night (Monday). It gives every indication of sensational success here.

# 50-50 AGREEMENT NOT RATIFIED IN GERMANY

## Managers in Clash with Artisten Lodge—No Settlement in Sight

Berlin, Sept. 7.  
It was thought settled that from now on 50 percent of all German vaudeville bills were to be made up of German acts. The manager's association, however, has not as yet ratified this ruling. It seems very doubtful whether it will do so. The meeting at Munich this month will bring the final decision.

The thing which has again made the managers wary was that Urban, a German nationalist agitator, promoted a German artist show which he presented at the Circus Krone. The bill consisted only of German performers, the object being to show that a good bill could be gotten together without foreign talent.

The manager's organization was annoyed at this form of competition and telegraphed the Artisten Lodge (performer's union) that they must stop the performance.

This the Lodge could not do as it claimed it was not its business to interfere with the business of a notification to Urban telling him that their Lodge's name was not to be used in any way in connection with the performance.

This did not satisfy the managers. They now demand that the Lodge guarantee that such shows will not take place in the future, otherwise they will not ratify the fifty-fifty agreement. This the Lodge says it cannot do, with the chances of an agreement at present looking dim.

## SOPHIE TUCKER'S DATES

Playing 10 Weeks at London Club, Also Theatre

London, Sept. 15.  
Sophie Tucker will play 10 weeks at the Kit Cat Club. She was booked for four weeks, to be followed by four at the Piccadilly (Hotel) cabaret. This arrangement has been changed with two weeks added.

Besides the cabaret dates Miss Tucker will double at the Alhambra (vaudeville) during three weeks.

## Acrobats Hurt on Stages

London, Sept. 15.  
Jack Kirkick and his wife were in a trapeze during a performance at the Victoria Palace last week. Both were severely injured.

On the same night the Flying Jullans, at the Holborn Empire, also had an accident although of a less serious nature.

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# FLORIDA—ON THE REVERSE

By JACK HUGHES

[Mr. Hughes is a cowboy from Texas, who has been in Florida for some time. He is known to members of Variety's staff. His address is P. O. Box 386, DeFuniak Springs, Florida.]

August 31, 1925.

## Editor Variety:

I have been reading a lot of stuff in "Variety" of late about the big Florida boom and the rapid turning of dough down here. After a very careful study of the situation, I am writing you views very frankly, and I'll back it up, and you will concur in the opinion unless you study it as I have.

"Florida" is the chin whisker of the United States. It is six hundred miles long, two hundred wide and three feet high. It is bounded on the north by the Eighteenth Amendment, and on the other three sides by the Three Mile Limit. Florida is inhabited by Indians, Americans, white men, black men, bona fide tourists, feed-bag-in-Lizzie tourists, and a very few honest, conscientious, law abiding gentlemen and ladies.

## How They Live

The Reds live on the Everglades, the blacks live on the whites, and the whites live on the tourists (the bona fide brand) and the P. B. T. L. tourists live on the Municipal camping grounds, and the few darn good folks just exist.

Florida's principal source of income is the tourist, who is a tourist, and the best press against this side of eternity. Of the above mentioned items the most outstanding one is the fruit, once coming in the lead, of course. Raising oranges in Florida is a lead pipe cinch. All that a guy needs is money enough to exist on while raising them. The next fruit of importance is the grapefruit. A grapefruit is a cross between a lemon, a dose of quinine and a pumpkin. It has the coloring and the disposition of a blonde flapper engaged in selling tickets at a small nickelodeon.

The Kumquat  
Next comes the Kumquat. It is the only thing that I have encountered in Florida which lives up to its name; it eats and tastes exactly at it sounds.

Then comes the tangerine, the burlesque of the fruit, being a distant cousin of the orange. Its covering is a loose, careless Mother Hubbard sort of thing, and it is much easier to disrobe than the other members of the citrus family, but it has a most withering and disappointing taste after the disrobing.

There are a constant stream of surprises and a constant stream in Florida. The press agents are ever working over time, and always adopting all sorts of catchy poems, etc., such as:

*For a land of golden sunshine,  
Where softest breezes blow;  
Sweet with a thousand perfumes  
O'er the Gulf of Mexico,  
50-50 on Perfumes*

This may be so, but I would say that of those thousand of perfumes about five hundred of them come from Mexico, and the balance from Cuba, Bimini and the Bahamas. For the gullible this is the place. None can equal and the fish are being netted daily. Along in October and November the money bags in Massachusetts, New York, Illinois, Iowa and Ohio begin to pack for the annual pilgrimage to the \$25 a day hotels and the headquarters of the bold, shrewd con men, disguised as real estate operators, often.

Every few years there must be some sort of craze or fad for the idle rich, and I guess as good a name for the latest when called "Florida" might do as well as anything else.

Come on, little suckers.  
Jack Hughes.

## Milt Collins' 1st Picture

Milt Collins, in vaudeville for years as a monologist, has completed his first subject as a film producer.

It is "Fighting Shadows" with B. C. Rule directing, Ruth Stonehouse, David Wilson, Bradley Barker and Gladys Walton appear in it.

It's a six-reel and will be released on the independent market.

## SLEEPER EST., OVER \$100,000

Los Angeles, Sept. 15.  
The estate of W. R. Sleeper, former Keith vaudeville official, who died here two weeks ago, is estimated at more than \$100,000.

# DANCERS PAY \$5,000 TO AGENT FOR RELEASE

Waltons Held Under Contract by Mabelle Sherman at \$150 Weekly—Salary \$350-\$400

Chicago, Sept. 16.  
Julius and Josie Walton, a dancing team, appearing locally in cafes and picture houses under the management of Mabelle Sherman, and who branched out considerably with the induction of the "Charleston," which they were expert exponents, have bought release from their manager for \$5,000. Miss Sherman had the act under contract for a number of years at \$150 weekly with a slight increase annually. The turn's salary in picture houses was \$350 with Miss Sherman receiving the additional \$200.

When the Duncan Sisters contemplated a No. 2 "Topsy and Eva" they approached them in direct and offered them \$350. Miss Sherman intervened stating that the act was under her exclusive management and had no authority to sign a contract without her permission. The dancers consulted several attorneys as to the strength of the agreement with all informing them it was iron clad as far as Miss Sherman's authority was concerned.

After a deliberation of several weeks S. Stewart McClellan, brother-in-law of the Duncans, negotiated the deal whereby a flat sum of \$5,000 was paid Miss Sherman for full release.

The turn will be an added attraction with the No. 2 company receiving bottom billing with the featured members, Jane and Katharine Lee. The dancers have been signed by the Duncans for two years at \$350 and \$400.

## W. BECK'S RHEUMATISM

Sues Congress Hotel and Nan Walsh for \$25,000

Chicago, Sept. 15.  
The Congress Hotel and one of its permanent guests, Nan Walsh, has been sued for \$25,000 by William Beck, baritone with the Chicago Opera.

Beck claims that in the treatment of her rheumatism Miss Walsh used medicine of a permeating nature and that the noxious fumes caused his eyes to water, also otherwise injuring him. He sues against the Congress Hotel is that it refused to give him another room fit to live in.

## ADA REEVE RETURNING

Ada Reeve, English comedienne, not here in 12 years, has been engaged for the Keith-Albee circuit.



MR. and MRS. NORMAN PHILLIPS

and  
NORMAN PHILLIPS, JR.  
GEORGE WHITE'S SCANDALS

Some of the many commendations we received:  
"Mr. and Mrs. Norman Phillips and Norman Phillips, Jr., are valuable additions to the lists of artists appearing with the 'Scandals' this season."—KECELY ALLEN.  
"The Norman Phillips family was delightful."—NEW YORK AMERICAN.  
"Norman Phillips, Jr., is a genuine artist and his stage presence is only one of his attributes."—WALTER WINCHELL.  
Direction HARRY BESTRY

## That "Adoption" Biz

A story going around the vaudeville offices this week and sworn to by half a dozen people concerns the world's champion dumb-bell chorine.

The girl is in vaude act and was offered a contract for the following season. It had the usual clause referring to an option for the year after. She read the contract seriously and painstakingly and then said:

"It looks all right to me except I don't like that adoption business in there at all."

## Etherized Beer Causes

Woolf's Act's Disruption

Hanley and Storm, vaude team, suffered a temporary lapse of partnership last Thursday and also came within an ace of missing their last bill opening at the Woodrow, Brooklyn, when Hanley seemingly dropped from sight and was not located until after the matinee. Marion Storm, his partner, went on in a single in the device to bridge the gap in a four-act bill.

Hanley was later discovered reposing in a room under the stage and explained his condition by stating he had been the victim of etherized beer, which he had purchased with his dinner at a nearby restaurant.

The management, after learning the circumstances, did not cancel the act because of having missed the matinee show.

## Corbett and Norton Part; Series of Engagements

Jim Corbett and Jack Norton have once again dissolved their vaudeville partnership. Corbett will team up with Bobby Barry (Barry and Lancaster) in a vaudeville two-act under the direction of Charley Morrison.

Norton will replace Johnny Dooley in the Paul Gerard Smith turn with which Dooley is now featured.

Dooley has been signed by Flo Ziegfeld and will be placed in the new Ziegfeld production "Going South."

Corbett and Norton could have had the Orpheum Circuit at \$1,250 weekly.

## LOEW AGENTS' FIRST BILL

The Association of Marcus Loew Artists' Representatives, Inc., will hold its first annual entertainment and dance at the Grand Ball Room of the Hotel Pennsylvania, Friday evening (Dec. 18).

Bessie Thomashefsky in Sketch  
Bessie Thomashefsky, the Yiddish actress, will shortly appear in vaudeville in a sketch to be played in English.

# 10,026-MILE TRUCK TRIP ENDED BY CAP AND BILLY

Irving O'Hay and Little Billy Have Many Adventures—Wins Two Seconds

Captain Irving O'Hay and Little Billy returned to New York Saturday after a tour in the summer months of over 10,026 miles in their Chrysler truck.

Capt. O'Hay returned with two contest wins, ended a second. The first was for bulldozing at the Bellefourche (S. D.) Rodeo and then for riding at the Rapid City (S. D.) Rodeo.

Little Billy piled up several records. His best was leaving New York weighing 69½ pounds and returning with but 60 pounds. Another that stood, first, up to Billy's entrance, was catching 15 salmon trout in one afternoon in 15 minutes. The string of fish, according to a snapshot, was larger than Billy.

## Billy's Cooking

Cap says they both had a most pleasant trip and that Billy is a peach of a traveling companion. Cap denies he has Billy push the truck around. It broke down once, but took Billy along because of the little fellow's reputation as a cook. Little Billy, however, admits Cap, did all of the cooking, and most satisfactorily.

During their voyage the couple passed through 31 states and were not hurried out of any one of them. They are going to make the trip again in the fall, and agree, and pick up the other 17 states.

Thursday night at the Yacht Club Captain O'Hay and Little Billy will be the guests of honor, obtaining their first free feed since May 15.

## Ernie Carr Working

Something that pleased Captain O'Hay upon his return was to hear that his companion on summer trips of other years, Ernie Carr, III when Cap left New York, had recovered and is working in the Sam Rork picture, "Clothes Make the Pirate," at the Cosmopolitan Studios at Second avenue and 127th street. Ernie Carr, 26 years old, says Ernie is getting away with his screen role handsomely.

## Garden Actors Battle

Phil Baker won a one-punch battle from Teddy Claire at the Winter Garden, New York, Saturday afternoon. According to friends of the pair, Claire was struck by Baker after the stage manager had informed Baker that Claire said he (Baker) was intoxicated.

After the opening sketch the pair were separated. Claire jumped into "Artists and Models" from vaudeville, where he headed a jazz band orchestra.

## WILKES AND GAXTON

Los Angeles, Sept. 15.  
Wm. Gaxton and his wife, Madeline Courtney, have been signed by Thomas Wilkes to head the cast of "All for You," a new musical to be produced in San Francisco the end of this month. Gaxton is now touring the Orpheum circuit with his wife.

## SMITH'S TWO PLAYS

Paul Gerard Smith is completing two new plays, one called "Sweet Adeline." Though the title suggests a musical piece, "Adeline" is a straight three-act piece. The other work is an elaboration of his playlet "Crazy Roads," done in vaudeville by Meeker and Redford.

## Fowler and Tamara in Show Too

Addison Fowler and Florence Tamara are in at the Three Hundred Club, New York, for 12 weeks. The dance team opened Friday with their singing Argentine orchestra coming direct from the Edgewater Beach hotel, Chicago.

Fowler and Tamara will double the supper club with a production this fall.

## Denies Quartet Affiliations

Lawrence Laskin, manager of the Piquidity Quartet, denies that James Kelly, reported in Variety recently as claiming to be a member of the Mucedally act when arrested for an alleged assault upon a taxi driver, was ever associated with his aggregation. Laskin says there is no Kelly in the quartette.

## PAULINE RELEASED; REDUCED BAIL OF \$5,000

Two Companions Still in Jail—Thrown-Out Waiter Out of Danger

Magistrate Albert Vitale in West Side Court Thursday last fixed minimum bail in the case of Dr. Joseph Pauline, who was arrested several weeks ago on the charge of felonious assault. The court after hearing from former Judge Leonard Shitkin, attorney for Pauline, that the complainant, Sol Trencher, was out of danger, set the bail at \$5,000. This was furnished a few hours later by surety company. Bail previously ad been placed at \$50,000.

Harry Case and Jack Phillips, arrested with Pauline in the latter's Hotel Flinders apartment on the night of the alleged assault, are still in the Tombs. Pauline and his two co-defendants are expected to have a hearing in West Side Court today (Wednesday) before Magistrate Simpson. If Trencher is released from the hospital.

Shitkin furnished a surgeon's certificate showing that Trencher was rapidly recovering.

Trencher, a waiter in Jack's restaurant, close by the Flinders, came to Pauline's room with some food ordered by him. An argument is said to have ensued between the trio and Trencher. In some unknown manner Trencher is said to have either been pushed or fell from the ninth floor.

Detectives later went to Pauline's apartment and arrested the trio. They told of the scuffle and stated that the waiter came at them with a knife when they resented an insulting remark he made about them. Case and Phillips appear in Pauline's hypnotic act.

## Disbelieving Lyric Writer, Court Soaks Him \$100 Per

Ballard Macdonald, lyric writer, must pay Grace Fisher (Mrs. Macdonald) at the rate of \$100 weekly alimony and \$1,000 counsel fees according to Justice Arthur J. Levy's ruling in the New York Supreme Court. Justice Levy scolds Macdonald's defense of a "frame-up," opining that "the very fact that he informs the court that he does not intend to contest this action is a decidedly strong indication of the lack of probability of the truth of his claim."

Miss Fisher is suing her husband for a divorce alleging that one evening recently the lyricist undertook to teach another comely young woman the art of contriving song rhymes, both being unconventionally garbed in Macdonald's West 45th street apartment.

Miss Fisher is a vaudeville "single," also with musical comedy experience.

## Bel'e Davey Is Charleston Champion of N. Y. Hip

Bel'e Davey won the "Charleston" championship contest at the New York Hippodrome some time ago. Miss Davey is one of the Alan Foster Hip ballet girls.

Another "Charleston" dancer was recently given the credit of winning the Hip contest in Variety.

## HERK RESIGNS FRIARS' POST

I. H. Herk, president of the Mutual Burlesque Circuit, has tendered his resignation as treasurer of the Friars' Club, New York.

The burlesque official found it impossible to handle the detail work entailed by the club post and administer the affairs of the Mutual Circuit at the same time.

Up to today (Tuesday) the club had not taken any official action on the resignation. J. P. Miller, theatrical advertising man, was mentioned as a possible successor to Herk.

# VARIETY'S EXPOSE OF FRAMED BEAUTY CONTEST BANS PROS

Side Contests for Beauties in A. C. When Professional Peaches Quit—Earl Carroll Forgot Katherine Ray's Name—\$1,000,000 Spent on Event

Atlantic City, Sept. 15. Girls, girls, girls! Prize winning beauties from other resorts, or representing inland cities and states—more than three score of 'em competing for the honor of being chosen "Miss America."

Professional beauties from Broadway—real lookers—in their own parade division and distinctly marked from the "maiden mamas" from the hinterland.

A hundred others, a boardwalk full of young femininity in one-piece suits or the more demure bathing trunks, beaded and bobbed, on floats or afoot—compulsing the main idea of Atlantic City's fifth annual pageant which ended a four-day session Saturday.

The season's pageant was rated the best thus far but it nearly succumbed to the wave of opposition against professional beauties appearing against the juvenile prize winners from the Cities after Variety exposed that there was a frame-up to hand title to a how girl.

Mayor Bader is reported favoring abolishing the pageant if charges of commercialism are substantiated.

**Amateur Beauties Only**  
There is little doubt the two Broadway show girls, Kathryn Ray ("Vanities") and Dorothy Knapp ("Polles") were suddenly selected to end the dissension that clouded the opening of the beauty carnival. Had the protest not been acted on next season's pageant might have been seriously affected, since many of the prize winners competing were chosen by newspaper contests and the general idea around the country appears to be that "Miss America" should come from amateur ranks.

If the newspapers or a portion of them passed up future pageants the basic idea of boosting Atlantic City would be weakened.

No doubt either about the directors of the pageant being on the up and up, for it is not a money making proposition except for the hotels. The pageant has grown to such dimensions that it now overtops New Orleans' Mardi Gras. An all-night session of the directors Wednesday ended with the withdrawal of the show girls, the directors being insistent although such entries are not barred by the rules.

Allegations and protests against "professionalism" followed Variety's story to that effect several weeks ago.

When the two prominent show girls were announced as entrants several weeks ago, it was intimated the beauty championship would go to either one. Color to that was added through Earl Carroll, producer of "Vanities," being one of the judges. Carroll has so acted for the past three years.

The protest against the Broadway entries was concretely made by Milton D. Crandall representing Bowland and Clark, who operate 31 picture theatres in "Artists Pennsylvania. Crandall sponsored "Miss Pittsburgh" and "Miss Erie" whom he withdrew from the contest, declaring they would not compete uncleanly "Miss Coney Island" and "Miss

## Crandall Charges Hoax

A report in the dailies that Milton D. Crandall was discharged following his protest against the appearance of professional beauties at Atlantic City's beauty pageant, was vigorously denied. Crandall, representing the Bowland and Clark picture circuit, sponsored "Miss Pittsburgh" and "Miss Erie," withdrawing them from the contest until the professionals were declared out. Refuting the report Crandall telegraphed:

"Pittsburgh, Sept. 15.

"Editor Variety:  
"The telegram supposed to have been received at Atlantic City purporting to have discharged me as the manager of 'Miss Pittsburgh' was a hoax. 'James B. Clark, president, and other officials of the Bowland and Clark Circuit have denied ever sending such a telegram."

"It was but a cheap reprisal on the part of the pageant officials to discredit me for having told the truth about their pre-arranged beauty contest, which was first called to national attention by Variety."  
"MILTON D. CRANDALL  
"Director of Advertising and publicity for Bowland and Clark."

Manhattan (respectively the Misses Ray and Knapp) were ruled out.

Carroll on "Sportmanship"

There was an aftermath to the affair Thursday night in the Garden Pier theatre where the beauties were being judged in evening clothes, the winner of that event being Beatrice Robertson "Miss Greater New York," with Adrienne Dore and Fay Lanphier, coast girls, the runners up. After Louis St. John, in charge of the judges, introduced each girl, his seat down from he mentioned Carroll had something to say. Earl bashfully mounted the stage and quietly told about "the good sportmanship" of a girl who withdrew, "er, what's her name?" as he looked in the wings. "Oh, yes, Miss Ray" (she has been in "Vanities" two seasons) he added. Then Carroll said something about a dissenter who might cause more trouble before morning.

Crandall's trouble rose from a balcony seat and declared himself. He made the error for not asking to reply to Carroll on the stage. The result was some confusion with policemen. Crandall out of the theatre. While the picture house manager was having his say, Carroll realized he had started something and climbed back to his seat. He may have been nothing to say about Miss Knapp, but Miss Ray was left standing alone and she made a speech among a hubbub. Miss Knapp did not come on.

Carroll, always a publicity hound, figured he could get more newspaper attention by withdrawing Miss Ray than by keeping her in the contest. No professional has been crowned "Miss America" to now, although several contested in previous pageants. Yet there seems little doubt the stage peaches looked better than the amateurs, whose average is 18 years.

From 18 to 30

There appears to be nothing in the rules barring professionals. Specifications for the Inter City Division which is the actual competition for the "Miss America" title calls for contestants to be from 18 to 35 years of age and unmarried. The strictly professional division permits the entries of show girls, the ashes holding the name of the attraction instead of city. A chorister in "The Student Prince" was awarded the grand prize in Tuesday's parade with the cup said to be the largest awarded. Others represented in that division were "Gay Tinee," "Polles," "Artists and (Continued on page 9)



## MACY AND SCOTT THE RADIO AGES

VARIETY said— Their first was a semi-introductory number which gained the full confidence of the audience. A single ballad by the tenor registered solidly as did a double harmony number following. The three succeeding numbers are embodied with a comedy vein that created a rollicking atmosphere and coupled with their vocal ability scored tremendously.

Keith-Orpheum, Morris & Feil, Independent, Macy and Scott, N. V. A. Club, N. Y.

## PULLMAN CO. OBJECTS TO ANDY WRIGHT'S SKIT

Will Prosecute if Act Is Shown—Draws Line at Porters Shown as Bootleggers

Chicago, Sept. 15.

If he persists in producing his vaudeville act titled "A Pullman Romance," Andy Wright will be prosecuted at law according to the secretary of the president of the Pullman Company.

Wright applied to the company in order to obtain Pullman equipment to properly dress his act. The Pullman company said they would be glad to provide the producer with the props he desired but first they wished to see the script. Wright submitted the script after which it was all off.

The Pullman company states it won't have its porters turned into bootleggers, even for comedy purposes.

## TENA DAVIS DESERTED

Suing Frank P. Davis (Davis and Cora) for Divorce.

Chicago, Sept. 15.

Tena Davis, chorus girl with a Columbia Wheel show, has filed suit for divorce through her attorney, Charles Frank P. Davis (Davis and Cora) with desertion.

Tena, the husband, and Cora were together last season with a burlesque show with the husband later forming a partnership with Cora and leaving his wife, she alleges.

Davis and Cora are now on the Loew circuit.

## Edith Fitzgerald Signed By Century Play Co.

Edith Fitzgerald, vaudeville actress and playwright, has been signed to a long-term contract by the Century Play Company following the laudatory notices given her first piece, "The River" by those who have read it. The play is described as an artistic triumph but too high-brow for Broadway consumption. Miss Fitzgerald is now playing the role created by Edna Hilliard in "Five Minutes from the Station," Henry Hull's vaudeville act that played the Palace last week.

## MURDOCK-CASEY ON COAST

Los Angeles, Sept. 15.

J. J. Murdock, general manager of the Keith-Albee Circuit, and Pat Casey have been here for the past week. The former came here to settle the estate of his brother-in-law, W. B. Sleeper, who died recently.

Mr. Casey has been conferring with various members of the V. M. P. A., including Alexander Pantages. Both will remain until the end of the week.

## Diamonds Sign With Producer

The Four Diamonds, family of dancers from vaudeville, has been placed under a two years' contract by the Shuberts and will be assigned to one of the new musical productions the producers have in contemplation.

# DEFENDING THE SMALL TIME

By FRED C. CURTIS

[Mr. Curtis is a widely known booker of small time vaudeville. He has been associated as booker with organized small time and independent vaudeville circuits.]

## Which Bridge?

Solly Violinsky, attempting to persuade his companion to visit a show, received the reply:

"I can't, I've a bridge date for tonight."  
"That's okay too," said Solly, "I'll go with you."

## MADLINE ROSS' PUNCTURED ROMANCE

Met Hugh McKenzie in Niagara—Mother Starts Annulment Suit

"Title's Punctured Romance" had nothing on that of Madeline Ross's, save the former was concocted for laughing purposes while the latter culminated in an unhappy ending for the dainty blond actress and bride of two weeks.

It occurred three weeks ago when Miss Ross was appearing in "The End of the World" at Niagara Falls, N. Y. The actress met a chap, Hugh McKenzie, whom she thought she had known from her home town. Hugh wasn't the one Miss Ross thought but wished he had been, at least that's what he is supposed to have said.

The couple became chummy. Whether it was the honeymoon atmosphere of Niagara or temporary Cupiditis, the couple agreed to wed in Rochester, the next stand of the act.

After the ceremony McKenzie, allegedly posing as the acion of a healthy family, advised his bride to proceed to New York alone and that he would join her as soon as an expected automobile which he had ordered was shipped to him in Niagara. Madeline acquiesced and was on the next rattler. She relinquished quarters shared with a girl friend and moved into a suite at the Algonquin hotel.

Unable to restrain his happiness exclusively she distributed her wardrobe, consisting of stage and street clothes, among her girl chums and notified the producer of the act she was retiring from the stage.

**Husband on Hotels**  
Hubby had promised a post-nuptial trousseau but Madeline adopted a watchful waiting schedule, although she had long distance communication with Hugh. The latter claimed he could not get away and seemed quite disturbed that his young bride had chosen the Algonquin in preference to the Astor.

The week rolled around and the hotel rendered a bill to Miss Ross. She was unable to pay and the hotel held her effects. Hugh finally showed and seemingly explained matters to Madeline's satisfaction, whereupon they moved to the Astor. Later Hugh stated his family had heard of the marriage and had threatened to disown him. The girl was heart-broken and communicated with her family. That brought her mother to the spot and precipitated an investigation of her new son-in-law. The investigation is still in progress and the mother retaining attorneys to bring annulment proceedings.

From the way Miss Ross feels at present, she'll never turn on the hydrant and close her eyes to recall Niagara.

## CHARLOTTE WALKER CLOSES

The Charlotte Walker sketch, "Sign on the Door," which closed the play, closed last week after a brief tryout.

New York, Sept. 15.

Editor Variety:

I read with considerable interest the article in Variety by our well known and universally liked "Virginia Judge," Walter C. Kelly.

Can't let him get away with some of his statements—one in particular in which he claims that due to the fact that small-time bills conscious of their mediocrity make no demands for billing or notices, and that they simply are a herd with no pride or place in their chosen field, content with the sort's reward of food and lodging. It is also stated "that the result of this policy has been so fatal to the development of talent or artistry, that in the past 10 years, the small time has not developed one conspicuous successful outstanding artist in any field; and if one possessing the divine spark should arise amongst them, the policy of three and four-day would speedily destroy both his or her health and ambition."

50 Per Cent. Small Time Graduated

There never was a more erroneous statement than this made. It is a proof positive for this within the last 10 years, it is safe to say that 50 per cent. of the standard vaudeville attractions have been developed from the small time theatres; this not only applies to vaudeville but for production as well. The only difference is that with the modern artist they probably have traveled no fast from the small time in fact, that Judge Kelly's eyesight failed to notice this. In star-dom, they rise no fast from the small time to stardom they only use the big time to break it jump.

One of whom I might mention as a notable versatile artist that has probably ever graced a platform is Joe Cook. And, by the way, if he (Continued on page 8)

## TAB GIRLS COMPLAIN AGAINST ROY ROGERS

Go Before Labor Comm. in L. A. Over Treatment and Salaries Due

Los Angeles, Sept. 15.

Claiming that Roy Rogers, who has a tabloid record playing the Panhandle circuit, had treated them meanly and failed to pay the salary he originally promised, five girls in the act appeared before Deputy Labor Commissioner Barker.

The girls, Margie Brickley, Cecelia Greer, Mildred Bornmann, Marion Bornmann and Ruth Primm, testified that David Sablosky induced them to leave a dancing school in Philadelphia to join the Rogers act at \$40 a week. They stated that from the start Rogers treated them in an unbearable manner and refused to pay them the \$40 a week. The girls at first wanted to get their transportation home, but later admitted that if they could have obtained their release from the act with back salary they would have taken positions in Fanchon and Marco reviews. The girls declared they had been promised permission for their parents to remain here.

After listening to the girls and Rogers denied that he owned the act, Barker postponed the hearing. The Rogers could produce contracts showing that Sablosky owned the act and was responsible for the balance of the money due the girls.

The girls are due to play in Salt Lake City for Pantages this week.

## DRESSING ROOM MYSTERY

Wareham, Mass., Sept. 15.

Police are trying to clear up the mystery of the lifeless body of a girl found in the woman's room of the Strand theatre last week.

The medical examiner said the child had been found to death and that it had been made to burn the body.

## English Beauty Wins A. C. Prof. Contest

It's a laugh along Broadway to those in the know that Eileen Culshaw, English, won the "Professional Beauty" contest at Atlantic City last week in the general contest for the "Miss America" prize title.

Miss Culshaw is English, coming over here with and having appeared among the Hoffmann Girls in "Artists Pennsylvania" at the Winter Garden, New York. She was the only foreigner as far as known entered in this national beauty competition.



# One of the Numerous Benefits Afforded Members of N. V. A.

Mr. E. F. Albee, President  
Keith-Albee Vaudeville Exchange,  
Palace Theatre Building,  
New York, N. Y.

My dear Mr. Albee:

Words fail me to express my gratitude to you, Mr. Chesterfield and the N. V. A. for their great kindness to me. My husband and I were among the very first to become members of this great organization, and to say that I am glad we are members of the N. V. A. is putting it mildly.

If my brothers and sisters of the vaudeville ranks who are not members could only be made to realize the wonderful things that are being accomplished and the injustice they are doing to themselves and the rest of the profession by their negligence in refraining from joining the N. V. A. the membership would be enormous.

In regards to my own case, I have been ill for several years, and have tried untold numbers of specialists, doctors and medicines, but could get no relief. When clouds looked the blackest, Mr. Chesterfield appeared on the scene like a ray of sunshine and said, "If you will let me send the N. V. A. doctor I am sure he will find out the trouble and give you the very best of medical care." I grasped the opportunity. I have been in the French Hospital for the past two weeks under the watchful eye of Dr. Falk, and I can truthfully say he has accomplished more than all the other doctors who attended me, for which I am very grateful.

Again thanking the N. V. A., I beg to remain,

Yours very truly,

(MRS.) EDITH BROWNING

(Of The Brownings)

131-21 Mathewson Street,  
Springfield Gardens, N. Y.  
September 2, 1925

## INCORPORATIONS

**New York**  
Albany, N. Y., Sept. 15.  
Vagabond King Co., Manhattan, dramatic and musical productions, 250 shares 1st preferred stock \$100 each, 350 2nd preferred \$100 each, 100 common no par value; directors, J. K. Lawlor, Russell Jannoy, M. L. Schalek, New York.  
Rogowsky Amusement Co., Port Chester, pictures, capital \$10,000; directors, Sarah and Jacob and Samuel Rogowsky, Port Chester.  
Star Press Clipping Service, Manhattan, collect news item, capital \$2,000; directors, L. Lipton and R. M. McBride, Ridgefield Park, N. J.  
Power City Arena Co., Niagara Falls, skating rink, 4,500 shares preferred stock \$100 each, 4,500 common no par value; directors, R. R. M. M. F. B. Cass, H. J. Glesser, Buffalo.  
B. C. Hilliam, Manhattan, public musical compositions, produce plays, capital \$5,000; directors, F. W. Proctor, L. H. Bradshaw, B. C. Hilliam, New York.  
Self-Protection Pictures, Manhattan, pictures, capital \$10,000; directors, M. R. Lowenthal, A. C. Gratz, Grace Ahearn, New York.  
Cohen-Weisberg Theatre Corp., Manhattan, capital \$25,000; directors, Abraham and Beekle Cohen, I. Cohen, New York.  
Van Wyck Amusement Corp., Brooklyn, pictures, capital \$420,000; directors, J. Gulkis, Ridgewood, Queens; I. Katz and Mitchell Kay, Brooklyn.

## MARRIAGES

Nat Bernatini, associated with Amos Pacific, vaudeville agent, and Miss Burstein, non-professional, Sept. 6, at Haines Falls, N. Y.  
H. L. Cail to Florence Skillin, non-professional, at Portland, Me., Sept. 15.  
Mr. Cail represents Variety at Portland.  
Virginia V. (Danielle) Danforth, actress, to R. Delinger, Jr., at Rochester, N. Y., last week.  
A. V. Stein, assistant manager, Beverly Hills theatre, Hollywood, to Dolly Gorman, non-professional, Sept. 8, at Hollywood.  
John Tartar, manager, Star theatre, New Hartford, Conn., to Rose Von Eissen, non-professional, in Hartford, Sept. 7.  
Fred LeComte, manager, Orpheum, Sioux City, Ia., to M. C. Murray in Sioux City, Sept. 10.  
Alberta Hicks to Gillon Warren, to the companyman, in Los Angeles by Judge Kirby, Sept. 8.

## NEW ACTS

Alexander and Santos, with Lucas Sisters (4).  
Bert Rose and Jack Blake.  
Evans and Arrow.  
Moon and Mullins (2).  
Dot Plummer and Dorothea Holt (2).  
Harry Evans and Charlotte Pearl (2).  
Lowry and Lacey.  
Freddie Rich and Hotel Astor Orchestra, with Bert Lewis (10).  
Evelyn Phillips, Eddie Simms and Joe Devaney.  
Marika Dawson and Sister.  
Wright and Vivian.  
Ballet with girls, Norree featured, with Ruth Matlock, Andy Rice, Jr., and Evelyn Groves in cast (12).  
"Kandy Krooks," with Billy Barnes, Jack Barton and Beulah Burke (8).  
Holloway and Austin.  
DeVora and Graef.  
Florence Hayfield.  
John Rowan.  
Wells and Winthrop.  
Jack Pillard and Al Hillier.  
Don Quixano.  
Paul Burns and Walter Kane.  
DeMar and Lester.  
Dancy Dancers.  
The Gabbers.  
Richard R. Gilbert and Ruth Wimp.  
Martin and Martin.  
Wesley and Edwards.  
Wells and Winthrop.  
Alice Lloyd, with Arthur Hurly leader.  
Macy and Scott.  
Ada Lucas and Co.  
O'Brien, Josephine and Co.  
Helen Huggins and Co. (3).  
McNally and Gray.  
Taylor Luke and Ryans (4).  
Charlotte Curman (2).  
Jura and Sisters (3).  
Charley Williams, comedian in the original "Student Prince" company, and Grace Ellsworth have formed a vaudeville partnership.  
Laughlin, West and Co. in 3 people skit.  
Edith Handman and Co. (four acts).  
Patricia (Patsy) Salmon, "discovered" by New York newspaper men at Philby during the Dempsey-Gibbons fight, will leave the John

Robinson's Circus to appear in vaudeville under Alf Wilton's direction.  
Mercer and Jimmy Templeton (re-united).  
Florence Reid, in new sketch.  
Hocky and Green have put in regional new editions of two of their standard acts, "Star of the Future" and "S. J. 'Tica First," carrying respectively seven and six people.  
Jack Fraser, Jimmy O'Brien and Jack Young, 3-act.  
Mosconi Brothers in production act.  
Joe Tenner and his Melody Kings (12).

## ILL AND INJURED

Mary MacIvor, wife of William Diamond, was taken ill with spinal trouble while at the Hillstreet, Los Angeles and forced to leave their new act, "Do Your Stuff." She was replaced by Martha Bell.  
Manager Lake Baltimore Hippodrome, operated upon last week in the "fairland General Hospital," is recovering.  
Mrs. Benjamin Warner, 68, mother of the four Warner Brothers, film producers, was operated upon for appendicitis at the Good Samaritan Hospital, Los Angeles, Sept. 9, is recovering.  
Dan Douglas, recently assistant stage manager original "No, No, Nanette" Co., is critically ill in a private sanitarium in northern Illinois from a nervous breakdown.  
Ellie Wilton, "The Girl in the White Dress" and "The Girl in the White Dress" Saturday, Miss Williams "being ill."  
Eddie Cox and Lorena McDermott are out of the "Frolic" show, Chicago (cabaret), where they were billed to open Monday. The team were from Cumberland, Md., that Miss McDermott was taken seriously ill while en route and had to be removed from the train to a local hospital.

## IN AND OUT

Ann Greenway was out of the Los Angeles, but last Friday and Saturday because of acute indigestion. Redmond and Wells doubled from the Orpheum.  
Judson Cole is out of the current bill at the Orpheum, Los Angeles, because of the death of his mother.

## LABOR MATTERS

**Tacoma, Sept. 15.**  
Declaring demands of musicians and stage crew make it impossible to continue the regular vaudeville policy without advancing the admission price, the Pantages house here has dropped the vaudeville and in continuing as a picture house. The movement is thought to be only temporary.  
Other motion picture houses here have dropped their added stage attraction policy because of demands of stage hands.  
**Omaha, Sept. 15.**  
After several days during which the "silent drama" lived up to its name, picture houses of Omaha had orchestra music again following an agreement signed by the musicians' association and theatre managers. The musicians walked out when the old agreement expired Aug. 31.  
A wage agreement was reached whereby the musicians will receive \$45 during summer months and \$55 a week during the winter and \$60 the following two winters. The summer scale provides for only nine performances a week. The old scale was \$45 in summer and \$50 in winter.

**Des Moines, Sept. 15.**  
Union musicians, who had effected a temporary truce with the A. H. Blank enterprises in this city during the general theatrical strike and were playing, pending an arbitration of their differences, suddenly walked out Friday. The Blank houses continued to operate without orchestras or organists. Unless an early settlement is reached the houses propose to introduce some sort of musical feature.  
The stage hands have been out since the first.  
The walkout came after the musician union leaders had approved the arbitration plan, but were outvoted at a meeting of the union performers, who rejected the plan and ordered an immediate walkout. The Orpheum, vaudeville, is continuing with non-union stage crews and has increased its orchestra to six pieces. Picketing still continues, but

Manager E. F. Lapman says attendance has not suffered.

**Atlanta, Sept. 15.**  
Following a month of battling local theatre managers and pit musicians got together Sunday and adjusted their differences. Managers of the Howard, Metropolitan and Rialto were in a mad scramble for musicians the early part of the week.  
The settlement was a compromise, the managers boosting the scale a bit and the musicians contributing more of their time.  
The situation at the Atlanta theatre remains unchanged, Lewis Haas, manager, not thinking much of paying a staff of musicians' strike! They want they play or not.  
J. E. Mansfield of the New York Famous-Players officers came here to especially take part in the Sunday conference.

**Los Angeles, Sept. 15.**  
Los Angeles Theatre Managers' Association, through their secretary, J. J. Kelley, have settled all their differences with the stage crafts. They agreed to pay musicians at the Orpheum, vaudeville, \$73 a week instead of \$75 asked and also to recognize the scenic artists union which has a minimum wage scale of \$75 a week. The agreement went into effect Sept. 1 for two years.

## BIRTHS

Mr. and Mrs. Joe Cook, son, Sept. 12 at Lake Hopatcong, N. Y.  
Mr. and Mrs. Frank Hurst, son, Sept. 4 in New York Nursery and Child's Hospital. The father is H. and Vogt, vaudeville.  
Mr. and Mrs. Lee  
son, Sept. 10 in American Hospital, Chicago.  
Mr. and Mrs. Billy B. Van, at Newport, N. H. (local hospital), Sept. 14, son. The father is with "Gay Parade" at the Shubert, New York.  
Reider in Yale's Office  
Joseph F. Reider, formerly with the Riley Brothers, is now with Irving Yates, vaudeville producer and agent.



# K-A. CIRCUIT DENIES TIEUP WITH RADIO PLAN

Managers Informed to This  
Effect—Quartet Contests as  
Circus Feature Only

The National Barber Shop (Quartette) Contest which will open in all Kelta-Albee and affiliated houses late this month will not have any tie up or connection with a similar National Contest to be held by Class B. Radio Stations all over the United States.

The Radio Contest Chairman, Signetette Speth, in a letter to radio stations claimed the tie up with the K-A. Circuit and that the final winners would be routed by the Keith-Albee Circuit. In addition, the Signetette letter claimed the National finals would be conducted at the Hippodrome, New York, during the week of December 14.

The general manager of the K-A. Circuit, J. J. Murdoch, notified Speth that the K-A. Circuit would not affiliate in any way with the radio contest and that radio quartette winners would not be eligible for the K-A. National Contest which will end by October 31.

A general letter to all K-A. and affiliated managers sent out this week zone the country as follows: Group 1—Cleveland, Columbus, Toledo, Cincinnati, Louisville, Indiana, Detroit, Grand Rapids and Dayton.

Group 2—Boston, Providence, Portland, Lowell and Manchester.

Group 3—Philadelphia, Baltimore, Washington, Norfolk, Richmond, Trenton, Newark and Pittsburgh.

Group 4—Rochester, Buffalo, Toronto, Montreal, Syracuse, Troy, Albany, Schenectady and Amsterdam.

Group 5—Brooklyn: The Albee, Orpheum, Bushwick, Greenpoint, Prospect, Flatbush and Riviera.

Group 6—Manhattan: The Hippodrome, Palace, 51st Street, Riverdale, Jefferson, Syracuse, Broadway, 5th Avenue, 58th Street, 23rd Street.

# Boys Turning Out Low Cost Flash Acts

A number of operators of dancing schools are turning producers with little cost and producing flashes to the spots for the independent houses. The choruses consisting of pupils working for expenses in order to gain experience.

Bookers of the so-called "coffee and cake" circuits are glad to get the features since they can work below the figures of legitimate flashes.

The acts are generally outfitted cheaply through the use of scenery and the possible induction of a comedy team to string out their routine material for the dialogue and also to lead the numbers.

From people offerings of this type are being turned out for as little as \$250 a week with the booker providing short jumps and spitting the week between two houses.

Some of the smallest picture houses have been falling heavily for the stunt.

# Managers at Try-outs

All metropolitan Keith-Albee, Moss and Foster house managers have been ordered to attend the Friday morning try out performances at the Palace, New York.

# FOUR ACTS SAILING

A quartet of acts sail Sept. 19 on the "Olympic" to fill various English lanes. Sisale and Blake will open at the Piccadilly, London; Jane Alton, with her accompanist, Frank Jefferson, at the Kit-Kat Club, London, and Ruth Budd will make a tour of the variety houses.

# LONG TACK SAM IS BACK

Long Tack Sam has returned to the United States after a tour of the big time and will show a new turn on the big time. His support will include three women and nine men.

Parish and Peru Through  
Parish and Peru are among the latest Vaude dissolutions.

From Parish opens this week in a new single.

# Heat and Managers

The unexpected return of the heat wave last week prompted many of the independent bookers to call off town small timers to the city and revert to regular summer policy of playing last half shows only until further notice.

House managers withholding decisions until Friday caused much jockeying around the bookers in trying to spot contracted acts elsewhere, especially those holding pay or play contracts that could not otherwise be side-tracked. In other instances the bookers called in agents and performers and after explaining matters the latter agreed to cancellations. Vaudeville business was shot all around last week in New York and the far out spots with independent houses taking the major losses. The drop off caused for the holiday was what was to have been expected and has continued on the decline ever since.

Many of the independent houses have low gross records that were even below those of the warmest July weather.

# Orpheum Rearranges; Hammell's Promotion

Chicago, Sept. 15.

A change has occurred in Orpheum Circuit bookings following the resignation of Earl Saunders. The new layout will have Lester Hammell booking Junior Orpheum houses formerly booked in New York by Saunders at Milwaukee, Sioux City, Des Moines and St. Paul and the Junior Orpheum houses formerly booked by George Godfrey at Rockford, Madison, Springfield and Peoria, except the Divery, Chicago, and South Bend, which Godfrey retains in addition to taking over the bookings of Omaha and Minneapolis, two seniors formerly booked by Saunders.

The new lineup brings promotion for Hammell from the special department in which he has been employed. Before that he acted as Saunders' assistant.

Saunders resigned to enter business with a relative in the middle west. He will make his future headquarters in Chicago.

# Foster's Try-Outs

At the Hippodrome, New York, every Tuesday morning from 10 to 12:30 Alan Foster will conduct a series of try-outs of acts, for his own purposes.

Mr. Foster is in search of material for various production turns. Suitable talent appearing will receive an offer.

Appointments may be made by mail for the Tuesday morning try-outs. Christopher Columbus, Jr., is a production act in preparation for Mr. Foster. It will carry 10 people.

# EXTEND KELLERMAN ROUTE

Annette Kellerman's eastern bookings will be extended several weeks before she returns to the coast. Her original bookings called for an appearance at the Hippodrome, New York, as her only date in the metropolis.

The new route includes the Palace, New York, and other eastern big time houses.

# CINCY'S 2,700-SEATER

The Keith-Albee Circuit announces a new \$750 seat vaudeville house for Cincinnati.

The house will be of the same modern construction as the Palace, Cleveland, and Albee, Brooklyn.

# Tabs Move in Texas

Houston, Sept. 15.

The Virgil E. Siner Royal Polles company, tabloid, leaves the Prince the last of this month for the Pearl, San Antonio.

Bob "Casey" Greer and his "stepping Sirens" another show managed by J. W. Lytle, will replace Siner.

# "Little Mouse" in Providence

Providence, Sept. 15.

"The Little Mouse," the A. H. Woods production must be, still shaping up. It plays the Opera house here next week. Mabel Normand, film star, is featured.



JOE KELSO BROS.  
HARRY  
Crazy Quilt Revue  
Headlining Orpheum Circuit  
Direction—PETE MACK — Pat Casey Office.

# INDEPENDENT BOOKERS FAVOR "PLAY OR PAY"

Small Time Managers Side-  
stepping Suggestions—Pre-  
fer Cancellation Clause

Pay or play contracts loom up as the only antidote for "drop outs" and "disappointments" which have long since been a drawback for independent bookers.

Most of the bookers employ the standard contract and experience little trouble. Others have refrained from issuing it since they cannot educate house managers to the feasibility of employing it, especially those who insist upon reserving right of cancellation. They are in a majority. The latter gentry would do business with agencies issuing the pay or play contract. Bookers of these houses won't take chances upon issuing them since the burden would fall upon them in case of trouble.

Bookers are trying to sell the "pay or play" contract stronger than ever this season, believing it will mean less trouble and attract a better class of talent to the independent vaudeville line.

As things stand now acts accepting contracts not of the pay or play variety refuse to take them seriously though being certain the bookers issuing them have a similar plan; this is responsible for the many "drop outs" that occur weekly.

# New St. Louis Jr. Orpheum Forcing Down 65c Scale

St. Louis, Sept. 15.

Reduction of the 65c. admission in picture houses here is looked for on the opening of the new St. Louis (Junior Orpheum) theatre, next month. It is located within a block of two of the largest movies and will have a price scale of 30c, mats and 50c, nights.

Picture-Lyette policy will be in effect this season and a first run circuit, three shows daily.

# AMERICAN HOSPITAL BENEFIT

Chicago, Sept. 15.

The annual benefit performance of the American Theatrical Hospital will be held at the Apollo, Sunday afternoon, Oct. 2. Eddie Cantor who opens the Woods Sept. 27 in "Kid Boots" has been appointed master of ceremonies.

The entertainment will be under the direction of Aaron J. Jones, Harry Riddings and Charles "Pinkie" Humphrey, the former acting as chairman of the committee.

# 3-A-DAY IN PROVIDENCE

Providence, Sept. 15.

The Albee, former Keith big time, opens next Monday on the three-a-day plan with a 50-cent top. Five acts, feature film, comedy and news-reel will be shown.

# Syracuse Houses Stand Pat

Syracuse, N. Y., Sept. 15.

Opening of B. M. Keith's Sunday with a feature picture and six acts of Keith-Albee vaudeville at 50c fails to bring the anticipated price slash in some other local theatres to meet the new opposition.

Heretofore, Keith's has played only vaudeville at \$1 top.

# Lydiatt on Coast

Los Angeles, Sept. 15.

R. J. Lydiatt, general manager of the Western Vaudeville Managers' Association, arrived here Monday for a week's inspection of the coast houses booked by his organization.

# Isn't Booking Direct Injustice Often to Agents?—Here's a Case

Big time vaudeville agents are concerned over the booking direct practice, which now has extended to the Orpheum Circuit. The Orpheum has been the one best bet for the producers and agents looking for quick action, many of whom have shown acts to the eastern bookers merely as a matter of protection and then immediately booked the acts with the Orpheum, while the easterners were making up their minds about salary, etc.

This season, however, the Orpheum, while booking acts with its usual alacrity, has booked more acts direct than ever before.

The agents, as a result, are worried. One concrete instance is the booking of a jazz band with a "name" leader. The act while under the direction of one of the best K-A agents had its salary raised from \$650 to \$3,000 weekly, and its value equally enhanced in other branches of the show business.

This season the act has been booked by the Orpheum Circuit direct, with the agent disregarded. The booking was consummated in a light club by an Orpheum representative and the leader's lawyer.

Other instances are cropping up. In several cases acts have been discovered on the small time by one of the Orpheum scouts, reported to be the best in the business, and signed before a K-A agent had time to find them.

Under the current rules an agent cannot protect himself by signing an act to a personal contract, and, in addition, must give an act a written release whenever requested.

# "Too Bad" Colored Show From Cohen's Serial Story

What has been termed a "darkey musical force" and tentatively called "Too Bad" is being made for stage presentation from the series of stories by Octavus Roy Cohen that have appeared in serial form.

The book is the co-work of J. A. Shipp and Abbie Mitchell; music by Sidney Basba and Donald Haywood; ensembles by Will Marion Cook, lyrics by A. Razaf and Russ Sinner; orchestra, led by Will Marion Cook; dances by Lo's Douglas and Leonard Harper, with Mr. Cook attending to the staging and producing.

The show, with an all-colored cast, headed by Miss Mitchell, Ethel Waters, Richard B. Harrison, Billy Mills, Sydney Kirkpatrick, Ada Ward, Laura Bowman and John Rucker, is now slated to open Oct. 25 in Washington.

This show is going to have a little of everything according to the present layout. There will be a singing and dancing chorus, a "super-jazz" orchestra, plantation songs, Negro ensembles and what Mr. Cook terms "darkey opera."

# All-Colored Road Show

An all-colored vaudeville road show assembled and financed by Al and Belle Low, in conjunction with Jimmy Cooper, former burlesque producer, is being groomed for a tour of the Negro theatres of the country at 50c top.

Feature billing is divided between the Jimmy Cooper Revue and "Sunshine" Sammy, the colored kid actor formerly with "Our Gang" comedies. Six other acts comprise the remainder of the unit.

# ACTS WITH KIDS

Ashley Buck, juvenile actor featured in "Just Out of Knickerbockers" has been signed for the stellar role of "The Boy Scout," by Le Roy Clemmens.

The cast which will comprise all juveniles will have three other kid actors in support.

# LEVITY OFFICES MOVING

Los Angeles, Sept. 15.

The Bert Levey Circuit will move its offices from the Hill Street Theatre Building to the Lincoln Building, also located on Hill Street, Oct. 1.

# Matrimonial Villains

The Lambe Gambol playlet "The Persecuted Wife" 1885 vs. 1925, by George Ade, will be presented in vaudeville by Robert Campbell undated. Six other acts will comprise the sketch is a drama of the changing styles in matrimonial villains.

# Hyams-McIntyre's New Act

John Hyams and Leila McIntyre are sheaving the former vaude vehicle and will shortly reappear in a new one, "Feel Love," an abbreviated musical comedy by Leo Wood and Harry De Costa.

Another Morrison in Vaude  
George Morrison, younger brother of Charlie Morrison, Keith-Albee agent, has joined the staff of the Orpheum Publicity department.

# ONE-THIRD INCREASE "CHL-COAST" ROUTE

Circuit Has Grown from 39 to  
79 Towns in Year—Lydiatt  
Inspecting Coast

Chicago, Sept. 15.

R. J. Lydiatt, general manager of the Western Vaudeville Managers' Association, is now making an inspection trip over the "Association" tour. Upon returning to Chicago he is hopeful of being able to increase by one-third the length of time now covered in blanket contracts.

The "Chicago to Coast" circuit has been in existence one year and in that time has made rapid strides increasing its territory and bookings from 39 towns in eight states to 79 towns in 13 states. Each returning unit speaks highly of the tour and a great majority of the acts are anxious to repeat as soon as practical. Many acts have already played the time twice.

The biggest addition to the circuit was West Coast Theatres, Inc., which swung over when Sol Lesser became sold on the proposition that W. Y. M. vaudeville was the best popular priced entertainment for his houses. Film trailers and newspaper ads have been concentrating on the phrase "Association Vaudeville," which has already assumed prestige as a trade-mark. The publicity bureau will continue to emphasize this label.

Agents are expected to tie tour embrace the following cities: St. Joseph, Mo.; Leavenworth, Topeka, Lawrence and Manhattan, Kans.; El Paso, Tex.; Douglas, Tucson and Phoenix, Ariz.; Compton, Cal.; Grand Forks and Fargo, N. D.; Eau Claire and Chippewa Falls, Wis.

# BERT LEVEY IN 80. CALIF.

Los Angeles, Sept. 15.

Bert Levey has added two more houses in Southern California. The Webster, at Santa Ana, which played Orpheum road shows for awhile and was afterwards booked by M. D. Howe, of the West Coast Theatre, will play five acts Wednesday and Thursday of each week, beginning Sept. 16.

The other house will be the Merlita at Downey, opening Oct. 1, with five acts, three days weekly.

# GIRLS' COMPLAINT DISMISSED

Los Angeles, Sept. 15.

Deputy Labor Commissioner Barker dismissed a complaint made by five chorus girls against Roy Rogers, now playing a turn over the Panatges time.

The girls complained that they were replaced with other girls in Los Angeles.

# HOUSES OPENING

The Myrtle, Brooklyn, has reopened after having undergone a thorough renovation. It plays five acts on a split week booked by Harry Lorraine of the Fally Markus agency.

The reopening of the Temple, Los Angeles, N. Y., gives that city four show houses.

# MACY and SCOTT

## MOVING PICTURES' MONOPOLY

Continued from page 1

"Bankers own the show business."

According to an inside account Famous Players is preparing to inaugurate a country-wide building campaign, going into any and all towns building theatres of larger capacities than at present exist in order that F. P. shall obtain more money for its first run pictures, at the same time reducing the current cost of a second run house.

This is a scheme so extensive in scope it can not be grasped at first thought. It is said that the bankers are ready to furnish the capital for this enterprise, with the scope given some measure of its extensiveness when it is expected that the building expansion will send moving pictures in rank from the fifth to the third industry of the country. It is also claimed that the currently reported Halaban & Katz deal with the original 26 franchise holders of the First National, under which it is proposed for B. & K. to merge with those of Famous Players with the present deal not in progress to be quietly accomplished, and the possibility of a merger also sub rosa in the near future with F. P. as originally planned.

## Picture Market

It is asserted by insiders that they see in the First National, B. & K. deal an off-shoot of the recently proposed merger of the B. & K. theatre with those of Famous Players with the present deal not in progress to be quietly accomplished, and the possibility of a merger also sub rosa in the near future with F. P. as originally planned.

While it is claimed that Famous Players since the adverse opinion handed down the Examiner of the Federal Trade Commission in its investigation of F. P. has had a temporary curbing effect upon the organization, at least outwardly, the same insiders say that the operations of F. P. concurrently with its comprehensive building plans, discontinue the Federal department or commission. More especially this advanced with the Federal Trade Commission's final opinion yet to be handed down in the F. P. matter.

Another reason for move in financial and picture circles to start rumors is that of Goldman, Sachs & Co., influential Wall Street bankers reported for getting behind Warner Brothers for a stock issue plan. Inside reported that the Warner Brothers had become affiliated with or through Famous Players, that report could not be confirmed.

## Bankers Intertwined

A connection is made now however through the friendly relations existing between Goldman, Sachs & Co. and Kuehn, Loeb & Co., the latter the Famous Players financial backers. Intertwined are the Chicago financial connections of both, directed as he may see fit by Julius Rosenberg, head of Sears, Roebuck & Co., and also interested through his sons as stockholders in the Halaban & Katz Middle Western picture enterprises.

Naturally the First National franchise holders deal with B. & K. would send the First National openly into the Famous Players camp if F. P. effected the expected merger with the B. & K. group, when the latter is finally set. The late upward movement in B. & K. stock was arrested when reports quieted down of the F. P.-B. & K. merger. These reports are said to have been quieted and the B. & K. stock quotations moved downward when the operators of the deal decided to hold it off for a while. At that time it was reported in New York the F. P.-B. & K. merger deal had temporarily suspended through the B. & K. side refusing to agree to an exchange upon a basis of \$40 per share for their stock. It was also reported simultaneously that John A. Hertz, the Chicago financier, also a B. & K. stockholder had become interested to the extent of coming to New York in an effort to promote the merger.

To what extremes Famous Players is prepared to go in its intention to curtail the country for Paramount pictures in the face of the loss suit against it in the Federal court of New York, reported in the picture department of this issue, no one appears to have knowledge of. Boss alleges F. L. put him out of

business in Oklahoma through building against him when Boss refused to buy Famous Players pictures. He is asking triple damages under the Sherman Act to the amount of \$175,000. The trial of the action is set for November.

## Marcus Loew's Stand

Also arrayed against the possible combination of F. P. and First National are the leading independents, along with Metro-Goldwyn. Metro-Goldwyn has been linked with the other two with the trio called "The Big Three." Marcus Loew disclaims any knowledge of an affiliation even by mutual understanding with Famous Players. He has stated there never will be a merger of M.-G. with F. P. Despite this there is the belief that protective interests of the larger distribution must force them to operate their separate businesses in harmony for mutual benefit.

Other large film distributors and producers, if combined, would erect an establishment equal to the formidable "Big Three" or "Big Two" if M.-G. is eliminated.

## Not Successfully "Trading"

Famous Players is said to depend upon its "Paramount" brand and its belief to hold, also gain, the best picture house box office cards. Up to date Famous has been willing to "trade" in towns with local exhibitors, going into "partnership" with them. The concern has not been overly successful in this, however. Mostly F. P. has been obliged to buy to control, with some of their deals still seemingly set not going through.

In the struggle for the most theatres among several distributors, Famous has taken the lead. Its interest runs into many circuits and several of these circuits are known as First National holdings.

Famous apparently believes that with the growth of the country, which is extending into the hamlets as well as the large and medium-sized towns, there will be a growth reaching up to the theatre it will build overshadowing the present exhibitor's house in beauty and capacity. This will permit of Famous charging for its first runs to an amount the exhibitor is now refusing to pay, and at the same time Famous may "grab the town" to the exclusion of other interests who will not build in the limited population against an announced new theatre. At the same time it will place the local exhibitor in a position where he can not compete with Paramount as a first run exhibitor and he will have to content himself with becoming a second run house.

## Getting Greatest Income

In this territory, as Famous sees it, the distributor will be deriving income from everywhere and producing in the theatre. The gross income made possible by the move will be the greatest gross obtainable for any picture.

Confidence of money men in moving pictures is behind the movement. From a haphazard business, looked at with suspicion by bankers, the moving picture under competent direction has built up a reliable reputation for financial security in theatre operation. Capitalists want the theatre. They are seemingly wary of the producing end, while the expert picture men with their knowledge plunge into producing if they know they have the theatres to play the pictures.

At present the money situation in pictures is one of the greatest revolutions in position ever heard of in connection with bankers. The trend toward confidence has been slowly established, but meanwhile much of the chaff in pictures have been forced overboard, leaving the larger companies of producers or distributors, also circuit operators, in a comparatively secure financial position. Their requests now for money to build receive respectful attention. Within the past three years the number of estimated picture theatres in the United States has increased from 12,000 to 16,000.

## "SMARTER SET" OPENING

Merris Whitney and Tutt open their new edition of "The Smarter Set" this week.

In the all-circled aggregation will appear Mabel Ridley and Trio and Frances Watts, "Blues singers."

The show has a long route booked, with a trip to the Pacific Coast contemplated by the owners

## INSIDE STUFF

## ON VAUDEVILLE

In one of the big houses in Newark the manager asked the operator to turn the spotlights for an hour for an informal rehearsal of an act. The union rate for operators' overtime is \$3 an hour, which, the manager supposed, he would have to pay.

The operator stated as he was not to run a machine he would have to get a special rate, which he did, and came back with information the rate for the hour would be \$11.66. The manager did not use the spot. In the same house the orchestra leader started to clown, but was told by the union to quit or else demand double salary, as he was acting— which he had never suspected! The union will not allow the orchestra in full dress or velvet without charging \$5 more per man.

Among the extras or atmospheric people used in "The Best People," which Sidney Olcott directed for Paramount, was Fletcher Norton, former vaudeville star, and at one time husband of Valerka Suratt. Norton has been around Hollywood for some time, trying to break into pictures, but the first opportunity was working as an extra for his old friend Olcott.

A woman whose name denoted the Catholic faith called at Varsity's office last week, complaining against a notice upon the act she was appearing in, stating it was an injustice, not to herself, of course, but to another person in the turn. A re-reading of the notice brought out nothing to be complained of excepting the woman complaining had been but casually mentioned in it. When informed nothing detrimental could be detected in the notice and that, in fact, the other person had been commended for originality, the woman answered:

"Well, I suppose that's what you get for being 15 years in the business and a Christian."

The notice she complained of was written by Edna (Ed. Barry).

Renee Sheppard, former chorister, who figured in the Browning divorce case, is now contemplating a plunge in vaudeville as a singing single. She is being offered for independent dates at \$300 a week and finding few takers at this figure. During the expose of the Browning adoption of Mary Spas Miss Sheppard came in for additional publicity in writing her life story for the "New York American," which incorporated a chapter on the alleged escapades of the former Mrs. Browning and Charles Wilen, sheik-dentist and former sweetheart of the chorus girl.

Mrs. Browning has been divorced since and Wilen has married. The marriage of Wilen is said to have prompted the series of articles which launched a stinging attack upon the former boy friend.

Jeannette Hackett (Hackett and Delmar) has been signed to contribute two pages of black and white drawings monthly to "Stage and Lobby," a new theatrical publication. Miss Hackett designs all costumes for the Hackett and Delmar revues and also for other stage people.

Allice Lloyd has decided to discontinue the use of pianet upon the stage. Instead Miss Lloyd's pianist (J. Albert Hurley), engaged for her forthcoming tour of vaudeville, will lead the orchestra from the pit.

Joe Hess (Hess and Genola), while dancing at the South Shore Country Club, whose members represent the elite of Chicago society, was congratulated by Julius Rosenberg, president of Sears-Roebuck and also one of the financial backers of the B. & K. organization. Mr. Rosenberg complimented Hess on his terpsichorean ability, inviting him to dinner. When Hess reached the crowded Loop, grip in hand, he swayed through the crowd to inform the rounders of his good fortune. His opening remark was: "Well, I finally met a bigger man than Paul Ash."

It seems that Hess and his partner tried to connect with one of Ash's presentations at McKivvers, with the eccentric leader informing him that he had no spot. And, as everyone rated Ash the biggest man in town, Joe thought that was a good comeback.

Keiths, Boston, has been terrorized for several weeks by an unknown who has dropped small pieces of iron pipe on various members of the audience, hurting several. The house management has taken every precaution, but the mischief has continued. Two weeks ago 40 detectives and 300 special observers were planted through the house and the second balcony was closed to patrons. Notwithstanding, the iron was dropped and no one detected. One explanation advanced is that those who believed in Marjorie, the Boston medium, exposed by Houdini, are behind the depredations.



JOHN VALE

Formerly with  
"MITZI" "MAGIC RING" CO.

Assisted by  
MISS BEULA V. GRAY

Now touring Keith and Orpheum Circuits.  
This week (Sept. 13), State Lake, Chicago.  
Personal Direction—Mabelle Sherman, 1413 Capitol Bldg., Chicago, Ill.

## DEFENDING SMALL TIME

(Continued from page 5)

ever decides to become purely a monologist, I am not afraid to predict he probably will become one of the greatest of all times. Mr. Cook is now being started in his own Broadway show. He was, but a few years back, an act on the small time, but now he is a recognized and very much sought after small time artist; along this same line such artists as the Four Marks Brothers, who, until a few years ago, had a very hard time convincing any big time manager that they were two-a-day material.

Others From Small Time  
Others that I can mention briefly as recruits from small time, who leaped suddenly into big time vaudeville and stars in musical comedy and other shows, are Clark McCullough, Freddy Allen, Betty Pierce, Fred and Adele Estlin, Edith Covey, J. C. Flippin, Winnie Lightner, Mr. and Mrs. Norman Phillips and Junior, Teddie Chase, Frank and Merit, Lou Holtz, Senator Murphy, Ona Munson and Marie Saxon.

And last but not least, Gertrude Jessen, who is starring in his own Broadway show.  
And I must include that comedian and artist, Chick Sales, all of whom have "clicked" and "registered" in all big time vaudeville and productions within the limit of Judge Kelly's statement, besides another, I think his name is Frank Van Hoven. Judge Kelly may remember him as the team of Van Hoven and Sun.

I am simply rattling these off without any thought. If Judge Kelly will, I will give glad to put a little thought on it and compile a list that will probably knock Kelly's hat off.

## Other Monologists

I also wish to take exception to the list of well known monologists quoted above, while they agree with him they are all good, why did he overlook such a brilliant, and, who, in my estimation, was the greatest monologist of all times, that well known moving picture director, who also directed the late Cliff Gordon, who originated an entirely different play on words and manners of delivery, and last, but not least, our own scintillating playwright, monologist, actor, producer, star and man-about-town, J. C. Nugent, a man of acute intelligence and, who, by the way, was never adverse to playing and picking up a week or two in the smaller theatres, and, who, in my estimation, was the greatest monologist of all times.

By the way, Judge Kelly mentioned D. D. H. I know positively Dave came practically from one of the smaller theatres, while he was only a year into an important position in the Palace theatre program, and I know that he is proud of the fact that he did it, because he has told me so.

## An Explanation

I will also delve into the mysterious and try to explain why there is, as Judge Kelly says, a dearth of monologists. In the first place there are but two types of acts that will kill a vaudeville bill quicker than anything else in the world, and that is—first, the dramatic sketch, and second, the monologist. Unless, of course, they are of sufficient caliber to overcome any prejudice against them held by the bookers and audience. But it is a fact that any act depending solely upon talk, if it does not register, is a terrible, terrible thing on the stage.

In modern small time vaudeville I have seen several very promising possibilities in monologists, who were immediately informed by intelligent bookers (and there are a few), that under existing conditions and the wants and likes of the average audience, rather than battle for three or four years for sufficient prestige to demand important spots, it would be better to work with a girl or in some other way strengthen their position otherwise than doing a single.

So, Judge Kelly, here is a little idea of what is going on. If you are interested, would be glad to enlighten you further along these lines.

Fred C. Curtis.

Bob Sherman has left Saranac Lake with his present address—Fletcher Farm, Bloomingdale, N. Y.

# RIGHT OFF THE DESK

By NELLIE REVELL

Probably no one in the world has had a better opportunity to study the difference between friendship and charity than the writer of this column. There is a difference. The dispenser frequently unconsciously confuses them but not the recipient. He knows. There is something inside of him that tells him the difference between the friend and the philanthropist.

The Actors Fund Home in Staten Island is a shining example of that difference. It is founded on sentiment and affection and a real desire to reward the artist for services rendered.

The busiest men in the amusement world are the directors and stop everything to attend their board meetings.

The Actors' Fund is to the theatre what the pension is to the government. No one is permitted to feel his dependence. He has fought a good fight and entitled to a rest.

The second annual fete of the Fund was held last Sunday at the Home. It was an occasion long to be remembered. What a charming sight it was. These thespians of an older generation, many of them world famous in their day, living their declining years in an atmosphere of art, companionship and sympathy! Every one of them seemingly cheerful, now content to give up the center of the stage and to watch the eternal show from the cozy seats out front.

So well costumed and alert were the guests of the home that they were frequently mistaken for visitors or entertainers. One silvery haired immaculately groomed gentleman guest of the Home was mistaken for Jefferson Seligman, the banker, who was also there. And incidentally never misses an affair of the Actors' Fund. The residents of Staten Island, the friends of the guests, the public and the visiting artists all met and mingled in a communion of interests, a happy camaraderie. As Ben Gross of "The News" remarked, "This resembles Ladies Day at the Lambs' Club" and Wilton Lackaye's presence at the moment heightened the scene.

Daniel Frohman, the devoted and self sacrificing president of the Fund, is to the home what an indulgent uncle is to a family of children.

The show given by the visiting players with that great wit and high souled gentleness, Julius Tannen, as master of ceremonies, was held on the lawn and was a first rate entertainment.

The busiest persons on Staten Island, outside of Daniel Frohman, were Walter Hartwig, the stage director of the Actors Fund Home Revue, who literally seemed to be everywhere; Austin, the secretary, and Mr. and Mrs. Halfpenny, superintendents; Oliver Jones, the general manager, Glenn Carleton and James McCutcheon, the assistant stage directors and Bijou Fernandez, the hostess.

As usual, Bijou was in the front ranks when it came to the selling of programs. Here as at other benefits given by people of the theatre, she had charge of this feature. Her electric nerve, her magnetic personality and her flashing smile were enough to have conjured quarters from the pockets of even Old Man Scrooge, had he attended the party. Bijou reacts to a benefit like a fire horse to an alarm. She hears the call and knows that she is needed and automatically backs into the shaft. A benefit without Bijou would be like "Hamlet" without Hamlet. Her name should be Benefit Fernandez.

There were many disappointments for various reasons among the artists who had promised to appear. The most deplorable publicity bound in the world is the actor who allows his name to be used for benefits and takes as his right the advertising and then for some trivial reason fails to attend. Great credit is due the Theatre Guild and Neighborhood Playhouse for showing 100 per cent without a disappointment.

Those who left nothing stop them from appearing were the McCarthy sisters, Jay Breelan and Stanley Rogers, Romney Brent, Sterling Holloway, Philip Lord, June Cochrane, Edith Meiser, Jas. Norris, Salt and Pepper, Harold W. Conner, Doris, the Chard, Stan Jones, Felix Jacobs, Willard Tobias, Saddle Sussman, Wm. Byner, Lola Shore, Dorothy Sands, Lily Lubell, Allen Vincent, Paula Treuman, Philip Mann, Jesse Greer and the Keith's Boys Band.

The guests of the Home, of whom there are 38, are provided not only the best in food and surroundings, but that their natural yearning for entertainment is satisfied. After all, song, laughter, music, dance and the beautiful drama are as essential to their lives as the very air they breath.

Thoughtful friends provided for their amusement. On the lower floor is an expensive radio set donated by Mrs. J. C. Marks. There is also an up-to-date picture projector, with all accessories, the gift of Tommy Meighan. As a result, there are no complaints of first run movies and if those do not supply the guests with sufficient cinema tid-bits, there still remains the movie house in West New Brighton, to which they are granted free admission.

The guests at present registered at the Home are: Nannie Cotter, Minnie Oscar Gray (Mrs. W. T. Stephens), Virginia Buchanan, Alice E. Adams (Mrs. Burton Adams), Fred H. Runkells (former husband of Amelia Sommerville and father of her children), Phyllis M. Egan, Wilfred G. Reynier, John E. Hynes, Frederick P. Arundel, Zitiella Flynn, Blanche Emily Plunkett, Oretta Aletus (Mrs. Frederick Bernard), Hudson Linton, John E. Dudley, Thomas F. Callahan, Isabel Van Adams (Pay Templeton's aunt), James Neary, Charles W. King, John Charles Chervil, Ella Theresa Vincent (Mrs. J. C. Chervil), Florence J. McCarthy, Harry Rolland, Wallace Jackson, Thomas Wood, Charles Harbury, Julia Reed, Irving Williams, Mrs. Thomas B. MacDonough, Hugh Logan Redd, Waldo B. Whipple, Nina Saville, Susie Parker Chiscol, Seth Crane, Augusta Eddy, Mrs. William J. Butler, William J. Butler.

Two married couples are there at present.

The day was hot and sticky but no one seemed to mind it. Gone and forgotten were the dull prosaic cares of every day. Hearts beat quicker and spirits soared for as the visitors actually saw what a magnificent thing the world is, they could not but offer a prayer of thanksgiving for the unselfish men and women who are devoting themselves to the cause. Among the visitors were Mrs. Julius Tannen and her sons, Charles and Bill (one has but to spend a few hours with Julius Tannen and his boys to know where he gets his inspiration, also some of his wise counsel), C. J. Wells (general manager of Macy's), Paul Moss, Nellie McIlenny, Maud Longnecker, Gladys Robinson, Mabel and Ellen Mortimer, Vera Meyer, Ethel Barrett, Bernice and Donald Robinson.

## Fussy Rotary Club

Syracuse, N. Y., Sept. 15. Publication in the weekly letter of the Watertown Rotary Club of criticism of the vaudeville bill offered at the Avon Theatre, Watertown, N. Y., operated by Nate Robbins, brought a protest from the local representative of the Robbins circuit. As a result a committee of five members was delegated to look the bill over. The committee will report this week.

The letter set forth that while some acts from the Avon bill might appear at the Rotary luncheon there really was none of a high enough calibre for Rotarians.

## SALOON DOORS OPEN

Continued from page 1

thing that is anything in the way of alcoholic beverages, straight or mixed drinks, can be had for a price.

This new racket is about the most forcing effort at prohibition since the legislation that has been shown in New York since the passage of the Volstead act. Other have been operating but behind closed doors, either with a membership card system for a hoax or careful scrutiny of patrons before lifting the barrier.

## THOMAS' "NIFTY"

Continued from page 1

never dispute with an expert. Gen. Wheeler has made more bad plays in the last six years than all the dramatists in America."

Next to take up the "argument" was Mr. Hinchley, whose association is nation wide. Hinchley described the play as being the first real picture "dealing with the corruption and rottenness attending prohibition."

"So far as we know 'Still Waters' is the first play to be staged which adequately presents the case against prohibition," said Mr. Hinchley.

## SCHILDKRAUT ILL

Continued from page 1

intention of evading the engagement but claimed he was too ill to appear. Dr. Rowan's diagnosis disclosed an undoubted serious cardiac ailment and he said Schildkraut would undergo his life appearing on the stage at this time.

The managers were not convinced with a warm session held at Equity's request the star went to Bellevue and brought back a scaled diagnosis which confirmed the report from Dr. Rowan.

Finally in the managers' office and in presence of an Equity deputy, Schildkraut was asked if he would play the first two weeks out

(Continued from page 5)

Models" and "Big Boy," all Shubert shows.

Perhaps the most important factor in the contest for "Miss America" took place Thursday morning at the high school, where none but judges and newspapermen were admitted to look the bill over. The committee will report this week.

The letter set forth that while some acts from the Avon bill might appear at the Rotary luncheon there really was none of a high enough calibre for Rotarians.

A moving picture tie-up with least one of the two professionals who withdrew is reported. This is said to have concerned Paramount and Miss Knapp, who was adjudged the "American Venus" at a Madison Square Garden beauty show

sometime ago and who also won first prize in the professional class at Atlantic City two years ago. Paramount (Famous Players), is making a picture called "The American Venus" and used considerable footage during the pageant. The picture concern had six camera men at Atlantic City with eight machines grinding away industriously. Had Miss Knapp competed and won it would have been a perfect break for Paramount. The latter's interest is further seen in the presentation to "Miss America" of "The American Venus Trophy."

The rules probably were changed from those used in the first pageants, since "Miss Alaska" was thrown out several years ago through professional conduct. Ruth Malcolmson of Philadelphia, last year's "Miss America" did not compete, supposedly objecting to professional entries. Mary Katherine Campbell of Columbus, winner of the title in 1922 and 1923, substituted for her in exhibitions but did not compete.

"Framing" in Philly

Philadelphia sent no entry to the pageant this year. A beauty contest was conducted there by the "New Miss Matconed" did not enter there either, but for a different reason than given out during the pageant. The winner was Phyllis Jackson, a page in the new Stanley theatre, Atlantic City. The newspaper, however, declared the contest off after allegations of "framing" and it was further alleged that "Miss Philadelphia" had been signed up for picture work after the pageant. "The News"

of town, the showmen figuring that if he agreed it would mean the actor had made another engagement this fall. Schildkraut replied he would gladly comply if able but felt too ill and invited the managers to see him off to Europe. That ended the matter, Schildkraut then being released from the contract.



## JACK BROOKS and DON ROSS TWO BOYS AND A PIANO

SKIG, in VARIETY (Sept. 9), at B. F. Keith's Riverside:

"Brooks and Ross, two boys on opposite sides of a piano, awakened a genuine response as early as the duet spot. A straight singing routine mixed up for comedy revealed the pair as possessing both voices and a certain amount of 'class.' They handle themselves nicely and should creditably fill like assignments in the best of houses."

Next week (Sept. 21), B. F. Keith's Palace, New York. We wish to express our gratitude to William Morris for our very pleasant engagements in Europe.

# BEAUTY PROS BANNED

then regarded the girls professionally. Lack of clarity in the rules may be explained by the fact that while the parent does not differentiate between amateurs and professionals, virtually all prize contests in the various cities are strictly limited to amateurs, which is the best angle for local papers circulation.

The pageant has grown to such proportions that there is talk here of making it international, with beauties from foreign lands and classes entering the best on this side of the water. Whether that would interfere with the "Miss America" stunts is to be decided.

F.-P. Engages Winner

The winner, Fay Lamphier, of Oakland, as "Miss California," was crowned the winner of the "Miss America" title of 1925. Adrienne Dore, "Miss Los Angeles," was runner-up. Miss Lamphier was chosen by 12 out of the 15 judges. She was immediately placed under contract by F.-P. for the "American Venus" film.

The pageant is a series of sights. Entries and chaperons and visitors who like to lamp the land's champ, and flappers jammed the beachfront hotels. There are miles of stands on the 'Walk, down the center of which and on the ocean side stretch several rows of low practical bleachers," with here and there a stand for officials and honorary guests. In all there are seating accommodations for 51,600 persons. The bleacher arrangement permits plenty of space for entrance to the shops, also for rolling chairs to back up next to the seats.

Tickets cost \$5 for the four parades or spectacles, with single seats \$2. The average income from tickets is \$3 a head, with the gross approximated at \$150,000. The total cost of the pageant itself is \$300,000, the city contributing \$50,000 to make up the balance this year. Last season there was a \$15,000 deficit after the city had donated \$25,000.

Hotels' Donations

It was thought the hotels liberally contributed but the latter's donation consisted of housing and feeding the various entrants, the girls being apportioned to the hotels. The cost mentioned above does not include what is called the rolling chair parade, the big sight event of the pageant (Friday). In that procession were many costly floats. The Pennsylvania Railroad took four blocks of the parade with floats and exhibits, but the Reading road won the prize, with a full sized paper mache locomotive. In that section were prize winners among employers, also "Miss Pullman" and the like. It is estimated the outfit for floats in that parade and the extra costs meant another quarter of a million and considering the money spent by visitors attracted, the pageant is a million-dollar event.

The pageant is a gamble with the weather. Four days of rain would mean disaster. The directors prepare for the pageant a year ahead. Armand T. Nichols, director general, draws a moderate salary but much is spent in traveling expenses, Nichols touring the country, promoting good will for the pageant and arranging for local beauty contests with newspapers or civic organizations.

Baby Parade

The pageant opened with a baby parade of elaborate proportions, in charge of Billy Ferns, manager of Steeplechase Pier, in front of which the judges for the contests were quartered. The press stand was next to the old Ocean pier, while "Miss America" was crowned at the Million Dollar Pier Friday night. Saturday evening saw the end of the pageant with \$10,000 going up in fireworks on the beach.

The inter-city beauties (amateurs) are given full away. Zach is allotted a motor car, on the wind-shield of which is the name of the city each represents. This placard permits the cars to go through traffic.

The residents of Atlantic City are interested, yet in a mild way. They subscribe to "floats but the real gift is from the visitors, which is according to rule.

There has been quite a difference between locals as to the merits of the various cities in the past. But although the rumors of framing have cropped up in the contests held in various cities, there has been no suspicion of the pageant in Atlantic City. It is to be expected that the pageant will proceed until this season's "professional" incidents.



# NIGHT LIFE OF THE WORLD

(Continued from page 2)

the common danger of a sudden raid and a subsequent appearance at one of the police courts. Several have ceased to exist notably Bret's and the Grafton Galleries.

The best now are The Kit Cat, but recently opened in the Haymarket; Ciro's, a favorite haunt of the Prince of Wales; the Cosmo, a revival of the popular pre-war Bohemian resort, the Cosmopolitan, and the Lambs, the latter situated over the Leicester Square Tube station.

Others are the "Fifty-Fifty," the Cabaret, the London, and innumerable smaller ones which come up like mushrooms and disappear in the same way.

## "43" Most Notorious

The most notorious of all the West End resorts is the "43," a place so frequently raided that the appearance of the management and a handful of habitués in the local court ceases to create much interest once the place from whence the culprits came is known. It appears to be built run to the law, and is, Mrs. Merrick, "the Queen of the Underworld," who has recently completed a term of imprisonment and is now running a place in Paris. It is a doleful and dinky looking place, devoid of any attraction.

Inside the seeker after excitement can dance until morning with weary legs retained by the management. These "hostesses" receive \$5 a week plus a share of the takings. Each dance they have with a guest. In these fees the management goes "fifty-fifty." Dancing is supposedly the big thing at the big percentage of London's night clubs, but the hilarity is generally forced and gradually simmers to the morbidity of a funeral. In fact most of these places of gaiety possess an atmosphere reminiscent of a mortuary.

## Clubs of Depravity

There are very exclusive clubs for the very rich and vicious, their exclusiveness being judged by the fact that although money, and a lot of it, is needed to open the doors, the main qualification is depravity. One of these places is the club of a woman of title who has a bar in every room, where, by arrangement, men and women can get drunk at will and sleep beside their private cars. Needless to say this den of debauch is not featured in the official register of clubs.

Another place, also run by a man of title, is even more expensive. Only men are members and that purely by introduction. The club "and" has an address book full of p. ladies who can be phoned to this place is well-known to the less professional ranks of the underworld. Many a night club dance shop or office is on the list of honorary members available.

Publicity appears to have killed the activities of the "Sunshine Club," an all-day and night place which required portraits in a state of complete nudity from intending members and whose chief rule was that no member, male or female, should wear clothing of any sort when the club was indicative in its activities.

**Where London's Respectable**  
London's night life is seen at its best and most respectable at the few cabarets existing in the West End, beyond the occasional appearance of a stately club dance. These entertainments are above suspicion and severely conducted as to the conduct of individual guests and the licensing laws. They are chiefly popular for private dancing but each stage a good show during dinner or supper. The Piccadilly Revels stage two complete entertainments, one during dinner, the other at the after-theatre supper hour. The show is always good. The Metropolitan, on the other hand, chief opposition to the Revels, has no performance during supper. The Criterion runs a cabaret, so do the Prince, the Grosvenor, the Queens. The latter, situated in Leicester Square, is the cheapest cabaret show in London providing a meal, the entertainment, and dancing for the inclusive sum of \$2.75.

The Palace Hotel (Kensington) provides a mild cabaret on chess nights as befits its neighborhood, and the Cafe de Paris has a popular show.

**Midnight Bathing**  
Private evening nights, and up the river where, the joys of cabaret, is added the

undoubted attraction of moonlight mixed bathing.

Cabaret life is expensive for Londoners in general, but there is money to be made. It is certain that before long many of the popular cafes which now content themselves with a band and a vocalist will go over to the new game.

London's night life is confined to the dubious streets of Soho and the byways around Piccadilly and Leicester Square. Ham Yard is a particularly notorious centre, but there is little in it to encourage any but the curious provincial on the lookout for the purple patches they have read about.

The Londoner usually drops in for a drink or two and something to eat, while the Bohemian profession uses the clubs as rendezvous. During the afternoon and early evening it is a different matter.

## Soho Full of Dens

Soho is full of vile little dens calling themselves by high-sounding names. To these the fallen and the wretched crawl to drink bad liquor and wait until the puba open. Here lurk the procurers and the dealers in dope, small bookmakers' touts, and professional bullies.

The payment of a subscription is quite unnecessary at most of them. Several carry on their trade openly and so consistently that they appear to have official protection. Their premises are closed with remarkable regularity but, after doing his time in lieu of paying a fine, the proprietor reopen another dive in fresh quarters, continuing to amass wealth from the misfortunes of some and the foolishness of others.

## "MARE NOSTRUM" AS DRAMA

Paris, Sept. 5.

A French version for the Theatre de la Renaissance of the novel "Mare Nostrum," by Blasco Ibañez, is being written by Pierre Frondaie. This story has already formed the subject of a film to be released this season.

## RAE POWELL RECOVERING

Paris, Sept. 6.

Rae Powell, of Philadelphia, one of the Gertrude Hoffman Girls at the Moulin Rouge, has been lying ill at the American Hospital, for the past fortnight, following an operation for appendicitis. She is now on the road to recovery.

## New Rochecourt Manager

Paris, Sept. 7.

Edmond Feuillet, managing the Gaite Rochecourt, has started with a 3-act revue, "Tous en Gaite," by Eugene and Edmond Jaloux, with Esther Lekain, cafe concert feature as principal.

# Allure and the Actress

By M. WILLSON DREHER

London, Sept. 4.

There are many tragic moments in an actress's life in "cut" to the day she signs a contract without an invitation to lunch. But the worst shock of all, worse even than the sudden realization that she is too old to play heroines, must be when she discovers she has no sex appeal.

Almost any woman can attract some man or men, but only one actress in 1,000 can enthrall a whole audience.

Isabel Jeans, now playing the vamp in "Cobra" at the Garrick, certainly has this power—from the purring way she speaks to the way she wears her clothes; from the snake-like slither of her walk to the subtle invitations in her eyes—she is all allure.

As a contrast to Isabel Jeans' magnetism, in "The Cobra," there is running at the Everyman—the principal little theatre over here—a version of Lady Gregory of Goldenrod's "The Landlady," a comedy that turns on the physical appeal the landlady of the Inn exercises over her guests. The genius of a joke, of course, could do this play's meaning so that the heroine would conquer less by sex than by the power of a woman's wit, but no lesser actress could achieve this transformation.

The leading lady at the Everyman throws herself heart and soul into the part. But, alas, allure is not a quality that can be represented in acting alone—an actress is either born with it or she can never possess it. And as this landlady lacks such magnetism, Soddona's idea goes to bits.

There is drama in the spectacle of a strong man being torn from his resolutions by the strength of nature. But when playgoers cannot feel how great is the force that brings him low, they have no poor opinion of the man that he is not fit to be a protagonist.

# LONDON NOTES

During his season at the Fortune Hotel, Zell will produce a dramatization of "The King of the Schnorrers."

"Kid Boots" will not be seen at the Winter Garden here until next spring.

The darkness of the Gaitey may lend to a change in James White's plans to produce Jean Gilbert's (Continued on page 13)

# BERLIN PLAYS

By C. HOOPER TRASK

## Achtung Wells 505

Berlin, Sept. 5.  
"Look Out! Wave Length 505" is the third annual revue which Italy has produced at the Admirals Palast. It is by far the best. It will undoubtedly finish one season and turn over a neat profit to its producer.

The feature this year is the continuing designed by Charles (lesmar, Brunelleschi and especially Montedoro, an Italian pupil of Poliet, who has taken up his abode here. It is doubtful if there is living today a designer who in any wise surpasses him. The scenery by Paul Lenz is also of international quality.

The revue, as usual, not overburdened with humor. It is Lilian and Max Ehrlich, the two leading comedians, add some good extemporaneous stuff of their own. The music by Walter Kollo is harmonious, but not annoying. From the cast, the Tiller girls repeated their success of last year; Julian Puhls' band still remains a fairly good imitation of the American article; Allee Hechy the best of the comedians and up the feminine end. And, five naked breasts are much more effective than 10.

## Das Silberne Kaninchen

The "The Little Silver Rabbit," by Alfred Moeller, is conventional in theme, but it is well put together. It concerns a young married couple who love each other devotedly, but who nevertheless decide to get a divorce because the wife's father promises the husband a large sum of money in case of a divorce. The evidence is to be gotten in a room in the hotel "The Silver Rabbit." The affair is arranged by the husband's two parties and it turns out that the husband has spent the night with his own wife. The play is well acted, with its material and included Kurt Wesermann, Ernst Karchow, Hermann Picha and Jenny Marba.

## Die Wollust der Anstandigkeit

"The Wantonness of Decency" is the play which Pinedello has not yet produced in America. Viewing the German version it hardly seems likely it will ever be produced there. The play, by Angelo Baldovino, a man without money, marries the mistress of another man in order that her husband should be another man's name. The lover, who is married and cannot be divorced, wants to buy his wife's freedom with the girl, but Baldovino will not allow this. The girl's family then tries to get rid of her by giving him shares in a company and making him in a scandal. He does not fall into the snare. In the last act he decides to throw up the whole thing and go back to his former poverty. But the girl has in the meantime fallen in love with him and accompanies him. So the curtain drops on the usual happy ending.

The production at the Deutsches theatre, under Richard's Gerner's direction, was not very stirring, but Maurice Christians, as the girl, showed she is continually improving as an actress. Eugene Kloefer was Baldovino.

## Der Letzte Kuiss

This production of "The Last Kiss," produced at the Kommodienhaus, has its libretto taken from the historical "Fanny Hill" Marriage Contract," by George Feydeau, successful 25 years ago at the Resident in Berlin. Then it was helped to this success by the performance of Richard Alexander, the most popular comedian of his time. Today no Alexander is available, and the face no longer seems as amusing.

It seems like another farce in which the lead has a great deal of trouble getting rid of his former mistress, is much misunderstood, runs around in light pink undergarments and at last marries the leading lady.

The music by Robert Winterberg is an average product. The cast was good, particularly in the case of Trude Hesterberg and Hermann Schuttsch. The male roles were well enough taken by Kurt Wesermann and Ferri Sikla.

## Anne-Marie

Another operetta by Jean Gilbert by the author of "The Lady in Ermine." There is nothing in this score to encourage anyone to import it to America. Part of the score, the more sentimental melodies, have been written by Robert Gilbert, the son.

The libretto is by Georg Okonowsky and he admits that it is "Volksstück" (something for the servant girl). He seems to have been right as the operetta is doing nicely at cut rates at the Schiller. The plot concerns two business men who are always quarrelling. Their children, their son and daughter, are to be married. They go off together to a summer resort. A countess, whom they have swindled appears. Their had conscience is aroused. They make good the swindle and the son marries the countess's daughter.

In the title role (Ennalla Spina had great success with the audience, Sie

is, however, too plump for the American taste. The rest of the cast included Josephine Dora, Paul Heilmann, and Diegemann.

## Monsieur Trulala

Max Adami is a popular Berlin comic, but he must have a vehicle in which to appear. In this piece Adami plays the role of the owner of a bathing establishment and has to be very serious. Is it any wonder that the plot got lost?

The music is, as usual, by Hugo Hirsch, who wrote seven or eight operettas last winter. Maybe he isn't the greatest operetta composer but surely the speediest.

Most of the audience enjoys themselves and so will the man behind the box office.

## Die Heilbrunn Schwestern

"The Lightblue Sisters" is an operetta by Edward Kuenen, composer of "Caroline" and "Offenbach." After all the mediocre comedies, this one has one hears in Berlin his comes a little fresh. Here is a man who really has something new to say and who knows it. Not only are his melodies charming, but his orchestration is masterful and his use of dramatic very skillful. What is more, Kuenen never oversteps the bounds of operetta to opera.

The libretto by Albert Ralfeld and Franz Lichthoff has some good French for the leading comic, who happens to be the second named brother. The story, however, is too melodramatic for an operetta. It concerns a Prussian woman who, during the war of 1750 nearly died of grief when her husband, disguised as a villain, was his heart and finally saves him from being court-martialed by sacrificing himself for his country. The dramatic tension all ends happily with the union of the two.

The leading roles are well enough played and casted. Among them, Hanna Gorina and Eduard Liechtenstein. The scenery by Leo Dahl is tasteful. Manager Schaefer seems to have begun his regime with a success.

## At Other Theatres

**Schauspielhaus.**—"Rheinische Rebellen" ("Rhine Land Rebels"). A drama by Arnold Bronnen. Sterile tragedy by Germany's most promising young author. Very confused, muddled attempt to picture the separation of the Rhine from the production by Leopold Jessner too forceful and strained as were the performances of Albert Stiller, Gerda Mueller and Agnes Strub.

**Lessing Theater.**—"Die Exzesse" ("Excesses"). Farce by Arnold Bronnen. Technically does not hang well together. Many scenes ridiculous, but enough real comedy to show this author has future. The production by Alfred Stiller was excellent with an all star cast including Albert Waeacher, Kurt Mueller, Hans Müller, and Albert Florath.

**Schauspielhaus.**—"A revival of the classical comedy 'Jugend' (Youth)" by Hebbel. This play seems pretty tame today, but nevertheless found an appreciative audience. The production by Alfred Stiller was excellent with an all star cast including Albert Waeacher, Kurt Mueller, Hans Müller, and Albert Florath.

**Kuenen Theater.**—"Armenie" ("Armenia"). A play by Louis Verneuil. Fair success owing to the playing of Ida Wuest. Not looked upon as one of Verneuil's best.

**Residenz Theater.**—"Die Nacht der Barmherzigkeit" ("The Night of Pity"). Smutt's play about the French Revolution by Max Hochdorf. Has not even the excuse of being effective. Production under Alfred Stiller.

**Deutsches Theater.**—"An amusing production of Gogol's classic comedy, 'The Inspector General'." The male roles were well enough taken by Kurt Wesermann and Ferri Sikla.

**Volkshaus.**—"A first rate production of Schiller's eternal tragedy, 'Fanny Hill'." Direction by Alfred Stiller. The cast included Leo Reusse, Walter Frank and Alexander Granach.

**Schiller Theater.**—"Der Doppelheimtort" ("The Double Sin"). A dialect comedy by Ansgar. Too much local color but still effective for the middle class German audience. Well played up all ways with the correct Tyroler dialect by Tony Zimmerer, Max Pohl and Maria Bauer.

**Tribüne.**—"Die Lieben" ("The Loving Ones"). By Waag (Grubinsky). Ridiculous tragedy about a woman who becomes a prostitute, her own son's mistress by mistake. No excuse for production but well played by Rudolph Letherer, Louis Reusse and Alfred Stiller.

**Kroll Theater.**—"Der Stern von Assen" ("The Star of Assen"). (Continued on page 17)



# DUCI de KEREKJARTO

VIOLIN VIRTUOSO

Now on tour for my fifty weeks' engagement over the Keith-Albee and Orpheum circuits, season 1925-1926. This makes my fourth CONSERVATIVE route over these circuits, and I take great pleasure in expressing my thanks to those who have made this record possible.

BOOKED DIRECT



# BLOCK PARTY DISTURBED SLEEPERS

Nocturnal Revelry  
Brought Squawks from  
Hotel Astor

The "Gay" block party Thursday night in the alley between the Shubert and Booth theatres was a riotous affair while it lasted. At 1:30 a. m. it suddenly came to a close on the strenuous complaint of the Astor Hotel management. At first the guests of that hotel looking down on the festivities had enjoyed the novelty, but as the night wore on many became sleepy and squawked.

The idea was primarily a publicity stunt, credited to Henry Myers, of the Shubert press department. It was said to be the first theatrical block party ever given. Myers arranged the affair with the assistance of Rufus Le Maire and his associate, Irving Sherman. The "Gay Three" company acted as hosts. Guests were chiefly from the other four Shubert musical shows, as well as

(Continued on page 12)

## Coast Asks 60-Hour

Train from Chicago

Los Angeles, Sept. 15. Los Angeles City Council unanimously adopted a resolution instructing City Attorney Stephens to file with the Interstate Commerce Commission a request for hearing at an early date in the establishment of improved train service for southern California.

In the request Stephens was instructed to ask the commission to order the Santa Fe Railroad to run its transcontinental train No. 7 in two sections so that passengers could leave Chicago any night at 10:45 p. m. and arrive in Los Angeles at 9:30 on the third morning. At the present time the train coming from Chicago carries all mail and baggage cars with one coach and has no sleeping or eating accommodations. It is figured that if the train would run this way its running time would be 60 hours. Quench local authorities figure would be beneficial to tourists who want to come to the Coast.

This is the first official step that Los Angeles has taken in its fight to keep tourists from Florida.

It is expected when the Interstate Commerce Commission hears the matter, requests will be made that other railroads inaugurate a schedule similar to the one asked of the Santa Fe.

## "Harp" Cop "All Wet"

Just Pinched Mazie

Having finished her final rehearsal with a road company of "Lady Be Good" and anticipating a tour of the country with an opening at Cumberland, Md., on Monday, Mazie Thomas of 124 E. 42nd street, Brooklyn, N. Y., gathered some friends and took them to dinner.

After they had dined Mazie was walking down Broadway in a machine in the neighborhood of 41st street when Traffic Officer Craven put up his hand to stop traffic north and south. She failed to see his signal and he began to write out a summons for her appearance in the traffic court. She refused to take the summons and said he was "a harp" and "all wet."

Officer Craven then took her to the West 39th street police station where she was booked up on a charge of disorderly conduct. Finally hailed after a tearful wait, when arraigned in the Women's Court the following morning Mazie was fined \$2 by Magistrate McQuade.

Craven is the same officer who about a year ago tried to serve Nicky Arnstein with a summons for the same offense when the latter was refusing his wife, Fannie Price, to the New Amsterdam stage door. He was roughly abused by both of them on that occasion and under Arnstein a prisoner. When arraigned in the West Side Court Nicky was discharged.

## Opposition Parades

Flintom's tribute to Senator James J. Walker, Democratic nominee for Mayor, which staged a parade along Broadway from the Circle to the Hotel Astor, where the nominee was guest of honor at a luncheon, precipitated an "opposition" parade through the Times Square district half an hour later.

The Walker demonstration had been arranged by the film branch of the Walker Theatrical League and was an automobile affair with one hundred or more cars in line. As the assembly proceeded down Seventh avenue the streets were strewn with confetti and streamers, giving the thoroughfare a decided carnival or Mardi Gras atmosphere and deluging the hundreds of on-lookers on either side of the street.

The Hyman retaliation consisted of 12 New York American motor trucks carrying many of the signs announcing past accomplishments and passed along with as much solemnity as a funeral cortege so far as bystanders were concerned.

Walker and his associates on the Tammany ticket delivered brief addresses at the Astor after the luncheon with Walker reiterating his stand for Sunday amusements and recreation at all that he was still the friend he had always been toward show business.

The feeble attempt to steal the thunder at the Walker demonstration by the Hyman truck display brought many laughs from the onlookers. Saturday night the Independent Theatrical League gave a Walker parade on Broadway.

## MASQUERADING GIRLS

Two Dressed as Sailors Find Themselves in Court

Betty Glynn, 17, living in a furnished room at 224 West 96th street and Catherine Jordan, 14, same address, who were arrested at 96th street and North River, charged with masquerading as sailors, were arraigned in West Side Court. Magistrate Vitale found both guilty of the charge and placed the Glynn girl on probation for six months. The Jordan girl was remanded to the Children's Society for arraignment on the charge of being a juvenile delinquent.

Both girls pretty and bobbed, carried under their arms the sailor's uniform they were arrested in. The "gobs" clothing was given to them by a reputed fiancé of the Glynn girl, the sailor, who, when she gave an Ernest Urbanks, she stated, is attached to the U. S. S. "Wyoming," anchored in the North River at 96th street.

Miss Glynn came to New York from Boston about six weeks ago. Her last job, she said, was rehearsing for a show. She came here, she stated, to escape the wrath of a stepfather. Her mother, she added, gave her \$20.

While on her way to her room she met the Jordan girl, whom, she said, she found crying at 96th street and Riverside drive. She took Catherine to her room. Later she met Urbanks, she said and he and another sailor asked them to hold their uniforms.

Instead, they donned the suits and jumped aboard an officers' launch when they were arrested. The Jordan girl stated she came here to seek funds for an invalid father. She said her folks were destitute and she "hopped freight trains" to escape detection from her home city, Norfolk, Va.

## WATCHMAN DROPS DEAD

Lying in a pool of blood at the bottom of a staircase in the basement of the Capitol theatre, Michael Hummel, 55, watchman and employed at the theatre since its opening, was found dead. The discovery of Hummel's body was made by an employee who came to work in the morning.

The chief of the ambulance surgeon who attended was that Hummel was seized with a heart attack as he was ascending the stairs making his rounds.



Photographic Study of  
**CLAUDIA COLEMAN**  
Now touring Orpheum Circuit.  
Made by JAMES HARGIS CONNELLY.  
162 North State St. Telephone  
Dearborn 3291, Chicago.

## WINDOW STUNTS IN B'WAY SHOPS

"Automaton" for Clothes  
—Girl Models

Living manikins, male and female, is the latest stall on ballyhoos for Times Square. They are employed by two Main Stem shops to attract attention of the passers-by.

The Broadway Clothes Shop, Broadway and 46th street, has one and Littman's Dress Shop in the Knickerbocker building the other. Both are filling the bill adequately as attention-arresters.

The Broadway Clothes Shop has the better novelty in a man who knows his stuff spotted in the display window above the store, giving a remarkable performance of an automaton and all but defying detection.

Littman's has three attractive models displaying goods. They take up their stands nightly, also in an upper floor show window, to attract the eye of the feminine passerby. This display makes no attempt at being automata, but rather goes to extreme in establishing the girls as real models.

Although now to Times Square, these displays originated in the West some time ago. The male manikin at the Broadway Clothes Shop is said to have worked the stunt all over the country with compensation ranging from \$15 to \$25 daily for his services.

## Rotating Hostesses at So Much Per Cover Charge

The "cover charge" gyp is again being worked to a faretheewell in some of the night clubs of Greenwich Village with "butter and eggs" taxed a cover for each hostess that gathers around his table.

One place in particular is working the "gyp" scheme in place with hostesses trained to keep rotating from table to table, to give the 12 girls employed a chance to get around before the live one passes out. The first girl introduced is supposedly the only hostess in the place with the other girls merely shills to run up the cover charges and attempt to legitimize the charge in case the slender bawks when he gets the check.

This particular place has been adding \$10 and \$12 on spender's checks for feminine company, in addition to the other hi-jacking prices for anything served through this racket of rotating hostesses.

## Latest Newportese

The latest Newportese, apparently speaking in English and in "b. b. b." initials, by Caradeo Evans, is to produce at the "Q." It had a

(Continued on page 14)

## EDDIE CANTOR STRONG FOR WALKER AT GUILD

First Meeting of Season of  
Jewish Guild Held in New  
York—Chicago Branch

Eddie Cantor's newest and best "gag" during his speech at the meeting of the Jewish Actors Guild was of his own family. The comedian stated that with his wife and daughter, Natilie, he had gone shopping shortly after his recent return from abroad.

Coming into a department store, a man at the adjoining counter handed the youngster a chocolate.

"What do you say to the gentleman?" said Natalie's mother.

"Charge it," answered the child. During his remarks Mr. Cantor observed that he did not wish to interject politics but he wanted to draw to the attention of the members present, who filled every seat in the Bijou theatre, that at the very first meeting of the Guild over a year ago, Senator Jimmy Walker had left a sick bed to speak before the meeting, urging welfare for the organization.

William Morris in Chair

It was the first meeting of the Guild for the season called to speed Mr. Cantor on his seven months' tour with "Kid Boots."

Mr. Morris, president of the Guild, came down from Syracuse to preside. He returned to Syracuse a couple of days following.

During the meeting, Loney Haskell, recording secretary, announced that during the fall a general meeting of the Guild will be held in Chicago, to organize a branch of the Jewish Actors' Guild in that city. The Guild now has several hundred members in Chicago, Mr. Haskell stated.

An appeal was made for all members in arrears for dues, now that the new theatrical season has started, to kindly forward their dues as quickly as convenient, since the Guild's money must go to its funds for charitable purposes.

## 'ROUND THE SQUARE

Collegiate "Harness" for Detective

Commissioner Enright directed that all detectives wear the uniform on Primary Day. Scores of sleuths who have not donned the "harness" for years began scurrying around to get one.

One of the detectives was informed it would be unnecessary for him to go to the station to be assigned to station house duty. The second detective borrowed his uniform pants, took them to a tailor and had them fitted. A few hours before the detectives went home on the eve of Primary the first detective received orders he would be compelled to wear his uniform. He went to the second sleuth and broke the sad news and took the pants.

Being unable to borrow another pair the pantsless detective was compelled to rush to a clothing store and purchase a pair of blue serge pants. When he appeared on the street he noticed they were of the latest collegiate pattern, wide lapels and all, he thereby attracting much attention.

Getting Eyefuls From Street

Loungers in the vicinity of the back stage precincts of the Winter Garden and Earl Carroll have been enjoying an eye feast far more risqué than that displayed for the \$4.40 gate fees and without charge.

The many quick changes for the chorists in "Artists and Models" and "Varieties" is reason for the girls rushing into the rooms after one number to dress for another. Especially during the warm nights last week windows of the dressing rooms were practically wide open and with girls making "exposures" either not knowing or not caring about the free audience below.

The tipoff on the "undress" feature didn't take long to get around and has been attracting larger crowds each succeeding night.

The only thing undone is that the specs are not selling the vantage points on the street.

Road House Opposition

With one of every two farm houses on the road agreeable to accommodate tourists over night or to meals, the road houses throughout the east are encountering another kind of opposition. Also the latter threatens to be a further dent in the receipts of the city hotels, who have badly felt the tourists' farm places.

Instead of the little road side lunch counter there are sprouting up sheltered cabins, elaborated lunch places, where tourists may seat themselves under cover to eat or drink at proper prices. Some of these places are attractive inside with their rough finish. They serve excellently cooked food on a grill.

Guarantee for Waiters

Since the Dr. Pauline episode in which a flying waiter figured, it is now said that with every new order from a restaurant in Times Square, to be sent to a hotel room, there must be a guarantee that the waiter be returned as he was.

Automobile Auctions

The film is devoted to the springing up around New York, replacing the mystery. The surprises are the machines are run into a ring has nothing to do but to walk through the ring of the horse marts as is seen in the picture. There is no line on how bad a

a ring.

## K-A. AGENTS FOR WALKER

Circuit Informs Agents  
Association \$5,000 Ex-  
pected Towards Fund

For the first time the Keith-Albee Circuit is expressing a partisanship in a political situation. The Agents Association of the K-A Circuit has been asked to contribute \$5,000 toward a campaign fund for Senator Jimmy Walker, Tammany candidate for Mayor. The association numbers about 100 members and at a meeting held Friday 40 members pledged \$100 each after being informed by an official of the K-A Circuit that \$5,000 was expected from the association.

The incident excited no little comment among the agents. It is the first time anything of the kind has occurred. Employees of the K-A Exchange have been disunionists in the past and warned not to do any electoneering around the Palace theatre building.

The innovation is attributed to the vast popularity of Senator Walker among all branches of the show business. Senator Henry A. Walters one of the Keith officials, is a personal friend of Walker. Walters was the majority leader of the New York State Senate several years ago when Walker was the minority leader. Walker was a Republican elected from Syracuse. The relations of the K-A Circuit and the Hyman administration have been always friendly.

## COLORED BATHING CONTEST

LOS ANGELES, Sept. 15.

What is being held at the first Negro bathing beauty parade in the country was held at Pacific Beach, 20 miles from here this week.

There were 30 colored bathing beauties in the contest. Each of the prize winners were given a silver cup.

# NIGHT LIFE OF THE WORLD

(Continued from page 2)

the common danger of a sudden raid and a subsequent appearance at one of the police courts. Several have ceased to exist notably Brett's and the Grafton. The latter, however, has been re-opened in the Haymarket; Ciro's, a favorite haunt of the Prince of Wales; the Cosmo, a revival of the popular pre-war Bohemian resort; the Cosmopolitan, and the Lambs, the latter situated over the Leicester Square Tube station.

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## "43" Most Notorious

The most notorious of all the West End resorts is the "43," a place so frequently raided that the appearance of the management and a handful of habitués in the local court ceases to create much interest once the place from whence the culprits came is known. It appears to be still run to a great extent by the "Blackie" and "Whitey" of the underworld, who has recently completed a term of imprisonment and is now running a place in Paris. It is a doleful and dinky looking place, devoid of outward attraction.

Inside the seeker after excitement can dance until morning with weary girls retained by the management. These "hostesses" receive \$5 a week each and charge two shillings for each dance they have with a guest. In these fees the management goes "fifty-fifty." Dancing is supposedly the big thing at the big percentage of London's night clubs, but the hilarity is generally forerunner of a funeral. In fact most of these places of gaiety possess an atmosphere reminiscent of a mortuary.

## Clubs of Depravity

There are very exclusive clubs for the very rich and where the exclusiveness being judged by the fact that although money, and a lot of it, is needed to open the doors the main qualification is depravity. One of these places is run by a woman of title who has a bar in every room, where, by arrangement, men and women can get drunk at will and sleep beside their private cars. Needless to say this den of iniquity is not featured in the official register of clubs.

Another place, also run by a man of title, is even more expensive. Only men are members and that only by introduction. The "club" has an address book full of ladies who can be phoned to this place is well-known to the less professional ranks of the underworld. Many a girl employed in shop or office has won a lot of honorary members available.

Publicity appears to have killed the activities of the "Sunshine Club" on all day and night except when required to perform in a state of complete nudity from intending members and whose chief rule was that no member, male or female, should wear clothing of any sort when the club was indulging in its festivities.

## Where London's Respectable

London's night life is seen at its best and most respectable at the few cabarets existing in the West End. Beyond the occasional appearance of a morally elevated and these entertainments are above suspicion and severely conducted as to the conduct of individual guests and the licensing laws. They are chiefly popular for private dancing but each stage a good show during dinner or supper. The Piccadilly Theatre takes two complete entertainments, one during dinner, the other at the after-theatre supper hour. The show is always good. The Metropolitan Palace, chief opposition to the Revue, has one performance during supper. The Criterion runs a cabaret, so do the Palace, Oldtime's, Trondoro and the Queens. This latter, situated in Leicester Square, is the cheapest cabaret show in London providing a meal, the entertainment, and dancing for the inclusive sum of \$2.75.

The Palace Hotel (Kensington) provides a milk-and-honey cabaret in its neighborhood, and the Cafe de Paris has a popular cabaret.

## Midnight Bathing

On a recent evening, among the river where, on the banks of cabaret, is added the

undoubted attraction of moonlight bathing.

Cabaret life is expensive for Londoners in general but there is money to be made. It is certain that before long many of the popular cafes which now content themselves with a band and a vocalist will go over to the new game.

London's night life is crowded to the dubious streets of Soho and the byways around Piccadilly and Leicester Square, Ham Yard is a particularly notorious centre, but there is little in it to encourage any but the curious provincials on the lookout for the purple patches they have read about.

The Londoner usually drops in for a drink or two and something to eat, while the Bohemian profession use the clubs as rendezvous. During the afternoon and early evening it is a different matter.

## Soho Full of Dens

Soho is full of vile little dens calling themselves by high-sounding names. To these the fallen and the wretched crawl to drink and liquor and wait until the pubs open. Here lurk the procurers and the dealers in dope, small bookmakers' touts, and prostitutes' bibles.

The payment of a subscription is quite unnecessary at most of them. Several carry on their trade openly and so consistently that they appear to have official protection. Their premises are closed with remarkable regularity but, after doing his time in lieu of paying a fine, the proprietor reopen another dive in fresh quarters, continuing to amass wealth from the misfortune of some and the foolishness of others.

## "MARE NOSTRUM" AS DRAMA

Paris, Sept. 5.

A French version for the Theatre de la Renaissance of the novel "Mare Nostrum," by Blasco Ibañez, is being written by Pierre Frondale. This story has already formed the subject of a film to be released this season.

## RAE POWELL RECOVERING

Paris, Sept. 6.

Rae Powell, of Philadelphia, one of the Gertrude Hoffman Girls at the Moulin Rouge, has been lying ill at the American Hospital, for the past fortnight, following an operation for appendicitis. She is now on the road to recovery.

## New Rochecouart Manager

Paris, Sept. 7.

Edmond Feuillet, managing the Gaite Rochecouart, has started with a 2-act revue, "Tous en Gaite," by Eugene and Edmond Jaloux, with Esther Lekain, cafe concert feature as principal.

# Allure and the Actress

By M. WILLSON DREHER

London, Sept. 4.

There are many tragic moments in an actress's life as the day her solitary line is "cut" to the day she is asked to lunch. But the worst shock of all, worse even than the sudden realization that she is too old to play heroines, must be when she discovers she has no sex appeal.

Almost any woman can attract some man or men, but only one actress in 1,000 can infatuate a whole audience. Isabel Jeans, now playing the vamp in "Cobra" at the Garrick, certainly has this power—from the purring way she speaks to the way she shows her clothing from the snake-like slither of her walk to the subtle invitations in her eyes—she is all allure.

As a contrast to Isabel Jeans' magnetism in "Cobra," there is running at the Everyman—the principal little theatre over here—a version of Lady Gregory of Golden's "The Landlady." The play, which turns on the physical appeal the landlady of the Inn exercises over her guests. The genius of a piece, of course, could change the plot, but so the actress, the heroine would conquer less by sex than by the power of a woman's wit, but no lesser actress could achieve this transformation.

The leading lady at the Everyman throws herself heart and soul into the part. But, alas, allure is not a quality that can be represented in acting alone—an actress is either born with it or she can never possess it. And as this landlady lacks such magnetism, Seldons' idea goes to bits.

There is drama in the spectacle of a strong man being torn from his resolutions by the strength of nature. But when playgoers cannot feel the great force that brings him low, they have no poor opinion of the man that he is not fit to be a protagonist.

# LONDON NOTES

During his season at the Fortune Israel Zangwill will produce a dramatization of "The King of the Schnorrers."

"Kid Boots" will not be seen at the Winter Garden here until next spring.

The darkness of the Gaitey may lead to a change in James White's plans to produce Jean Gilbert's "The King of the Schnorrers."

(Continued on page 13)

# LIBERAL PLAYS

By C. HOOPER TRASK

## Achtung Walle 505

Berlin, Sept. 5.

"Look Out! Wave Length 505," the "Gord" musical revue which Hahn has produced at the Admirals Palast, it is by far the best. It will undoubtedly finish out the season and turn over a neat profit to its producer.

The feature this year is the costume designed by Charles (Jeanmar, Brunelleschi and especially Montedoro, an Italian pupil of Pollet, who has taken up his abode here, it is doubtful if there is living today a designer who in any wise surpasses him. The scenery by Paul Leni is also of international quality.

The revue, as usual, not overburdened with humor. Lillian and Max Ehrlich, the two leading comedians, add some good extemporaneous stuff of their own. The music by Walter Kollo is harmless, but not annoying. From the cast, the Tiller girls repeated their success of last year; Julian Fuhs Follies band still remains a fairly good imitation of the American article; Alice Hechy and Gerty Kutschke stand up the feminine end. And, five naked breasts are much more effective than a lot of words.

Max Silberman Kaninchen "The Little Silver Rabbit," by Alfred Moeller, is conventional comedy, but technically well put together. It concerns a young married couple who love each other but are much too nervous to put together. It concerns a young married couple who love each other but are much too nervous to put together. It concerns a young married couple who love each other but are much too nervous to put together. It concerns a young married couple who love each other but are much too nervous to put together.

The Wollust der Anstandigkeit "The Wantonness of Decency" is one of the plays by Frondale now yet produced in America. Viewing the German version it hardly seems likely it will ever be produced here.

The next, Angelo Balduino, a man without money, marries the mistress of another man in order that her child may have a name. The lover, who is married and cannot be divorced, wants to continue his relationship with the girl, but Balduino will not allow this. The girl's family then tries to get rid of Balduino by giving him shares in a company and mixing him in a scandal. He does not fall into the snare. In the last act he decides to throw up the whole thing and go back to his former poverty. But the girl and his in the meantime fallen in love with him and he accompanies him. So the curtain drops on the usual happy ending.

The production at the Deutsches theatre, under Richard's Germer's direction, was not very stirring, but Margaret Christian, the girl who showed she is continually improving as an actress. Eugene Kloeffer was Balduino.

"Der Letzte Kuss" This "opera" by Ernst Kise, produced at the Kommodienhaus, has its libretto taken from the historic farce "Bernard's Marriage Contract" by George Feydeau.

It is a farce, but a very successful 25 years ago at the Residenz in Berlin. Then it was helped to this success by the performance of Richard Alexander, the most popular comedian of his time. Today no Alexander is available, and the farce no longer seems as amusing.

It seems like another farce in which the lead has a great deal of trouble getting rid of his former mistress, is much misunderstood, runs around in light pink under-drawers and at last marries the leading lady.

The music by Robert Winterberg is an average product. The cast was good, particularly in the case of Trude Winterberg and Hermann Schaufuss. The two roles were well enough taken by Kurt Wesermann and Ferri Sikla.

Another opera by Jean Gilbert by the author of "The Lady in Ermine." There is nothing in the score to encourage anyone to import it to America. Part of the score, the most sentimental melodies, were written by Robert Gilbert, the son.

The libretto is by Georg Okonkowski and he admits that it is a "Volksstück" (something for the servant girl). He seems to have been right as the opera is doing nicely at cut rates at the Schiller. The plot concerns two business partners who are always quarrelling. Their children, their son and daughter, are to be married. They go off together to a summer resort. A countess, whom they have swindled, appears. Their bad conscience is aroused. They make good the wrong and the son marries the countess's daughter.

In the title role Camilla Sprina had great success with the audience. She

is, however, too plump for the American taste. The rest of the cast included Josephine Dora, Paul Heidemann, Diegelmann.

Monie's Truella Max Adalbert is a popular Berlin comedian, but he must have a vehicle in which to appear. In this owner of a clothing store and has to be very serious. Is it any wonder that the plot got lost?

The music is, as usual, by Hugo Hirsch, who wrote seven or eight operettas last winter. Maybe he isn't the greatest operetta composer but surely the speediest.

Most of the audience enjoyed themselves and so will the man behind the box office.

Die Heilbuben Schwestern "The Lightbabe Sisters" is an operetta by Edward Kueneke, composer of "Caroline" and "Offenbach." After all the mediocre conventional musicals that one hears in Berlin his comes like a breath of fresh air. Here is a man who really has something new to say and who knows how to say it.

His melodies are charming, but his orchestration is masterful and his use of the orchestra is very skillful. What is more, Kueneke never oversteps the bounds of operetta to opera.

The libretto by Albert Salfeld and Franz Rothoff is some good comedy for the leading comic, who happens to be the second named librettist. The story, however, is too melodramatic for an operetta. It concerns a Prussian woman spy who, during the war of 1870 nearly got married to a Frenchman. Disguised as a Frenchman, she wins his heart and finally saves him from being court-martialed by sacrificing herself for him.

The leading roles are well-known players and excellent. The scenery by Eduard Liechtenstein. The scenery by Leo Dahl is tasteful. Manager Schwebel seems to have begun his regime with success.

At Other Theatres Schauspielshaus "Rheinische Rebellen" ("Rhine Rebels"). A tragedy by Germany's most promising young author. Very confused, muddy attempt to picture the separatist movement on the Rhine. The production by Leopold Jessner too forceful and strained as were the performances of Albert Steuck, Gerda Mueller, and Agnes Straub.

Lessing Theater "Die Exzesse" ("Excesses"). Farce by Arnold Bronck. Technically does not hang well together. Many scenes, though, but enough real comedy to show this author has future. The production and the leading roles excellent with an all star cast including Albert Waeschler, Kurt Kloeffer, Veria, and others.

Schauspielshaus "A revival of the classical comedy by Agnes Straub by Halbe. The play seems pretty tame today, but nevertheless found an appreciative audience. The production is under the direction of the director with Lucie Mannheim, Vel Harlan and Albert Florath.

Kuenster Theater "Arnheide No. 47." A farce from the pen of Louis Verneuil. Fair success owing to the playing of Ida Wuest. Not looked upon as one of Verneuil's best.

Resident Theater "Die Nacht der Barmherzigkeit" ("The Night of Pity"). Smutty play about French Revolution by Max Hochdorf. Has not even the excuse of being effective. Production under Georg Altmann.

Deutsches Theater "An amusing production of Gogol's classic comedy, 'The Inspector General.' Strenuous as fresh as ever, and is a human trait which never dies out. Splendidly directed by Martin Korb and played by Hermann Valentin and Hermann Thimig.

Volksbuehne "A first rate production of Schiller's eternal tragedy, 'The Robbers.' Directed by the excellent Leo Neuss, Walter Frank and Alexander Granach.

Schiller Theater "Der Doppelsohn." ("The Double Son"). A comedy by Anzenberger. Too much local color but still effective for the middle class audience. Well played if not always with the correct Tyrolean dialect by Tony Zimmerer, Max Pohl and Maria Thimig.

Tribune "Die Liebenenden" ("The Loving Ones"). By Wachsow Grubinsky. Ridiculous tragedy about a divorced woman who becomes her own son's mistress by mistake. No excuse for production but well played by Rudolph Lottner, Leonore Lind and Hermann Thimig.

Kroll Theater "Der Stern von Assuan" ("The Star of Assuan"). (Continued on page 17)

# DUCCI de KEREKJARTO

VOLIN VIRTUOSO

Now on tour for my fifty weeks' engagements over the Keith-Albee and Orpheum circuits, season 1925-1926. This makes my fourth CONCERT TOUR with these circuits, and I take great pleasure in expressing my thanks to those whose efforts have made this record possible.

BOOKED DIRECT





## PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

WEDNESDAY, SEPT. 16.  
Velodrome

BOUT.	WINNER.	ODDS.
Solly Seamon vs. Louis Vincenzini.....	Seamon	8-5
Izzy Schwartz vs. Black Bill.....	Schwartz	even
T. Vaccarelli vs. Lew Hurley.....	Vaccarelli	5-6
Ed. Flank vs. Henry Catani.....	Flank	8-5

THURSDAY, SEPT. 17

Coney Island Race		
Joe Dunster vs. Sailor Friedman.....	Dunster	7-5
C. Carter vs. Jack De Mave.....	De Mave	even

SATURDAY, SEPT. 19

Ridgewood Club		
Archie Walker vs. Sam Anderson.....	Walker	9-5
Jimmy Russo vs. B. Kelly.....	Russo	2-1
Mickey Reilly vs. W. Schmidt.....	Reilly	7-5

MONDAY, SEPT. 21

Yankee Stadium		
Mickey Walker vs. Dave Shade.....	Walker	8-5
Willie Harmon vs. J. Zivic.....	Zivic	even
J. Grosso vs. Joe Silvani.....	Grosso	9-5

SCORE TO DATE

Selections, 316. Winners, 237. Draws, 38. Losers, 41.

## \$1,600,000 FOR B'KLYN NEWARK ON INT'NTL

Charles Abbot Buys and Moves  
Reading, Pa., Franchise and  
Team—"Farm" for B'klyns

Newark, N. J., Sept. 15.  
Newark will become a stand on  
the International League, baseball.  
Charles Abbot has purchased the  
Reading, Pa. team and franchise. It  
is reported Abbot paid about  
\$90,000.

An important angle to the sale  
is that it may be followed by the  
purchase of the Brooklyn nationals.  
Reading was looked upon as a  
"farm" for the Brooklyn.

It is said the same interests be-  
hind the Newark deal are prepared  
to purchase the Brooklyn, with  
the latter reported held for sale at  
\$1,600,000. That price includes the  
stadium, team and National League  
franchise. The stadium built when  
the late Charles Ebbetts ran the  
Brooklyn, cost about \$300,000.

The Ebbetts estate and its asso-  
ciates (McKeevers) are reported  
having set the \$1,600,000 sale figure  
with no inclination to sell.  
Abbot has been a "mout" for the  
Brooklyn. He also ran a semi-pro  
line at Jamaica.

Newark has been without a regu-  
larly attached baseball nine for  
three years.

The move hardly makes any dif-  
ference in the "jumps" of the Inter-  
national League.

## MISSOURI'S TAX

Gov. Advocates Levy on Theatres  
and All Sports.

Kansas City, Sept. 15.  
Here's more bad news for the  
amusement promoters if the plans of  
Governor Boker, of Missouri,  
materialize.

The executive proposes to have  
included in a constitutional amend-  
ment a tax on all amusements in-  
cluding theatres and sporting  
events where admissions are  
charged. This is to provide for the  
state educational institutions and  
public schools.

A survey shows that the receipts  
of the three organized baseball  
clubs in Missouri, together with  
those of the other amusements,  
taxed at 10 percent, would bring in  
many millions yearly.

## Shoplifters Caught

Two well-dressed young women  
helped themselves to some of the  
merchandise of the Lord & Taylor  
fifth avenue store without paying for  
it and were arrested for shoplifting.  
At the West 20th street police  
station where they were taken for  
interrogation they gave their occu-  
pations as show girls. One described  
herself as Marie Strouber, 24, and  
the other said she was Georgia  
Houston, 28. Both said they were  
employees at the Markwell Hotel.  
When arraigned in the Women's  
Court they were held for inter-  
rogation.

## Racing in Utah

Salt Lake City, Sept. 15.

No arrests were made in connection  
with the operation of pari-  
mutuel betting system at the state  
fair grounds when horse racing was  
resumed according to decision made  
by the city commission.

The commission called the assist-  
ant city attorney and inquired if  
adjudication of the constitutionality  
of the Redd racing bill authorizing  
the pari-mutuel system, could be  
expedited. Mr. Jones informed the  
commission that to make arrests  
would hinder the proceedings and  
that two actions would be pending  
on the same case. Hearing on the  
suit brought by the horse racing  
association to restrain the city  
from interference, is set for today.

Meantime racing is resumed,  
every day except Sunday, under the  
Utah Agricultural and Racing As-  
sociation, with William P. Kyne,  
general manager, at the state fair  
grounds. Purses \$400 to \$2,500.

It is claimed the city is under no  
obligation to question the validity  
of the act and that the races operate  
under the authority of the state  
legislature.

The pari-mutuel system of bet-  
ting is under supervision and con-  
trol of the Utah Racing Commission.

## KINGSLY'S WRIST WATCH

Neil Claims He Won't Contest—  
Inherits Golf Suit

Neil Kingsley, publicity director  
and philanthropist, amazed his the-  
atrical friends recently in Times  
Square by sporting in a wrist watch.  
Kingsley says the watch was pre-  
sented to him as a prize for winning  
a "Charleston" contest in Palladium  
Park.

His friends have been dubious of  
the tale, as Kingsley is not a recog-  
nized "Charlestonian." Kingsley  
has been reluctant to show the  
prize. The discovery was made by  
Ferry Charles at the opening of a  
"night club."

When the discovery was made  
Kingsley became crimson. His  
friends gathered around and wanted  
to hear all about the wrist watch.  
Kingsley, sporting in a golf suit that  
he inherited, arrived at the club  
after playing 18 holes at Travers  
Island golf course.

Kingsley apologized for appear-  
ing in the golf suit, but explained  
that he didn't want to miss the  
opening. It was then that he lifted  
up his sleeve unwittingly to observe  
the time, when Charles spied the  
wrist watch.

Kingsley attempted to fire when  
the discovery was made, but he  
was quickly checked. He admitted  
winning the watch in the contest,  
but refused to say where he ac-  
quired the suit.

## New Flyweight Champ \$1,500 Stage Attraction

Los Angeles Sept. 15.  
Edna LaBarba  
champion

## CYCLE RACES NOW THE THING

### N. Y. Velodrome's Most Successful Season

The outdoor season now ap-  
proaching a close at the New York  
Velodrome, has been most finan-  
cially successful. The crowds have  
been increasing steadily all season,  
hitting capacity several times, con-  
vincing the management the pres-  
ent bowl will be inadequate in a  
year or so.

The bike sport has caught on in  
the metropolis beyond the fondest  
dreams of the Cycling Association.  
This winter two six-day races will  
be staged in the New Garden on  
8th avenue and 50th street, and  
racing programs will be on tap often  
enough to appease the appetites of  
the New York fan.

The most noticeable appreciation  
that bike racing is fast approach-  
ing the circles of a major sport is  
reflected in the attitude of the daily  
papers. For a long time the daily  
ladies treated the bike races rather  
perfunctorily and used nothing but  
the press matter sent out by the  
publicity department. Beginning  
this season, however, a special  
writer was assigned to cover the  
sport by one paper. The stunt proved  
such a circulation booster others  
quickly followed, although difficulty  
was encountered due to the techni-  
cal knowledge required by the sport  
writers.

The fans are track wise to such  
an extent the slightest unfamiliar-  
ity with the sport on the part of  
a writer is detected. The sole  
writer, who pioneered the sport in  
the daily referred to, is conceded to  
be an authority on the subject and  
as a result his stuff is read avidly  
by the saucer bugs.

It is a sport which seems to have  
an equal appeal for women. A large  
percentage of the crowd at the  
saucer each race night is composed  
of females ranging from the hero  
worshipping flappers to mothers  
with babies in their arms.

## England's Football

London, Sept. 5.  
The football season opened  
Aug. 29, and it is estimated  
more than 100,000 people paid  
to see the different English  
League matches.

## BLOCK PARTY

(Continued from page 11)

newspaper men, other professionals  
and Broadwayites.

Races in Alley  
The alley was jammed and a  
couple of thousand people watched  
from various points of vantage. Be-  
sides dancing and the serving of  
refreshments, the activities in-  
cluded "Charleston" competitions  
and other "freak" events. George  
Le Maire was master of ceremonies.  
Al Jolson, Winnie Lightner and the  
other Shubert players acted as  
judges.

Phil Barker and Eddie Conrad  
were a comical "sister" team. One  
of the chorus men, scantily draped,  
won a big laugh burling Perfect  
Venus, most revealing scene in  
"Gay Fads."

The party got considerable space  
in the dailies.

## HUSBAND IDENTIFIES WIFE

The body of a woman who was  
found dead in an apartment at 422  
West 49th street last week was iden-  
tified as that of Mrs. Helen La-  
Porte, 28, by her husband. The hus-  
band said his wife was a former  
show girl and appeared on the stage  
under the name of Kate Cantlon.

Near the body on the floor were  
about a dozen empty whiskey and  
gin bottles. The husband told de-  
tectives his wife had left home sev-  
eral days previously and had not  
returned where she was going. He  
said she was drinking

## Berlenbach-Slatery

By Jack Conway

Jimmy Slatery, Buffalo's gift to  
the pugilist world, was knocked  
out in the 11th round of his 15-  
round bout with Paul Berlenbach  
at the Yankee Stadium Friday  
night.

Berlenbach retained his light  
heavyweight title but had to  
weather a couple of tough seasons  
himself before he flattened the Buf-  
falo will of the win.

Slatery showed everything a  
champion needed except ruggedness.  
When Dave Shade started the box-  
ing world by stopping Slatery at  
the Polo Grounds, the experts were  
divided as to Slatery's ability to  
"take it." After Friday's bout there  
will still be a difference of opinion,  
for Slatery made a magnificent  
comeback after taking a terrific  
beating in the third round.

Slatery's Fatal Error  
He won every round from the  
third to the ninth and in the eighth  
seemed about to win by a knock-  
out. He took a punch-drunk and  
groggy but couldn't bring him down.  
In the ninth Slatery was content  
to outbox Berlenbach and seemed  
to be resting up, figuring he would  
win on an even day. It was a fatal  
error. Berlenbach recuperated in  
the ninth and came out for the 10th  
as strong as a bull.

A left hook to the stomach started  
Slatery just off his feet to defeat.  
Sensing his chance to pull the fight  
out of the fire, Berlenbach tore in  
and threw punches from all angles.  
Some were blocked but enough got  
through to drop the Buffalo to the  
bell saving him. He walked to his  
corner and collapsed, waiting for  
the camp stool.

Slatery came up for the 11th so  
weak it was a foregone conclusion.  
Berlenbach leaped in for the kill  
and began getting to him with left  
hooks. Slatery was dropped three  
times before Referee Haley humanely  
stopped it.

The Buffalo boy showed the red  
flaming badge of courage, superb  
boxing skill and a good right cross  
but he seemed weak and frail  
against the ox-like Berlenbach  
when the tide of battle changed.

Six feet one and weighing 161½  
pounds, Slatery seemed in shape. It  
was his first bout over a route as  
he has just won a close, previously  
going six rounds only.

Slatery Still Factor  
Critics of boxing who deem Slatery  
after his two knockouts  
will live to be judged false prophets.  
He should fall into a formidable  
light heavyweight. A trifle more  
of brawn and he would be unbeat-  
able.

Slatery made Berlenbach  
look like an amateur as long as  
he elected to box him. In the 10th  
he suddenly switched and traded  
with Paul. That was his undoing.  
Frankie Schoell of Buffalo de-  
feated Harry Gold in the 12-  
round semi-final, winning every  
round. Tommy Loughran gave  
Tony Marullo a glorious shellacking  
in an eight-round bout. Meyer  
Cotton defeated Barney Shaw in the  
six-round opener. About 30,000 fans  
attended.

Slatery took the first, fifth, sixth,  
seventh, eighth and ninth rounds;  
the second was even, and the bal-  
ance Berlenbach's.

## BOY MOTOR RACE KILLED

Boonville, N. Y., Sept. 15.

Lyle Palmer, 19, motor race, was  
killed on the fair grounds last week  
while tuning up his machine in  
preparation for the fair racing card.  
A rear wheel was lost while Palmer  
was going 60 miles an hour. The  
young driving expert was instantly  
killed.

The racing card was cancelled as  
a result of Palmer's tragic demise.

## WEINERT WAS BADLY HURT

Charley Weinert is about to recapture  
his title. Since his knock-out  
by Harry Wills at the Polo Grounds  
early in the summer, the Newarker  
has been under cover. Though offered  
fistic engagements he was unable  
to box. In the two rounds he faced Wills,  
Weinert was so badly hurt  
around the body that he bled internally  
for 10 days. It was thought  
Weinert was afraid of Wills and he  
was after several to-fistic body  
punches landed.

Fight managers are headquarters in the  
Putnam building in increas-  
ing numbers in the last several years  
are on the hunt for new officers.  
They are moving to the Longacre  
building and the 42nd street corner  
it likely become New York's boxing  
main street.

## SUPER STAR PRO ELEVEN FORMING

### McCarthy, Grange, Weir and "4 Horsemen" Named

Following the entrance of Billy  
Glantz into the professional  
football league comes an inside  
story that Knute Rockne, miracle  
man of Notre Dame, will place a  
team in the league next season and  
has already signed up McCarthy of  
North Western, Red Grange of  
Illinois; Weir of Nebraska, and the  
Four Horsemen of Notre Dame.

All of the group will turn pro  
after this season and form the  
nucleus of the metropolitan band of  
all times in addition to adding a  
team to the league that should  
prove an unusual draw at home and  
on the road.

Just what city the Rockne fran-  
chise will be awarded has not been  
disclosed, but according to insiders,  
New York is the logical spot.

The professional game is more  
or less of an experiment here and  
will come into direct competition  
with collegiate football. It would  
take a strong colorful aggregation  
to educate the metropolitan fans  
and wean them away from the  
amateurs.

## Sought "Slave Market" Girls; Vezina Fined \$10

Los Angeles, Sept. 15.

Charles Vezina, formerly con-  
demned in the Vezina Amuse-  
ment and Enterprise Co. was sen-  
tenced to pay a fine of \$100 or serve  
100 days in the county jail by Police  
Judge Frederickson after pleading  
guilty to a charge of false adver-  
tising.

Vezina had offices in Loe's State  
building and advertised in local  
papers for female stenographers  
and clerks. When the applicants  
arrived for the position he put a  
proposition to them to go to Tia  
Juana where he would conduct a  
"slave market." At this market  
the girls would be auctioned off to  
the highest bidder each night with  
the profits to be split between Vezina  
and the girl.

Mary Driscoll, typist, testified  
that she was the proposition Vezina  
made to her. She also stated he  
showed her a picture of nude  
women standing beside a bathing  
pool while men in evening clothes  
looked on, and informed her that  
girls for this work would be paid  
\$80 a day salary.

In defense Vezina said he was  
entirely misunderstood and that he  
was not a slave trader as the police  
would lead the court to think.

He stated that he is promoting a  
project to be known as the Tia  
Juana-Monte Carlo hotel in Tia  
Juana, and informed her that the  
place would be beautiful women.  
Vezina also stated that there was  
nothing immoral in his project so  
far as the Mexican government was  
concerned as the women would be  
licensed.

## BETLESS RACING CLICKS

Seattle, Sept. 15.  
Betless horse racing at Everett  
drew well during the past week. To  
believe the affair novelty acts were  
presented.

## INSIDE STUFF—ON SPORTS

Light at Belmont

Belmont Park had the smallest fall opening in its history. The first  
day's crowds were pitiful by comparison with other years, and the play-  
ing field was empty. Many were not handling \$1,000 to a race. With prac-  
tically every racing association in the country that does not come in  
for a "cut" on the betting losing money, it is not surprising that quite  
a few have adopted mutuels as a life saver.

Weinert Was Badly Hurt

Charley Weinert is about to recapture his title. Since his knock-out  
by Harry Wills at the Polo Grounds early in the summer, the Newarker  
has been under cover. Though offered fistic engagements he was unable  
to box. In the two rounds he faced Wills, Weinert was so badly hurt  
around the body that he bled internally for 10 days. It was thought  
Weinert was afraid of Wills and he was after several to-fistic body  
punches landed.

Fight managers are headquarters in the Putnam building in increas-  
ing numbers in the last several years are on the hunt for new officers.  
They are moving to the Longacre building and the 42nd street corner  
it likely become New York's boxing main street.



## AMONG THE WOMEN

By THE SKIRT

The best dressed woman of the week:

MARION SUNSHINE

("Captain Jinks," Beck Theatre)

Pelace's Interesting Bill

Elmer Rogers has at last eliminated the evil at the Palace of having the show running too long. The Monday matinee was over at 10 minutes to five, not counting the two reel comedy.

What looked on paper to be an ordinary bill proved the most interesting of the season. Opening was the Sun-Fong-Lin troupe in colorful native costumes the embroideries of which were exquisite. Ines Courtney, with girl Keyes, proved a pretty little red haired miss. One dance was done in a mahogany colored velvet dress made in the soubrette style. The Charleston was offered in short knickered of silver fringe and a waist of rhinestones. Rita Oakley, in the Grant Mitchell sketch as a typist, was in red cape made jumper fashion, the skirt of which hung very badly.

The Wilton Sisters have finally discarded the infant outfits and are now appearing in taffeta frocks, one blue and one pink. The skirts were full and made in three flounces cut in scallopes. The bodices, at the neck, carried the same idea in three tiny ruffles. The next thing the sisters should do is to change their curls to modern hairdressing.

The Pompadour Ballet gave an artistic atmosphere to the program. Evelyn Groves made a charming Pompadour in the hoopskirts of the period. The color scheme of the entire act is in white, silver and black with under dressing of yellow. Half the girls are in white ballet skirts and the rest in short pants and goulots coats.

Sam Albertina Tschak who claims credit for the act, took a bow in an ensemble suit of red and black.

Plenty of Clothes in "Capt. Jinks"

The beautiful Martin Beck theatre has "Captain Jinks," for which the crowds will sway Eighth avenue, maybe, for a time to come. Nine people are responsible for its success, but the cup goes to Kiviette, who designed the costumes. The program states the costumes were executed by the Schwab and Mandel Shops under the direction of Miss Viola. Louise Brown in the line Miss Brown tripped down the gangway in a black velvet coat and hat. Underneath was a jumper dress having a silver top and black skirt. A sea-green costume followed. The skirt was the new flare, the low waisted bodice had a bolero cape at the back. A small hat and velvet coat later were donned.

The second act had Miss Brown in a yellow model, which will be widely copied. The skirt had three flounces that didn't go all the way round, but ended in the back with a dainty drape. A coral velvet made with a full skirt opened in front, showing a paler shade of chiffon petticoats. A single ornament decorated the waistline. Over this dress was a near chinchilla coat.

Marion Sunshine, long from Broadway, returned, very little changed. Her petite figure showed to advantage her several lovely frocks. In orange first Miss Sunshine appeared. The dress and cape were both accented pleated. A little frock was oddly conceived in several shades of mauve. The short waist was adorned in front and back with colored embroidery, while the skirt had several bands of the different dots running around the skirt horizontally. Very lovely was an extremely short red taffeta dress made with tiny flounces. A silver gown was the essence of smartness.

Nina Olivette was very amusing in the conventional musical maid part. A blue satin full skirt and short waist was her first dress. Black satin, trimmed with green in the second act. A dainty mauve dancing frock was in chiffon made with fluffy skirts.

Sam Harris' Gold Mine

The Music Box will house its present attraction for months. "The Cradle Snatchers" is a gold mine.

Mary Boland is simply gorgeous, with Edna May Oliver running her a close second, not forgetting charming Margaret Dale.

The clothes, credited to the Lucille Studios, are the essence of smartness.

Miss Boland is first in a pale tan chiffon tussily trimmed with ruchings. Her evening gown of silver cloth was edged at the bottom with fringe. At the side was a huge bow and ends of coral velvet. A negligee was of palest mauve chiffon floating in clouds over soft velvet in brocade.

Miss Dale in a street gown of black cloth looked the modern matron. Narrow straps hung from the shoulders to the hem, ending in a gold fringe ornament. The long sleeves from the elbow to wrist had a line of tiny gold tassels. Her evening gown was in palest tan chiffon and lace. But Miss Dale was her smartest in a negligee made differently, with green satin and a dainty green chiffon slightly concealed the pants, while the top was of natural color lace.

Miss Oliver looked the lady in a grey house dress made with the new flare bottom. An evening gown worn by Miss Oliver was of midnight blue. Myra Hampton, Mary Murray and Moon Carroll, on for a few minutes, wore dresses of early fall motifs. Mary Louise's grey dress was sweetly simple. The dress straggled from the shoulders had satin at the side of narrow pleatings.

Lovely in "Graustark"

Norma Talmadge is lovely in "Graustark." Besides some well made frocks, Miss Talmadge is wearing some magnificent pearls. Two traveling coats are fur-trimmed, one with fox and one chinchilla. A wedding gown was the conventional white with trimmings in white and lace. No one on the screen makes a more charming bride than Miss Talmadge. A dancing frock had cascades of lace. Very severe was a black satin street dress made with the new high collar. There was one charming negligee maribau edged.

Miss Talmadge looked a little old in a widow's weed like disguise.

## SHUBERT CHORUS GIRLS

Continued from page 1

reopening of Barney Gailfiant's place in Greenwich Village, listing Miss Taylor as an attraction.

Chorus girls from other Broadway musicals are reaping a financial benefit here and there through floor shows. The Silver Slipper, with a revue staged by N. T. Granlund, boasts of having five Ziegfeld "Follies" girls in it with another boast it is the first cabaret show to ever exhibit nude women on the floor. While its claim for first nudeness is not accepted, its nude women are there and the first of recent seasons.

Tired Girls

According to the Shuberts, chorus girls working in cabarets with a dinner and supper show nightly (at 7:30 and 11:30), become too tired to do their dance labor on the production stage. After the first cabaret show at night, the Shuberts claim the girls are tired when coming to the theatre for the regular performance. Hence the late show with its subsequent lounging around the cabaret, usually sends them home late, leaving them tired once again should there be a matinee the following day.

According to report the Shuberts have made this a strict ruling. They do not acknowledge that the girls of the show in a cabaret revue become of any extra value at the garden. However, though the cabaret makes the girl better known than as the nonentity she is in the whole chorus of the production.

Chorus Girl "Draw"

There has been a belief that chorus girls from Broadway shows appearing in cabarets make themselves something more of a box office draw at the theatre through it. It is common knowledge that many girls have been engaged for their box office draught and the Shuberts have been no exception. For several seasons the Shuberts engaged the same six show girls for every Winter Garden production, and wholly under the impression each of those girls meant something to the gross, so much so that each was paid \$100 weekly, with the girls re-belling toward their Winter Garden girls when cut to \$75. These girls while at the Garden appeared to be much favored as well over other choristers.

Their managements have permitted girls to work in cabarets without notice from the show managements.

Chorus Girls' Chance

Chorus girls, besides the extra money earned in this way, have a basis on past records to believe that cabaret work may more swiftly bring them to the front than may be expected from the long weary grind of a show chorus, which many choristers there is never an escape. It is on the record that girls, practically choristers in cabaret revues, have attracted attention there that could not have been gotten from the "lines" of a show's chorus.

The Shuberts are paying some of their chorus girls over the minimum scale (\$35 weekly), many receiving \$50 or more. It appears the higher salaried Shubert chorus girls are the ones sought by the cafe revue producers.

Gailfiant's place opens this week. It is said that if Miss Taylor appears in the revue there, her "notice" will stand, but if she does not, it will be withdrawn.

## LONDON

(Continued from page 10)

"Tisch" at Glasgow Dec. 21 for the Christmas season. Oscar Straus, "Riguetto," as a life guard. Either may go into the Strand house.

Under the management of Arthur Boucher, Nikita Baloff and the Chausse Souris company will start a season at the Strand Oct. 1.

An attempt to win publicity for the return to management of Henry Ainley in "The Moon and Sixpence," an adaptation of a story by Somerset Maugham, is being made by a keen effort of production and the name of the theatre secret. The company includes Grace Lane, Viola Tree, Clara Harris, Ellen Sharp, Margaret Yards, Eileen Hubbard, Leslie Banks, George Eiton, Kinse Pells, Sydney Hland and Reginald Denham. The producer is on paper this is about the best at in London.

"Tuffy," by Caradoc Evans, is to be produced at the "Q." It had a (Continued on page 14)

## THE FEMINE SIDE

At the Hip

This week at the Hippodrome women envy Annette Kellerman her mental and physical poise. Dismaying critics immediately by admitting that she is neither a beauty nor stylist, Miss Kellerman demonstrates how pink cheeks, erect shoulders and flat tummies may be had. In her swimming feats her suit is not the one-piece arrangement one finds in the sports goods departments. It looks as if it were made of rubber. It may have been a cotton peculiar to the day, but the women seemed to enjoy Miss Kellerman's act more than the men did.

The Lockfords are more energetic than drowsy. In fact, (Miss) Lynn Cantor in the act almost forgets to dress. She is programmed as a singer in the Persian pillow number. She dons an outfit of several beads and not too much chiffon which was, to put it kindly, appropriate to the warm weather. The chorus girls of the Persian pillow numbers were gotten out attractively in high, black, oil-cloth hats and the same material suits, cut both high and low. Very narrow streamers of metal cloth connected the suits to a black band around the ankles. It was effective and rather pretty.

"Tennessee's Pardner" Without Credit

The hoop skirts and poke bonnets of the women in "The Golden Princess" create much of the picture's atmosphere of the '49 gold rush to California. Betty Bronson and Phyllis Haver have the leading feminine roles, with little Mary Schoene doing the child's part delightfully. She and Miss Bronson are the same girl at different ages.

To protect the Bronson hoop-skirted frocks is made of old-fashioned dotted edging. The skirt is built with three rows of ruffles with a silk band edging each one. Her bodice is tight with a deep collar in the back, and a fichu effect made of the ends of the collar crosses in the front. Her little poke bonnet, sunshade and dainty lace pantalettes peeping from beneath her full skirt occasionally are further touches of the mid-nineteenth century.

Phyllis Haver, as the erring mother of this radiant child, dresses more conservatively in a plaid silk dress with a tight bodice, long sleeves and several little ruffles edged in velvet ribbon forming her skirt. The most conspicuous part of the bodice is its lace front, a narrow ruffle of the dress material separating it from the bodice.

Both the screen and stage programs say the film was taken from a Bret Harte story without specifying which one. The characters, the time, place and a few portions of the plot are those of "Tennessee's Pardner," but the film is more scenario than story. Tennessee Hunter, the role played by Neil Hamilton, was the main character of the story along with Gwiliher Haw. Edgar Kennedy is excellent in this latter role.

Is One Good Laugh Enough?

The real good laugh in "The Wife Who Wasn't Wanted" is where June Marlowe gives John Harrison a knit golf bag for a birthday present! Irene Rich, for the first time in many months, plays a hysterical part, a sort of Calamity Jane. It does not become her.

Miss Rich has made her best selection of becoming gowns for this picture. She has worn a dress with wide and over-laid frocks, and has taken to simple materials, short or long sleeves, and soft, droopy effects. They are far more becoming to her type than are the extreme models she has worn in some of her other pictures. Perhaps the daintiest is a silk crepe affair with an all-over lace yoke and brief lace sleeves. A flower design decorates the left side of her skirt. Lace medallions on the cuffs and collar are very lovely medallions on the belt directly in front. Light shades are more becoming to Miss Rich than the dark ones, and in this film she wears only light shades.

A Difference in Clothes

"The Great Sensation" was either made a long time ago or else Pauline Garrow decided not to buy any new clothes for the picture. She is purported to be the daughter of a wealthy family, but her costume would not indicate it.

"The Police Patrol" has Edna Murphy playing a dual role of a lady "Raffles" and an ingenious seamstress. Miss Murphy seems unusually attractive despite her plain and inexpensive clothes. But as the lady raffles she wears one lovely white chiffon negligee with an embroidered panel down the front, the normal waistline made into a satin girdle, and the sleeves Japanese kimono style, but slit up the sides.

Excitement Without Logic

Joie Sedgwick is "The Outlaw's Daughter" in the film of that title. Edward Hearn is Jim King, who reforms her of her charming lawlessness. Robert Walker is Steve Cole, who would hold her to her father's lawless gang. Miss Sedgwick has a habit of looking directly into the camera in her quiet, cunning, amaze-moment, hate. She stops the movement of the story to do this.

The picture is tame with the exception of the flail and shooting encounters the girl has with Cole when he threatens her. She fights with her fists and wins. She kicks. She shoots. She wears khaki trousers, boots, a sombrero with rolled edges, plain shirtwaists and four-in-hand. A horseback chase down a steep incline lends interest for a while. A fight between King and Cole, mid-air as they ride across the deep pit in a sort of box-trolley is briefly breath-taking. The story lacks complications, though, and the audience at no time is kept guessing.

This film will go in theatres where the call is for excitement without much logic.

Opposites in Dress

"In the Name of Love" may have been an honest attempt at comedy picture, but it descends into dull and unconvincing monotony. The only redeeming feature is the quality of clothes Greta Nissen wears. Lillian Leighton's clothes are atrocious.

Miss Nissen goes in for the ultra-simple things without trimming. Her dress looks as if they had all been cut from a same pattern, but the stamp of chic and youth is indelibly there. One dress is of soft crepe de chine, the blouse in middle effect over the skirt and split at the seams over the hips. It is otherwise plain save for a peculiarly draped scarf effect around the moderately low neck, which scarf ties down low in the back. The sleeves are tight and short. The skirt is narrow and plain.

Something New in Pictures

"Shackled Lightning" fails to explain its name. Frank Merrill is the story-titled, eat-em-alive, rope-swinger, knife-proof cop, who poses as the head of an important concern suspected of smuggling dope.

A new idea is brought into the picture from a broadcasting station the cop warns his sweet-heart (Lorraine Hanson) that she is in grave danger and must lock every door. She has a radio fan and, naturally, gets the message. Much ado is made of the addiction to the radio. At home listening to the radio Miss Hanson wears an attractive metal lace negligee over satin, tied at the waist, and edged in maribau. Her business dress is of an idea in lines, pockets and a modern and tight sleeves, medium V-neck softened by a white satin vest effect.

The film is devoid of complications. It lacks the necessary twang of mystery. The surprises are too few and far between. Lorraine Hanson has nothing to do but to walk through the picture and look pretty, or angry, or frightened.

## 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, Sept. 15.—Leonard Wood, Jr., has gone into bankruptcy, reporting liabilities of \$14,585 with assets of \$442. That includes one dollar in bank. Among the assets is a note for \$100 from Helen Edwards. The Century Play Company is a creditor for \$150. Young Wood broke into the show business with a stock company in White Plains, N. Y. Neither the company nor its backer remained long in theatricals.

The International Playhouse has a press agent who says it will present five Chinese plays in New York this season.

Press staff relates Dorothy MacKall must keep down to 130 guests to be on her starring first National job. Dorothy's picture goes with each story.

Prominent Pictures Inc. of 145 West 45th street, may not be able to sell more stock in New York today. The state attorney general is successful in his effort to restrain the company through a court order, applied for.

Richard Wynham Hoffman has been awarded his mother, Janet Beecher, in the county court proceedings between Miss Beecher and her husband, Dr. Richard Hoffman. The papers filed the court room with charges. The younger was given to his mother for one week, pending further deliberation.

Hilda Ferguson married some years ago but her husband, non-professional, and some time ago, "The Folies" is about to start for the road. Hilda will do her publicity campaign by starting a divorce action. There is a child, too, and Hilda wants it in her custody.

Richard Bennett is reported admitting he is to marry Thelma Morgan Converse, who gained some show for some time. "The Folies" is about to start for the road. Hilda will do her publicity campaign by starting a divorce action. There is a child, too, and Hilda wants it in her custody.

The title of "When You Smile," the new J. P. Beury piece, is changed to "O, What a Girl." "First Fiddle," a play by Martha Hedman and H. A. House, will be placed in rehearsal by Richard Herndon, under Alfred Hickman's direction. Norward's "Hay Fever," which the Shuberts are to produce, will be known as "Still Life." "The Mistress," the Dario Nicodemus drama, now known as "Seeking," will open in Baltimore September 21. Opening at the New Theatre, New York, is "The Holy Terror," the George Abbott-Winchell Emly piece.

Myrtle Tenneshill and Nedra Har-

gan, who withdrew from "Appearances," which Lester W. Sagar is producing, because of negro members being in the cast, will be replaced by Duely Ableson and Mildred Wall. The play, which contains three servant roles, all taken by negroes, will open in Scranton, Pa., September 28.

Israel J. and Bernard E. Hoffman, of Ansonia and New Haven, respectively, have purchased half interest in the Capitol, Palace and Scenic theatres in New Britain, Conn., and the Contreras Brothers and Perokas, owners of the houses, have purchased half interest in a new \$500,000 theatre which the Hoffmans intend to build in New Britain. The transaction is said to involve \$1,250,000. The Hoffman brothers operate a chain of theatres in Connecticut.

Walter Hampden will have a new associate in this season repertory at the Hampden Theatre, formerly the Colonial. Edith Maymory, who Barrymore will play opposite Hampden as "Ophelia" in "Hamlet" when it opens in October.

From a story that broke in the early morning edition of the "Mirror," it may be inferred that Lillian Lorraine is really married to Andrew Brown, at present out on bail and serving a two-year sentence in the general prison for misuse of the mails and conspiracy, which followed his implication in the Stephen Spender, the editorship of "Broadway" Brevities.

According to the newspaper news of the supposed marriage was learned through an intimate friend of Miss Lorraine's who also told reporters where she could be reached. The number was called and was found to be Brown's apartment with Miss Lorraine. She was called and calling Andrew to talk to reporters. Andrew hung up on them but upon recalling, the story stated, the reporters talked to Lillian, who denied that she and Brown are wed but recommended a trip to the Illinois bureau. According to the "Mirror," the many mockers Lillian has used in the past make it difficult to find one of them or a new one in the files.

Fay Lampher, winner of the recent bathing beauty contest at Atlantic City to determine the "Miss America" for 1925-26, as "Miss San Francisco," has been engaged by Jesse L. Lasky to play the title role in "The American Venus," a forthcoming Paramount release. Adrienne Dore, runner up for the title as "Miss Los Angeles," was awarded a free vacation in the Paramount school of acting.

According to orders issued by Chief Richard T. Battersby, Jersey City police are instructed to prohibit "Clowns" dancing in all of that city's dance halls.

Frank Timiney, who once shamed Emly West in an impromptu battle, is the defendant in a suit instituted by his own attorney, George

A. Hopkins, who seeks to recover \$7,450 for legal services said to have been rendered between August, 1924, and September, 1925.

Hughie McQuillan, suspended pitcher of the New York Giants, paid his wife, who is suing for separation, \$400 of \$750 due her in alimony and promised Supreme Court Justice Strong in Brooklyn, who had him judged guilty of contempt of court, to pay Mrs. McQuillan the remaining \$350 next Monday. The ball player's attorney said that McQuillan has been broke since his suspension by McGraw. Hughie is charged with willful disobedience to Goebbel, one-time beauty winner.

The Embassy Cafe in Atlantic City, where Evelyn Nesbit does her stuff, was raided Monday by prohibition agents, but no liquor is said to have been found. Albert J. Dryden arrested M. W. Katz, alleged proprietor, and two bartenders as violators of the Volstead act. Charges being based on offenses alleged to have been committed in the past.

### LOS ANGELES

Los Angeles, Sept. 15.—Renee La Rondue, screen actress, has been released from the county jail after serving 30 days for "assaulting a peace officer who tagged her for a traffic violation. She says that jail didn't reform her and that if a police officer could do what this one did the would "ass" him in the same way and suffer the penalty.

Rudolph Valentino broke into print again by having been trampled upon by a runaway horse during the filming of "The Eagle," near Lankershim.

Valentino was kicked in the face and suffered a wrenched ankle and wrist. Work, however, was resumed the following day.

With the denial of a motion for a new trial on charges of judgment by Superior Court Judge J. J. Hudson, the Charlie Chaplin-Amador case is at a close.

Recently Judge Hudson issued an injunction restraining Amador from posing as Charles Chaplin, in which he was ordered to show that he was Charlie Chaplin in dress, manner, make-up, costume or acting. Amador's lawyers have asked for a trial or a modification of judgment, the attorney for Amador and Sanford Lick, his employers, set forth that Amador dressed and acted like Charlie Chaplin, which was not an imitation and that their client was doing original work.

Ackerman & Harris' new bookings

include the Egyptian, Maywood; Nile, Bakerfield; Marquis, Hollywood; Lyric, Walnut Park, and Lyric, Monrovia.

Mike Coyne will handle exploitation for the United Artists exchange, Coyne had a similar position with the United Artists in Atlanta.

Bard Theatre, Inc., opened Bard's Adams, Sept. 10. The new house cost \$175,000, seats 1,200, and plays Fantages vaudeville and films. Another Bard house announced for Oct. 15 is Bard's Glendale, costing \$125,000, and seating 1,200.

Mischa Violin succeeded Jan Soffer as musical director at the Rialto. Soffer occupied the position prior to resuming his old job at Grauman's Egyptian in Hollywood.

Violin DePa costar and has been doing specialty solo work with orchestras in picture houses both in Los Angeles and San Francisco.

W. S. Wessling has been made branch manager of Pathe Exchange, succeeding Wm. H. Jenner, who becomes business manager for Harry Langdon. Wessling has been with Pathe since 1914.

George P. Wiley, said to be a operatic tenor with the Metropolitan, has been assigned to the District Attorney's office he had forged two checks, one for \$3,485 and another for \$1,455, according to a filed complaint by Attorney Fitts. He gave his cause for drawing the checks a necessity to raise money for his wife in a sanatorium, to make payments on a trust deed, and to keep two families. Wiley was arrested on a charge of forgery after he had given H. E. Waggoner the checks to cash. One was signed "Chas. Denny," which he admitted was a fictitious signature. Wiley was planning to sing in grand opera in Los Angeles next month.

The sheriff's office is investigating the plot which R. H. Jackson, whom they took into custody is said to have conceived to kidnap Leatrice Joy.

Jackson was arrested while prowling around the grounds of Miss Joy's home. Miss Joy fears that Jackson was trying to kidnap her young son who is a year old last week.

Mrs. Fay McMillan Wharton was granted a divorce from Albert Buckman Wharton, former Texas banker, by Superior Court Judge Charles H. Johnson. The divorce was granted on charges of cruelty. Mrs. Wharton testified that her husband got angry with her because she refused to attend a party with him at which Roscoe "Fatty" Arbuckle was the host.

She said she was married May 7, 1921. A property settlement was effected through a stipulation, with Mrs. Wharton getting \$200,000.

Creighton Hale, screen actor, and

## Daily Papers of NEW YORK CHICAGO COAST

his wife were sued for \$561 in justice court by T. F. Fitzgerald, who asserts they owe that amount for bills sent and damages to premises they occupied in Hollywood. When the Hales moved out the owner says that the premises were strewn with glass and elegant stoves, while the walls and floors were scratched and defaced. Total \$215 is asked, for damages \$204 and for unpaid light and water bills \$37.

Plugging that he came to Los Angeles from New York to get into the movies and when his funds ran out agreed to deliver packages for a bootlegger. He was arrested and sentenced to 30 days in the county jail for failure to pay the fine. Federal Judge Henning levied the fine after Carter stated an unknown man offered him \$5 to deliver the package. The Court also asked the prisoner that when he got out of jail it would be best for him to return to his home town where he would not be confronted with temptation to violate the law.

Alice Smythe Jay of Willow, Calif., has brought suit to set aside United States District Court against the Filmusic Company, on grounds of infringement of copyright in music roll for player pianos. The plaintiff asks an injunction restraining the company from manufacturing any more of the music rolls, also requesting an accounting and damages of \$100,000.

S. P. Morris, manager of the local committee for the Santa Barbara Relief Fund has submitted a plan to the local managers, asking the addition of five new members to the admission price in local picture houses, for the purpose of raising money for the Santa Barbara Relief Fund, that is being raised for that city. No official action has been taken by the picture house owners.

Frank May, accompanied by Ann Lurkin, appeared at the office of Justice Dinmore to deposit a bond to cover a charge that his room had been broken into and the gems stolen. He has offered a \$500 reward for their recovery.

Three sets of dress suit studs, valued at \$4,000 were stolen from the room of Marshall Nellian at the Ambassador Hotel. Nellian reports that the studs, which his room had been broken into and the gems stolen. He has offered a \$500 reward for their recovery.

Roland West is to produce Mary Roberts Rinehart and Avery Hopwood's "The Sign of the Cross" at Joseph M. Schenck Productions. The production is to be released by Screen Artists.

It is said \$75,000 was paid for the

### BALLARD'S RESORT

Continued from page 1  
of resort themes but it entails an investment of millions, which the president of the American Circus Corporation and owner of the biggest portion of West Baden and Palm Beach and also owner of clubs at Palm Beach, Miami, Havana and Macinac Island is said to possess.

Some 20 of the most celebrated surgeons and specialists abroad will be imported by Ballard for service at the French Lick resort.

While the Mayo brothers refused offers to become attached to the Ballard resort, it is understood that the health of 10 specialists from the Mayo institution will be given the Ballard plant.

A Million a Year  
It is said that it will cost Mr. Ballard easily \$1,000,000 yearly to maintain the staff and fully an-  
\$5,000,000 for the various buildings.

All the hotels at French Lick and West Baden, Ind., are owned by Ballard who will turn one into a hospital, similar to the institutional layout of the Mayos at Rochester, Minn.

Mr. Ballard's plan of operation will be to treat both the sick, the fee depending upon the financial status of the patients.

Not only is Mr. Ballard personally possessed of the wherewithal to carry on his great scheme to a reality

### Who Ed Ballard Is

Just who Ed Ballard is you might ask your neighbor and he would return the query, "Who?"

Among the few insiders knowing Mr. Ballard, his name is an open season to anyone who wants to know anything his friends want is theirs for the asking, according to a proverbial legend about Ballard, one of the biggest men, financially, politically and interestingly in the country, who is among those the least publicly known.

Ed Ballard prefers to be called a showman, and he is, but his companionship and show interests are but a meagre portion of his time, money and influence. Money means nothing to him, yet he is neither reckless with it nor a spendthrift.

Ed Ballard is a mystic, powerful figure, not alone in Indiana, but anywhere, who keeps in seclusion, operates quietly but majestically, and his career, when written, if ever, will take up more white paper than has been consumed in this issue of Variety.

But should he lack any integral part of the amount necessary to carry

on, he can without any trouble negotiate loans of millions. Ballard is known among bankers as the largest depositor in the entire state of Indiana.

No Overnight Idea  
This is not an overnight idea of Ballard's to transform the French Lick properties into a health center unequalled in the world. He has been for years slowly giving impetus to the thought which is now looming up in the preliminary stages of reality.

French Lick  
French Lick for years has been the Mecca for thousands of persons from all parts of the world who have drawn life from the curative waters of the natural sources of the French Lick that for many years has been the gathering point of the biggest politicians of the country, leaders of all parties gathering there to lay the foundation for national campaigns.

In bending his personal efforts on the big health resort and pleasure resort, Ballard has personally visited all of the watering places of Europe and America.

Ballard went to Rochester, Minn., the home of the world famous Mayo Brothers, here of his original idea of turning over a hotel to the government to be used as a hospital during the war. There was less graft against this reclamation of the properties in French Lick than in any of the other hospitals run by the government.

To the Mayos, Mr. Ballard outlined his ideas and offered them

anything and everything if they as a body or individuals would transfer their activities to French Lick. They offered to help but declined to move.

Natural Place for Health  
In the French Lick health and pleasure resort plan naturally comes a comparison with the Mayo institution in Rochester. It is as close as the Mayo plan with both the French Lick and Rochester that the latter has nothing in the way of natural health outside the famous Mayos themselves, while French Lick has its own natural and natural waters that gush out of the night out of its ground, waters that are both laxative and non-laxative.

### LONDON

(Continued from page 13)  
special matinee some time ago at the Prince of Wales.

When the name of Francis Thomas Denman, an actor who had been playing in "The Vortex" at Portsmouth, was called at the local police station, he was under a serious charge in company with a first-class stoker on the H. M. S. "Vivid," it was announced he had died in London.

The stoker will have to answer the charge alone.

Lynn Harding's production of "Ordeal," which flopped at the Aldwych after a successful provincial tour, is again on the road.

Another West End dramatic flop doing well elsewhere in Sir Patrick

in body composition.

In the Ballard plan for French Lick there are many forms of personal and physical entertainment and amusement to be supplied. Nothing will be lacking to help build up the system, and health and pleasure will be the objective of all patronizing its privileges, comforts, air, sunshine, waters and nature.

It means an unparalleled boon to Indiana, in fact that entire section of the United States is bound to become more valuable as a result of the French Lick in any way and eventually draw thousands daily in all seasons.

Hastings, K. C.'s melodrama, "The River."

Arnold Bell, well known provincial actor-manager, is now playing the part of Joe Horn in "Rain" at the St. Martins.

Ignoring the fact there are hundreds of capable girls out of work, Andre Charlott is announcing special hours of auditions for business girls with a view of augmenting his beauty chorus.

His new "Sisters" was shown with chorus girls playing the principal parts while the "stars" held programs.

The future of Wembley is still undecided, despite various publicity-pulling offers of a stunt nature. A show on the grounds is expected to deal with the exhibition's future and also its assets.

CITY OF BOSTON  
OFFICE OF THE MAYOR  
CITY HALL

James M. Curley, Mayor

September 14, 1925.

Editor Variety, New York.

My attention has been called to an article in your issue of Variety under date of September 14th, regarding the "Powder Puff Revue," a Columbia Amusement Production operated under a franchise to Mr. Arthur Pearson, which played Boston lately.

The impression obtained after reading your article, was that the "lid" had been removed in burlesque productions; that nudity, etc., was now permitted. This is entirely false, and the same regulations that have been in force during the past years are still followed, whether in burlesque or in other stage productions.

Mr. Pearson is no newcomer in Boston, and he was well versed in our treatment of stage shows, and should not have attempted presenting his performance, even for the first showing, but it appears from your reporter that "he knew the censor was out of town" and therefore took a chance. This action, you can rest assured, will not be overlooked by me.

For your information, I might state that Mr. Thomas R. Henry, the manager of the Gayety Theatre, where the attraction played, has submitted to me his report of the show, and states that "the girls were undressed, and violated the regulations governing amusement performances on the opening night, but these conditions were changed for all future performances."

I would appreciate it if you would correct the impression that might occur in the minds of other producers of theatrical attractions that are to play this city.

Yours very truly,  
JOHN M. CASEY,  
Chief, Licensing Division.

CHORISTER BADLY HURT  
IN AUTOMOBILE CRASH

May Russell of "Giggles" (Mutual) May Be Forced from Stage Permanently

Milwaukee, Sept. 15.

Thrown through the windshield of an automobile said to have been traveling at a high rate of speed, May Russell, 28, of the Leavitt Mutual burlesque show "Giggles," suffered injuries here that may result in her being unable to appear on the stage again.

According to a story given by the girl to the newspapers, she and Charles Schneider, 63, prominent Milwaukee landscape gardener, were alone in the machine at 1:30 p. m. when it crashed into a car parked along a city street.

Investigation by police revealed highly different stories told by the girl and Schneider. According to Miss Russell, she has known Schneider for two years and met him at lunch on arriving here from St. Paul, Schneider, she claims, suggested an auto ride and she accepted. She said the car was returning when the car crashed into the parked machine, which, the girl claims had no lights.

Schneider, however, told his wife another story, the police learned. He said he had met the girl when she walked up to him and asked to be taken to her hotel. Once in the machine, he claims, she suggested a ride.

Miss Russell was taken to the Emergency Hospital, where, it is stated, she was required to close a tear in her right cheek. The girl may suffer a permanent stiff knee, also, the hospital attaches said. Schneider is suffering from severe cuts about the body and internal injuries.

The Leavitt show left Milwaukee for Chicago without Miss Russell.

Old Burlesque Houses  
For National Players

Omaha, Sept. 15.

The old Gayety, left without an attraction when the Columbia burlesque circuit dropped the house, will become the home of the National Artists Players during the winter.

The house has been leased to Joy Sutphen, manager, Brundage and the name Gayety dropped. The National Artists Players now playing at the Brundage will have to vacate the first week in October when "What Price Glory" comes for National American Legion week.

MUTUAL'S TRIPLE SPLIT

The Mutual Burlesque Circuit has filled in last open week in New Jersey with a tri-mill week.

The Mutual shows will play the Broadway, Long Branch, and Perth Amboy the first half, and the Palace, Trenton, the last half.

Burlesque "Extra Card"  
In Domestic Tangle

Washington, Sept. 15.

Joe Turner, middleweight wrestler, who appears now and then as an added attraction in local burlesque houses, appears to be "in wrong" with his wife following her arrest and also her sisters, on the charges of assaulting an alleged feminine admirer of Joe's.

According to the testimony, the trouble started over Mrs. Jessie Sebastian's alleged attentions to the local wrestler.

The judge could not figure out who was responsible for the activities, but finally held Mrs. Turner and the sister as guilty and fined them both \$10.

Mrs. Sebastian denied that she had been unduly friendly with Turner.

DAVIS QUITS

Bill Davis, straight man with Peck & Jarboe's "Models and Thrills," leaves the show at Paterson, N. Y., from the Mutual circuit, after the Columbia, N. Y. He had tendered his notice the opening week but was prevailed upon to remain until after the Columbia engagement.

MUTUAL'S OPEN WEEK

The dropping of the two Cohen houses, Opera House, Newburgh, N. Y., and the Rialto, Poughkeepsie, N. Y., from the Mutual circuit, leaves an open week between New York and Boston. The Mutual shows were to have played Mondays at the Newburgh house with Tuesday and Wednesday to follow at Poughkeepsie.

The shows never got started through a last minute decision of the Cohen management to continue with vaudeville.

MINSKY'S BUILDING

Minsky Brothers will erect a 2,000 seat theatre and roof garden at Houston street between Third and Second Avenues to cost \$1,300,000, according to plans filed last week by S. J. Kessler, architect. The Minskys, upon completion of the new house, may transfer their present attraction burlesque from the National Windet Garden. Two blocks east of the new site.

COLUMBIA DROPS 3 ONE-NIGHT

The Columbia Circuit dropped three one-night stand towns out of its tour this week, leaving a three-day off. The cities were Springfield, Mo., Thursday; Terre Haute, Ind., Friday, and Vincennes, Ind., Friday.

Two Columbia attractions, "Shiloh" and "The Girl Who Sold Her Soul" (Empire) had played the one nighters to indifferent business.

ENGAGEMENTS

Like Weber of the Columbia Casting Exchange announces the following new burlesque engagements: Three Woldons, Fred and Margie Dale, Vera Walton and Dody Jiri with "Models and Thrills."

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Next Week (Sept. 21)

Bathing Beauties—Miner's Bronx, New York.

Best Show in Town—Gayety, Buffalo.

Black and White Revue—Orpheum, Pittsburgh.

Bringing Up Father—Hyperion, New Haven.

By Appointment—Carnival—Orpheum, Cincinnati.

Chuckles—Gayety, Washington.

Fashion Parade—Casino, Boston.

Follies of Day—Gayety, Pittsburgh.

Gay Old Time—21 Geneva, 22 Auburn; 23 Binghamton; 24-26 Colonial, Utica.

Golden Crook—Columbia, New York.

Happy Moments—Gayety, Rochester.

La Revue Parisienne—21 New London; 22 Stamford; 23 Meriden; 24-26 Bridgeport.

Let's Go—20-23 Dayton, Ohio; 23 Springfield; 24 Terre Haute; 25 Vincennes, Ind.

Lucky Sambo—Empire, Toronto.

Look Us Over—L. O.

Miss Tabasco—Empire, Toledo.

Model and Thrills—Empire, Newark.

Money Shines—Palace, Baltimore.

Mutt and Jeff—21-23, Van Curen, Schenectady; 24-26 Catskill, Albany.

Peek-a-Boo—Casino, Brooklyn.

Powder Puff Frolic—Empire, Brooklyn.

Rarin' to Go—Columbia, Cleveland.

Reynolds, Abe, Rounders—Gayety, Boston.

Seven-Eleven—Casino, Philadelphia.

Silk Stocking Revue—Gayety, St. Louis.

Steppe, Harry—21-23 Academy, Richmond; 24-26 Academy, Norfolk, Va.

Step On It—Empire, Providence.

Talk of Town—Hurtig & Seamon's, New York.

Watson, Sliding Billy—Gayety, Kansas City.

Wilton, Joe, Club—21-23 Wheeling, W. Va.; 23 Zanesville, O.; 24-26 Canton.

Wife, Woman and Song—Lycium, Columbus.

Williams, Molly—Star and Garter, Chicago.

MUTUAL CIRCUIT

All Set to Go—Garlick, Des Moines.

Band Box Revue—Gayety, Brooklyn.

Chick Chick—Star, Brooklyn.

Cunningham, Evelyn, and Her Gang—24-26 Park, Erie.

French Models—Gayety, Minneapolis.

Giggles—Cadillac, Detroit.

Girls Girls—Olympic, New York.

Happy Hours—Majestic, Jersey City.

Hey Ho—Lyric, Newark.

Hollywood Scandals—21 Allentown; 22 Columbia; 23 Williams.

Hot Tots—24-26 Palace, Trenton.

Hurry Up—Academy, Pittsburgh.

Innocent Maids—Empire, Cleveland.

Jazz Time Revue—Garlick, St. Louis.

Kandy Kids—Gayety, Milwaukee.

Kudding Kuties—21 York; 22 Lancaster; 23 Altoona, Pa.; 24 Cum; 25 Hanover, Md.; 26 Uniontown; 26 Washington, D. C.

Laffin' Thru—Howard, Boston.

Make It Peppy—Calumet, Chicago.

Moonlight Maids—Hudson, Union Hill.

Naughty Nifties—Miles, Royal, Akron.

Night Hawks—Mutual, Washington.

Pleasure—Empire, Cincinnati.

Red Hot—Garden, Buffalo.

Round the Town—Strand, Toronto.

Smiles and Kisses—Gayety, Louisville.

Speed Girls—Corinthian, Rochester.

Speedy Steppers—Savoy, Atlantic City.

Step Along—Gayety, Scranton.

Step Lively Girls—Gayety, Baltimore.

Stolen Sweets—Empire, St. Paul.

Super Babes—Mutual-Empire, Kansas City.

Tempters—Procedore, Philadelphia.

Whirl of Girls—Gayety, Wilkes-Barre.

Whiz Bang Revue—Fn route.

Milt Schuster, Chicago, placed the following with stock companies: Delmore, 4, Jane Kernit, Empress, Denver, 4, Paul & Marie, Crown, 4, Moore, Jay, Can; Mr. and Mrs. Johnny Sued, Palace, Minneapolis; Walter Garvin, Billy House Co., New Orleans.

HAPPY HOURS  
(MUTUAL)

Sam Raymond produced for Mutual Circuit. Staged by Tom Howard. Arthur Mayer and Jim Carlton featured comic. Other principals—Tom Mullins, Bryant Wolfe, Norma Noel, Madlyn Worth and Evelyn Butler.

Sam Raymond has assembled a snappy show in "Happy Hours" which should get the money in the Mutual houses. With two comics like Arthur Mayer and Jim Carlton handling the comedy and a brace of untiring soubrettes like Norma Noel and Madlyn Worth the show should take its place with the best of the Mutual outfits and eclipse some.

Although no credit line is given as to authorship of the comedy scenes the best bits are recognized as those formerly used by Tom Howard, who staged the show, both in vaudeville and burlesque.

The "African Ducker" bit opens the show and landed by Carlton and Evelyn. Carlton does a sing that is a cross between Howard and Al K. Hall. Mayer does eccentric Dutch. The "lid" has been considerably elaborated upon by the introduction of additional principals and several songs and dance numbers. The comedy is familiar in "The Wreck," spotted in the second half and carried by Mullins, Carlton, Mayer and Wolfe. A similar scene was in a previous "Greenwich Village Follies" and credited to William K. Wells. Howard worked in it in vaudeville and probably turned it over to this one.

Norma Noel handles most of the "racy" numbers, coupling her vocal attainments with gelatine movements, giving them out front all they want in this line. Norma handles the show with the show with Madlyn Worth also contributing the goods to the other soubrette. The comedy is familiar in "The Wreck," spotted in the second half and carried by Mullins, Carlton, Mayer and Wolfe.

Bryant Wolfe is a neat appearing juvenile with an average singing voice, while rounding out the principals is Evelyn Butler, a prim of the statuesque type, possessing a pleasing singing voice and playing many other road reasons why she should be in burlesque.

A wigging-crave clientele at the Olympic found the night was probably responsible for the addition of Miff, Piff as an added attraction and spotted during the finale. Miff also gave them what they wanted in the way of a snappy "cooch" which mesmerized them. She or the same seems a stock attraction here.

"Happy Hours" is divided in two acts and 12 scenes. Five spots in the first half and eight in the other. The comedy, although mostly released stuff and familiar burlesque bits, is well and serves its purpose as propeller for the fun-making proclivities of Madlyn Worth and Evelyn Butler.

In addition to those previously mentioned, "The Hot Up" and "The Bath" bits were among the other comedy scenes. The latter worked up for double entendre and "The Bath" bit, with Worth entering and droling while Mayer and Carlton, who had come to rob the house, were secreted behind the scenes. The night was a profitable bath tub brought on and proceeded to strip it too much for the "peepers," who turned over the screen and quere the bath. Subsequent business with Carlton, who has made the dame, trying to talk Mayer out of the joint brought additional laughs.

Suggestiveness is absent from the comedy scenes, and the "lid" with "wigging" of the feminine principals and chorists substituted and probably carried to an extreme for this line of burlesque.

Miss Noel led four of the ensemble numbers and in addition "bath" and "wigging" scenes. The "bath" scene climaxed with a mild "cooch" that panicked them.

Twelve musical numbers spaced the comedy scenes, and the 16 girls working in most, with at least 10 sets of costume changes. The girls are average looking but good dancers in "Chick Chick" and they were given their lining at solo stumping and held up well.

The women, particularly, showed some good variety, mostly of the abbreviated type, with Miss Noel's rhinestone union suit with cape to match the colored dangle. She utilized it in "It's Kirtle Here for You," taking the girls down the runway and dropping parts of the cloak, thus winning credit until she had shed it entirely.

From a comedy and dance angle the show is about as good as the stuff they want on the Mutual Circuit.

Marie Oressier has returned to New York from abroad.

'ARTISTIC' GIRLS  
LIMITED TO BUT  
ONE SHOW

Arthur Pearson Doubly Favored—"Discrimination," Producers Say

With the statement that nudity was to be countenanced by the Columbia Burlesque Circuit, comes the information that Arthur Pearson's "Powder Puff Frolic," which included the bare breasts and "stripping," will be the only Columbia attraction so favored.

The decision to confine the latitude to the Pearson attraction is said to have been arrived by Sam Serbiner, president of the Columbia Circuit, because of the unfamiliarity of the average Columbia producer with staging scenes for girls but partially draped.

The heads of the circuit take the stand that the scenes would have to be done artistically to avoid vulgarity, and that "models" of uniform physique would be required. As the "models" are not with the average attraction, the customary chorine girls would be exposed to the white light of the calcium and would be subjects of comparison between them and the musical comedy girls, most of whom are hand-picked because of their beauty of form.

The decision may bring protests. Already one firm with several Columbia productions is reported as consulting the Pearson incident as applicable to two of their shows.

Pearson's Second Show

Other burlesque producers, who never dreamed of showing girls bare above the waist, are murmuring "discrimination." Several claim they have chorists "who would compare with the girls of the Pearson's 'models'." It could work out into an open contest with the Columbia officials acting as judges of the pulchritude of the aspirants selected by the other producers.

The upshot of it all has been that Pearson has received word from the head of the circuit to recruit another attraction, to play the Columbia Circuit, and which will be known as "The Girl Who Sold Her Soul" after the title of the Arthur Pearson Shubert vaudeville attraction.

Pearson's "Powder Puff Frolic" boasts, in addition to its "Parisian" atmosphere, the presence of a woman stage manager in burlesque. This is Zoe Garland, known by the company as the "stage manageress," holding all the duties and responsibilities of her position. In private life, she is the wife of Eddie Bland, "straight man" of the show.

JUST PROBATION COP

But, Captures Burglar While on Way Home

Persons leaving theatres and in restaurants around 45th street and Eighth avenue, New York, Saturday night when a probation patrolman fired four shots at an alleged burglar. The prisoner gave his name as Harold Conway, 28, Chicago, and was arrested.

Conway, it is alleged, with two companions, burglarized a tailor shop at 359 West 45th street and made off with several hundred dollars worth of suits belonging to actors living in the vicinity. Passing at the time was Patrolman Maurice White, attached to the Police Academy at Headquarters, who lives at 507 West 49th street.

Conway and his two companions acting suspiciously in the entrance to the tailor shop. As he approached the trio started to run. He gave chase and shouted to them to halt. They increased their speed. White fired four shots over their heads.

Home-bound theatregoers fled for doorways to escape the fusillade. Conway fell at 45th street and eighth avenue, where he was arrested. His companions escaped. The suits were found near Conway. He was taken back to the tailor shop, where it was found entrance had been gained by a rear entrance.



# SMITH AND DALE (4)

## "Battery to the Bronx" (Comedy)

### 20 Mins.; One and Full (Special)

#### Palace

Smith and Dale, solo survivors of the original Avon Comedy Four have shaved their historic vaudeville standard and produced a new one that should work into a better turn than their old one.

The present act calls for considerable production and is staged in revue form. Opening in "one" a subway train with platforms on opposite sides of the stage are seen. The guards are visible through illumination. They promise a trip from the Battery to the Bronx, in a special song with "Canal Street," the first stop. The act goes to full stage showing the office of U. R. Stuck (Mr. Dale), a Dutch lawyer. Mr. Smith in his familiar Hebrew character enters with his seeking a separation. The dialogue between Smith and Dale, which follows is equally as funny as any part of the old act.

The next stop is "Harlem." The Dutch and Hebrew comedies are red shirted fireman in a Harlem firehouse. Alarms full to distract their two handed pinocchio game. Dale advises a client to get a phone, being down in turkise and to call up again. A frantic householder enters begging for assistance as his house is burning down. In the midst of his impatience, Dale turns into a "kibitzer" when he sees Dale's hand and tells him to play his back. A vamping poppy girl also enters for a comedy bit. "Evelyn" is a woman who is being down in turkise and to call up again. A frantic householder enters begging for assistance as his house is burning down. In the midst of his impatience, Dale turns into a "kibitzer" when he sees Dale's hand and tells him to play his back. A vamping poppy girl also enters for a comedy bit.

Back down town the four men make a comedy entrance as male acrobats in flaming red union suits. As they take a formation, the quartet melody which is continued while they pull a couple of phony stunts topped off by the Hebrew comedian mounting a pedestal to jump on the end of a spring board, which breaks in two when he lands.

Burlesque opera is a sextet finish, all in grotesque comedy period attire. The two men and two women blend nicely during the sextet portions.

The act holds more laughs than the former vehicle and will develop still more when the principals become more familiar with it. The finish of the fire house scene can stand bolstering and one or two twisted endings, but the turn in its present shape is sure fire for anywhere.

Closing the show at this house they had to send up the act for two rooms and red shirts after the Roach Comedy had been running for several feet.

Conner, Pawley, Trina, Jean Holt and Wallace Barnes are in support.

Con.

# GOLDEN'S BUTTERFLY BALLET

(8)  
Dancing  
11 Mins.: Full (Special)

Bliss  
Eight work offered by six girls, a female principal and a male adagio worker. Noble Arnold is the featured name.

Giving this act a decided "break" would be to say that it's not fair to record shortcomings under the handicap of an orchestra which was paying no attention to the dancers.

The musicians were under the impression of a special pit maestro. Revealing a measure amount of adeptness at the art of terpsichore in the first place, the girls were made to look amateurish by the instrumentalists who seemed bent on getting through the score the quickest and easiest way, without the leader apparently caring.

Closing a five act vaudeville first half at nine o'clock the act lost customers besides invoking tittering.

Rkip.

# ANNA CHANDLER (2)

## Songs

### 20 Mins.; One (Special)

#### 81st St.

A feminine pianist, Melissae Balov, now accompanies Anna Chandler through a cycle of five songs, augmented Monday night by two encores, which might be deemed stretching a point. Miss Chandler's material does not possess the brilliance of some of her former songs while at least one number is completely buried under an avalanche of recitations. She presented a nice appearance, a mashe shot from the stage, and the special drop comprises a good looking background.

The songstress still complains about her piano players for an opening, currently calling attention to Miss Balov with whom she indulges in some more or less creditable patter.

Two or three of the songs sound as having been especially written, a hookup between her name and that of the automobile of the same title forming one theme.

The recitation item was introduced in that manner and split asunder by a like interlude which flowed forth as identical with that used in a pop sobe ode which had a certain vague last scene. Why the recitation is regarded as strong enough to repeat is not understandable. A crying "stew" would reveal it, otherwise it takes considerable unctious to convince. Neither is it restricted for other acts are using it.

Miss Chandler should throw the entire strength of her present repertoire into the five numbers she expects to do upon entrancing without holding back for encores. Further preparedness would narrate the course of additional numbers as encores sublimations. As currently playing she will hold her spot, maybe not brilliantly but fulfilling the assignment. That it would be advantageous to strengthen her present program is as desirable as it is obvious.

Rkip.

# SWANEE SYNOPSIS (8)

## Music

### 25 Mins.; Full Stage

#### Earle, Washington, D. C.

As an ex-cop of co-operation in the appearance of a Meyer Davis orchestra at this three-day house is a pip!

Al Kamons, leader-violinist, handles this well. His violin is scored. Outstanding amongst the musicians is Tex Brewster with his trumpet. This boy is hot, but can, at the same time, get a total quality from his instrument.

The comedy bits are all worked out around the number being played. A school scene was new here in response from questions by the teacher, Kamons, the various instruments imitated barnyard fowl and stock. This ended in a woe with Brewster and his trumpet dated "Red Hot Mama," when the red-headed maid was flashed on teacher's board.

Davis' little colored find, Robert Wheeler, a six-year-old dancing wonder, is "augmented" by his sister of about the same size. The youngsters stopped everything stone cold.

Meyer Davis can go right on playing his orchestra in the local theatres indefinitely. His combinations will always bring extra money to the house via the box office.

Meakin.

# MILLS AND SHEA

## Novelty Acrobatics

### 5 Mins.: One

#### 81st St.

Acrobatically speaking the unusual in this turn is marked by the opening dance and weak punning in which the team indulge. The latter tumbling brings results and the dance, if qualified, fulfills its purpose. It is the comedy offensive the best thought.

Placed second this male pair trailed a snatch of acrobatic hoofing which somewhat impeded progress. At best, however, the act has a certain charm for a restricted area, and that at the top houses.

Rkip.

# MEXICAN GRAND OPERA CO. (5)

## Classical Excerpts

### Full Stage (Special Settings)

#### Riverside

Literally accepting the billing, that these five singers are "Mexico's Operatic Stars, direct from Mexico City," that won't help them on the big time.

Concerted singing of the classical grand opera long since passed away as a musical attraction, sung by or everyone. Nowadays they merely serve to deaden a bill.

These Mexicans and they may be accepted as such Spanish, sing fairly, with a soloist who is of pleasant personality, to fill in the waits for the cut down sets for atmospheric locales. But nothing can help the group. "High class opera" belongs elsewhere in vaudeville, intermediate or small time.

# "POMPADOUR BALLET" (16)

## Modern Ballet

### 20 Mins.; Full Stage (Special)

#### Palace

Albertina Rasch staged this latest ballet which includes 22 Bach girls and features Norree, Ruth Matlock and Andy Rice, Jr. The outstanding feature of the exquisitely produced turn is the contortion dancing of Norree, probably the best in the world. Her back kicks and one leg control work are equally deft. She is an Arabella, and has been in this country since she was 16. A discovery.

Ruth Matlock contributes some charming too solo work and the ballet of 12 girls working in double shifts of six each add to the high standards set throughout the act. Andy Rice's acrobatic solo work missed several bits but well work out. Rice also strums a banjo during another number.

The set represents the reception room of Mme. Pompadour. "All of the principals in the act are dressed in white wigs, etc. The dressing scheme is carried out throughout and is very effective. For a finish an ensemble Charleston is worked up cleverly. In period attire herself finally succumbs to the strains of American jazz and joins in the hot dance as does Norree clad only in loin cloth and breeches.

The show has given a lavish production and is a dancing flash of brilliance. Norree could and should be featured. They scored strongly at the Palace opening after intermission.

Con.

# VISSER and CO. (2)

## Singing and Acrobatics

### 8 Mins.; Full Stage

#### American Roof

Recent importation to this country. That fact is evident in the manner in which the act is routine. There are three people in the offering, which runs the gamut from singing to perch work.

Two are men and one a woman. The latter is French, slender, type who handles a couple of numbers. With material and handling she might be developed. Her costuming is corking and she makes a great show. One of the men is rather a straight in type although very little to do. The comedian is of the red nose English type and in addition there is a good deal of the act. The latter is billed as "the original singing goose" and there is a slight trick utilized in getting it to squawk at the right moment. The other man is a leaner, waves his bow in front of the bird at the moment that a note is necessary and the goose obeys.

The two men do floor tumbling and for the first time contribute a bit of perch work that failed to win a hand from the Roof audience. The turn as it now stands is just a fair closing or opening offering for the small houses.

Fred.

# HOLLOWAY and AUSTIN

## Wire

### Full Stage

#### Riverside

A mixed double on the tight wire, opening with dancing. As the opening is turned into an acrobatic dance that gets it over.

The wire work is carried along conventionally, with a parallel balance by each, until the finish. The boys then ride a bicycle wheel grooved, back and forth, doing several skillful balancing tricks upon it. It's the heat and ends well.

A mild opener. Rime.

# GRANT MITCHELL and CO. (2)

## "Safety First" (Comedy)

### 16 Mins.; Full Stage

#### Palace

Grant Mitchell from the legitimate is featured in this comedy sketch by Dorothy De Jager. The story is based upon a garbled telegram which leads an estranged husband (Mr. Mitchell) to believe his wife has had twins. In reality the wife has to do with a twin-size motor. The husband is in the automobile business apparently and the auto-theft has attempted to use motor vernacular for comedy effects. Most of the slang is bromide and dull. The sketches which is a line about "This hook would make a Ford run up and spit in a Cadillac's hood."

Mitchell does as well as can be expected with the material at hand. There is an under-act (Charles Harrison) engaged to be married to the stenox (Betty Breen) until Mitchell's statistics about matrimony has been frantically proven.

The support is lukewarm. Robert T. Haines is program-credited with the staging.

The sketch is a pallid effort at best but will suffice for a once around appearance. However, it won't make Mitchell any vaudeville friends.

Spotted third at the Palace it was good for two rapid fire curtains.

Con.

# MATWEEF CO. (1)

## Dog Act

### 9 Mins.; One and Full Stage

#### 81st St.

Male trainer opening in "one" with a semi-serious lyric in "one" in ruffian attire and thence going to an acrobatic dance within the special set as a novelty gesture. Following this the canine sextet trots forth and the act is back to normalcy.

Not a badly trained group of dogs though less than sensational. Once the trainer gets his song and dance out of the way the stepping is superior to be warbling, the turn carries on with a fair degree of speed and interest. A reverse leap by one of the animals over the successive backs of his companions seems to be the best bit.

Did fairly here and should do better if the man will condense his song so as to shorten the route between the lyric and dancing.

Rkip.

# INA ALCOVA and CO. (4)

## "Dancing Lessons"

### 17 Mins.; One and Three (Special)

#### State

Here's an act no house manager needs an ashame of. It has much in its favor, mainly dancing, and a diversity that runs the gamut of the classics and the topical steps. The four men with Miss Alcovia not only give a corking account of themselves by their dancing, but also look well.

Miss Alcovia can dance. She's small of stature but cute, graceful and light as a feather. That she has been schooled in the classics there is concrete evidence and her demonstrations in this department stamped her as a genuine artist. The turn is adequately staged. In there is a door supposed to be the outside of a dancing school. The four men appear and by vocal union indicate they are there to take lessons. There is a series of stepping in which the men do buck and wing, waltz, clogging, Russian legman, and a classical dance by Miss Alcovia and one of the men, splendidly done.

A bully dancing act; one that is clean, careful, animated and adapted for any house.

This act as it's set could hit any of the picture houses and click; it has the setup and the talent.

Mark.

# RUSBO, TEIS and RUSBO

## Dancing

### 12 Mins.; Full (Spec)

#### American, Chicago

Two women and a man open in front of a drape a la Hindustan with the women doing an oriental dance and the man enthroned as mogul. He claps his hands, arises, says "enough of this let us have some modern dances." They pull out and stand forth in the garb of today. There is a first round of eleg, fancy and Charleston dancing each succeeding the other without stalling or delay. The dancing is clean, careful and turn can easily hold its own on the opening portion in the average small time theatre. Numerous costume changes enhance the turn.

# KUBAN COSSACK CHORUS (18)

## Choral Ensemble

### 16 Mins.; One (Special)

#### Hippodrome.

This choral group is described an importation from Caucasus, Russia, and comprises 18 trained voices, all men, under able leadership of Stefan Chelakian in a repertoire of Russian songs and without aid of group numbers and without aid of orchestra through the men carrying their own harmony.

A gypsy folk song is given for an introductory number, featuring the voices ample scope for harmonious employment with loud and undertones variedly employed but with harmonious effect. A Russian folk song follows with the tenor section of solo melody and the chorus carrying harmonic accompaniment in undertones in a manner befitting a symphony orchestra despite no aid, except being made to imitate such instruments the melody carrying rhythmic tempo. A medley of Russian folk songs provide a formidable set-it-way number provoking many a "bravo" from the audience. The content to rest on their program without encores.

The men are dressed in rich Cossack costumes and the setting represents a scene in the Caucasus of Russia which fits in nicely with the scheme of things.

Went over big on this bill and will be appreciated especially by music lovers yet having appreciable.

Rkha.

# PEDRO RUBIN and CO. (3)

## Spanish Dancing

### 12 Mins.; Full Stage (Special)

#### 81st St. (Last Week)

After a long time, a full 12 minutes, rather a long time for an opening act. But every second of it is enjoyable as there is no stalling and the routine of Spanish dances is a satisfactory one. The opening spot, incidentally only holds for the best bills, as in the intermediate and less important big-time houses the act can easily take a later position.

Two men and two attractive women make up the company. Senor Ruben's support is programed as Marieta Rubin, Louis Ojeda and Joaquin Imbert. Ruben does two solo specialties, one a tondora dance during which he makes the scarlet tormentor act as though it were almost human, and the other a supinely agile and graceful tamborine dance. There are no vocal nor other attractions in the turn.

The other numbers run along the entire cycle of Spanish dances, but each is presented with some touch of novelty that makes it distinctive. The act is moderately handsome, but the costumes are particularly those worn by the women.

In all, the act impresses as being one of the most colorful of its kind seen in months.

# EL COTA and BRYNE

## Dancing and Music

### 12 Mins.; One (Spec)

#### American, Chicago

A dandy novelty act consisting mostly of comedy xylophone playing with some dancing by a nice-looking young woman. Opens with a burlesque toe dance with the girl wearing a red and white outfit and carrying a propose to emphasize the nut stuff. Then the man comes on pushing his xylophone. He is attired in Oxford bags, a black coat and a white bow tie. He has a careless way of playing and walking up and down behind the instrument that gets lots of laughs. He is a first class musician. The girl reappears later for a brief gypsy bit and finishes with a "Charleston" in a neat white satin outfit.

The act stacks up as something a little different and should find plenty of work.

# MILLS and SHEA

## Songs, Dancing and Acrobatics

### 11 Mins.; One

#### 8th Ave.

With the opening comedy number the impression is that this team of young men is going to prove a weak vaude duo. After struggling through it they go into a well-worn clog which they finally into a brisk routine of acrobatics and tumbling that definitely puts the act across.

It is in the novelty tumbling line that the boys excel. They exhibit all sorts of stunts, including a couple sorts of a first class tumbling act. The stunts is just fair.

The turn went adequately well, on second, and with a better opening should find plenty of time.

LARGEST CURTAIN COMPANY IN THE WORLD

**BEYER & WEIL**

INCORPORATED  
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**PALACE**

A capacity house at the Palace Monday night helped the show play Jack O'Leary's dream from opening to the comedy picture closing. This was about the week, for among the new acts were Smith and Drake, closing in "Battery to the Bronx," and a comedy duo, who had them like a concrete dam and topped off an excellent vaudeville program.

Just ahead Jack Osterman, back from Louisville after a summer at the Atlantic City Cabaret, stopped the show with his monolog and songs, and then a comedy duo, who had them like a concrete dam and topped off an excellent vaudeville program. He informed the audience they were reputed to be a clench, and then worked as though he meant it. He took his time, Broadway style.

Sun Fon Lin, a most interesting thing act, opened with a clench, Courtney and Inez second. The girl, a cute red head, is a beautiful dancer and the other a clever clown with long-legged hoofing. His comedy solo went so-so. The act sells its dancing, however. An encore was had, with a double bill.

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Tramp, Tramp, Tramp, as Charlie MacFarlane's comedy, "The Eight Males," closed the first half with a bang. The turn features Jack Williams, but includes two veterans in Geo. Hall and Tom Wynn, a veteran of 40 years, in partially disabled. He remained seated on a stool, and the other two contributed a poem reading that was masterly. In addition to lending aid to the direction, the act was in a falsetto voice imitation while accompanying him on the piano. The other two, in a "Piano," "American Girl," and many Hoyt fairs in addition to vaudeville, touring the world three times during the last year. The act was a good one, the "Pink Lady" last. Madcock fooled the skeptics by giving the audience a chance to see the act, as he has costumed as tramps who have met at a "Jungle" for a "million-dollar" challenge, a corking good vaudeville turn.

"Pompador Ballet," the latest Alana Raach production, opened after intermission.

**HIPPEDROME**

Another corking good show for the third week of the new season here and a good crowd in on Monday night. Nothing new, but the show the Hip is a big house, and may have pulled a few in through the appearance of a comedy duo, the Atlantic City Beauty Pageant Contestants introduced at the conclusion of the performance, and who occupied some of the guests of the Keith-Albee circuit.

The bill ran smoothly and evenly at the evening, and the comedy switches were made after the matinee. Achilles and Newman, strong veterans, were moved from the spot to after intermission spot, and with the final portion of Annette Kellerman's turn, closing the show.

The 10 acts carded held two holds over from last week, but justifying strong features to the attention and their offering. The former were Nervo and Knox, whose eccentricities spaced the Kellerman act in next to show up the pantomimic comic preceding the turn. Both are strong comedy turns, value, and a good fun section of the bill and clicked at the comedy hits of the evening.

The Hippodrome's new composite offering enlisting the combined services of Frances and Lloyd, and Smiths, who are the new non's Animals, provided a tabula idea of a three-ring circus for a fast act. The first two duos, mixed, got in some fine songs, working in some stage ring and all three going at once.

The Komus Troupe, five men in knickerbockers, followed with a fast routine of the show, with tumbling, interspersed with an exercise of comedy employed in several places, and the act was offering additionally entertaining.

Deanest and Cullette, next, also incorporated such material. The comedy helped in the act, but combination over, although the number also well received. The act, consisting of chorus followed and hit bits (New Acts).

The Lockford, augmented by the Alan Foster girls, closed the first

half with as classy a dancing turn as has been seen hereabouts in some of the leading shows. The show, Achilles and Newman, opened the second half, with cannon ball manipulation and other strong man stunts, with a comedy duo, who had heavy work and his partner doing the comedy and getting effectual results.

Annette Kellerman, toplining, was afforded a befitting reception and offered a combination of aquatic and comedy. She was next, with a physical culture talk for the ladies, with Miss Kellerman illustrating with a laughing attitude and breathing exercises.

All in all, a show well worth the money and a good buy at the price.

**RIVERSIDE**

This cannot be the bill originally laid out for the Riverside this week. There is no looking in the Keith-Albee office who could have seen this bill forming before him daily without having changed it. He has a comedy duo, who had a bad playing; also a bad arrangement, with the latter unavoidable through the comedy duo.

Again it is bad, and bad judgment for a program having a headline like Weber and Fields, as the Riverside black—one a legit house and the other for pictures—all on the same side of the street. *Sinc.*

Which makes the Monday night attendance little short of remarkable. There are no looking in the Keith-Albee office who could have seen this bill forming before him daily without having changed it. He has a comedy duo, who had a bad playing; also a bad arrangement, with the latter unavoidable through the comedy duo.

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The Lockford, augmented by the Alan Foster girls, closed the first

partment. "Fortune Telling Exposed," "Fake Mediums," etc., the latter a comedy duo, who had a laugh guaranteed besides.

The second part held but two acts—the Maxson opera turn of classical music, with a comedy duo, who had a big time, and Jans and Whelan, the other two boys, opening after intermission. The spot was too big for the comedy duo, who had a laugh guaranteed besides.

Starting the show were Holloway and Austin on the wire (New Acts), a fair turn of its kind, with East and Dumke next, who had a bad playing, also a stand new material. Their "Louise" number means nothing and their "Florence" encore means too much. East and Dumke slid through enough to get to their end of the show, and the comedy duo, who had a laugh guaranteed besides.

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couple of new numbers have been added, but aside from that the turn is a comedy duo, who had a laugh guaranteed besides.

After Henderson and Mills (New Acts), who had a bad playing, from when it was last reviewed in these columns 14 years ago, had a comedy duo, who had a laugh guaranteed besides.

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**81ST ST.**

With Paramount's "Ten Commandments" and the second of the first two comedy, "Madame Sans Jane," on the program the film footage didn't leave much time for vaudeville. Maybe it's just as well for the three-quarter capacity house, as the comedy duo, who had a laugh guaranteed besides.

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**AMERICAN ROOF**

The show at the American Roof the first half was far from being a good show even for a small-time house. On the Roof Monday night there was an audience that had some whistling boys in the balcony to whom everything seemed to be good.

Less than two-thirds of a house downstairs, and those seated there came to the fore about twice with the whistling boys in the balcony, sent on the stage. The balance of the time they managed to sit pretty much as they pleased.

A Mermaid comedy, utterly lacking in laughs, with a comedian who at times tried to look like Chaplin and at other times like Lloyd without the cheaters, just about did it. This was followed by the Oskia boys, a couple of Jass rascals, who got some comedy out of their work, which was routine pretty much along the line that rascals workers have been working with barrels for years. The Harrington Sisters, grand to be their sister act. They have one thing in their favor—they stick to routines and do not try to be something else, and well if they also eschewed dancing, or rather, their attempt at it.

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**BERLIN PLAYS**

(Continued from page 10) libretto by Georg Okonowsky, music by Richard Goldberger. A stupid comedy which flopped heavily. Cast was good, but the libretto was poor. Paul and Slegnerd Arno.

"Schauspielhaus — "Kreuzgauer" (Crossed). A comedy by Freer and Walter Stein. New but so antiquated in technique might have been written 20 years ago.

Kommodie—"Madame Bonivard." Revival of the old comedy by Alexander Hilsen. Has outlived itself. A comedy by Freer and Walter Stein. New but so antiquated in technique might have been written 20 years ago.

Tribüne—"Huchebes Maedchen zur Verschenken." ("Pretty Girl to be Taken Away"). A comedy by Freer and Walter Stein. New but so antiquated in technique might have been written 20 years ago.

Waller Theater—"Mieseken." Comedy by Freer and Walter Stein. A German comedy about a woman who continues taking the person in the audience for a fool. A comedy by Freer and Walter Stein. New but so antiquated in technique might have been written 20 years ago.

Goethe Buehne—"Das Frauenlied und Porti." ("Miss du Porti"). Farce by Wolfgang von Langen founded in 1870. A comedy by Freer and Walter Stein. New but so antiquated in technique might have been written 20 years ago.

Deutsches Theater—"Doctor Faustus." Drama from the French of Sacha Guitry. Proved to be as effective as ever, as the play was long. He received an ovation.

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# "VARIETY" AS A FORUM

Variety offers its pages to the professional public as its forum. Any member of the show business, believing he or she has something of general interest to say to the remainder, or a reasonable complaint as to conditions in any branch, may have the use of Variety to advance their thoughts or opinions, with the usual editorial discretion reserved, although with this there is no limit to its length. However, it is suggested that any article be kept within 1,000 words.

From time to time it has been observed that there are many in the profession who have something of interest to say and who say it interestingly. This has been noted not only in articles submitted to Variety which are in the nature of topical comment, but in the voicing of alleged evils of greater or lesser importance.

With the show business, and particularly the playing or stage end of it there has been no open channel of expression, or, if so, no wide open channel. Variety opens its pages to any without restriction, other than personal grievances.

There is no branch of the show business excepted in this open invitation, of either the business or playing ends. Actors, whether of the stage or screen, particularly should take advantage of this for the benefit of their fellow players.

## INSIDE STUFF ON LEGIT

Russell Medcraft, who collaborated with Norma Mitchell on "The Cradle Snatchers," the first smash of the new season, is reported to have sold a half interest of his share in the piece for \$200 some months ago. With Miss Mitchell probably getting the usual collaborator's share of 50 percent of the author's royalty, Medcraft is left with only 25 percent.

Incidentally Medcraft, who is still in his early twenties, is not strictly new to Broadway. Last season he wrote and played in the Hocky and Green playlet, "His First Dress Suit." Medcraft is also reported having been something of an annoyance around a San Francisco stock house some years ago through constant attempts to join the company. Asked at the time the reason for his persistency Medcraft is said to have replied: "I want to learn about the stage as I'm going to write a play some day."

Back of the announcement from the Sam Harris offices that Grace Moore will be out of the road "Music Box Revue" because of an operation for mastoiditis is a story of Miss Moore's swimming party at Great Neck, L. I. Sunday. In the party was a critic on a daily. He is said to have "ducked" Miss Moore so often water got in her ears and stayed there, which at first gave her an ear-ache and then a severe pain which needed medical attention. Accordingly she was brought into town and a slight operation was performed in her own apartment, a local anesthetic being used.

The announcement sent out by the Sam Harris offices said that although Miss Moore would be out of the "Music Box" on the road, she would be fully recovered in time for the musical "Hawthorne of the U. S. A."

The Scottish Players, headed by Archibald Forbes, who opened at the 49th Street in "Courtin'" Saturday, arrived in New York exactly a month ahead of the time. Lee Shubert signed them while in Europe last summer, having witnessed their performance in Edinburgh. Forbes claims that he received a wire to sail Sept. 1, while he had previously expected to sail Oct. 1. The wire came on a Friday. He had to gather his troupe from their vacations and board a boat by Monday.

Arriving here, he found that he wasn't expected, but the show was put into immediate rehearsal. The explanation is that a clerk in the Shubert office probably twisted the cable unintentionally.

Kenneth Dana got his chance—and landed. But it needed five years for the young man to get the real role he has in "The Book of Charm," at the Comedy, New York. During the five years Mr. Dana, according to the story, never was cast for a part that had over three sides to it. He persisted, however, taking the breaks as they came. It is claimed that his performance in the Rachel Crothers-produced piece will set him in firmly among the juvenile leads.

"The Book of Charm" is the first piece Miss Crothers has produced as he has not been credited with writing. John Fitzpatrick is the programmed author for "The Charm" play, with his sister, Mary Fitzpatrick, the business representative for Miss Crothers, also her brother.

Between 40 and 45 shows are now clamoring for opening dates on the Broadway time—while all the available time is taken up and Vie Leighton, in charge of the booking, is quoted as saying that he has never seen such an early season jam.

Because of this jam, which has been caused mostly by the multitude of independent productions, David Belasco has been forced to play his E. H. Sothern vehicle, "Accused," for a week in a Shubert house, the Academy, Baltimore, dark during most of the last two seasons. Bookings for this house, throughout the Shubert office and following Belasco's action, several other producers have tried to obtain the theatre but shied off when told they must book through the Shuberts. It had been at first understood that it was an independent house under control of Fred Schanberger of Baltimore, and while that is true, the Shuberts handled all its bookings. One of the independent houses, however, will get several of the new shows, while quite a few of the others will be compelled to play two and three night stands through Pennsylvania instead of the usual break-in towns.

Reported trouble in the cast of "Appearances" because of the presence of three Negro players appears to have been a publicity stunt. Myrtle Tannehill and Nedda Harrington gave up their parts the first day of rehearsals for the given season and they were tasked for being prompt in acting, otherwise the producer might have been embarrassed after rehearsals were well under way. The play was written by Garland Anderson, colored Prisco bell-hop. The three colored characters are servants in the play.

A ticket broker offered Martin Herman \$500 for 20 seats inside the 10th row for the premiere of "The Green Hat" at the Broadway Tuesday night. Marty asked the broker how much he intended to gyp on the resale, then informed the ticket man that whereas his agency had been allotted 30 tickets nightly, he would be cut off entirely during the run.

Russell Janney, whose operetta, "The Vagabond King," is due at the Casino, New York, has aligned himself with the Shuberts and will book over their time instead of with A. L. Erlanger as formerly. The reason for his shift, so the story is explained, is that the Shuberts held an operetta based upon the life of Francois Villon, and that as Janney's production was also based on Villon's life, he took up Shubert affiliations to forestall their production.

# The Proper Care of Your Health

(A special article through the spreading ravages of cancer)

Variety is not given to Health Hints of any character, nor has this paper in the past devoted any space for that purpose. It believes that each ailment with the individual should be separately treated by a physician.

In the article below it is hoped that the purport of it, to counsel your physician at regular periods as a preventive against any ailment or for that, will be recognized by the people of the show business.

Scientific articles published in this country and Europe during the past few years all indicate that cancer is becoming more and more prevalent and that tuberculosis is becoming less so.

During 1923 there were in New York State alone more than 5,000 deaths from cancer, an increase over the previous year of more than seven percent.

It may be interesting to note that in 1922 there were more deaths from cancer than from tuberculosis. It is also a notable fact that while municipal, state and national funds are spent in millions for the treatment and care of tuberculosis patients there is little of public funds expended for the scientific study of and treatment of cancer.

It is true a great deal of work is being done along that line, but mostly carried on by funds furnished by individuals. There should be great financial inducements held out in that field of endeavor to encourage more scientists to work for the cause, which would enable the medical fraternity to supply increased knowledge and treatment of cancer.

Men and women of the stage seem more than ordinarily susceptible to this malady. It is to be hoped that within a short time there will be aroused a keener interest in lessening its ravages.

At a dinner in New York a few days ago an eminent surgeon well known in person and by name to thousands of show people was asked his opinion as to the method of living or of conduct that would be advantageous to people of the theatrical profession in preventing cancer, which is understood to most likely occur between the ages of 40 and 50 years.

## Eminent Surgeon's Opinion

"In my opinion," he said, "one of the most important habits people should acquire, is periodic health examination by a regular practicing physician or surgeon, not forgetting the dentist also. For I believe that a bad mouth is responsible for no end of stomach and intestinal disturbance as well as cancer. Now, cancer is a disease that decayed teeth cause a bad breath. The material that causes foul odors will poison any stomach and prevent it from performing its function properly. Brush the teeth well at least twice a day and consult your dentist regularly."

"If a woman at any age has a lump in her breast, see your doctor at once. This may be the beginning of cancer. At any early stage it can nearly always be cured; at a late stage, doubtful. This also applies to all other parts of the body. One should always remember that cancer begins as a growth. If on the surface of the body it is much more easily detected than if involving the stomach, gall bladder or other internal organ."

"Again if diagnosed early and removed completely it can be cured. If one doctor's advice doesn't please, see another or still another and I earnestly advise to accept the consensus of opinion."

"Health is one's most valuable asset. Many realize how difficult it is to give a good performance if not feeling well and still how many persistently work when they should be in a hospital."

"In the past seven or eight years there have been what seems like rapid strides in the direction of determining the causative factor, and it is hoped that in a short time there will be perfected not only more success in treating the disease but immunizing people against it."

## Another Physician Coincides

Another physician of high name with an understanding of show people had a similar opinion:

"The physician," he said, "around 40 or 50 would do well to consult their own physician at regular intervals (each six months or so) to ward off any disease attack, not only of cancer or other ailment but for a regulatory diet of body and mind. That is never harmful."

"As the professional is active, emotional and oftentimes careless they are apt to induce temperament if not continual worry. Also I presume should be considered their mode of eating without especial regard as to what they eat or how they eat it, fast or slow."

"These things to some degree affect the blood pressure. All people around the ages mentioned could do no better than once in a while to have their pressure taken, merely to know if their pressure is or is not normal. Either high or low, which might mean nothing from a health standpoint, could still easily be brought to normal under a physician's direction."

## Simple To Drop In

"It's so simple a matter for a professional every six months or once yearly to drop in on the doctor and ask to be looked over. They would have a heightened feeling of good health with the doctor's approval. Though feeling in the best of condition, the periodical visit to the physician would be of time."

"I do not mean to infer," added the physician, "that people of the stage require more medical care than any other body of citizens. But almost any other group is stationary while the show people move about. Whereas the stationary person has the doctor in front of him continuously, the traveling professional might never give the doctor a thought until needing him. Calling upon the doctor once in a while is just a safeguard."

"Not only on diet for a traveler would a physician's advice be advisable but to those professionals who are athletic or like to exercise. Even that might be of preferable regulation under medical advice."

"In any event it is a simple matter for a single individual or a practical preventive for the professional between 40 and 50 or other ages if they deem the advice sound, to have their doctor look them over now and then that I agree with Variety that this information, not intended to alarm in any way, can do no harm to the very fine people of the theatrical business." In the March, 25, number of "Surgery, Gynecology and Obstetrics" appeared the following article:

## Article From Medical Paper

In the entire field of medicine there is at the present time no question so urgent as that of cancer infection. The subject deserves the attention of every physician and surgeon, of every institution of learning in which medical subjects are considered, and above all things it deserves the attention of the public and the financial support of the Government.

Approximately 50,000 American soldiers who served in the late war died as the direct or indirect result of wounds and an equal number from influenza and other diseases.

## Terrifying Statistics

The United States Government has spent more than one billion dollars during the past year for the upkeep for its Army and Navy, and for pension. It has spent an equal amount in interest on the debt incurred during the World War. No one dollar, however, has been spent in the investigation, the relief, or the prevention of human cancer infection, and yet statistics show that during the past year have died from its infection in this country during the past year a number equal to all the lives lost from disease and wounds as a result of our late war.

Moreover, the number of lives lost in this country from cancer during the 10 years since the beginning of the late war exceeds all of the lives lost from wounds in all the wars in which this country has been involved since its beginning, including the War of the Revolution.

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## STOCKS

P. S. Durham, sole owner, manager and producer of the Duncan Sisters, of the Duncan Sisters, for 10 weeks at the Fontaine Ferry Park (theatre), has been declared insolvent by Judge George Du Helle, referee in bankruptcy. Attorney Ben Sacha, representing Mr. Durham, filed a voluntary petition in Federal Court.

The petition listed assets of \$2,136 including \$1,000 worth of equipment and stock in trade and \$1,135 in cash, in addition to a \$10,000 life insurance policy payable to Mrs. Durham. Liabilities are as \$10,881, the petition naming 52 creditors, with amounts due them ranging from \$10 to \$1700.

Mr. Durham stated that about one-third of the total liabilities represented salaries of the members of the company and that the petition was filed to protect these salary claims. The opera company continued through the week, closing Sunday as scheduled.

The City, in the Roosevelt section of Newark, N. J., responds with Jean Oliver Players, "The Best People." Edward Waller is manager and director. The company also includes Ray Rawlins, W. O. McWaters, Franklyn Munnell, Robert Lee Clark, Rita Davis, Walter Vaughn, Maude Blair, Robert Beaudoin, Robert Livingston. Matinees will be given Wednesday, Thursday and Saturday. Evening prices \$1.00 to \$2.00. It is the third stock to try the City, which Joseph Stern keeps closed to pictures for fear of hurting the neighboring Tivoli. The City has already spent a year. Waller has already spent a lot of money and hired enough people really to run the house and it looks as if he might stand a chance.

Plans of the Duncan Sisters to open their number two company of "Topsy & Eva" in Waukegan were changed with the opening at the Selwyn, Chicago last Sunday afternoon. Horace Slatkoff and Henry G. Clarke had the Duncan sisters as guests at their stock house in Waukegan some weeks ago when the famous sisters went up to see the try-out of a new play written by Gertrude and Metellia. The Chicago newspaper men, produced by the Majestic Players.

With the reopening of the bituminous coal mines of eastern Canada, several dramatic repertoire organizations are arranging tours in the provinces. During the idleness in the mines Sydney, Glace Bay, New Waterford, North Sydney, Sydney Mines, New Glasgow, Westville, Stellarton, Springhill were unprofitable stands.

Stocks are offering lobby dancing between intermissions, with the pit men transferred to the front of the house. The idea has hit well with the younger set and also proves a bailiwick for prospective customers.

The City, Roosevelt, N. J., which has been dark for the last 13 seasons, reopened this week with stock when the Jean Oliver Players took possession, offering "The Best People."

The Waddell Stock, owned by and featuring Clyde M. Waddell, leaves the New Grand, Pasadena, California, for an extended engagement at the Princess, Wichita, Kansas, for an extended engagement.

The Carroll Players, No. 1, opened their fourth consecutive season at the Opera House at St. John, N. B., Sept. 14, in "The Bride."

A dramatic stock company may be played in the Majestic, Halifax, N. S., for a run starting in November. The project may be sponsored by the house management.

## GETTING A PRODUCTION

By J. C. NUGENT

When I was stranded with a repertoire company in a town called Colchester, I suppose some early settler named it that because he was tired.

I walked from there to Canal Dover, wearing, meanwhile, a plug hat. Despite the old remark about actors walking out of town, this is the only real case I know of.

As a rule there is no point in walking out of town unless you have some place to walk to. I walked to Dover because I knew a young man there who had once spoken to me of putting on an amateur show. I had been the director and leading man of the defect repertoire company, so in Dover I formed an amateur dramatic club and put on some of the repertoire plays, writing out the parts from memory. When I could remember no more plays I wrote an original one called "The French Student." I don't remember anything about it except that it was an awful thing. I got it on and closed my amateur club season.

This was my first production.

### Married an Amateur

Its most definite result was that I married one of the amateur club and made Dover my headquarters for many circling years.

For 10 years or so thereafter, I continued to act and direct in good, bad and indifferent dramatic organizations, ranging from New York to Los Angeles. These included Shakespearean and modern plays, farces and afterpieces. As I was always the director, I had to do a good deal of cutting and blending of plays, and as a pastime wrote original plays between time. It was a dull week that I did not turn out a new play. The attic at home was filled with them. But one day when I was before I got another production outside of stock and repertoire. Then Robert Downing, of whose company I was a member, accepted my "An Indiana Romance." Which I gave him free gratis on condition that he would produce it, which he did at the Lafayette Square theatre in Washington, D. C.

### Glory, But No Money

This production brought me from obscurity into relative prominence, and I felt quite repaid, although I got no money out of it. As a matter of fact, having lately read the script over, I think I cheated him.

For nearly 20 years I continued to write plays and peddle them, but without success. I have been guilty of something over 100 finished or unfinished plays and more or less sketches and monologs than I can remember. Finally, while playing the Orpheum Circuit, I wrote "Kempy."

### Couldn't Place "Kempy"

Returning to the Palace, Chicago, I met up with my son, Elliott, then playing at the Cort theatre in "Dulcy." We rewrote the play, and that summer we had three sets of scripts made and wore them out substituting them around New York.

Everyone, even remotely connected with play production, turned "Kempy" down. Finally Augustin Duncan heard it read in the presence of Richard Herndon. Mr. Duncan accepted it, but was unable, for various reasons to produce it. Later that summer it was tried out by Wilmer A. Vincent at Harburg. It was passed it back to us.

Another year passed and then I produced it myself in partnership with Mr. Herndon.

Following that we produced "A Clean Town," but never brought it into town, as, although very promising, it was not in shape to bring it in. Things have happened so fast since then we have never had time to fix it up, although we still intend to do so, as I think it is a good play.

### "Poor Nut" Turned Down

"The Poor Nut" was refused by a dozen of the more prominent producers, but accepted by Patterson McNutt on its first reading.

"Gunpowder" I wrote originally some 12 years ago. It had been rewritten many, many times, and its various forms have been turned down, often than "Kempy." The final version was first read by Gene Buck and accepted at once. "The Trouper" was also first read by Gene Buck and also tied up by him without a second's hesitation.

The only lesson I can teach to the aspiring author in regard to the problem in getting a production seen is "Do it yourself."

While we have no difficulty now in getting productions, all of our success in that line is an outgrowth of "Kempy," which was, in its turn, an outgrowth of a quarter of a century of acute labor and disappointment. Still, I wish to say that I have never felt any resentment or even indignation. A man, it is true, does it do not think anyone has a divining rod for discovering the value of an untold play. I know I haven't.

"Kempy" ran for 50 weeks on its first season, and something over 40 the second season, and it's still being played in stock and will be for many years to come.

"The Poor Nut" which, like "Kempy," opened in May, promises to have a very long life, and the business is gaining rapidly even in this hot weather.

### Logic

Our other plays, while not so successful, have all made money by way of stock and other by-products. If I had had any way of knowing the value of these things I certainly would have retained the entire ownership of them. Consequently, I cannot well blame anyone else for not knowing what I do not know myself. The technique of playwriting, the art and business management can be learned. It comes within the realm of the consciously mental, but the psychological thing which makes a play with a psychological response, in the public mind, is, I think, a spiritual thing too elusive to be analyzed. It enters equally into "Hamlet" and "Yes, We Have No Bananas."

I have never found any consolation for the fear of young authors after having their plays stolen through reading them to managers, or through submitting scripts. Particularly amongst the old and established producers there is a spirit of business integrity which makes them fear the contempt of their fellow men much more than they fear law suits. The free-masonry amongst men outstanding sharply divides the producers of dignity and the fakers, and is really what keeps the fakers straight. A violation of the ethics of men frightens them.

### A Faker Once—Always

There is nothing so pathetic as the successful faker when he realizes that no matter how successful he may be through crooked methods, he must remain a faker and a crook in the minds of the men with whom he was most liked to associate. Some young and over-anxious producers may not understand this clearly, but it dawns on them very quickly when they get prominently into the business.

I am glad to say that no far my relations with every producer with whom we have been associated have been most pleasant and gratifying. In fact, the sweetest thing I have learned in life is that people are generally all right.

### SOTHERN'S "ACCUSED"

David Belasco has changed the title of his play for E. H. Sothern this year from "The Advocate" to "Accused."

The show opens Sept. 31 at the Academy, Baltimore, a 30-cent attraction. In fact, the sweetest thing I have learned in life is that people are generally all right.

### Peggy Wood Expectant

Chicago, Sept. 15.

Peggy Wood, now at the Princess in "Candida" will leave the place shortly in anticipation of a domestic event.

She is the wife of G. V. A. Weaver, the poet.

## "NIGHT OUT" IS CLOSING

Had Imported English Company—Recasting.

"A Night Out," an English musical comedy in its second week at the Garrick, Philadelphia, will close Saturday for reorganization.

An American cast will be used. The chorus is made up of American girls principals were imported from London.

Despite the attraction grossed \$17,000 last week against "Sunny" it was decided the show had little chance on Broadway in its present shape. Guy Bolton will rewrite the book, at least in part.

It was stated the cast brought from England was not original London company but made up of players who appeared in the provinces with the attraction.

A corporate group controls "A Night Out" for America, those interested being Edward Laurillard, Gilbert Miller, Vincent Youmans (who composed the score), Dryfus brothers (music publishers), and a maker of phonograph records, among others.

The show was listed to open at the Liberty, New York, next week. The house may remain dark until "The City Chap" is ready next month.

## "THE KNOCKOUT" IS BACK TO ITS AUTHOR

Play Noted for Having Rehearsed 9 Weeks—Ernest Cortis Central Figure

"The Knockout" has reverted to its author, Ernest Cortis. The transfer came last week when a 60-day option held by the cast as part compensation for overdue rehearsals matured with the production no nearer in sight than ever. Most of the former cast have since made other production connections and figured a starved job better than financing "The Knockout."

"The Knockout" will probably go down in theatrical history as the most controversial and rehearsed attraction ever. The piece rehearsed nine weeks without a single public performance although giving several dress rehearsals before prospecting agents and with none taking it under wing.

Cortis disclaimed them also and lined up a third company co-operative and rehearsed the piece for an additional four weeks, giving several "investors" performances until finally the cast rebelled and refused to play for additional visiting firemen angels unless assured that something would come of the show.

Cortis disclaimed them and lined up another. This time in connection with the let outs and brought Equity into the matter, with the latter advising other members that they should not waste time rehearsing unless Cortis produced a bond.

Cortis disclaimed them and lined up a fourth company co-operative and rehearsed the piece for an additional four weeks, giving several "investors" performances until finally the cast rebelled and refused to play for additional visiting firemen angels unless assured that something would come of the show.

### Agreed on 60 Days

Later the cast is alleged to have bound Cortis to an agreement that if action was not taken the ninth week of rehearsals he would permit them to take over the piece and produce it themselves with their own finances or other, and compensate Cortis under the regulation author's contract with royalties. Later Cortis repudiated the supposed agreement. The matter was threshed out between attorneys for both sides, which culminated in the 60-day arrangement.

Summer intervened and nothing had been done with the play.

## Can't Fill Kid Parts

Discouragement of child actors went to make the rounds of legit casting offices has proved a boomerang for several agents. They practically barred the juveniles and seemingly have created a scarcity of diminutive thespians when wanted.

Several new productions having child parts are experiencing much difficulty in filling them.

Since the legit centers assumed an attitude of annoyance at having the children and mothers clattering up their offices, the latter have de-toured from the Main Stem but are frequent callers at the picture acting offices.

Last week a caster who had done his best to, discourage any youngsters calling, at his offices had an order for three at good salary which he had to pass up.

## SCENIC ARTISTS OK'D BY DEPT.

Official Investigation of "Credit Bureau"

Washington, Sept. 15.

The Department of Justice has given the scenic artists and their union a "clean bill of health." The department, in its investigation, went into the "workings" of the credit bureau maintained by the scenic artists and found the methods of operating this bureau comply with all Federal laws. The investigation is understood to have extended over a period of from five to six months.

Complaint was filed by Nathan Burkan on behalf of Flo Ziegfeld when, during the past week, he sketched for "The Comic Supplement" arose though quickly adjusted.

In dismissing the charges which brought about the investigation the department issued the following statement:

"Following an extensive investigation into the practices of the scenic artists, the members of which organization are designers and creators of scenes and settings for theatrical productions, and who are members of a union holding a Painters', Decorators' and Paper Hangers of America, this department has closed the matter for lack of evidence of violation of Federal laws."

"The investigation disclosed only the maintenance of a credit bureau by the union, such as was upheld by the Federal Court in New York in the Fur Dressers case. The element of inter-state commerce apparently cannot be said that it is of the effect of what the union does is to restrain inter-state commerce."

## Edson, 60, Asks Divorce

Chicago, Sept. 15.

Arthur L. Edson, 60-year-old character actor, well-known in stock, has filed suit for divorce against his wife, Anna Lawrence, 45, also of the pit.

The divorce bill filed in the Superior Court by Attorney William F. Ader cites that the wife inhibited too copiously and likewise deserted her lawful spouse.

## "Eve" Takes Booth

Through an arrangement with Winthrop Ames, "The Fall of Eve," the John Emerson-Anita Loos comedy, will remain at the Booth for another month at least. The house was reported as the possible Broadway berth for "Outside Looking In," the hobo drama at the Greenwich Village Extra advertising for "Eve" which was over the week end on the strength of better box office trade last week, and to counteract the heat handicap attendant to the attraction's early premiere.

## L. E. BERGMAN IS GEN. MGR. FOR ERLANGER

Succeeds A. E. Aarons in Post—Former Treasurer of Amsterdam

Leonard E. Bergman is the new general manager for A. L. Erlanger, who is his uncle. Bergman stepped into the post Monday following the sudden withdrawal last week of Alfred E. Aarons, general manager for Klaw and Erlanger and for the latter after the K. & E. firm split, for many years.

Bergman was treasurer of the New Amsterdam since it opened and is one of the best informed men on Broadway on ticket matters. He has been interested in several Erlanger productions in recent seasons.

Frank Prayer, who was assistant to Bergman in the New Amsterdam box office for 14 years is now treasurer, with James Murphy first assistant and Charles Bowman second assistant.

Aarons, who is producing on his own, stated his relations with Erlanger were entirely friendly but inside reports indicate friction between them for some time, the matter coming to a head shortly after Erlanger returned from Europe.

## POP HOPPED IN ON SON'S INITIAL SHOW VENTURE

Amateurs in "The Live One" Paid by Harrington's Father, —Intended for Lawyer

Arthur Harrington's plunge as an author-producer was slipped last week when Harrington's father came over from Scranton, Pa., made his way to Webster Hall and paid off a company that had been rehearsing "The Live One," which young Harrington, a student in the Washington Square branch of Columbia College, had been grinding out.

The elder Harrington minced no words in bawling out his offspring before the actors, hoping this might curb him of further attempts at authoring or producing until he had graduated.

Arthur is the son of Daniel Harrington, coal baron of Scranton and reputedly wealthy. The elder Harrington's visit was said to have been precipitated through a home town paper copying a press notice on the family had had that they had fallen heir to an embryonic George M. Cohan rather than a disciple of Blackstone as the family had intended. Arthur was supposed to be preparing for entry into law school next February.

Arthur explained matters by saying he wanted the production matter kept under cover until his play hit, which had been in negotiation to show it at the Cherry Lane, Greenwich Village, in three weeks but now it's all off.

Despite the cast being made up of amateurs the father is said to have compensated all for the time lost during the 10 days of rehearsals and took his offspring back to Scranton on the next train out.

### Casting "Lovely Lady"

Wagenhals & Kemper have begun assembling a cast of "The Lovely Lady" which will mark their initial production of the new season. The piece will open out of town the latter part of next month.

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COSTUMES

# "GREEN HAT" AND "NANETTE" OVERSHADOW NEW ENTRIES

**Former Has \$96,000 Buy Already—"Cradle Snatchers" Off at Hit Pace—Many Changes Shortly—"Captain Jinks" Reduces Scale**

A change in the weather this week and interest in several new productions did much to discount the torrid weather that affected Broadway last week following the flying Labor Day start.

Two of this week's nine new entrants overshadowed the field, they being "The Green Hat" at the Broadhurst, and "No, No, Nanette" at the Globe. The demand for the "Hat" is enormous, ticket agencies taking the entire lower floor and front balcony eight weeks in advance. The "buy" amounts to \$96,000. "Nanette's" strength in the agencies is not quite as strong, but the advance selling is approximately as big.

"Cradle Snatchers" went over as the season's first success, as forecasted. Its first week at the Music Box went to \$17,000 in the face of hot weather and it figures to settle down for a healthy run. "Captain Jinks" captured some attention at the Beck and a fair agency call, the first week's trade being \$15,000 in seven performances. Acting on the advice of ticket specialists, the management of "Jinks" immediately ordered a downward price revision, the result dropping from \$15,000 to \$10,000 top. At the more moderate rates the attraction is rated having a chance.

Of the remainder of last week's offerings, "Outside Looking In" at the Greenwich Village attracted much critical comment. Although the hobo drama is doing business, it is said to be largely supported by subscriptions and not considered good for removal to Broadway. "All Dressed Up" will soon be taken off at the Eltinge to be followed by "Seeking," which was "The School Musical." "Canary Day" at the Lyceum, divided comment at the Eltinge, but Belasco is confident of putting it across. Its gross was about \$7,000 in seven performances. "The Dugger" opened Wednesday at the Longacre, but was so poor it stopped Saturday. The house will soon get "The Butter and Egg Man." "Love's Call" was panned as severely at the 39th Street and is liable to stop Saturday.

Capacity on Labor Day was a lucky break for Broadway, but the heat wave the end of the week grosses under that of the previous week. "Artie and Modie" sold \$39,000, with the "Pollies" around \$26,000; "Big Boy" and "Rose-Marie" grossed over \$29,000, the latter playing an extra matinee; "Scandal" \$24,000; "Gay Paree," \$23,000; "Louie," \$21,000; "Student Prince," \$22,000; "June Days" is low among the musicals not over \$5,000.

With an extra line inserted, "Is Zat So?" jumped to \$13,500, topped only by "Cradle Snatchers." The Dove, which goes to the road after another week, got about \$12,000; "Able's Irish Harp," \$12,000; "The Poor Nut," \$12,500; "Gorilla," \$12,000. Among the newer group "The Family Upstairs" got \$8,000; "The Man in a Taxi" made some money at between \$8,000 and \$9,000, the same approximate figure applying to "Oh, Mama!" "The Mud Turtle," "The Fall of Eve," "Spring Fever" and "The Book of Charm" were under \$5,000, none showing run strength.

Closing Saturday are the "Pollies" and "The Enchanted April," with there are two or three recently arrived offerings liable to stop at the same time.

Due next week: "Sunny" at the New Amsterdam; "The Pelican," "The Square," "Merry Merry," "Vanderbilt," "The New Gypsy," "Cort" (with "Clouds" reported moving to the Hudson); "The Vagabond King," Casino (opening postponed from this week); "A Night Out," listed for the Elberly but being cancelled and "Gimpwood" may fill the gap. "Applesauce" has been booked for the Ambassador, but "Spring Fever" dropping out shortly.

A peculiar switching of attractions dated for Sept. 28 will send "Love for Love" from Daly's to the Little Theatre (see page 23).

## A Kiss for J. J.

When Nellie Revell walked into the Shubert main office the other day it started a kissing bee, first kissed by Lee and then down the line to finish with J. J.

After that J. J. asked Nellie what she wanted. She said she wanted the names of the men ahead and back of the shows. What did she want them for, suggested J. J. For Variety, answered her Nellie, whereupon Nellie said:

"Why don't you give them to the Variety men?" "Because the Variety men don't come in here and kiss us," answered J. J.

## STRIKE CANCELLED

### "VAGABOND KING"

**"Merry Merry" and "Glory" Also Caught by Musicians' Walk-Out—Shubert Dack**

New Haven, Conn., Sept. 15. Russell Janney's musical, "The Vagabond King," was forced out of the Shubert theatre last Friday due to union difficulties with the house management. The walkout also cancelled the showing of "Merry Merry," Lyle Andrews' newest, and "What Price Glory" scheduled for the first and last half of this week.

"The Vagabond King" was in the midst of a week stand when the musicians made their exit Friday. Rudolph Friml, composer of the score, offered to play the Friday night show alone and on a piano from the pit but upon learning of the intention the musicians called out the stagehands who, in turn, forced the wardrobe mistresses to withdraw.

Janney is reported to have had an unusual amount of trouble in getting the show ready in New York and the unforeseen walkout was just that much more trouble for the producer. The cast is said to have been paid off on a pro rata basis with the company returning to New York, following a box office refund of \$2,100 which the promoter at the Casino tonight (Tuesday).

The strike caught "Merry Merry" unawares in Providence with the personnel of that show switching its destination at the last minute to New York, previous to taking up the last half of the current week at Stamford, Conn. This piece is due at the Vanderbilt, Sept. 24.

The Shubert will hereafter play dramatic shows only. It was decided Monday. The orchestra is out entirely for the season. Trouble began Friday and the musicians demanded a guarantee of 35 weeks which was refused.

## JIT PLAYERS PAY

**Itinerant Amateurs Send \$100 to Newport Hospital**

Providence, Sept. 15. "The Jitney Players," the itinerant amateurs who recently performed for some of Mollere's plays outdoors before the exclusive Newport society set, have sent a check for \$100 to the Newport Hospital.

It was reported Aug. 23 the players had been arrested in New London for non-payment of an advertising bill from a Newport daily. At that time hospital authorities stated that they had received none of the proceeds of the performance, supposed to have been given for its benefit.

## Early Openings

Broadway producers and managers delaying metropolitan premieres until late in September have been giving themselves a congratulatory hand shake.

With last week one of the hottest of the summer, the early birds in the rush for Broadway theatre prominence found themselves in the main not only up against poor notices, but sweltering humidity.

## PLAN PLAYS OF FILM STORIES

**Warner Bros. Producing on B'way—First One in December**

Los Angeles, Sept. 15.

Warner Brothers are going to invade the legitimate field in New York, and according to Harry Warner, head of the concern, have already negotiated the lease of a house located in the 49th, close to Broadway.

It is their intention to produce on the stage stories that they have made screen adaptations of. The plan that Warners have outlined provides for the production of "The Woman Tamer," by Shaw; "The Florentine Dagger," a mystery play by Ben Hecht, and "Bitter Apples" by Harold McGrath.

It is expected the first will be produced in December. It is understood that Warner Brothers figure that the production of any stories that they used on the screen for the speaking stage, will not stand the concern a great deal of money, and that one out of five should hit, with the house managers sufficient to compensate them for their investment.

## STRIKE DELAYS SEASON

**"Nanette" Postponed on Account of Labor Strike—Stock May Sub.**

Atlanta, Ga., Sept. 15.

Opening of the Atlanta, this town's only legitimate house, with "No, No, Nanette" on September 14 has stopped due to the existing musician's strike and it is likely that Atlanta may see no road show this year. The musical has been set back a week pending settlement.

Lewis Haise, manager of the house, is said to be considering dramatics as a last resort in case musicians do not get together with the house managers.

The musicians union also took matters into their own hands and ruled that Jan Rubin, booked into the Howard and allowed to play one week, had no right to be on stage if he still decided to carry a union card. Charles Posse, new organizer engaged by the Howard, was not allowed to make an appearance.

## Stag Gag in 4 Shows

One scene, a dramatized stag gag, is currently in four Broadway reviews, evidencing a dearth of ideas among our native scene contrivers. It's the story of the wife who decides to treat her errant late home-coming and frequently indulging husband with kindness. Upon departure from the former "rolling-pin" welcome heretofore offered.

The punch of the scene is that the "stooze" treated kindly by the woman (in reality his wife), and given an extra drink and amorously caressed, verbally concludes: "I may as well stay here all night with you; I'll get hell from the wife anyway." The same idea is used in skit form in the "Vanities," "Artie and Modie," "Gay Paree" and "Scandal."



## MACY AND SCOTT THE RADIO ACES

Mr. DOOLEY says:

"Opportunity knocks at every man's door. On some men's doors it matters till it breaks down 'til' it's a 'thin' it comes in 'wakes him up if he's asleep, an' afterwards it winks for him as a night watchman. On other men's doors it knocks and runs away, an' on 'thurs' it's some men it knocks an' whin they come out it hits them over 'th' head with an ax. But everyone has an opportunity."

Mr. Producing manager here is your "opportunity" to book Macy and Scott. Keith-Orpheum: Morris & Fay. Production: Macy and Scott. N. Y. Club, N. Y.

## ENGLISH CASTS JOINS EQUITY

### "Night Out" and "Court-ing" Casts Sign

Two English companies which opened out of town last week have joined Equity, under the provisions of the contract between Equity and the managers, the rule also applying to independents. "Court-ing," now at the 49th Street, is an all Scotch cast and some question arose as to the amount to be paid by each player, because of membership in the British Actors' Guild. Equity has a working arrangement with the British Actors' Guild, but none with the Guild. Each player was required to pay \$28, representing initiation and dues for the months of September and October.

Similar payment was required of "A Night Out," an English musical comedy which opened in Philadelphia last week but which closes Saturday. The players will probably return to London at once. Under the Equity regulation, the first foreign company required to join was that of "Havoc" which ran a few weeks on Broadway last fall. Members of "Havoc-Bouris" were not asked to join, because it was a foreign language attraction.

## SUING FOR DIVORCE

**Ethel Murray's Spouse Files Action in Reno Charging Cruelty**

Hartford, Conn., Sept. 15. Thomas C. Beach, formerly of West Hartford, has filed a suit at Reno, Nev., for divorce on the grounds of extreme cruelty from Ethel Esther Murray Beach, who was a member of the "Passing Show of 1917." They were married at New York July 28, 1917.

Beach alleges his wife refused to meet his friends or allow them to come to their home. On several occasions, Beach says, she threatened to take her own life and in 1921 attempted to kill herself by cutting her wrists with a razor. He alleges she always displayed a bad temper. They have two children.

## MARIA BAZZI'S SEASON

Maria Bazzi, the Italian actress, will open a repertoire season in New York at the Manhattan opera house Sept. 26.

During this season she will play several classics, but prominent in the plays to be given are "Itan," "Anna Christie," and "Fata Morgana" all in Italian.

Madame Bazzi will tour following her New York engagement.

## BOX-OFFICE CHANGES

Aaron Helwitz and Jack Pearl have been switched from the Comedy boxoffice to the Eltinge succeeding Toly De Fries and Richard Moon. The latter is temporarily at the Comedy.

When the Actors Theatre begins its season in that house Charles Gray will be the treasurer.

# BIG GUARANTEES TO A. H. WOODS AND SELWYNS

**Shuberts Book Eltinge's Open Time—\$60,000 and 50% of Profit**

Seven additional theatres are to be under Shubert control during the season of 1925-26, according to the firm's plans. Of that number five are new houses under construction, while two 42nd street theatres, secured under exceptional rental conditions.

Last week the Shuberts started booking the Eltinge. A. H. Woods will continue to conduct the Eltinge, there being no change in house personnel except in the box office. The Shuberts have agreed to pay \$60,000 yearly and 50 per cent of profits, the offer being so attractive that Woods could not well afford to decline the proposition.

The deal for the Eltinge covers nine years, the period the current lease has to go. A similar proposition has been made for the Selwyn but does not include the Times Square and Apollo, the latter house being under lease to George White at \$120,000 yearly.

The theatre absorption by the Shuberts is in line with the increased activity attendant to the merged incorporation of the Shubert enterprises last season. In back of the Eltinge and the proposed Selwyn the Eltinge and the proposed Selwyn theatre deals, however, is a tieup with Woods and the Selwyns for 10 years, whereby all attractions produced by them or played in their theatres must be booked through the Shuberts. That is similar to Erlanger's rental of the Harris and Selwyn theatres in Chicago. The booking arrangement between the Shuberts and Selwyn is about to expire but under the new theatre deals, those producers will be unable to switch to the Erlanger-Sam H. Harris side of the fence.

However, Woods has first choice (Continued on page 23)

## "Love's Call" Grosses Less Than \$150 in 3 Nights

"Love's Call," rated as the prize "dog" of the week, failed to gross \$150 in three nights. A general opinion has it passing out at the end of the week at the 39th Street, the producers, Totten and Simmons, announced it will stick.

The record of "Love's Call" was revealed on Saturday when Georgia, customer, who had slapped a "plaster" on the production to recover the above amount due on costumes was willing to take further chances and grabbed the costumes when the boxoffice receipts were unable to meet the deficit.

The costumes were grabbed shortly before the performance was to begin Saturday night and it looked as though the show would have to be called off. A new set of costumes was subsequently secured from the Brooks Company and the performance given.

## Comedia Francaise Season Opens at Montreal Sept. 23

Montreal, Sept. 15. At the Orpheum, Sept. 23, will start the season of the Comedia Francaise.

Colin and Marcelle Geniat head the company.

The French season is under the direction of J. A. Gauvain, lessee of the theatre.

## Ida Forcine Was There

When Whittier and Tutt's troupe of colored players in "The Smarter Set" reached the Lafayette (Hartford) last week there was an old colored favorite to take fortune. This was Ida Forcine, who still remains perennially young and who can dance as well as any of the strutting Charlestoners of today.

Ruben Supplanting Schildkraut. Jose Ruben replaces Joseph Schildkraut in "The Firebrand." He joins in Philadelphia next week.



## Critics Resent Saturday Premieres Breaking Up Their Weekend Holiday

New York dramatic critics do not relish the "smart idea" of some producers to open their plays on Saturday night.

If the practice continues the reviewers may reach a common understanding as to whether they will review the new play on Saturday or defer their notice until such time during the following week as may be convenient.

Attending a play on their rest night, Saturday, disturbs the weekend plan of most of the reviewers. Many expect their week to be completed when closing up the Sunday papers or finishing off their special Sunday article.

Producers taking advantage of Saturday night anticipate a more generous reading notice in space for the Monday issues, without giving any thoughtful consideration to the critics.

## SHUBERTS OPEN NEW HOUSE IN DETROIT

Also Building Another—Lafayette Has 2,200 Capacity

Detroit, Sept. 15.

The Shubert-Lafayette, Detroit's newest legit house, opened last night. The attraction was "The Student Prince," specially organized company for this engagement having been brought on.

The theatre was dedicated by Mayor John W. Smith, who paid a glowing tribute to E. D. Stahr, who built the new theatre in association with the Shuberts. Former U. S. Senator William Alden Smith of Grand Rapids spoke in behalf of Michigan, praising the policy of adopting Detroit as a city of long runs rather than as a spot for the customary one or two week stand. In this connection it is announced that the Shuberts will at once begin building operations on their new theatre on the site of the present Board of Commerce building, which they are also building in collaboration with Mr. Stahr. It is hoped to open the new theatre in February, and it will probably be known as the Shubert-Wayne.

The Lafayette seats 2,200, and is the largest and the largest lower-floor seating capacity of any auditorium in the city.

## "Try It With Alice" Recast Author Now Producing

"Try It With Alice," the Allen Light Opera which has a brief run at the 52d Street, New York, last season is being recast for a revival probably as a road attraction. It goes into rehearsal this week. The new sponsoring production with some outside capital also interested.

The original production was done by A. J. Malby, casting agent, with most of the players investing and on a commonwealth arrangement. The piece was closed in its second week after the previous week's rental was not forthcoming to the house management. Civil litigation threatened but never materialized. A revised edition of "Alice" recaptured "The Flirting Flapper" was used as a stock vehicle last season by a female impersonator rotating as guest star.

## St. Louis as "Run" Stand

St. Louis, Sept. 15.

Emulating Detroit as a "run" city, the idea of lengthening the almost proverbial one-week-only rule of legit shows hitting St. Louis, to make a stand of three or more weeks will be tried out this season, according to Manager George Leighton of the Shubert-Jefferson.

Excluding "Able's Irish Rose," which holds the record with a run of 13 weeks, the maximum stand here has been two weeks. "Rain" was the only show to make that season. "White Cargo" will smash the mark this month, booked for three weeks. Whether runs will be tried by future attractions is dependent on the business "White Cargo" gets. This is its second week.

## CAST FOR "WEAK SISTER"

"The Weak Sister" has gone into rehearsal under the direction of Lynn Starling, its author, and will make its initial bow in Atlantic City, N. J., Sept. 21.

The cast includes Grace Conner, William T. Hayes, Alexander Kirkland, Harold Webster, Beatrice Nichols, Louise Gallaway, Grace Price, Jane Haven, Grace Fisher, Made Sinclair.

## \$100,000 for Plagiarism

A \$100,000 damage suit for plagiarism is an action brought by the Adolph Phillips Film Corp., against the Chadwick Pictures Corp., Willard Noy, Garrett Fox and Gene Conover in the U. S. District Court last week. "The Midnight Girl" is involved and concerns the operetta of that title written by Phillips and copyrighted July 17, 1913, by him. It was later screened by Phillips's film company in 1919.

Chadwick produced his "The Midnight Girl" picture in 1925, written by Fox with scenario by Noy and Conover.

Phillips alleges the plots of both "Midnight Girl" pictures are identical and therefore the latter allegedly unauthorized, hence his attempt to restrain the Chadwick production.

## Mother Regains Child; Blackmail Charge Pends

Washington, Sept. 15.

Mrs. Fay Behrens, a former chorus girl, has finally won the custody of her baby girl following a legal battle that has included divorce suits, remarriages and charges of blackmail.

The Juvenile Court had the youngest in care of the Board of Children's Guardians following the charge of the child's father that the famous chorus was not a proper person to raise it. He cited the recent arrest of his former wife and her present husband on a charge of attempted blackmail in which the police say the couple tried to extort several thousand dollars from a local music teacher, John M. Beard, into whose care the child had been given following the divorce of the chorus girl mother and her first husband. The blackmail case is still pending in the local police court.

## Shows in Rehearsal

(And Where)

"Caught" (Gustav Blum) Bayes.

"Mercenary Mary" (De Milt, Nichols & Welch) Longacre.

"The Vagabond King" (Russell Jannet) Casino.

"Some Day" (Mrs. H. B. Harris) Hudson.

"The Weak Sister" (H. J. Harris) Union Church.

"The City Chap" (C. B. Dillingham) Globe.

"Under Your Hat" (Earl Carroll) Carroll.

"Antonia" (Frohman Co.) Empire.

"Naughty Cinderella" (Frohman Co.) Lyceum.

"The Grand Duchess" (Frohman Co.) Empire.

"Tale of the Wolf" (Frohman Co.) Empire.

"Appearances" (Lester Sagar) Union Church.

"Jane, Our Stranger" (Hierman Galtvoort) Cohan.

"Miss Liberty" (A. L. Erlanger) Academy Hall.

"Puppy Love" (Anne Nichols) Republic.

"Suzanne" (John Cort) Cort.

"The Lovely Lady" (Wagners & Kemper) Lyric.

"The Bronx Express" (Rudolph Schildkraut) Intimate Playhouse.

"Flower of Heaven" (Richard Anthony) Cooper Square Playhouse.

"The Holy Terror" (John Golden) Little.

"The Arabian" (Charles Wagner) Sam Harris.

## FOUR CLOSINGS

Four attractions are definitely off Broadway's list next Saturday. Three are new productions, one having been taken off after playing four days. Several additional poor offerings are liable to drop out of sight the end of the week without announcement.

The "Poller" goes to the road after a 45 week run, the longest engagement on record for the Ziegfeld revue. It was revived three times since opening last year and is rated the best comedy "Poller" to date. Business for the opening months exceeded \$40,000 weekly and it figured the average takings were \$33,000 throughout the run.

## ZIEGFELD FOLLIES

Original edition of the current Follies opened June 24, 1924, at which time it was cordially greeted. There was disagreement over the humor. Variety (Isis) figured the attraction in for a run at real money.

"The Enchanted April" closes at the Morocco with but four weeks to its credit. The production by Rosalie Stewart was lauded but the play just missed. Business averaged about \$4,000 weekly.

## ENCHANTED APRIL

Except for Anderson ("Post") who thought it light, cool and pleasant, and Woolcott ("World") who believed it the most agreeable evening in the theatre up to that time of the season, the reception accorded was not too cordial. Most of the critics liked the first act. Opened Aug. 24. Variety (Lait) looked for a decent run from carriage trade.

"The Dagger" produced by L. Lawrence Weber at the Longacre on Wednesday of last week, was shelved on Saturday. It drew a seven evening and business was negative.

## THE DAGGER

"Childish rubbish," "worst play of the year" and such comment was the most unanimous verdict. Critics praised audience for not becoming derisive. Opened on Sept. 5.

"The Little Poor Man," produced at the Princess by Clara Tree Major, closed abruptly last Saturday. Salaries were not paid at the theatre but the players were protected by a bank guarantee to \$2,500. Equity arranged for the payment of salaries, which amounted to \$900 weekly.

## Stripping 'Em Down

Earl Carroll is stripping the dames again to recreate interest in the current edition of "Vanities" at the Carroll, New York.

Last week he made a general start with undressing the six girls on the gate in the "Crazy About You" number, supplanting the abbreviated dresses with merely loin cloths garlanded with roses and having the girls otherwise bare.

An inside has it that Carroll will extend the undraping angle to several other numbers of the show.

The "stripping" followed "Vanities" going into the cut rate office for all floors.

## "Flower of Heaven" Bond Posted—Opens Monday

Rehearsals of "The Flower of Heaven" were resumed when Richard Anthony, producer and director of the Cooper Square Playhouse, New York, posted a bond with Equity. Rehearsals had been suspended several days due to the alleged negligence upon part of Anthony's broker to attend to the matter.

The piece will be the opening attraction of the New Cooper Square Playhouse, on 6th street, opening Monday night. The policy of the house will be three performances weekly and change of bill monthly. Productions showing required strength will be moved to an up-town house for extended runs.

## ST. LOUIS HOT NIGHT

St. Louis, Sept. 15.

The new legit season opened here last week with Leon Gordon in "White Cargo" at the Shubert-Jefferson. Opening night Sunday was about capacity, and a good pace was kept up during the week, although Saturday dropped off, to keep the gross down to \$10,000. Remembering that the week was closing a 14-day heat record here, with temperatures of between 90 and 103 every day, the figure was very good.

The theatre was like a furnace opening night. Some left during the show, nearly prostrated, while the great majority were martyrs to the end.

## LIKE "PLAYTHINGS"

Los Angeles, Sept. 15.

Morris Green of Jones & Green was here to see the Hutton show, "Playthings," at the Orange Grove. Mr. Green stated his firm will produce it in New York this season.

## HUNGARIANS COMING OVER

### Also Some More Unannounced Plays

The Hungarian theatrical people, who have written many of Broadway's recent stage successes, are planning a personal invasion this year. At least five of the big names of the Hungarian theatre are planning early visits.

Melchor Lengyel, author of "The Typhoon" and "The Catrina," gets in this week for the rehearsals of "Antonia," in which Marjorie Rambeau is to star.

Ernest Valda, author of "The Harem," "Grounds for Divorce," "Fata Morgana," and others, is also coming to bring the script of "Antonia" to his local representative. Belasco and Gilbert Miller will produce several Valda plays this season and next.

Imre Fazekas, a newcomer and of the youngest generation of Hungarian playwrights, is coming over to bring "The Madonna" to David Belasco and to see "Altona" produced by Gilbert Miller. Belasco owns the "Madonna" rights and besides this Hungarian work, he also produces Molnar's "The Red Mill" at the tail end of the season.

Ernest Szep, the Hungarian poet and playwright is also coming over, and his trip is also tied up with the production of one of his plays, although the producer is not named.

Jeno Robert is the last of the list, and he is a well known manager.

The list of strictly Hungarian plays this season is already large, and the list below holds several which have not been previously announced.

"Marica," an operetta, by Kalman, by C. B. Dillingham.

"Altona," by Fazekas, by Frohman office.

"Antonia," by Lengyel, by Frohman office.

"The Glass Slipper," by Molnar, by Gilbert Miller and Theatre Guild.

"Tale of the Wolf," by Molnar, by Frohman office.

"The Red Mill," by Molnar, by Belasco.

"Napoleon," by Lengyel, by International Theatre (Irma Kraft).

"High C," by Valda, by Frohman office.

"Magnetic," by Pasztor, by Frohman office.

"The Runaway Princess," operetta, by Szirmai, by George Chios.

## "FOOT-LOOSE" AGAIN

"Foot-Loose," a financial mop-up last season as a road attraction, is being reorganized and sent out again this season by George C. Tyler.

William Faversham and Margaret Anglin were co-starred last season. Sara Truax will now play the Anglin role with Faversham the individual star.

## Salvaging Stage Flop

A new wrinkle in salvaging a stage flop is William F. Dugan's re-serialization of his "Thrills" play which flivvered on Broadway but as a newspaper serial which was a Thompson. Features is syndication. It starts running the end of this month in at least 18 newspapers. Instead of selling the film rights to the flop melodrama, Dugan also held off offers until after the newspaper serial is published in book form, counting on the book to enhance the screen right value. The story is titled "The Great Thrill."

Dugan has also entered into a reciprocal arrangement with H. J. Malby of England for a mutual representation. Dugan will adapt Malby's "The Virgin Man" which had a run at the Criterion, London, two seasons ago. Dugan will produce it here this fall and Malby will arrange for Dugan's plays abroad.

Dugan's "Sunshine" is in abeyance for production pending the casting of a suitable leading woman.



TONY WYSER

Featured with  
ANTHONY RIT.  
ROSS, WYSE and WYSER  
"A FAMILY REVUE"

Last week (Sept. 7), Hippodrome, New York. This week (Sept. 14), E. F. Albee, Brooklyn. Keith's, Phila., Sept. 21; Keith's Washington, Sept. 28, which is the start of a tour of the Greater Keith Theatres extending until May 31, 1925, at Maryland, Baltimore.

Last week at the Hippodrome, VARIETY (Stime) comparing Tony Wyser to the Butlers, Keaton and West, said: "They have something in this boy; he is an excellent act prospect . . . a miniature comedian who can talk . . . there's a future in prestige, money and position for the lad."

Many thanks to Mr. Arthur Blondell of the Keith-Albee Circuit.

Direction—Low Golder



# SHOS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, and the consequent difference in necessary gross. Variations in business necessary for musical attraction as against dramatic play is also considered.

**Abie's Irish Rose.** Republic (174th week). Big Labor Day business on Broadway was discounted by high waves, which were expected from Wednesday on; "Abie" got \$11,500, with an extra matinee included.

**All Dressed Up.** Eltinge (2nd week). Opened Sept. 9 with critics divided in opinion; limited engagement indicated; house will probably soon get a "School Mistress," renamed to "Seeking"; "Dressed Up" under \$4,000 in five performances; pace \$5,000 to \$6,000 weekly.

**Aloma of the South Seas.** Lyric (22nd week). Business continues at better than \$3,000; good profit for attraction; house likely to get new show in October.

**Arms and the Man.** Guild (1st week). First show week; some series planned for the Garrick and to be moved there probably for next month when "Garrick Gaieties" ends.

**Artists and Models.** Winter Garden (13th week). Has led garden in opening. Last week approximated \$39,000.

**Big Boy.** 44th Street (12th week). Holiday trade last week gave Jolson show advantage early in week like all others; heat figured in final days, but business very strong at \$20,000.

**Canary Dutch.** Lyceum (2nd week). Reviews for Belasco offering not favorable, but manager confident it will stand; using some extra advertising; first week about \$7,000 in seven performances, with agency call light.

**Captain Jinks.** Martin Beck (2nd week). Agencies report fairly good call for new musical, though not rated as exceptional; first week estimated over \$16,000; scale being revised downward.

**Clouds.** Cort (3rd week). "The W. Gallantry" next week; "Clouds" may switch to Hudson until Cohan's "American Born" is ready; business about \$5,500, cut rates doing bulk of that.

**Courting.** 49th Street (1st week). Imported Scotch play and cast opened Saturday; out of town last week premiere audiences divided in opinion of its merit; rated pleasant but not here, too.

**Cradle Snatchers.** Music Box (2nd week). Stand-out attraction to date; first week's gross \$17,000 in spite of heat (actual receipts bit over \$19,000); Sam Harris attraction jumped to lead of non-musicals.

**Dearest Enemy.** Knickerbocker (1st week). Costume musical not well rated out of town; listed to hit here Friday.

**Desire Under the Elms.** Cohan (45th week). After another week here O'Neill drama will again move to Daly's 43rd street indefinitely; "The Sharpshooter" follows Sept. 28; "Ben-Hur" (film) listed late in November; "Desire" has been getting over \$7,000.

**Easy Terms.** National (1st week). Shuberts and Crane Wilbur produced this attraction, due Thursday.

**Follies.** New Amsterdam (65th week). Film week for longest running "Follies"; made money all the way, bettering \$40,000 at first, and averaging over \$35,000 through spring and summer; "Bunny" next week.

**Garrick Gaieties.** Garrick (15th week). Expected to continue until Theatre Guild's production season opens in 52nd street house, when "Arms and the Man" will be moved here; junior revue satisfactory at \$7,000.

**Gay Paree.** Shubert (5th week). Among big money shows, spicy skits in revue figured in strong lower floor trade; business last week estimated about \$22,000; heat hurt trade.

**Harvest.** Belmont (1st week). Listed to open Thursday night; produced by Shuberts and John Cornwell, who originally had rights.

**"Is Zat So?"** Channin's 46th Street (34th week). Took jump last week, vying with extra holiday matinee, takings went to between \$12,000 and \$14,000; best figure for last season's comedy leader since spring.

**June Days.** Central (7th week). May be bettered in an even break, but that's about all; business moderate from the start, weekly takings being between \$10,000 and \$11,000; last week reported at \$3,000 or less.

**Louie the 14th.** Cosmopolitan (33rd week). Attendance at Columbus Circle house reported considerably better last week;

engagement intended to continue through fall; \$21,000.

**"Love's Call."** 39th Street (2nd week). Originally presented at Greenwich Village; resumption is for four weeks, two of which will be at Little; "Desire Under the Elms" will move here Sept. 28.

**"No, No, Nanette."** Globe (1st week). H. H. Frazer held musical man out of New York for long time, but figures to accomplish season's run here; opens Wednesday (Wednesday).

**"Oh, Mame!"** Playhouse (5th week). Rated having good chance to run through fall; French farce very well played; business between \$3,000 and \$4,000; regarded all right at this time.

**"Rose-Marie."** Imperial (55th week). Broadway possibility soon; "Grand Street Follies" still doing well at Neighborhood Playhouse; "The Little Poor Man" closed Saturday at Princeton; with "Brother Elks" following Monday.

**"Scandals."** Apollo (13th week). Will probably start road season in Boston after "Follies" plays there; means another month or so here.

**"Student Prince."** Johnson's (42d week). Held to eight performances last week, but switched midweek matinee to Labor Day week; established good gross of \$22,500; still good for fall.

**"Spring Fever."** Ambassador (7th week). In waiting here from Elliott it was probably intended to use two for ones and other cut rates; trade no better last week; \$5,000; "Appreciate" will soon follow.

**"The Book of Charm."** Comedy (3d week). Good send-off from critics made this comedy look promising, but second week's draw unimpressive; about \$4,000, better weather may give this one chance.

**"The Bride Retires."** Maxine Elliott's (19th week). Business continues to be profitable for the attraction which has been here from National at \$6,000 show is satisfied, but house requires more when season gets into real stride.

**"The Dagger."** Longacre. Opened Sept. 9 and taken off Saturday; rated very bad meller; "The Butter and Egg Man" follows.

**"The Dove."** Empire (22d week). Another two weeks, opening out of town in Philadelphia. Returned without a word here, but business started so strongly that fall continuance was expected; \$12,000 last week.

**"The Enchanted April."** Morosco (4th week). Final week; good production but failed to attract; around \$4,000; house draw best week; than "The Bridge of Destinies" offered by a new producing group.

**"The Fall of Eve."** Booth (3d week). Claimed to have taken a spur last week; extra advertising started this week to \$4,000; support management's faith in attraction; not over \$5,000 yet.

**"The Family Upstairs."** Gaiety (5th week). Off to excellent start with last week's holiday but tapered off; over \$5,000, promise best but far and business may materially improve.

**"The Great Hat."** Plymouth (1st week). Arthur Hopkins produced this drama on life of Andrew Jackson by Maxwell Anderson and Lawrence Sanders; Stollings whose "What Price Glory" it succeeded; opens tomorrow (Thursday).

**"The Girl in the Taxi."** Selwyn (21st week). Extra matinee last week gave show a gross of nearly \$12,000 or early which is best mark since week; continues until November.

**"The Green Hat."** Broadway (1st week). Even before premiere Tuesday, all signs pointed to smash; enormous demand for tickets; word entire lower floor sold to agencies for eight weeks.

**"The Jazz Singer."** Fulton (1st week). Out of summer crop out of town rated having good chance on Broadway; opened Monday.

**"The Kiss in a Taxi."** Ritz (4th week). Good brother should tell the answer here; farce is making some money but business comparatively moderate; \$7,500.

**"The Mud Turtle."** Bijou (5th week). Takings last week between \$4,000 and \$5,000; may in spite of the chances are actual real money; some talk of sending it on tour where better support is figured.

**"The Poor Nut."** 48th Street (21st week). Jumped again last week with extra matinee gross

went to \$12,500 approaching strong pace of the early weeks; looks good into winter.

**"The Sea Woman."** Little (4th week). Listed to drop out of sight after another week; melodrama with an explosion effect at finale doing little trade; maybe \$4,000.

**"The Vortex."** Henry Miller (1st week). Noel Coward's London success which has aroused considerable advance interest; out of town showing last week not sanguine; opens tonight (Wednesday).

**"They Knew What They Wanted."** Knaw (43d week). Pulitzer prize winner expected to continue through fall; holding profitable pace against newcomers; \$7,000 to \$8,000.

**"White Cargo."** Wallack's (98th week). Prospered last week with a sell out holiday matinee for the starter and trade claimed to have gone between \$7,500 and \$8,000.

**"White Collars."** Sam H. Harris (30th week). Another two or three weeks, but Anne Sullivan new comedy "Puppy Love" will follow. "Coltari" over \$5,000 last week.

**"Vandities."** Earl Carroll (11th week). Chance for fall continuance because of show's reputation and "audience contract" idea; takings claimed about \$20,000.

**Outside Times Sq.—Little Theatres** Outside Looking In" at Greenwich Village attracting much attention with business very good; reported as Broadway possibility soon; "Grand Street Follies" still doing well at Neighborhood Playhouse; "The Little Poor Man" closed Saturday at Princeton; with "Brother Elks" following Monday.

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## "Uncle Tom" With No "Eva"

Corse Payton on tour with a tabloid version of "Uncle Tom's Cabin" routed in vaudeville was compelled to give three performances of the piece minus "Little Eva" through the walk-out of the midge actress assigned to the role in Kaatskill, N. Y. The latter retorted she was dizzy from the railroad jumps and did not relish riding a perpetual merry-go-round over a chain of one-nighters despite her juvenile stature. It is probably the first time on record a Tom show was given without "Eva" whose ascension to heaven scene has always figured as a sentimental wallop for the meller. Corse got away with it nevertheless and wired to New York for a substitute. Corse claims he would have gone on himself as "Eva" except for the fact that he never had any experience in "dame" roles.

## "Charming People" Soon

Cyril Maude opens in "These Charming People" by Michael Arlen in Hartford, Conn., Sept. 25 with a subsequent date in New Haven before the show reaches the Gaiety, New York, for its Broadway premiere Oct. 5.

Excepting Alma Tell and Frank Ramey, Americans, the Maude cast comprises English players. Among the overseas contingent are Edna Best, Herbert Marshall, Alfred Drayton, Robert Vivian, Geoffrey Miller and F. Gattenby Bell.

"These Charming People" will be staged by Winchell Smith.

## 4 of "Is Zat So?"

While the original company of "Is Zat So?" is slated for indefinite continuance in New York, two companies will tour, dividing the mid-western territory prior to covering the eastern states.

The No. 3 company opening for two weeks starting Sept. 21 at Baltimore, has been booked for the same length engagements in Pittsburgh, Cleveland and Buffalo. This company will then enter Canada.

The Chicago company will play adjacent States.

## PLAYERS IN THE LEGITIMATE

**BLANCHE BATES**  
Management, GUTHRIE MCCLINTON  
NEW YORK CITY

**FREDERICK BURTON**  
"WHITE COLLARS"  
Sam H. Harris, New York

**JOHN BYAM**  
"MY GIRL" 43rd week  
WILBUR, BOSTON  
Management, LYLE ANDREWS

**REX CHERRYMAN**  
Management, TOM WILKES

**HILDA FERGUSON**  
"ZIEGFELD FOLLIES"  
New Amsterdam, New York

**Edward Everett Horton**  
NOW—LIMITED ENGAGEMENT  
MAJESTIC, Chicago  
PRESENT RELEASE "DEGGAR ON HORSEBACK"—LASKY  
COMING RELEASE "LA BOHEME"—M-G-M

**MAX HOFFMANN, Jr.**  
"Captain Jinks"  
Martin Beck, New York

**DOROTHY KNAPP**  
"Ziegfeld Follies"  
Amsterdam Theatre, New York

**MISS (Angie) NORTON**  
PAULINE, "NO, NO, NANETTE"  
CURRAN, SAN FRANCISCO  
Management, E. D. SMITH

**PAUL NICHOLSON**  
"CHICKIE," FIRST NATIONAL  
HOLLYWOOD ATHLETIC CLUB  
HOLLYWOOD, CAL.

**HARRY PUCK**  
PRODUCTION DIRECTOR FOR  
LYLE D. ANDREWS  
VANDEBILT THEATRE,  
NEW YORK

**MARIE SAXON**  
in "MERRY-MERRY"  
Direction LYLE ANDREWS  
Vanderbilt Theatre, New York

**SIYBLA BOWHAN**  
As WANDA "Rose-Marie"  
Personal Ref.—JENNIE JACOBS  
Woods, Chicago

**JOHN BOLES**  
"Mercenary Mary"  
Garrick Theatre, Chicago

**EDNA COVEY**  
Sensational Baletina Comique  
"Ziegfeld Follies"  
New Amsterdam Theatre, N. Y.

**EDMUND FITZPATRICK**  
as Uncle Tom "Topsy and Eva"  
Selwyn, Chicago  
Personal Dir., EDITH & RICHARDS

**TAYLOR HOLMES**  
"No, No, Nanette" Pacific Coast  
Curran Theatre, San Francisco

**HARRY C. KEENAN**  
"MY GIRL"—Direction, Lyle D. Andrews  
WILBUR, Boston

**What London Said of MIRA NIRSKA**  
as WANDA in "ROSE-MARIE"  
at DRURY LANE  
"But the hit of the evening last night was scored by Mira Nirnska as a squaw."  
—WESTMINSTER GAZETTE.

**FULLER MELLISH, Jr.**  
Original "Corporal Klier"  
"What Price Glory"  
Pittsburgh, Pa.

**CLARENCE NORDSTROM**  
"ZIEGFELD FOLLIES"  
New Amsterdam Theatre, New York

**HARRY O'NEAL**  
"Mr. Mulligan" with "The Gortilla"  
Ogden Theatre, London, Eng.

**THOS. W. ROSS**  
with  
"LAFF THAT OFF" CO.  
Fermanet Address, Lamba Club.

**CHARLES RUGGLES**  
Orpheum Circuit  
NOW!  
Direction—ALF. T. WILTON

**GEORGE SWEET**  
"My Girl"  
WILBUR, BOSTON

**CHARLOTTE TREADWAY**  
Leads—Morosco Theatre  
100 ANGELS

**DALE WINTER**  
ALCAZAR, SAN FRANCISCO

**BETTY BYRON**  
As "LADY JANE"  
Rose-Marie Co., Chicago

**JAMES C. CARROLL**  
THE KNIPPER  
With Leon Gordon "White Cargo" Co.

**JAMES A. DEVINE**  
3d Year Original "Reverent Ferguson"  
"What Price Glory"  
Brooklyn

**SAM HEARN**  
"MERCENARY MARY"  
Garrick Theatre, Chicago

**WILLIE HOWARD**  
"Sky High"  
Hanna Theatre, Cleveland

**Edna Leedom**  
Tremendous Hit Singing  
"TONDELEYO"  
"ZIEGFELD FOLLIES"  
New Amsterdam, New York

**JOHN MARSTON**  
"WHITE COLLARS"  
Sam H. Harris, New York

**GUY ROBERTSON**  
America's Leading  
Juvenile Tenor  
Direction—MAX HART  
Met.—ARTHUR HAMMERSTEIN

**CHARLEY SYLBER**  
AS  
Hard Boiled Herman  
"Rose-Marie"  
WOODS, CHICAGO

**BILLY TAYLOR**  
JUVENILE  
Care of EQUITY, New York

**FRANK K. WALLACE**  
as Simon Legree "TOPSY AND EVA"  
Selwyn, Chicago

**ALFRED H. WHITE**  
Leading Comedian  
"Abie's Irish Rose," Republic, New York  
Management, ANNE NICHOLS

**NANCY WELFORD**  
"No, No, Nanette" Pacific Coast  
Curran Theatre, San Francisco

**H. PIERRE WHITE**  
With "ROSE-MARIE"  
WOODS, CHICAGO  
INDEFINITELY

## HEAT CUPERTAIN CHI GROSSES;

"GRAB BAG" STEADY AT \$24,000

Non-Musicals Can't Offset Weather—"Ladies of the Evening" Best with \$11,000—Duncans Charged \$5.50 for Final Night

Chicago, Sept. 15. Deadening heat prevented a first rate line being secured on the way the local populace intend to crowd the present attractions in town. Labor Day matinee and night (and the Sunday night before) brought out big grosses, but in the depths of despair went Tuesday night's trade, even for the pace-setters. Nothing like normal business appeared again until Friday night. The three off nights (Tuesday, Wednesday and Thursday) kept down all grosses.

Ed Wynn's vehicle down at the Illinois is picked to go along at an average clip of \$24,000 for seven or eight weeks. Business this week was a shade under last average. Both "The Student Prince" and "Rose-Marie" held the remarkably well as the two summer hold-overs. The latter is now in its last two weeks. Eddie Egan and the Woodie is already in the "air." The scale for Cantor will be \$4.40, with \$5.50 Saturday nights.

"Topsy and Eva" played 11 performances in its next to last week at the Selwyn, hitting around \$17,000. This is the last week for the Duncans Sisters, and despite the small house Sunday night it is figured with the sale tilted to \$15,000. Saturday night the line will swing in the neighborhood of \$5,000. The try-out performance of "Lee Sisters" on Friday night is said to have figured around \$1,700 gross.

Non-Musicals Lack Punch  
"Candida" (Princess) doesn't promise to stir up the high-rows. There was no "punch" to any of the non-musicals. "Puzzles of 1925" dipped down in gross over the previous week. There is more on the tap for this one before "Rain" finally settles at the Harris.

"Ladies of the Evening" drew one of the earliest sell-outs that the Backstone has checked in many months. Indications are that the Belasco piece will challenge dramatic attractions for the leadership of the town. "Easy Terms" will linger more than two or three weeks more at the Playhouse. "Fat Guy" (LaSalle) is in the right groove for a long engagement.

One new attraction crept in this week, "Kosher Kitty Kelly" taking up the time at the Fox left vacant by "Service for Husbands." For the next three weeks the town will feature one premiere per week. This will keep the calendar somewhat altered as to becoming permanent for what is known as the Thanksgiving stay. The stiffest competition in the musical field for despite the exit of "Rose-Marie" the pace-making will lie between the advent of "Kid Boots."

Last Week's Estimates:  
"Kosher Kitty Kelly" (Cort, 1st week). Opened Monday, "Service for Husbands" (Cort, 1st week). Low grosses for the brief engagement.

"Candida" (Princess, 2d week). Few extensive comparisons, but attention from critics but not high-rows in town at this time. Figured \$6,500.

"Ladies of the Evening" (Blackstone, 2d week). Got away to fine money, argued with the others mid-week, but finished strong. Will hit \$11,000. Will go higher this week.

"Topsy and Eva" (Selwyn, 5th week). Did final week (Chicago). Four matinees brought gross back to \$17,000. During showmanship reveals \$5.50 each for final night. "Till We Meet" opens Sunday.

"Puzzles of 1925" (Harris, 4th week). Better than \$5,000 on final two performances of week held gross to around \$24,000, slump over previous week.

"Rose-Marie" (Woods, 32nd week). On last two weeks of noteworthy engagement. Did about \$22,000 last week.

"The Student Prince" (Great Northern, 30th week). Christmas the goal. Figured \$22,000.

"Mercenary Mary" (Garlick, 5th week). Price of \$13,000 acceptable in face of competition around this corner.

"Grab Bag" (Illinois, 2d week). Nothing should stop this one netting at \$21,000 pace. Splendid demand at hotels.

"Naughty Ricketts" (Apollo, 2d week). Big money opening helped to hold initial gross around \$19,000. Figured as "money" shows.

"The Fat Guy" (Adelphi, 2d

week). Didn't get away at pace managers anticipated. Should do better than \$5,000 or will be considered one of earliest disappointments.

"Easy Terms" (Playhouse, 2nd week). New attraction already picked, no gross of between \$5,000 and \$6,000 doesn't suggest encouragement.

"Why Men Leave Home" (Central, 1st week). Failed to show anything but made a profit.

## AHEAD AND BACK

"Applesauce" (road), Walter Naylor ahead; Frank Young with show. "Student Prince" (B) May Dowling ahead; Al Herman back; same show (C company) Louis Epstein with show; (D) Charles Baker ahead; James Earl, back.

"Isa Tot" (B) W. L. Wilken ahead; Roy Seibert, back. (C) Robert N. Farrell in advance; Theodore Barber, back with show.

"Blossom Time" (A) Lou Lisher with show; Bob Hunter, ahead; (B) Louis Nelman back; Frank McCune ahead.

"Artists and Models" (24), Ed Perkins, ahead; John Haskell, back. "Fall Guy" (Ernest Truex) Lester W. Murray back with John Curran in advance.

"Fall Guy" (Eddie Dowling) Dan Slattery ahead; Walter Schimpf, back.

"Sky High" Tom Bodkin with company; Will Block, back.

"Foot-Loose" (Wm. Faversham), J. A. Lacy in advance.

Arch Macgovern, ahead; Howard L. Black, No. 1 "The Show Off" (Boston).

Nick Norton, ahead and back. "The Cordle Snatchers," George Atkinson, advance; Albert Rheinstrom, back; "Rain," William Gorman, advance, "Music Box Revue."

Frank Hoyt, ahead and back. "Come Easy, Go Easy."

Dave Werner, ahead and back. "Family Upstairs."

Sam Harrison back with "Gunpowder."

Homer Drake, publicity for "Dearest Enemy."

James Shergreen, ahead. Ainsley Waddell back with "Tale of the Wolf."

Fred Roche, publicity for "Court-ning."

Marian Spitzer, publicity for "The Mud Puddle."

Ruth Benedict, publicity for "Arms and the Man."

Campbell Casad, ahead of "Kosher Kitty Kelly."

## "BEST PEOPLE" \$11,400

Giving Jubilee Mats in Fricco—"Nanette" \$17,100

San Francisco, Sept. 15. Estimates for Last Week

Gurrin—"No, No, Nanette," 10th week, with extra Labor Day matinee. Two more weeks, \$2.50 top, \$17,100.

Columbia—"Little Fuller's" "Fantasia Ballet," Getting few high rows and some yokes from sticks for Diamond Jubilee, \$3,600.

Capitol—"Carter, 3d and last week. Picked up out-of-town interest. John flow from neighboring houses, \$6,900.

Wikes—"Alice Gentle in 'Narcissus," Promoted by local admirers of Mrs. Mary Carr Moore, who wrote the piece and is apparently drawing the family relations and very few visitors here. House heavily padded all week, \$2.50 top. Wilken taking no chances on percentage. First money arrangement, \$5,400.

Alcazar—"Little Old New York," held up with out-of-town assistance; \$6,600. Duffy replaced it Sunday with new production of "Cobra," \$1,25 top.

President—"The Best People," 13th week continues to lead legit houses in point of interest. John matinees pushed up the total. No closing date announced. \$1.25 top, \$11,400.

## GOOD L. A. GROSSES

Los Angeles, Sept. 15. Although "Last of the Good" dropped a little at the Mason in its 11th week, the rest of the town's business showed comfortable gains, probably explained by the new shows brought.

The long running musical checked to \$13,500 at the Mason, while "White Cargo" resumed a run interrupted by the production of "Playthings." The first week of its second engagement in the Orange Grove brought \$8,500.

Whispering Wires" drew \$7,100 in its first week at the Morocco, while "The Sap" opened at the Majestic to \$7,400.

## MUSICAL SHOWS RETAIN PACE IN BOSTON

"Nanette" and "Rose-Marie" Leaders with \$25,000 Each

Boston, Sept. 15. Of the five shows that played the city last week two of them, the musicals, and known to be big hits, cleaned up to capacity with the other two non-musicals, trailing along, one of them well in the rear. "No, No, Nanette" at the Tremont did a business for its final week here and with an extra performance on Labor Day did better than \$25,000. At the Majestic "Rose-Marie" was also very strong and cleaned up big, the gross for the week being on a par with that of the other musical.

"The Fall Guy" at the Plymouth picked up quite a bit over the business of the preceding week and with the extra performance of Labor Day did \$12,000 for the week. "Duty" which had its premiere at the New Park, opened this house for the season, was back in the rough with only \$5,000 for a gross for the first week.

"No, No, Nanette" at the Tremont followed the course which the Cohan shows had marked out in past years. Running there during the entire summer with grosses being in the neighborhood of \$20,000, seldom below that figure, it managed to keep three months in the same conditions. With the end of the summer weather and the arrival of Labor Day the play shot up in business until last week, when it was a solid out house from the start. This show could have stayed on for several weeks without dropping any business.

"Rose-Marie" in at the Majestic has been in the same line in the city. It was due to finish up this week but because of the way the show was going during the whole summer with business picking up all the time it was doped out as a good business move to keep the show on here. The latest indicates that it will not continue to clean-up.

"Duty" has two more weeks at the New Park. In the first week it did \$5,000. It will hold on to the two additional weeks and will be followed by "The Show Off."

Although a little slow in getting away all the houses in town will be tenanted by the end of this month. This season the Selwyn will not be opened as the house is to be taken over in connection with the building of the new Slater hotel.

Attractions which opened here this week were "The Buccaneer"—a new show with William Farnum at the Tremont and the new Cohan comedy, "American Born"—a J. Hollis comedy with the play in the leading role. "The Ziegfeld Follies" are due to open at the Colonial on September 21 with "The Student Prince" billed to go in the Shubert on the same date.

"The Gorilla" opened at the Plymouth Monday night with "The Student Prince" at the Castle Square Theatre for September 28. The San Carlo Opera company opened at the Boston Opera House for the week's engagement.

Last Week's Estimates  
"Rose-Marie" (Majestic). Did better than \$25,000.

"My Girl" (Wilbur) (last two weeks). Did \$16,000 last week.

"Duty" (Park) (2d week). Did \$5,000 the first week.

Newcomers Behind Revival  
The French Model, a musical comedy which had its last season and closed after a brief tour, will be sent out again as a road attraction next month.

The piece is being sponsored by newcomers to the producing field.

## MAV OPERINGS AND MIXED GREENINGS IN PHILADELPHIA

"Sunny" Got \$27,000 from Wednesday On, Despite Poor Notices, Which Surprised Management—"Rose Marie" Starts Well

Philadelphia, Sept. 15. To date four of the eight or nine tryouts announced for this city during the opening month have appeared upon the horizon, and only one looked in tip-top shape, "Captain Jinks." Last week's three premieres weren't so promising, but two will probably be whipped into form before many days have passed.

The week's first was "A Night Out," the London importation, presented jointly by Arons and Edward Laurillard at the Garrick. Toward the end of the week attendance slipped badly and the Saturday matinee was about the worst house the Garrick has had since the famous (or infamous) "Pomeroy's" Pass four or five years ago. The show will close Saturday, notices having been posted, after which it will be recast and tried again. Vincent Youmans' composer of the score, the outstanding feature of the show as it stands, is understood to have indicated this step.

After refunding something like \$5,000 for the three performances missed, "Sunny" opened Wednesday to capacity and about the biggest house the Garrick has had since it jammed their way into the Forrest. The show was out about 12 o'clock. The reception was fairly enthusiastic. The notices were a big blow to the Dillingham management, only one paper being strictly favorable, while two of these mentioned that Hammerstein were immediately commissioned to rewrite the second act, and numerous other changes have been made, with rehearsal daily.

Despite the adverse notices, attendance was very big, upstairs going solid for all five performances and the orchestra at \$4.40 filled except for Saturday matinee and possibly Tuesday night. In the five performances the gross was around \$27,000, a tremendous figure considering the broiling heat.

The week's second opening, "My Get under way until Saturday, that was "How's the King?" at the Chestnut. Little paper in the house, which resulted in many vacancies, due probably to the heat, but the box office trade was lively enough to encourage the management. The critics, while all praising Joe Cook, united in saying that the show needed all kinds of "fixing."

After the third opening, "My Son," fell sadly at the Lyric, several performances having less than 400. The week's third opening, "If It Did \$4,000 it was lucky. The Walnut, with the last week of "When You Smile," also suffered a body blow from the heat, but managed \$5,000. Any chance of a last-minute rescue was counterbalanced by the arrival of a strong rival musical attraction, "The Situation," having its opening spread out over Monday, Wednesday and Thursday.

## \$35,500 HIGH GROSS OF 3 NEW PLAYS IN WASH. LAST WEEK

Thomas' "Still Waters" May Be Rewritten—Did \$3,000—"Vortex" Looked Upon as Flop, \$3,000—Mabel Normand in "Little Mouse" at Biggest House, Poli's, Got Top—Hottest Week Since 1885

Washington, Sept. 15. It is doubtful if "Still Waters," the new play by the play producer by William Elliott, in which Thomas played the lead last week at the Belasco, will play the last but of the current week as booked in the city. It is understood that Mabel Normand, N. Y. When completing the week Saturday Mr. Elliott stated he wanted to close the play to enable the playwright to see the piece from the front and get it into shape for a New York showing. Elliott in spite of the reception here, believes it to be O. K.

During the week the business almost reached the classification of "terrible," but the play was one of the houses, not only the legit but the vaudeville and picture houses. The play was a success, and the of the Thomas piece was called off. From indications Mabel Normand in "The Little Mouse" got the bet-

ter and Saturday nights is quite unusual here.

Three New Ones  
This week seen three openings, only one of them, "The Rise of Rosie O'Grady," the Fast Rooney musical comedy at the Walnut, being new. "Rose-Marie" at the Shubert for the only long engagement at yet announced here, and "Desire Under the Elms" at the Adelphi for two weeks.

Next Monday will have four arrivals and three of them premieres. They include Dillingham's "City Chap" at the Garrick (two weeks); "Spring in Autumn" at the Forrest (three weeks) and "Come Easy, Go Easy" with Otto Kruger at the Broad (two weeks). The other openings are "The Firebrand," with George Ruben in Joseph Schickler's part, at the Lyric for probably four weeks. The 28th will bring George Arliss in "Old English" to the Walnut, and H. B. Warner in "Silence" to the Adelphi, and 30th finds "The Doctor's Daughter" at the Lyric, "Lionel Lincoln" at the Adelphi and "The Love Song" at the Chestnut.

Estimates for Last Week  
"Sunny" (Forrest, 2d week). Opened delectable until Wednesday, and practically capacity thereafter. Around \$27,000 claimed, helped by \$4.40 top. Show needs much fixing.

"A Night Out" (Garrick, 2d week). English importation played for week, but pulled for music business. Attendance tumbled steadily all week. About \$14,000, due to big business first two nights caused by "Sunny" postponement.

"My Son" (Lyric, 2d week). Notices so-so. Weather hot. Result business, but not great.

"How's the King?" (Chestnut, 1st week). Opened Saturday without paper and fairly good house. Hot-tempered audience, but business mixed. Needs much alteration.

"Rose-Marie" (Shubert, 1st week). Opened promisingly Monday with newly recruited cast.

"Desire Under the Elms" (Adelphi, 1st week). Opened Monday with much excitement due to censor's announcement he would probably have to close it.

"The Daughter of Rosie O'Grady" (Walnut, 1st week). New Fast Rooney show opened Monday to much real money and plenty of paper. "When You Smile" below \$5,000 last week.

"SPOOKS" FOR ROAD  
Terry Turner and Walter Shannon have purchased the dramatic rights in "Spooks" and will mount an tour featuring Leona La Marr, "The Girl With the Thousand Eyes. It will open on the road Oct. 5.

Belasco—Augustus Thomas in "Still Waters." Less than \$3,000. National—"Vortex." \$3,000 covers it easily.

Poli's—Mabel Normand in "The Little Mouse." Probably got best play. About \$3,500.

This Week  
All theatres are offering first productions. Belasco, David Belasco presenting E. H. Sothern in "Accused"; National, Gene Buck, piff. "The Doctor's Daughter"; Poli's, Wagheima & Kemper present "Lovely Lady," with Bruce McRae and Carlota Monterey.









# "PIT HIM OUT OF BUSINESS", IS BOSS ALLEGAN AGAINST F. P.-L. CORP.

**Okl. Exhibitor Suing Distributor for \$575,000 Under Sherman Act—Refused to Buy F. P. Pictures—Built Opposition Houses—Claims New House Issued Numerous Passes, Further Injuring Local Exhibitor's Theatre—Trial Set for Federal Court in New York in November**

The first suit ever filed in New York by an individual against Famous Players comes to trial in the Federal Court of New York November 11, at that time George C. Boss, the Oklahoma exhibitor who is suing for \$575,000 triple damages, will testify in the case, which was entered in 1924.

Boss was an exhibitor in McAllister, Okla., and owned his own theatre. His claim is that when he refused to buy F.-P. product at their price, F.-P. built an opposition house which operated at a lower price and finally put him out of business. Boss also alleges that the F.-P. house issued numerous free passes, also cutting into his business. The F.-P. house, the Boss attorneys state, was built directly across the street from Boss' theatre.

**Crack Trial Lawyer**  
That happened in 1922. When the case was entered, William M. Seabury, an attorney of New York, was his counsel. Mr. Seabury turned the case to David L. Podell, formerly a special assistant to U. S. District Attorney Hayward and whose specialty is the prosecution of Sherman Act suits. He fought the Trenton Potteries trust and won and also figured conspicuously in the suit against the glass combine. Mr. Podell is the head of a large law firm and rated as among the leading trial lawyers. He resigned as special assistant to the District Attorney about six months ago and his association with that office was solely for the handling of Sherman Act suits.

Under the Sherman Act, a plaintiff in an anti-trust action may sue for triple damages, which means that Boss' actual loss was one-third of the \$575,000.

Boss is the exhibitor who was called before a Congressional committee during a radio investigation last session, stating that radio was not hurting the picture business. This created quite a stir, as the trend of theatre talk at the time was that broadcasting was cutting into receipts.

A feeling among those in the trade who know of the Boss action is reflected above (and those who know are few) seem to feel it is a very serious case for the Famous Players. Much is dependent upon the outcome.

The claims set forth in the Boss matter are distinctly different from the Omaha exhibitor's federal suit against a combination of exchanges in a city controlled by the leading distributors.

Boss is the first outright charge against a picture distributor by an exhibitor of a deliberate and successfully planned attempt to "put him out of business."

## FOREIGN INFLUX

**Salesmen Offering Subjects at Low Prices for N. Y. or B'klyn Showing.**

All kinds of foreign made subjects have reached New York lately, with the salesmen making all sorts of overtures to exhibitors to take them at a one, two or three-day rental basis. Not one, to date, has any war aspect, many being of the melodramatic nature and bearing labels wholly strange and new to New York exhibitors. Some of the smaller theatre exhibitors are booking these foreign subjects through getting them almost for nothing, the salesmen or handlers expectant of receiving a price later when their films have once been played in New York and Brooklyn.

## MACY AND SCOTT

## AUTO THIEVES HURT TRADE

**Hollywood Theatre Feels Effects of Many Thefts**

Los Angeles, Sept. 15. Automobile thieves are hurting business in the Hollywood picture houses.

George A. Russell, who manages a Hollywood house, declares that seven automobiles were stolen from in front of his theatre within the last 10 days while the owners of the cars were in the theatre.

He says the result of the thefts has been that people who had their cars stolen have warned their friends to keep away from that section.

The sheriff's office has been appealed to, to supply a special detail for the purpose of watching the cars in the vicinity of the theatre and a number of other picture houses in that section.

## ITALIAN FILM WEEK

Washington, Sept. 15. To overcome the permanent crisis in the Italian motion picture industry provision is now being made by the Ministry of National Economy whereby an "Italian Film Week" will be a bi-monthly occurrence. During this period nothing but Italian produced pictures may be shown in the theatres of that country.

In the report, on this latest foreign move against American produce pictures from the American Embassy in Rome to the Department of Commerce, it was stated that this one "Italian Week" out of every two weeks was adopted in preference to the "one for one" plan tried out in Germany.

Department of Commerce officials declined to comment on the latest move against American produce pictures. It is believed the Italian movie fans will, for a while be loyal to the "Italian Film Week," but later will defeat the measure by attending the theatres during the seven weeks of American pictures. According to latest export figures, American films came close to being 98 per cent of those exhibited throughout all of Italy.

## Masonic Temple Films

Newark, N. J., Sept. 15. The new Mosque of the Masonic Temple is going in for picture house presentations. It plays feature films from Tuesday (opening day) through Sunday. Monday night, the auditorium is devoted to Masonic ritual but the rest of the week the Fabians who have taken over the management, offer big pictures and acts.

This week "Ten Commandments" and Joseph Turin are on the bill. Mollie Coucher is booking the attractions from New York.

## GIRLS' FATHER REMARRIES

Los Angeles, Sept. 15. Emil A. Pluecher, father of Viola Dana and Shirley Mason, married Marie Burrows in Hollywood Monday.

Refining "Skinner's Dress Suit" Los Angeles, Sept. 15.

Universal will re-film "Skinner's Dress Suit," responsible for Bryant Washburn's rise to stardom a number of years ago.

Reginald Denny is to play the title role.

## ATLANTA TIRES OF CENSORING

**New Measure May Bring General Revocation**

Atlanta, Sept. 15. A pitched battle on censorship in Atlanta is brewing in city council and may have as its outcome a complete abolition of all theatrical censorship in the city.

Storm clouds were forming last week when a resolution was placed before council to give the local board of review power over vaudeville and prolog features as well as film censorship.

The measure provides that any person on a vaudeville stage or in a prolog thought by the board to be indecent or vulgar in word or action be subject to fine of \$200 or 30 days on the big rock.

It is freely predicted that this measure will go flooie before reaching the mayor. A councilmanic bloc has been formed not only to kill the paper but to revoke all other city legislation calling for censorship of any kind in Atlanta.

Further action is forecast for the first October meeting of city council. A few weeks ago members of the Better Films committee of the Atlanta Woman's club tried to suppress the prolog at the Howard and it is thought that this action predicated the most recent action.

## ROXY'S 6,210 CAPACITY

**Plans Call for 3,200 on Main Floor, and 2,100 in Balcony**

The Walter W. Ahlshlager Co. of Chicago, is drawing the plan and specifications for the new Roxy theatre to be erected on the site of the old barn at Seventh avenue and 50th street.

There will be 6,210 seats, consisting of 3,200 seats on the main floor, 310 loge seats and 2,100 in the balcony. Three elevators will carry passengers to the balcony, while the loges will have private stairways. The project will cost \$6,000,000.

## De Mille Directs

**"The Last Frontier"**

Los Angeles, Sept. 15. Cecil B. de Mille will complete "The Last Frontier" for Producers Distributing Corporation. The picture was started by Thomas H. Ince prior to his death. Around \$80,000 was expended in taking some buffalo shots when work was halted. Then it was decided to have Hunt Stromberg finish the picture. Stromberg estimated that it would cost around \$250,000 to make the picture. When P. D. C. only wanted to allow him \$150,000. He refused to go ahead with the work with the result that his contract with the outfit was cancelled.

De Mille himself will not direct the picture.

## "Phantom" at Legit Scale

Universal has engaged the Roosevelt, Chicago, for "The Phantom of the Opera," to start in November. Directly after this the film will be shown at a legit scale in other cities.

## "Nell Gwynne" Abroad

Los Angeles, Sept. 15. Metro-Goldwyn will make "Nell Gwynne," starring Dorothy Gish, in England.

## MISS STEADMAN'S CONTRACT

Los Angeles, Sept. 15. First National has acquired its contract with Myrtle Steadman. Miss Steadman had been under a one-year agreement with Little used for her services after one picture had been made.

## REPORT FOX BUILDING TWO 5,000-SEAT HOUSES

**Los Angeles and Frisco Named as Sites—West Coast Theatres Not Interested**

Los Angeles, Sept. 15. Reports are current that the Fox Film Corporation is negotiating to build theatres both in Los Angeles and San Francisco. It is said the proposal is to build a structure containing 5,000 in the vicinity of Eighth and Flower streets here on property controlled by Joseph Topitzky and Irving Hellman. The San Francisco site is said to be owned by the Capital Company, subsidiary of the Bank of Italy, and is located on Market street. It is reported a lease for 25 years, involving a rental of \$6,000,000, was signed. This house is also to seat 5,000 according to the rumor.

Though Fox is associated with West Coast through buying the interests of Irving Hellman, his association does not include the West Coast's interest in Loew's State, Los Angeles and the Warfield, San Francisco. Therefore, to get a first run house for Fox films it is necessary to build one.

West Coast Theatres, Inc., will not be interested in the venture.

## Loew Takes Two More

Wilmington, Del. Sept. 15. Loew's, Inc. has taken possession of the Aldine and will place its own picture policy in the house.

It is understood Loew's has held an option on the house for a year, awaiting the pleasure of the owners before exercising it.

Canton, O., Sept. 14. The Loew circuit has successfully negotiated for local theatre, to play Metro-Goldwyn pictures. It will be operated by Loew's.

According to understanding from a statement made impersonally by Marcus Loew, Metro-Goldwyn only is seeking theatres in towns closed to Metro-Goldwyn releases. Wilmington and Canton, as was Reading, Pa., are among the towns so closed.

## Von Stroheim Directing Next Peggy Joyce Film

Los Angeles, Sept. 15. Eric Von Stroheim has been engaged by Pat Powers to direct Peggy Hopkins Joyce in her next picture. The story is as yet unselected, but will be made abroad in the spring.

Marshall Neilan directed Miss Joyce's first picture, not yet released.

## Warner's New Issue

According to report the Warner Brothers will shortly make a new and large issue of stock for public sale.

It is reported that Goldman, Sachs and Company, downtown bankers, will be behind the issue. The banking interest reported in connection is accepted as a weighty connection for the Warner's future.

## Barrymore's Third

Los Angeles, Sept. 15. Warner Brothers have signed John Barrymore for a third picture, to be made immediately after the completion of "Don Juan," which goes into production about Oct. 1.

This contract will keep Barrymore away from New York until around January. He is now completing work in "The Sea Beast," the first under the contract. Barrymore's third picture will probably be "Palot and Francesca."

## SAFE STUMPS THIEVES

Cleveland, Sept. 15. Burglars broke into the Liberty theatre, Loew picture house, in the East 105th street district, knocked off the combination of a strong box in the box office but fled empty handed. The safe, according to the management, contained about \$5,000.

Although succeeding in battering the combination, the thugs were unable to negotiate the safe door.

## SUES TO REGAIN CAPITAL STOCK TAX PAYMENTS

**Wichita Concern Brings Action; Stock for Leases Alleged Non-Taxable**

Wichita, Kans., Sept. 15.

The Southwestern Amusement Co. of Wichita has filed suit in the federal court against the federal revenue department of Kansas, demanding the refund of large sums of money collected from the company as capital stock tax during the past several years. The amount demanded in the suit is \$2,968.93 but in case the company is successful many times that amount will be at once due Kansas amusement enterprises. In the form of refund similar tax collections. Attorneys for the plaintiff corporation declare the federal law does not cover stock issued to cover leases and promotion work. In this instance the suing company has paid the tax under protest for four years. In its petition the company alleges that half its stock was issued as common and half as preferred. There were 1,500 \$100 shares issued under this arrangement.

L. M. Miller, president of the company, was given 325 shares of the common stock for his promotion work, it is claimed, and one half of the stock was given with each sale of one share of preferred. Miller's bonus, it is claimed was given him in exchange for leases and other rights which he transferred to the company.

It is expected that this suit will be the forerunner of hundreds of others from the amusements field if any degree of success is achieved by the proceedings against Harvey H. Motter, federal revenue collector.

## MELLON AND THE TAX

Washington, Sept. 15. Contrary to reports going out Secretary of the Treasury Mellon will have a tax program outline to present to the House Ways and Means committee when the group meets here Oct. 19.

It was stated at the Treasury Mr. Mellon will submit an outline but would respect the wishes of Congress and not present a detailed measure. From other sources it was learned that Mr. Mellon does not wish to have the same experiences as encountered with the so-called "Mellon Plan" of last year, hence no such measure will be presented.

Mr. Mellon is known to stand behind his recommendation of last year that the entire amusement tax be repealed. He will again make such a recommendation, it is stated.

## Lancaster Declines

**Mayer's Offer**

Los Angeles, Sept. 15. John Lancaster, partner of Jack Gardner, declined at the last minute to become assistant to Loew's. Mayer in the Metro-Goldwyn studios to supervise the casting for that firm.

Intend the partnership of Lancaster and Gardner will continue.

## COLUMBIA'S THEATRE LIST

Washington, Sept. 15. A complete list of motion picture theatres, their financial standing, on in Columbia is in the hands of the Commercial Intelligence Division of the Department of Commerce. This list is open to inspection by reputable producers and distributors and can be secured by addressing the department.

## COSTUMES FOR HIRE

PRODUCTIONS  
EXPLOITATIONS  
PRESENTATIONS

**BROOKS**  
1437 B'way, Tel. 5880 Pen.

## BERLIN FILMS

Berlin, Sept. 6. During the summer months only 10 new German films have made their appearance, and of these not a single outstanding production came to the screen.

The best of the lot was "Blitzzug der Liebe" ("Lightning of Love"), an amusing farce, directed by Johannes Guter, with Ossi Oswalda, starred.

"Liebe und Trompetenblasen" ("Love and Trumpet Blowing"), Typically German comedy of the military period. Without interest for other countries.

"Lebende Buddha" ("Living Buddha"), Fantastic film of little interest as an experiment. Paul Wegener, the director, and Anita Nieson, in the lead, deserve credit.

"Im Schatten der Sünde" ("In the Shadow of Sin"). Conventional drama, with Diane Carenne in the leading role. Made interesting by acting and direction.

"Der Luxusweibchen" ("The Luxury of a Wife"). A comedy of the leading role. Had imitation of the American society film.

"Die Gefundene Braut" ("The Discovered Bride"). A comedy in the style of the "Marriage Circle," nicely directed by Rochus Gliese. Xenia Valer, Walter Block and Arnold Mattson play nicely.

"Sündenbabel" ("A Babel of Sin"). Ordinary program picture of the Albinhold Schuenke type, but turning out for years. Good cast, including Maly Delachant, Hans Richter, Arnold Korff and Frieda Rieder.

American films are just as popular as ever, and during the summer months over twice as many of them appeared at the big first-run theaters as did pictures of German origin.

## LONDON FILM NEWS

London, Sept. 4. A Spanish producer has arrived here with his latest picture, "El rucho." The leading part is taken by a well-known toreador and a half-light is one of the features of the picture. A Francoist little production in Spain but states the film market is flooded with American pictures which are rented at ridiculously low prices.

Spanish kinemas are apparently everywhere, and are shown in all classes, the rich and the aristocratic looking down on such entertainment.

During the late autumn and the early spring Stalls will produce two pictures in the south of France. Both will have Matheson as the "star." Another feature scheduled by this company is "Sahara Love" with a French player, Marie Colette, will be featured.

Other Stoll pictures to be made are "In A Monterey Garden," with Marjorie Hume, and "Safety First" with Cooley Thomas.

A. E. Coleby is working on a series of shorts. Another convert to "shorts" is Adrien Brunel who is devoting himself to "burlesques."

George Cooper is directing Betty Balfour in a new Gaiety production "Somebody's Darling."

New Era Films, with which Sir Oswald Stoll is said to be connected, is making a new patriotic picture "Neison."

A story current for some days was that Famous-Players had made arrangements with the British Motion Picture Advertisers to control the theatre. This story is denied by Famous-Players.

When the film "Livingstone" is shown Sept. 20 it will have a specially taken final "shot" which has been made in Westminster Abbey and marks the first occasion upon which the authorities have permitted a cinematographic camera inside the building.

Attempts are being made to organize a British General Movie Season on the lines successfully worked in America. The British Motion Picture Advertisers are sponsors.

Another important object this organization has in view is the appointing of a man whose duty it will be to correct the absurd stories appearing in the press about the trade and its people.

Percy Phillipson, who recently left First National, and joined

## MACY AND SCOTT

Of this number the following had big success: Max Pickford in "Suda," Reginald Denny in the "Lightning Chameleon," Gloria Swanson in "A Night of Scandal," Jackie Coogan in "Robinson Crusoe," Colleen Moore in "Afric of Marriage" and Charles Keaton in "Sherlock Holmes, Jr."

Other films got by to a reasonable reception. Among them are mentioned "To the Last Man," "The She-Devil," "Mrs. Cortland's Past," "The Wonders of the Deep," "Mrs. Worthington's Perfume," "The Silver King of Nevada" and "Wolves of the Night."

The quarrel between Ufa and Ernst Lubitsch over the film rights to the "Waltz Dream" is still unsettled. Ufa, however, is going ahead on the film, which is being produced under the direction of Ludwig Berger.

It seems that Lubitsch acquired in America the rights of the libretto to the "Waltz Dream" is still unsettled. This libretto, however, was founded on a novel, "Nux, the Prince Consort," written in 1906 by the English author Hans Mueller. Ufa acquired the screen rights of this novel, claims priority and will fight the case through the United States courts if necessary.

Ufa has engaged Prof. Freud of Vienna, authority on psychoanalysis, to supervise the production of a film directed by the Freud system of psychoanalytic treatment. The title of the film will be "The Mystery of the Soul."

Ufa has put one over on Sam Goldwyn, who tried last fall to engage the Viennese professor for America.

Ufa's scientific and educational films are producing a total of 58 films for the coming season. Of these four have five reels or more and have a regular dramatic story, while the rest are straight one or two-reel educational.

This department is very important here, as German pictures are very fond of films of this type.

## FRENCH FILMS

Paris, Sept. 4. Although the Theatre du Vieux Colombier will shelter the new society of young dramatic authors, Jean Tedesco will resume a season with moving pictures early in January.

The U. F. A. has signed a contract with the Egypt Government to exhibit films of the moon in Cairo and principal centres of the country.

Richard Klieglin, the American astronomer, now in the French capital, gives out the statement that he intends to produce a film illustrating the flight of the planets through space. He will record the planets on photographic plates for motion pictures which will reveal details hitherto unseen, even through powerful telescopes. Professor Klieglin thus will explain to his audiences the measurement of time by the seasons. There will be a close-up of the expansion of the universe, curtain and dust covering, and the canals of Mars. He contends Copernicus' mountain on the face of the moon is another star which fell into the moon and remained. This collision of the moon in the moon's twin and caused the flood mentioned in the Bible. Mlle. Gina Rely, French artist, and Pearl White are mentioned as the earthly stars for this celestial picture.

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## EGYPT

By MAURICE VENTURA

Cairo, Aug. 28.

A little scandal about the Royal Opera of Cairo. The Egyptian Government did not renew the contract with Signor Bettino Cengellano, the former impresario and did not renew his contract with the new candidates were Signor Braiciale, who toured in South America with important companies, and he has been not had many friends among those who could grant him the destinies of the Opera House.

Signor Braiciale, not afraid of anything, and backed financially by some of the richest men of Egypt, secured the Mohammady Ayy, Alexandria, one of the finest theatres of this country, and reached an arrangement with Signor Dababneh, who owns the Karsak, Cairo. He then left for Europe before Signor Quaranta, the new impresario of the Royal Opera, and secured, it is said, some fine elements, including Signor Mascagni, who will direct one of the best operas in Egypt has "ever heard, and Lazzari.

Up to now, no other definite plans are not announced, as yet the plans are not yet worked with great secrecy, but in a few weeks important announcements will be made. The Egyptian Government of the artists secured either for the Royal Opera and the Mohammady Ayy, who will play to the houses in Egypt when she did her Near East tour, at the end of last season with Monsieur Opera, and secured, it is said, some fine elements, including Signor Mascagni, who will direct one of the best operas in Egypt has "ever heard, and Lazzari.

Lively for Picture The cinema season will be rather active, judging by the titles of the pictures announced for the season. The Americans will be at the head of the movement with the following pictures:

"The Zorro" (not yet shown in Cairo), "Robin Hood," "The Musketeers," and "The Molly-coddle" (Painkane).

"Haddon Hall," "Little Lord Fauntleroy" and "Tess of the Storm Country" (Pleikford).

"A Sailor Makes Good," "The Boy" and probably "Gloria" (Lloyd).

Many of the most recent pictures by First National Pictures, Inc., and Famous Players will also be screened.

Germans have a good chance, too, with "The Nibelungen" and "The Last Laugh" (Jannings).

The French have sold already many of the pictures still being made in France, and as "Paul de Jacob" with Sandra Milowanoff, "Michael Strogoff," with Ivan Mosjoukine, "Les Michael," which is being made in France for Pathe Consortium Cinema.

The Italians will have but one important picture, "Quei di," which, probably, if it is finished by the end of the season, "The Last Days of Pompeii."

The Egyptian public is rather too mixed and have no definite preference. Names of the American stars of the pictures, and probably the two German pictures will also meet with good success.

Capital in Film and For the first time in Egypt, natives seem interested in the picture business. Very recently a company, all members of which are natives, was formed with a capital of 16,000 Egyptian pounds (about \$30,000) with a view, says their circular, of exhibiting, financing and otherwise backing existing concerns.

The club and the company will have also foreign firms who have their registered offices in Egypt. This company is backed by a native bank, and M. M. who has already started its activities by opening a little picture house in Cairo, and which has shown American pictures exclusively.

It seems as though the heads of this movement know little of the business. Unless the proper man is secured to control the new generation it is not likely to meet with any degree of success.

Another native who showed a keen interest in the picture business and who has been financially backing a concern here for some months, left Cairo at the end of April in order to secure some pictures, which, he said, "would revolutionize" the country.

Unfortunately, unfamiliar with the business and happening in a certain moment in Europe when practically all the picture sales have been disposed of their big "supers" who here did not secure masterpieces, but only a few on a cheap program of a picture house.

Government Buying Machines The Egyptian government, to instruct the children, decided to buy a number of educational pictures.

When will provide the Christmas attraction at a big West End cinema.

Los Angeles, Sept. 10.

Hans Krasley is making the screen adaptation of her story for Norma Tallmadge. This will be her next picture for First National, and is to be produced at the United States.

Paramount has decided to change the title of "On Dress Parade," a Raymond Griffith starring vehicle, to "He's the Prince."

Daniel Keefe is making "Failure," an O. Henry story, for William Fox. Kathryn McClure, Harvey Clark, Vivien Oakland, Norton Bailey, Roy Atwell, Bud George and William Bakewell are included in the cast.

Sam Bischoff is producing a comedy entitled "After the Ball," a gold story, which is written by Chas. Saxton. Bischoff says that this title should not be confused with the song title "After the Ball."

Mrs. Wallace Reid has begun the production of her third independent picture, "The Red Kimono," at the Pine Arts studio. Those in the cast include: Fred Hunter, Edna Morris, Virginia Bonner, Carl Miller, Virginia Pearson, George Seligman, Tyrone Powers, Sheldon Lewis, Emily Fitzroy and Mary Carr.

Harry Carey's first picture for Paramount will be "Back Up" from a story by Basil Dickley and Harry Haven. Harvey Gates prepared the continuity. The picture will be made at Universal City, with Jack N. Dunlap as director.

Scott Cunningham has been appointed head of the film editorial department for Metropolitan pictures. Cunningham is also freelancing for the past two years.

Malcolm St. Clair begins "The Tattooed Countess," Pola Negri's next starring vehicle (Paramount), Sept. 20.

Jack Cruise about the same date starts "The Manikin," a Fanny Hurst story, while Clarence Badger begins "Stage Door Johnnies," Raymond Griffith's next feature.

Other pictures started at the end of this month are "Hudson," directed by Raoul Walsh, and "The Enchanted," by Irving Willat.

Charley Murray has been added to the cast of "Steel Preferred," which James Hogan is making for Metro-Goldwyn Pictures. They have also placed Marguerite De La Motte under a long-term contract.

J. T. McGowan has begun "Terror," the third of a series of eight western pictures he is making at the California Studios. Al Haze plays the lead, with Iona Reid opposite.

Eddie Cline is back on the Sennett lot, directing Alice Day in a yacht-racing picture, "The Yacht Race," which includes Danny O'Shea, Eugene Gilbert, Joe Young, Mary Macdonald, Sunshine Hart and Mary Ann Jackson.

Ralph Graves has also returned to the lot, and is appearing in a story dealing with the capture of a fugitive of traffic cop, which Lloyd Bacon is directing. In the supporting cast are Helma Parr and Marvin Lincoln.

John Francis Dillon will direct Colleen Moore in "Trene" (First National). Dillon also directed Miss Moore in "We Moderns."

Tom Mix has begun making "The Best Bad Man," from a story by Max Brand. His supporting cast includes Clara Bow, Cyril Chadwick, Buster Gardner, Paul Fanger, Tom Tracy, Frank Kennedy, Frank Reall and Judy King. Raystene is directing.

Sierra Pictures will make "Missing Millions," featuring Vivian Rich. The police and fire departments of San Francisco will cooperate in the making of a big robbery scene in a government mint, a big fire scene and several parade scenes.

"Maryland, My Maryland," will be the title of the second production which the government will buy. It will make for release by Warner Brothers.

Although necessary for the bidders to study the conditions under which the government will buy, it will interest them to know that as a general rule the government requires that the bidders 2 per cent of the cost of the goods when the offer is made by writing and another 2 per cent when it is accepted.

This deposit is, of course, returned to the bidders when their offers are rejected. The terms and conditions of the contract have been respected.

A letter from a bank established in Egypt suffers as far as the deposit is concerned.

Re the present "tender" the French manufacturers have a big chance, also the F. A. of Berlin. It is said not an American firm placed a bid.

Los Angeles, Sept. 10.

ers. It is being adapted from a story by James Francis Dwyre which appeared in the Collier's.

Lon Chaney will be starred in "The Mocking Bird," an original by Ted Browning, in his new Metro-Goldwyn production. Browning will direct, with Chaney in a dual role.

John T. Murray has been added to the cast of "Joanna," which Edwin Curve is producing for First National.

W. S. Van Dyke has finished "The Desert Prince," starring Buck Jones, for Fox. The cast includes Montague Love, Edna Morris, Ernest Butterworth, Arthur Hosmer, Carl Stockdale, Henry Dunkinson and Henry Armetta.

Kathryn Hilliker has been assigned by Metro-Goldwyn to write the titles for "Ben Hur."

A. P. Younger, scenario writer, has written a legit comedy called "The Husbands." He expects to produce the play in Los Angeles this winter, having already disposed of the screen rights to the story to Famous Players-Lasky.

MIX'S FRONTIER FILM Indians Engaged For Fox's New Picture

Blackfoot, Idaho, Sept. 15. Several families of Indians, from big bands down to tiny families, under the charge of Ralph Dixie, have left here for Victor and the Jackson Hole country, where they will be filmed for a pioneer picture which Fox is about to bring out.

The appraisal of the house, owned by the Indians for the completion of the picture.

Tom Mix and his "calico" pony went up about 10 days ago for the appraisal of the picture in which the Indians are to take part.

HOUSE SOLD BY SHERIFF Dayton, O., Sept. 15. Morris Straus of Cincinnati purchased the Majestic, Sidney, O., for \$1,000 at sheriff's sale Saturday.

The appraisal of the house, owned by the bankrupt DeWeese company, was \$100,000.

Straus represented the Cincinnati Mortgage and Improvement company and announced that the theatre would be remodeled before reopening.

Attorney R. E. Marshall, who was bankruptcy referee, will be the manager of the house. W. Straus announced.

FIRST CHI-MAD FEATURE Chicago, Sept. 15. Plans are maturing for the "shooting" in and near Chicago of the first full-length feature using the made lens of the Chicago Spoor of the old Essanay Company. The film will be a tale of the prairies.

Henry B. Waitshall is reported engaged with Spoor and his director, Norman MacDonald, gone to New York to obtain three or four more "names." The Milo Bennett Agency of this city, as already engaged several stock actors for lesser roles.

LONDON'S UNFINISHED STORY Los Angeles, Sept. 15. An unfinished story, "Eyes of Asia," left by Jack London upon his death will be finished by his widow.

Ralph Ince will produce a screen adaptation of the story.

FORUM THEATRE BEAUTIFUL LOS ANGELES

Week of Sept. 19

Warner Bros. (Lasky) IRENE RICH In the "Wife Who Wasn't Wanted"

with Hunsley Gordon and John Herring

New Ensemble (Arch) NEW ENSEMBLE

NEW ENSEMBLE





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LOS ANGELES, CAL.—Forum  
Theatre

PHILADELPHIA, PA.—Stan-  
ley Theatres

CLEVELAND, OHIO—Keith's  
Hippodrome

ALBANY, N. Y.—Leland The-  
atre

TROY, N. Y.—Troy, American  
and Lincoln Theatres

NASHVILLE, TENN.—Hills-  
boro Theatre

BOSTON, MASS.—Modern, Bea-  
con and Fenway Theatres

FALL RIVER, MASS.—Premier  
Theatre

NEW BEDFORD, MASS.—Cap-  
itol Theatre

PORTLAND, ME.—Empire  
Theatre

PROVIDENCE, R. I.—Strand  
Theatre

SPRINGFIELD, MASS.—Cap-  
itol and Bijou Theatres

BUFFALO, N. Y.—Shea's Hip-  
podrome and Lafayette Theatre

NIAGARA FALLS, N. Y.—  
Bellevue Theatre

ROCHESTER, N. Y.—Regent,  
Picadilly and Victoria Theatres

SYRACUSE, N. Y.—Empire and  
Keith's Theatres

CINCINNATI, OHIO—Palace,  
Lyric, Walnut, Strand and  
Capitol Theatres

COLUMBUS, OHIO—Grand  
and James Theatres

CHARLESTON, W. VA.—Vir-  
ginia Theatre

DAYTON, OHIO—Colonial,  
Strand, State and Keith's The-  
atres

HUNTINGTON, W. VA.—  
Strand Theatre

PEORIA, ILL.—Princess Thea-  
tre

CANTON, OHIO—Strand The-  
atre

YOUNGSTOWN, OHIO—Lib-  
erty Theatre

TOLEDO, OHIO—Palace, Riv-  
oli and Keith's Theatres

FT. WORTH, TEXAS—Capitol  
Theatre

HOUSTON, TEXAS—Rialto  
Theatre

LITTLE ROCK, ARK.—Palace  
Theatre

SAN ANTONIO, TEXAS—Pal-  
ace and Rialto Theatres

CEDAR RAPIDS, IOWA—Isis  
Theatre

SIoux CITY, IOWA—Hippo-  
drome and Plaza Theatre

INDIANAPOLIS, IND.—Colo-  
nial and Palace Theatres

EVANSVILLE, IND.—Victory  
Theatre

LOUISVILLE, KY.—Majestic,  
Rialto, Keith's, National and  
Mary Anderson Theatres

LONG BEACH, CAL.—State  
Theatre

PASADENA, CAL.—Florence  
Theatre

MILWAUKEE, WIS.—Garden  
Theatre

HARTFORD, CONN.—Strand  
Theatre

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Theatre

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ATLANTIC CITY, N. J.—*Vir-  
ginia, Stanley and Colonial  
Theatres*

READING, PA.—*Colonial, Ar-  
cadia, Lyric and Princess The-  
atres*

ALTOONA, PA.—*State Theatre*  
JOHNSTOWN, PA.—*Nemo and  
New Theatres*

ST. LOUIS, MO.—*New Grand  
Central, West End Lyric, Cap-  
itol, Kings and Rivoli Theatres*  
SPRINGFIELD, ILL. — *Strand  
Theatre*

SAN FRANCISCO, CAL.—*Cal-  
ifornia and Granada Theatres*

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atre*

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Theatre*

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# MONROE TOUCHES BOTTOM, \$3,800; \$5,400, "GOOD RIZ" AT ORCH. HALL

Chicago Jumps to \$48,500—"Don Q" Leaves to \$15,000—Rain Helped Randolph Get \$4,700—McVicker's \$30,000 with "Golden Princess"

Chicago, Sept. 15. "Paramount Week," extra holiday performances and two days of rain all figured in the splurge the Loop cinemas showed last week. Business generally was far above the average, save for the Monroe, which registered one of the lowest weeks in months with "As No Man Loved."

The Chicago, with "The Coast of Folly," boosted to \$3,800. With the Chaplin film at the Orpheum gaining \$4,000.

"Don Q" left the Roosevelt after five weeks, where it showed superiority over many long run features at this house. Harold Lloyd's "The Freshman" opened Monday for an indefinite stay.

"The Gold Rush," after falling off, regained its second week. Last week's receipts compare with the gross established on its second week. There is no thought of pulling the feature out of Warner Brothers, who have secured the lease on the house, are waiting for it to move, so that they can exhibit their products.

According to the way the Chaplin film is being supported, it will be the latter part of October or early in November when the new tenants will take possession. The long run of "The Coast of Folly" will at least put the Orpheum on the map.

McVicker's, with "The Golden Princess" and Paul Ash, turned in another big week. The Ash style of entertainment is being limited in the Pantheon, outlying house operated by B. and K.

"His Majesty Bunker Bean" stood the test of a revival at Orchestra Hall.

Randolph's \$700. As successful a week as ever turned in by a Universal feature occurred when "Spot" Gibson in "Spook Ranch" sent the receipts sky high for the Randolph with a \$4,700 gross.

"As No Man Loved" didn't get much support from the picture fans, with the Monroe having an exceptionally low week.

Estimates for Last Week. Chicago—"Coast of Folly" (P. P.) (4,100; 59-75). Gave good account of itself. Surrounding program just fair, with receipts great at \$48,500.

McVicker's—"The Golden Princess" (P. P.) (2,000; 57-75). Good screen attraction surrounded with Paul Ash presentation rounded out corking program. Result, \$30,000. Orchestra Hall—"His Majesty Bunker Bean" (W. B.) (1,000; 50). Good notices helped business. House doing little publicity on the outside. Considered good business with \$5,400.

Monroe—"As No Man Loved" (Fox) (273; 50). One of the worst weeks in months, with total only reaching \$3,800.

Orpheum—"The Gold Rush" (I. A.) (4th week) (778; 50-75). New lease on life. After falling off \$4,000 picture went back to \$15,000.

Randolph—"Spook Ranch" (A.) (650; 25-35). One-house show that helped. Close to \$4,700. (U. A.) (5th and last week) (1,100; 50-75). One of the best long run features playing the house this season. Figured close to \$15,000.

## TOPEKA'S OPENING

Labor Day Week Hurt by the Hot Weather

Topeka, Kan., Sept. 15. (Drawing Population 78,000.) Assisted by Labor Day and a break in the torrid weather, the box offices did much better last week. The picture houses had to buck and bid competition caused by the reopening of the Novelty, vaudeville, and the Waddell stock at the Grand.

Estimates for Last Week. Topeka—(700; 40). "Wild Horse Mesa," popular; \$1,700. Orpheum—(900; 30). "Lucky Devil" first half. "So Long Ago" last half. Good business considered; \$1,600. Cozy—(400; 35). "The Man Without a Conscience" first half, and "The Woman Hater" last half, did not fare so well; \$1,100.

## FOX'S "HORSE" IN HOT WEEK, \$12,000—AHEAD

Hottest in Washington in 40 Years—Swanson Fell 'Way Off in 2d Week, \$5,000

Washington, Sept. 15. (Estimated Population, 500,000; 120,500 Colored)

"The hot spell experienced in Washington during the past week exceeds anything recorded in September since 1835."—United States Weather Bureau.

Fox's "Iron Horse" has faced its toughest week and came through a winner. It was at the Rialto, a house that is decidedly "off" and a bump in the hottest September week on record since 1835—and still the feature increased about \$9,000 over the week before. The picture had the critics raving. It is being held over, set in the original booking.

Gloria Swanson held business up exceedingly well on a second week at the Columbia, with "Coast of Folly."

Richard Barthelmess is always a money-getter for the Metropolitan. His latest, "Shore Leave," was kept down, however, due to the same heat.

"Sun Up" did well, considering, at the Palace.

Estimates for Last Week. Columbia—Gloria Swanson's "Coast of Folly" (P. P.) 1,222; 35-50. After first week that ran to \$15,500 this Swanson film got close to another \$5,000.

Metropolitan—Richard Barthelmess in "Shore Leave" (Int. N.) (1,342; 35-50). Always dependable money getter here. This time, however, not above \$7,000.

Palace—"Sun Up" (M-G-M) (1,432; 35-50). Okayed all around and did surprisingly well in view of the existing conditions. Around \$6,000.

Rialto—"Iron Horse" (Fox) (1,218; 35-50). Tough break for feature, but management contented. With break in weather and Saturday last they are looking for jump current week. Possibly just above \$12,000 close to doubling any other house.

This Week. Columbia, "Ten Commandments" for run. Metropolitan, "Fine Clothes"; Palace, "The Man Who Found Himself"; Rialto, "Iron Horse" (2d week).

## 1st Nat'l Strengthening Scenario Dept. in East

Los Angeles, Sept. 15. First National, with the resignation of Marion Fairfax as their eastern scenario head, will clean up the department in New York and send on four or five representative writers from Hollywood.

Negotiations are now being conducted for the services of two women and three men, high priced writers, to go east. It is said that First National is going to do considerable production in its eastern studios.

## "BEGGAR" \$22,000 AT PHILLY'S STANLEY

Weather Blamed for Fair Grosses with Good Films Swanson Down

Philadelphia, Sept. 15. Scorching hot weather broke the back of picture business last week despite the presence of some good box office bets. The result was some fair grosses where there should have been knockouts.

"Beggar on Horseback" won great notices at the Stanley and business held up quite well, although with normal business Friday and Saturday it would probably have reached \$25,000.

Gloria Swanson, always a draw here, opened in "The Coast of Folly" at the Stanton the Saturday before to excellent business and continued to drag them in until the last torrid hot half of last week when the bottom fell out.

"The Lost World," which reopened the Aradine a week ago Saturday, also suffered from the weather. If it stays cold this week the film should boost into a real run, however, as there appears to be a definite clientele for the Conan Doyle romance, which played the Aldine last season at high figures.

The Fox, after advertising "Evelyn Lynne," switched to "As No Man Has Loved," and despite coking no longer had a moderate week. The Karlton pegged along uncertainly with Bebe Daniels in "Wild, Wild Women."

In other words, the weather played no favorites and all houses were about 25 percent off, most of that being accounted for in the last couple of nights.

"Wanderers" Special Opening. "The Wanderers" opened the Aldine's season Saturday night with a specially invited audience, the actual run getting under way this week. The notices were glowing. It is hoped to keep this P. P. special in for at least a month and get the house always an uncertain quantity off to a running start.

Other big films this week include "The Iron Horse," which opened what is advertised as a two weeks' stay at the Fox to tremendous business. An elaborate program with a company of 75 is being used. All the notices on the film were laudatory.

Presentations. Reopened. After a period of inactivity in regard to added program features this week reverts to the previous status, with the Glimco fashion show (semi-annual) being highly featured at the Stanley in connection with the showing of "Never the Twin Shall Meet." This fashion show, becoming more elaborate every year, includes musical entertainment, a photoplay this time. The Stanley, Aldine and Fox shared the spotlight this week with the Karlton, which has "The House of the Living Dead" only other new picture in the downtown chain. The Stanton, Arcadia, Palace and Victoria all have hold-overs or second runs.

Coupling pictures of importance include "Little Annie Laurie," which gets a Stanley showing and "The Gold Rush," which will follow "The

## TWO L. A. RECORDS BROKE;

1 MILLION, \$33,900—STATE, \$34,758

"Freshman" and "Twin" Responsible—State Goes \$4,000 Above Previous High Gross—"Sally" Big in Small Rialto, \$10,900

## HEAT HIT DOUBLE BILLS IN PROVIDENCE—OFF

"Gold Rush" in Big Lead, With \$11,000—Victory's Good Show and Gross

Providence, Sept. 15. (Drawing Population, 300,000.)

Labor Day, rainy, was a great break for the theatres here, Tuesday held up, Wednesday was good, but heat hurt the remainder of the week.

Last Week's Estimates. Albee (2,300; 15-75). "The Gold Rush," Mobs packed house at opening. Box fall off slightly, but still good remainder of week. Around \$11,000.

Majestic (2,300; 10-40). "Night in the White City" (P. P.) and "Down the Road" (Truett). Nothing to rave over. \$6,000.

Stand (2,200; 15-40). "The Trouble With Wives" and "Hell's Highway." Around \$5,000.

Victory (1,950; 10-40). "Slave of the East" (M-G-M) and "The Lucky Horseshoe" (Fox). Voted best bill in town outside of Chaplin film. Good first half; heat hurt later. Over \$5,000.

Rialto (1,448; 10-40). "The Coast of Folly" (P. P.) and "The Thoroughbred" (Fox). Swanson got good reviews for ability as actress as well as clotheshorse. Good week. Around \$4,000.

This Week. Albee, "Gold Rush" (2nd week); Majestic, "Are Parents People?" and "The House of the Living Dead" (A. S. N. of His Father) and "The Love Hour"; Victory, "As No Man Has Loved"; Rialto, "Shore Leave" and "Souls for Sale."

LOUIS RUBENS RETIRES. Joliet, Ill., Sept. 15. Louis M. Rubens, for 20 years active in managing motion picture theatres here, has retired as general manager of the Princess theatre.

His financial interest in the new Rialto he will turn it over to his younger brothers, Jules, Harry and Claude Rubens for operation.

NEW COMEDY TEAM. Don Barclay and Charlie Wilkens (Wilkens and Wilkens) are to be featured in two reel comedies directed by Rex Adams, management Nat Phillips, Pathe Exchange.

Coast of Folly at the Stanton probably will break \$10,000.

Estimates for Last Week. Stanley—(4,000; 35-50-75). "Beggar on Horseback" (P. P.). Critics lauded it and held it good until weather knocked spots out of all theatre-going. Angela Molina in "A Spanish Day" (P. P.) added feature, not highly regarded. Around \$22,000. Off from recent average.

Stanton (700; 35-50-75). "The Coast of Folly" (P. P.). Opened the previous Saturday and counted on to bring business back to house, which has had hard luck of late. Weather upset plans and house had to be satisfied with \$9,000.

Arcadia (2,000; 30). "As No Man Has Loved" (Fox). Substituted for "Evelyn Lynne." Business not tremendous, but weather helped. Lucky to get \$13,000. "The Iron Horse" (Fox) opened this week, will break this house's usual weekly chance policy.

Karlton (1,100; 50). "Wild, Wild Susan" (P.) About \$1,750. Under house average.

(600; 50). "The Lost World" (Int. N.) Second showing for this picture, which opened preceding Saturday. Around \$3,000. Hurt by weather slump. Expects to stay six weeks.

Aldine—(1,500; 61-65). "The Wanderers." Notices glowing and started week briskly.

Los Angeles, Sept. 15. (Drawing Population, 1,250,000.)

With two holidays last week some of the houses profited, but the other did not. Those benefiting mostly were Loew's State, playing to a house record with "Never the Twin Shall Meet," and the Million Dollar, which kept up its phenomenal business with the Harold Lloyd "Freshman."

The State got a start on the opening day through the two Hearst papers practically turned over to propaganda the picture with full page, editorials and news stories daily. It was necessary to give extra performances each day during the week with the house breaking the record by ending with \$41 of the house record. "Chickie," another film championed by the Hearst organization. In conjunction with the picture there was a four week record with the Norvello Bros. the outstanding features.

The criterion came to life again with "The Iron Horse" as its attraction. Managing Director Vuerns did a splendid job of the picture, housed the picture considerably, with the house playing to the best gross in many months and the highest single week to date.

Grauman's Egyptian ran along at its merry clip, with the Labor Day picture being within \$1 of the house record. This picture will probably go along at a clip of \$25 a week for another two months at least.

Circus Bally Hoo. Rialto got a very big and profitable week with "Sally of the Sawdust" being within \$1 of the house record. When it reopened the house for this attraction, had a circus ballyhoo front, which attracted considerable attention and trade as well, with the picture doing on one week what the house has generally taken three or four weeks to do.

At the Forum "Off the Highway" fell off heavily from the trade the picture being within \$1 of the house record. The featured players of the picture—John Bowers and Marguerite De La Motte—mean nothing at the box office, with the film being reported as unproductive from the trade standpoint.

Estimates for Last Week. Metropolitan—"Wild Horse Mesa" (P. P.) (3,700; 35-65). This type of picture is going locally. Dropped to \$23,000.

Million Dollar—"The Freshman" (Pathe) (2,000; 35-65). Still continues to break house record, with midnight performance Saturday helping. Waring's Pennsylvanians found it commendation for big gross \$33,900.

Grauman's Egyptian—"The Gold Rush" (Fox) (2,300; 35-65). Keeping up fast pace, with house record approached on Labor Day. Grauman doing special exploitation for this picture. Responsible for big gross \$34,758.

Loew's State—"Never the Twin Shall Meet" (Cosmo) (2,300; 35-65). Broke all records house ever established, with five de luxe and several extra shows, held up wonderfully last week, breaking house record by \$4,000.

Criterion—"The Iron Horse" (Fox) (1,600; 40-45). First time at popular prices, held up wonderfully first week, \$7,900.

Forum—"Off the Highway" (P. D. C.) (1,200; 35-65). Neither title nor featured members meant anything so far as breaking in trade concerned.

Rialto—"Sally of the Sawdust" (H. A.) (900; 50-65). First winner this house has had since "Black Cyclone" \$10,900.

LUTHER A. GRANT MISSING. Los Angeles, Sept. 15. Luther A. Grant, a heavy stockholder in the Hollywood Theatres, Inc., mysteriously disappeared from his home Sept. 9 and has not been located.

Much alarm is felt because of his absence.

"BAT" SOLD FOR PICTURES. The Bat was sold last week for pictures by Kennedy.

to Roland West, who produced an other mystery drama, "The Unknown People" for films.

ROGENE FERRELL  
CELEBRATED SOPRANO  
CRITERION THEATRE, LOS ANGELES

INDEFINITE

ORGANIST  
FORUM THEATRE  
Los Angeles

HENR  
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ORGANIST  
FORUM THEATRE  
Los Angeles

# "PHANTOM OF OPERA" DID \$14,000 FIRST FULL WEEK AT \$2.20 TOP

"Graustark" at Capitol Held Over After Smashing Capitol's Record—Swanson Film Did \$25,000 at Rialto with Bernie Added—"Merry Widow's" First Full Week \$9,753

The fact that Labor Day loomed cloudy and gloomy proved a boon to the picture houses. With the stay-at-homes over the week-end all houses did a tremendous business. Day records were set by the board and the result at the end of the week showed strong boxoffice results because of money that was poured into the city and the theaters.

The Capitol smashed the house record for a single day, two successive days and finally broke the record for a full week held by "The Who Gets Slapped" at \$70,468.05. Last week Norma Talmadge, in "Graustark," drew \$7,000, and the picture was held over.

At the Strand the four week's run of Charlie Chaplin's "The Gold Rush" was ended with \$43,200, giving the picture a total of \$210,000 for the entire run.

Gloria Swanson, in her second week on the street, moving down from the Rivoli, drew \$24,000 at the Rialto while at the Rivoli Betty Bronson, in "The Golden Princess," with the Six Brown Brothers as an added attraction, drew \$21,122.

**Colony Surprises**

One of the surprises of the street was the week's business done at the Colony, where the De Mille production, "The Coming of Amos," got \$17,200.

Warner's with "The Wife That Wren't Wanted," did not fare so well, getting \$10,461.

The Little Cameo, which had "Sally of the Sawdust" for a second week, went to \$5,437, a little tilt over the week before.

In the houses where the attractions are in for a run, "The Phantom of the Opera," at the Astor, with the largest seating capacity, did just a little over \$14,000, at the Embassy "The Merry Widow" came along with \$9,753, while "The Wanderer," at the Criterion, dropped off to \$8,991.

**Estimates for Last Week**

Astor—"The Phantom of the Opera" (U.) (1,140; \$2.20). Last week the first full week for the picture. Little better than \$14,000; very good business.

Cameo—"Sally of the Sawdust" (F. N.) (540; \$2.15). For the second week at this little house picture topped the first, getting \$5,437. Almost \$10,000 advance.

Capitol—"Graustark" (F. N.) (5,450; \$2.15-1.65). The big house went out and smashed its weekly record, getting \$72,075. The previous record here was held by "The Who Gets Slapped," and was \$70,468. "Graustark" naturally held over.

Colony—"The Coming of Amos" (P. D. C.) (1,980; \$2.05-55-99). This house had one of the best weeks in months at \$18,150 with this DeMille production.

**Criterion—"The Wanderer"** (F. P. L.) (608; \$1.65). Last week took slight drop, despite the holiday. Take was \$8,991.

**Embassy—"The Merry Widow"** (M. S.) (400; \$2.20). First full week here drew \$9,753. Picture has caught on and is pulling real business.

**Rialto—"The Coast of Folly"** (F. P. L.) (1,800; \$2.05-55-99). Gloria Swanson combined with Ben Bernie

## \$10,000 "HEAT" GROSS BY VAN AND SCHENCK

Heat Hit Everything in Balto. Last Week—Parkway Fell to \$2,500

Baltimore, Sept. 15. (Drawing population, 850,000; Colored 125,000).

Extraordinary programs fought some of the summer's worst heat here last week and won a partial victory.

This week marked the opening of the local leg, and the Garden Roof turned on the jazz Saturday night. Warner's newly acquired up-town Metropolitan played Paramount's "Wild, Wild Susan."

**Estimates for Last Week**

Century—"Not So Long Ago" and Van and Schenck (3,000; \$2.75). Film voted not so good and with weather would have had a lean week but for Van and Schenck. They got all the credit for theatre's remarkable showing under adverse circumstances. Clinch for a clean-up on a return engagement by them later in season. \$10,000.

**New—"The Lucky Devil"** and Lopez's Chinese Band (1,900; 25-50). Dix picture far better draw than Bronson one at the Century, but almost eyed guitarists aided in keeping box office from going under with heat. \$8,500.

**Hippodrome—"Foolish Virgin"** and vaudeville. Bill proved satisfactory to those who weathered the heat to see it, but nothing to draw 'em in. Off week with \$7,500.

**Parkway—"Stop Filting"** (1,400; 25-50). One of lowest summer weeks, about \$2,500.

**Garden—"Rainbow Trail"** and vaudeville (2,800; 25-50). Mix one of the few able to ride to sure box office success, despite temperatures. This no exception and stood 'em up, heat and humidity notwithstanding. Around \$11,000.

**This Week**

Century, "Lightnin'"; Parkway, "Wildfire"; New, "I'll Show You the Town"; Metropolitan, "The Limit of Mail"; Garden, "Spook Ranch"; Hippodrome, "Fighting the Flames."

at this house went out and pulled \$24,965.

**Rivoli—"The Golden Princess"** (F. P. L.) (2,200; \$2.05-55-99). Betty Bronson, even with the assistance of the Six Brown Brothers, failed to set the box office afire. Managed to draw \$21,125.

**Strand—"The Gold Rush"** (U. A.) (2,800; 35-50-55). The fourth and final week of Chaplin's latest here brought \$43,200. This gives the picture a total of \$210,200 in the four weeks at the house.

**Warner's—"The Wife That Wren't Wanted"** (W. B.) (1,350; \$2.05-55-99). This one didn't start anything, with the result house dropped back into its old rut again, getting \$10,461.

# BIG NOISE ON "BEGGARS" BUT DID ONLY \$4,400

Other Houses Good Showing Last Week—Liberty Will Not Be at \$14,000

Kansas City, Sept. 15. (Drawing Population, 600,000) "The Iron Horse," at the Liberty, was the big noise and is being held. It was set for two weeks.

The weather, about the hottest of the season, allowed the coming systems to be again strongly featured.

The Liberty's new orchestra made its debut and was given an enthusiastic welcome by the regulars, who have enjoyed their pictures without orchestral music for the past year. The "Horse" is being shown for 50 cents, all seats.

The Apollo, a popular residential, featured a first run of "Beauty and the Bad Man," together with the house's third annual juvenile revue. The Royal will give "The Freshman" and the "Gold Rush," the Mainstreet will screen "Don Q" for a couple of weeks, setting a precedent for this house, and the Liberty will show "Lightning" and several other big Universals. The Newman will have big stage names.

**Newman—"The Coast of Folly"** (F. P.) (1,890; 25-50). Gloria Swanson drew heavily. Critics did not give the story much. \$15,000.

**Royal—"Beggars on Horseback"** (F. P.) (920; 35-50). Heavily featured in all selling as most unusual and lived up to press agents' ravings. Cleverly presented and a surprise to the audience when the picture was stopped, the house lights turned on and newboys rushed down the aisles with specialists of the "murder" just shown on the screen. Reviewers loud in praise, but customers failed to figure what it was all about. Grossed about \$4,400.

**West—"Shore Leave"** (1st N.) (3,200; 25-50). Richard Barthelmess a favorite. Five-act vaude bill the stage offering. Business big, Sunday and Labor Day shows being turnarounds. Clicked at \$15,000.

**Liberty—"The Iron Horse"** (Fox) (1,000; 50). Heavily billed and away Saturday to flying start. Business held up through week.

First showing here, and 50-cent top appealed. In for two weeks. First week \$14,000.

Other first runs here: "Overland Limited"; Pantares; "The Lucky Horse Shoe"; Globe; "Beauty and the Bad Man," Apollo.

## SID GRAUMAN NOT IN

Los Angeles, Sept. 15. In Variety of Sept. 2, a story appeared that a number of film personages in Hollywood were financing Carter de Haven to build and operate a house in Hollywood to play musical comedies.

The name of Sid Grauman was mentioned as one of the backers. Mr. Grauman states he has no financial connection with the proposition, nor does he intend to have any, though he and de Haven are good friends.

## Pianist Decorated

Paris, Sept. 2. Mme. Wanda Landowska, Polish pianist, has been given the red ribbon of the Legion of Honor by the Government.

## BUFFALO COMING BACK

Big Houses Within \$2,000 of Each Other—Hip Leads, With \$20,000

Buffalo, Sept. 15. Labor Day and last week brought picture house grosses back to normal. Practically all of the three large theatres are forging ahead, neck and neck, trying to outstrip each other with the magnitude of attractions offered.

The Hip is advertising superlatives both on the picture and presentation end for several weeks in advance, while Loew's and the Lafayette are using additional publicity for their coming attractions.

**Last Week's Estimates**

Hip (2,400; 50)—"The Coast of Folly" and Zimm's Chicago Orchestra. Swanson picture ballyhoo in connection with 11th anniversary of house. Gloria's name did much to swell gross, although extra attraction played big part in the draw. Over \$20,000.

Loew's (3,400; 35-50)—"Street of Forgotten Men" and vaudeville. Picture caused most favorable comment any film has had here in weeks. Word-of-mouth advertising helped. \$19,000.

Lafayette Square (3,400; 35-50)—"Soldier of Fortune" and vaudeville, Elizabeth Bryce heading. Business pulled up well. Downstairs trade continued heavily, with some weakness manifested on the shelves. Estimated \$18,000.

## N. O. Swelters, but Biz Fair; Liberty, \$13,143

New Orleans, Sept. 15. Although New Orleans sweltered last week in the hottest weather of the year, the picture places were getting their usual share of returns, such as they are.

The Strand topped its best for a couple of months with the Gloria Swanson's "The Coast of Folly." Gownish Gloria has for several years been the leader among feminine "filium" lights with the locals.

The Liberty ambled through seven days with "The Lady Who Lied," after which it was glad to receive another try with something more stimulating. At the Tudor the program was changed several times, but to no avail.

**Estimates for Last Week**

Strand—"The Coast of Folly." Swanson "rep" helped gross materially, picture coming in for only fair acclaim. Around \$4,800.

Liberty—"The Lady Who Lied." One of the worst flops of the year. Exactly \$13,143.

Tudor—"The Girl of the Year." Several light features with light rental charges failed to enliven the wayfarers. House played to \$14,27.

## AL ROCKETT IN N. Y.

Al Rockett, assistant to Richard A. Rowland, will replace Herman Brunner as general business manager at the First National Studios in New York.

His brother Ray has left Los Angeles, where he was employed at the First National Studios to take over the duties in the Rowland office. According to reports, Rockett, besides handling the business affairs, will get an insight into the production end with the possibility that he may succeed Earl Hudson as production head of First National in the east.

Arrow Distributing Hutchinson's Arrow has taken over the Charles Hutchinson series for William Steiner for distribution only.

Steiner is still producing the series.

# "SHORE LEAVE" AT \$31,800 TOPS FRISCO'S BEST

"Diamond Jubilee Week" Responsible—\$17,400 "Pony Express"

San Francisco, Sept. 15. San Francisco's celebration of California's Diamond Jubilee, the 75th birthday of the city, moved in more out-of-towners than a half dozen circuses. The streets were packed, two holidays and great weather made records possible.

**Estimates for Last Week**

Loew's Warfield—Richard Barthelmess in "Shore Leave" (1st N.), backed up with good stage presentation and the Naval Band from the submarine division lying at anchor in Battleship Row, broke the town record for a seven-day engagement, \$31,800. Largest gross ever reported in local theatre.

Granada—Thomas Meighan in "The Man Who Found Himself" (F. P.), with jazzy stage presentation. \$13,250.

California—Hebe Daniels in "Wild, Wild Susan" (F. P.). For first time in many months stage presentation. \$15,000.

St. Francis—Third week of "The Iron Horse" (Fox). "The Fool," another Fox super, next attraction. \$13,100.

Imperial—World premiere of "The Pony Express," with everything that corps of high pressure Hollywood press agents could give the opening, wowed 'em all week. Big business for house with small seating capacity. \$17,400. Biggest week in eight months.

## BOSTON PICKING UP

"Don Q." Leaves to \$13,000—"Commandments" \$14,000—Many Specials in Town

Boston, Sept. 15. Picture business here is brisker, with more specials in town than there has been in a year. "Don Q." is on its final week at the Colonial after a stay which was quite profitable. This theatre then swings back to legit rank.

Fox's "The Fool" is running at the Tremont Temple, and in the balance of the houses are films enjoying good reputations and which are bringing better than fair returns to the box offices.

At the start of last week business was very good, due to weather conditions, but toward the end warm weather cut into the grosses.

**"Don Q." Colonial (final week).** Did about \$18,000 last week.

**Fenway (1,200; 35-50).** With "Wild Horse Mesa" house did about \$7,000.

**State (4,000; 25-50).** Did \$14,000 with "The Ten Commandments." Don Eisenbourg's orchestra an added starter.

## TABOOS CHARACTER PARTS

Kansas City, Sept. 15. Clara Kimball Young, appearing at the Orpheum last week, gave out an interview stating she would never appear in another picture. Her reason was that she would not play character parts.

# RAMBLER

OPENING SEPT. 19TH

# KORIS BROTHERS PICTURE THEATRES ST. LOUIS, MO.

Direction BILL PARENT, 608 Woods Theatre Building, CHICAGO, ILL.

# INSIDE STUFF

ON PICTURES

A stunt among studio executives on the West Coast of late has been to test the security of their position with employers. Many have not been too certain of their jobs. They have gone to friends who are producers and studio heads and asked them to make a proposition for their services. As a result of the offer would "blow out" to the newspapers and the party to whom the job was supposedly tendered would make general denials when the employer questioned him. In some instances he was able to convince the boss that a contract would be the safest thing and that a little increase in salary would help.

One man who is general manager of a studio making independent releases has had the habit of putting this stunt over quite frequently. Last year at the time his contract with his firm was about to expire a story appeared to the effect he was going with another concern. A denial came forth and a contract for another year at an advance in salary was forthcoming.

This year the man laid out a plan whereby he let it be known he was going to be one of the four executives at one of the biggest studios on the coast. Although he had not consulted with the chief official of this studio on the matter. Nevertheless a story was printed to the effect that he was to change jobs within a short time.

Officials of the concern with which he is connected immediately got in touch with him. He told them he had offers from the magazine as well as a number of other offers, but would prefer to remain with them if an attractive proposition was offered. Not knowing that the stunt was a plant, the employers fell for the story, signed him up for another year and at a much higher salary than he was receiving.

There are representatives of a number of film fan magazines on the west coast who are having lots of fun at the expense of the studios and producers. These representatives are supposedly on the hunt for pictures and personality stories of stars and screen players. When they wish to go to a studio they will call the press agent and ask him to send a car for them at their home. In four cases out of five they have two or three guests with them and arrive at the studio just in time for lunch. Naturally, luncheon is bought for the magazine representative and their guests. Then a visit to the studio, giving the sets the "once over," followed by the return to the p. a.'s office and get pictures.

Several of these representatives have worked the wrinkle of showing their friends into the homes of the stars also. They claim they want to get atmosphere for personal stories. The car is again put into use. If the actor or actress is at home they are compelled to show the guests about their home and also to be conventional and serve tea. These visits generally take two or three hours.

The stars figure that after all the trouble they are going to get a big layout in the magazine. However, they are generally disappointed, as all they see is a studio "still" and possibly a story planted by the press agent.

Several of the larger studios are getting wise to the wrinkle as it has been rather costly. The auto, in some instances, costs around \$100 a week and the entertaining expense the same.

Ernst Lubitsch, the German director under contract to the Warner Bros., can now remain in this country. It has taken over eight months to straighten out the status of the director with the Labor Department in Washington. It has been finally decided that he can remain in the U. S. A. as a permanent resident.

Lubitsch came into this country somewhat illegally under the quota and has remained here three years on that basis. Had it not been for some powerful influences he would have had to return to Germany.

It is understood that in the future the Department of Labor is going to take an entirely different attitude in regard to the incoming players from abroad. Managers who go to the other side and contract for players for a period of years had best exercise care in making contracts for these players under the new Immigration Law, as they will come under the quota rules and can only remain here six months as visitors unless renewals granting them further time are obtained.

There has been a complaint laid with the department regarding the picture producers and theatrical managers who are in the habit of going abroad and contracting for players because of the fact that they can obtain foreigners at salaries that are far under those of American artists. This the artists have taken exception to and have indirectly placed some of the facts before the government officials.

It is understood here that the status of a number of foreign screen players now working on the coast are under investigation by the department.

Nothing could have occurred to bring out more forcibly the appeal Sid Grauman gives to his picture showings on the Coast at Hollywood than the four-week run of Chaplin's "Gold Rush" in New York.

Chaplin's "Gold Rush" is at Grauman's Egyptian theatre, Hollywood, now in its 14th week, doing over \$23,000 weekly, and will probably play 25 weeks on this consecutive engagement there. "The Gold Rush" made this, its fourth and final week at the Strand, New York, with difficulty. Hollywood has a population at the utmost of 100,000. Los Angeles at the utmost has 1,000,000. It draws from 1,250,000. Greater New York has a population of over 6,000,000. Manhattan has as many transients daily as Hollywood's entire permanent population.

The Egyptian seats around 1,900 people and charges a top of \$2.20 for the Chaplin picture. The Strand seats 2,900 and charges 85 cents for the same picture.

Grauman is noted for his presentations given to any picture he plays, but there must be something more than a presentation that will bring about a condition such as this in Hollywood and against the record as set down for New York City. Sid Grauman stands unique and alone among picture showmen.

A couple of male travelers on a train out of St. Louis fell into a discussion of moving pictures. Both were laymen. One stated he never would permit his children to go to the picture houses. Asked why by his companion, he picked up a St. Louis dailly and pointed to the boxed advertisement of the Grand Central, Lyric Skydome and Capitol of that

city. The man claimed that advertisement would be sufficient, but, he added, there were other reasons. His companion sent the advertisement with an account as above to Variety. The announcement was of the "Her Sister From Paris" picture. It carried a stock cut for display, but the inserts did not read like the press office of the picture's producer. On the top, under the theatre's own displayed head, was another display, joined to it and reading, "Oh, Baby." Below, in type, mortised, and displayed, it read: "Barred by the censors of Chicago and Ohio because it is 'naughty,' other cities call it 'nice.'"

Above that, in smaller type, also in the mortised portion, was: "When she kissed she had a style that was all her own—Learned how to do it in Paris and then practiced everywhere else—Men?—She turned men into slaves with just one scorching glance and a tropic smile!" Perhaps the picture people have no children—they care anything about?

An advertisement in the Pensacola (Fla.) "News" reads: "Public Meeting, Sept. 2. Gilbert P. Hamilton, noted motion picture director, will deliver an address at San Carlos Hotel dining room at 8 p. m.

"He has directed such stars as Gloria Swanson, Bebe Daniels, Belle Bennett, June Elvidge and many others. "Come and hear him tell about them. Also about the Twentieth Century Enterprises. No charge."

So far up this way north no one knows whether Pensacola is in the Florida dog or lemon belt.

The 20th Century Enterprises is said to be the promotion put out by the former Klan's grand kleezle, Clarke, from Indianapolis. He had a simple little scheme of enlisting something like 2,000,000 members in his promotion for only \$10 or \$20 a year. This may be the advance work for Florida. Members can be taught anything for their initiation, from play to screen acting, or getting more members. There may be some stock to sell the money members.

Film right prices are being set upon some plays before reaching Broadway or the Loop. From accounts, there have been quotations asked for the picture rights of plays in rehearsal. One show now on Broadway and a conceded failure is said to have asked \$30,000 for the picture rights, while another new piece while on the road and without a chance for big time success placed a figure of \$40,000 on it. "The Poor Nut" is reported having refused \$60,000 for the film rights to picture it.

Picture rights have been lately reported sold for "The Nervous Wreck," that has left New York, and "The Family Upstairs," now current on Broadway.

Universal after endeavoring for three months to get a theatre in Los Angeles to present "The Phantom of the Opera" at \$150 top has signed a contract with Frank L. Newman to place it into the Rialto at a 65-cent top. The picture will follow "Sally of the Sawdust," the current production, which will run until Oct. 15. Newman has also bought "The Merry Widow" for the Million Dollar, which he is operating. This picture, though a Metro-Goldwyn production, will be played there for an extended run, opening around Dec. 1.

## COSTLY PRESENTATION IN ST. LOUIS DID LITTLE

St. Louis, Sept. 15. After an uninterrupted 14-day run of the hottest weather ever recorded here so late in the summer, the rain relief long promised arrived Saturday, and the new week started with the coolest temperature in weeks.

One of the most expensive locally arranged stage presentations ever staged here was the Grand Central's "Echoes from the Municipal Opera." Fifty-four persons were in the cast, including Ralph Errolle, Ziva Magnus and Clara Schiefel, principals, and part of the opera chorus. With Errolle's salary accepted as \$1,000 for the week the cost in salary must have gone over \$3,200.

The Missouri presented a miniature duplicate of the annual fashion pageant recently concluded at the Garden theatre, and Manager Stuart must have spent over \$2,500 to stage it. Lewis's State's usual quantity bill of presentations included "A Study in Marble."

The Grand Central, rightly expected to do a great bit with its program, did only fairly, a r. o. being the appearance Monday night for the first time after a dead week-end. The Lyric Skydome, a haven from the heat for West Enders, did well, however, so Skouras brothers did not lose anything.

Estimates for Last Week Missouri—"The Street of Forgotten Men" (F. P.) (4,000; 35-65). Women of all classes flocked to see the style show. Biggest draw ever made by show of this nature. Picture unanimously disliked by critics. Gross of \$21,100, beyond circus week pre-ceding.

Lewis's State—"The Mystic" (M. G.-M.) (3,000; 35-65). Alleen Prince should have been played up in ads and not the title. \$15,500.

Grand Central—"Shore Leave" (1st N.) (1,850; 35-65). Even Dick Barthelmess and knockout stage show couldn't drag up business more than little over "The Iron Horse" figured record week previous.




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ROSE & CURTIS

Direction

MARVIN WELT and EZ KEOUGH



# HOUSE REVIEWS

## STRAND

New York, Sept. 13. Good entertainment all the way through, with the new Barthelme feature, "Shore Leave" scoring deservedly.

Carl Edwards and the Strand orchestra open the bill with Tchaikovsky's "Capriccio," which rolled up applause. An eight minute wait passed between the end of one show and the time Edwards took up his position. In that time the orchestra came in piecemeal. When most of the members were seated a violinist strolled through, later one of the second violins. Then one of the men arranged the music for the conductor. When the tuning up had done its full routine, the show started. Following the overture, Kitty McLaughlin sang the "Bird Song" from "Pagliacci," also getting herself a nice reception.

Then the big act of the show, M. DeFace (Presentations) a mandolin player whose ability and showmanship entitles him to his billing of virtuoso. "Pagliacci" from which was a pronounced hit, the news reel was shown, and then the prolog to "Shore Leave."

This prolog had two three gun turrets of a battleship set up in effective silhouette against a blue sky on which the stereopticon played a water effect. Edward Albano, baritone, soloed with "Bombay," a tune which had lyrics describing the romances of a sailor. Following this Anatole Bourman, ballet master, led about eight men through a horn pipe dance, which was in the atmosphere even though the sailors of today omit it from their daily life. The feature was then flashed right on over the prolog sets and by the time the screen was lowered, several of the titles had been duly flashed.

A short cartoon comedy, "Ko-Ko on the Run" followed the feature and was heartily welcomed as a change.

Business Sunday was terrific and Monday it also held up, which points to a big week for the film.

## MOSQUE

Newark, N. J., Sept. 11. The new Mosque opened Tuesday evening with an invitation performance. This house is built in Sa-lam Temple by the Mystic Shrine and leased to the Fabians at a figure close to \$50,000 annually.

The comparatively low rental is presumably due to the location, out of the theatrical district on Broad near Clinton avenue. The Fabians tried to get the theatre sublet, but, failing in this, decided to make it their show house.

The Mosque seats nearly 4,000 on two floors without boxes or loges. The balcony is large, so that a large part of the orchestra gets the benefit of the very high-ceilinged auditorium. It is the largest house in New Jersey, and for magnificence no other house in the state can touch it. The only bizarre note is struck by curiously ornate exits of black marble columns with twisted flutings and heavy pediments elaborately decorated with gold figures, set on each side of the proscenium arch.

The theatre is much more elaborately staffed than other houses; here and there are enough pages in the foyer to run a hotel. It is said, but not from Fabian sources, that the weekly salary list totals \$7,000. The personnel includes H. M. S. Kendrick, manager; Irvin Talbot, musical conductor; Dorothy Warner, associate; Grover Kayhart, organist; C. Miller Smith, associate; Ella Buzanara, ballet mistress; Robert Livingston, stage manager; and Helen M. Jagle, hostess. A. Gordon E. Finkloes does the publicity for this and the other Fabian houses.

The opening performance, which gives an idea of the policy, was lengthy, but did not always click. It is hardly fair to judge results by an invitation performance. The agent organ had gone on strike and refused to work, thus eliminating what is generally proclaimed as a genuine treat. The orchestra, consisting of about 40 musicians, and is a splendid organization, showing a precision and versatility utterly unexpected in a new group. They rendered Tchaikowski's "Capriccio Italien" with a superb aplomb, and then played effectively for the rest of the evening.

After a comedy Ada Pagel sang without expression "My Heart at Thy Sweet Voice," followed by a news reel. Next came Chaminade's "Pierrette," interpreted effectively by five girls in pique jackets, with bare legs, led by Ella Daganova. This bit of dancing was heartily received. Lloyd Hamilton's "Waiting" went over big, to be succeeded by the National Male Quartet, who were flat. The boys were either over-confident or scared, and got a mild reception.

A presentation, "Romany Land," came next and lasted 13 minutes. It was beautifully staged, with a balcony of a castle, a vista of mountains, etc. The production itself was weak, having no connection with the picture and little coherence in itself. It ended with a rendering of "Ha-

banera," by Ada Pagel; the "Gypsy Love Song," sung by the National boys off stage, followed, and then came the Nedbalova Sisters in an instrumental duet where they were billed as a trio; Brahms' "Forest Dance," done by Mlle. Daganova and seven girls in gypsy costume and well liked, as were Hertha Harman and ensemble in "Naughty Marietta." About 12 girls and men in costume added to the picturesque effect, but they could have stood more training.

After the usual speeches came "The Coast of Folly," which pleased greatly. The projection of this and the other pictures was bad.

Austin.

## ALDINE, PITTSBURGH

Pittsburgh, Sept. 4. The Aldine's bill this week has been the talk of the town. On the stage are featured Elizabeth Brice and Frank Kessler's Music Weavers. Few, if any, attractions at a picture theatre created more favorable comment. As Miss Brice herself re-

marked, "I never saw such crowds or so many people turned away from a picture theatre."

And the way Louis K. Sidney put the act on was a gem. Amid a stage set with gold drapes, upon which was playing a pleasing color effect, Miss Brice and Kessler's outfit did their bit. The entire creation was conceived by Sidney.

Another stunt that went big was the Evolution of the Waltz in which the house concert orchestra went back to the selections popular when the waltz was first in vogue, playing "The Blue Danube," "The Merry Widow," "Three O'Clock in the Morning," and wound up with Fred Dempsey, tenor, singing "The Midnight Waltz," the latest waltz hit, from the orchestra pit. It scored heavily.

Following this number was the topics of the day film and Loew's Aldine Tours, taking the audience on a trip to distant and beautiful places. A "Felix" comedy followed, and then came Miss Brice and Mr. Kessler. The feature picture was next presented, "The Unholy Three." The bill ends with an organ selection, "Because of You."

Loew's Aldine presents the best 50 cents worth of entertainment to be found on any stage and as a result of the novel programs capacity

audiences are the rule at about every performance.

Loew's Aldine will celebrate its second anniversary week Sept. 14 and Mr. Sidney is already at work on a big program. He has Van and Schenck for the stage headliners.

## MISSOURI

St. Louis, Sept. 13. One couldn't want very much more than Herschel Stuart had on the bill here this week, opening yesterday (Saturday). From start to finish it was great entertainment (u. c. E. please).

Joseph Littau's overture left a question. "The Life of Chopin" was the title, and was one of the synchronized Music Master series. The orchestration was of customary Litau excellence. But the question was why the reputation of an overture that was on a bill no longer than three months ago? If it had been the music, perhaps the slip would have passed unnoticed. But it was boring to see Mme. George Sand smoke those black cigars and film again.

Milton Slosser and Steve Cady and the organ "Singing School" the eighth, probably, of the series and about the most popular of all.

"School Days" got the biggest assistance the crowd has given any one number. The Missouri news followed and included some additional international shots of the Shenandoah disaster.

The scene of the Mississippi river excursion steamer, "J. S." was the set for Louis Panico and his band. The boys recently closed an all-summer run on the boat, and are some points with dancers. Their repertory ranged from symphonic numbers to hottest jazz. And in the latter, led by Panico and his "wavy-wavy" cornet, they were at their best.

The crowd demanded—and got—encore after encore. "Wabash Blues," with Panico's laughing trumpet was the best of the cycle, old as it may be.

The show continued its pace with the feature, "The Lucky Devil" (Richard Dix). Dix is one of the most popular stars to show at the Missouri and the vehicle must be his best yet, judging from the volume of laughs. Langdon's "White Wing's Bride" was great. The theatre is playing up the comedian as big as it can.

Business good last night. The welcome relief from last week's worst-heat-in-history has arrived in the form of rain.

Ruebel.



**the WARNER**

**"The Limited Mail"**  
Monte Blue

**"The Wife Who Wasn't Wanted"**  
Irene Rich

**"His Majesty Bunker Bean"**  
Matt Moore and Dorothy Devore

**Rin-Tin-Tin**  
in "Below the Line"

**"Bobbed Hair"**  
Marie Prevost

**Syd Chaplin in "The Man on the Box"**

**"The Pleasure Buyers"**  
Irene Rich

**"Red Hot Tires"**  
Monte Blue

**"Seven Sinners"**  
Marie Prevost

**"Satan in Sables"**  
Lowell Sherman

**"Rose of the World"**  
Patsy Ruth Miller

**Rin-Tin-Tin in "Clash of the Wolves"**

**"Three Weeks in Paris"**  
Matt Moore and Dorothy Devore

An  
**Ernst Lubitsch Production**  
**"Lady Windermere's Fan"**

**John Barrymore**  
in "The Sea Beast"

**"Hogan's Alley"**  
Monte Blue

**"The Love Toy"**  
Lowell Sherman

**"The Fighting Edge"**  
Kenneth Harlan

**"The Golden Cocoon"**  
Helene Chadwick

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Monte Blue

**"His Jazz Bride"**  
Marie Prevost

**"Compromise"**  
Irene Rich

**"Why Girls Go Back Home"**  
Irene Rich

**"The Sap"**  
Matt Moore and Dorothy Devore

**Rin-Tin-Tin**  
in "The Night Cry"

**"Broken Hearts of Hollywood"**  
A cast of Warner stars

**"Hell Bent for Heaven"**  
Monte Blue

**"The Vengeance of Durand"**  
Irene Rich

**"The Passionate Quest"**  
Marie Prevost

**"The Honeymoon Express"**  
Matt Moore and Dorothy Devore

**Rin-Tin-Tin in "A Hero of the Big Snows"**

**"The Cave Man"**  
Kenneth Harlan and Patsy Ruth Miller

**"The Inevitable Millionaires"**  
Matt Moore and Dorothy Devore

**"The Social Highwayman"**  
Kenneth Harlan and Patsy Ruth Miller

**"Barriers of Fire"**  
Monte Blue

**"Silken Shackles"**  
Irene Rich

**"The Gay Ones"**  
Marie Prevost

**Syd Chaplin in "Nightie Night Nurse"**

**"The Little Irish Girl"**  
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# FILM REVIEWS

## THE PONY EXPRESS

Famous-Players picture made from the story by Henry James Forman and Walter Woods. Directed by James Cruze and released as a special, being given day and date showing at the Rivoli and Hialeah. Betty Compton, Ricardo Cortez, Wallace Beery, Henry and Betty Stephens, casted. At the Rivoli, New York, week of Sept. 13. Running time, 110 minutes.

**Cast:** Betty Compton.....Betty Compton  
"Ascension" Jones.....Ricardo Cortez  
"Rhode Island" Red.....Wallace Beery  
"Rhode Island" Red.....Wallace Beery  
"Rhode Island" Red.....Wallace Beery  
"Rhode Island" Red.....Wallace Beery  
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"Rhode Island" Red.....Wallace Beery  
"Rhode Island" Red.....Wallace Beery

Patriotic, expensive, pretentious, verbose and just fair—that describes "The Pony Express."

This long one, rushed into instant distribution in an effort to beat out an opposition company, is being heralded more than any P-P release of the year, not excepting "The Wanderer." Given a day and date showing at the Rivoli and Hialeah, it is advertised heavily all last week while this week 13 size flags bearing the picture's title cover the front of the two houses. The picture is hallyllo in front of the Putnam building is being run off a daily, while good sized ads were carried in the dailies yesterday and Monday.

But even all that exploitation and advertising will never make the regular picturegoer believe that "The Pony Express" is one-two-three alongside of "The Covered Wagon." It isn't half as good as either "North of 36" or "The Thundering Herd."

In plot this concerns the machinations of Senator Glen of California, and his attempt to establish an empire of that state and Sonora, Mexico. To this end, he plots to have the new pony express system "fixed" at Julesburg, Colo., so that any political news from the east which would have a bearing on his plans might be delayed.

In Sacramento he had told his "men" to get Frisco Jack, a gambler and gunman, because Jack had made disparaging remarks concerning the senator. But it happens when the senator leaves town, Jack goes after him. Instead of killing him, he happens along in time to avert a holdup, and the senator, in Julesburg, tells him he is desired for the pony express, so Jack falls in line, having in mind a system to "fix" the politician.

In Julesburg is Molly Jones, the girl of the film, and her father, a peal singing blacksmith called "Ascension" Jones. There is also a poker playing bum called "Rhode Island" Red, and with Red as an ally, Jack is soon able to let Jack Slade, the Overland express agent and tool of Glen, know that he is on to their tricks.

From that time on it becomes a battle between the pulit, with Jack finally winning. Other intrigues include an Indian spy, Charlie Bent, who brings his people down in a murderous attack just as "Ascension" Jones has completed his new church. But while the Indians are scrapping, the troops ride back and that is finished nicely.

The end has Jack defeating the aim of Glen by riding through with the messages which proclaimed Lincoln's election, and when this news reached California it made that state cast its lot with the Union in the civil war. The windup has Jack and Molly marry, while "Rhode Island" Red enlists as a private—and everybody is happy.

"The Pony Express" has all the atmosphere in the world. Its production has been careful and elaborate, but the scenario and story are weak. Were it not for the comedy relief of Torrence and Beery, the whole thing would be tiresome. Cortez has a good role here and plays it well, while Betty Compton and George Bancroft are others of the cast who do well.

The film has its moments, but 110 minutes of running time is long. To the exhibitor who has bought "The Pony Express" the only thing to do is to follow the lead of the company which produced it—exploit it as you never exploited a picture before. A "natural" doesn't have to be boosted so much. *Sisk.*

## SOULS FOR SABLES

Tiffany Production starring Claire Windsor and Eugene O'Brien. From the story by John F. O'Brien. Directed by James Mackay. Shown at the Rivoli, New York, week Sept. 14, 1925. Running time, 82 minutes.

**Cast:** Claire Windsor.....Claire Windsor  
Eugene O'Brien.....Eugene O'Brien  
Alice Gowan.....Alice Gowan  
Fred Gowan.....Fred Gowan  
John F. O'Brien.....John F. O'Brien  
Mr. Nelson.....Mr. Nelson  
George Fawcett.....George Fawcett  
Katherine Hamilton.....Katherine Hamilton  
Ellen Perov.....Ellen Perov

Mighty good program feature, all the more surprisingly so because it is an independently-made production. It has a fairly strong story theme and is very well directed and

cast. In regard to the latter it seemingly has names that should mean something at the box office in the regular run of film houses. The picture is one of those middle class society yarns that usually please the women and the shop girls.

The story in itself is that of a struggling young business man whose wife wants a sable coat. She manages to get one and almost pays the price to the heavy, who is after her, but in the end she manages to escape his clutches, but not until after her girl friend, who also fell for the sable wrap thing, is bumped off by her hubby, who gets wise to the manner in which she got the coat.

Eugene O'Brien plays the young business man and if not making faces all over the lot he might have gotten away with the role. Claire Windsor as the foolish young wife who is out to make the fashionable flash with clothes and furs she manages to fill the picture in rather satisfactory manner. The balance of the cast measures up nicely.

The photography is particularly clean cut and snappy, and the lightings are also well handled.

At a price the picture is worth while for the average run of houses, although it does not stand up as strong enough to be given a full week in one of Broadway's de luxe presentation houses. *Fred.*

## SHORE LEAVE

First National release made by Inspiration Pictures, Inc. Adapted by Josephine Lovett from the play by Hubert Osborne. Directed by John R. Robertson. At the Strand, New York, week of Sept. 13. Running time, 74 minutes.

**Cast:** "Blige" Smith.....Richard Barthelmess  
Connie Martin.....Dorothy Mackail  
"Blige" Smith.....Richard Barthelmess  
Connie Martin.....Dorothy Mackail  
"Blige" Smith.....Richard Barthelmess  
Connie Martin.....Dorothy Mackail  
"Blige" Smith.....Richard Barthelmess  
Connie Martin.....Dorothy Mackail  
"Blige" Smith.....Richard Barthelmess  
Connie Martin.....Dorothy Mackail

In so far as the average audience is concerned this is very close to being the best picture Barthelmess has yet turned out. It has good comedy, pathos, and a plot that neither sags nor prolongs itself. Added to this is the good characterization Barthelmess gives to his role, that of "Blige" Smith, a sailor in the U. S. navy.

"Blige" was pretty much like sailors are supposed to be—rough and uncouth, but with a fairly definite set of morals. Women didn't mean a whole lot to him. Landed at Waukeget in New England, "Blige" met a sweet little dressmaker, a girl whose forebears had been seagoing folks. To "Blige" it didn't mean so much, for he ate a big supper at her house and said good-bye, promising to come back

some time. The girl had fallen in love with him.

When he left, however, the girl had an old schooner salvaged, and by the time he returned again to port she hoped he would get out of the navy and be the skipper of her schooner—so she could be the skipper's wife. But "Blige" came back, and although she gave a party for all the Smiths in the fleet, he was late in showing up, and when he did he'd forgotten all about her. After he remembered her and proposed it struck him that she was owned this vessel she must be a wealthy woman. And so he left.

The fleet struck Buenos Aires and "Blige" was smitten. Shortly there came 50 letters to the 50 Smiths of the fleet, all of them from Connie and all telling that she was poor again and was sewing for a living. So "Blige" tells the captain he won't re-enlist and works his way back to Waukeget. There he and Connie have an understanding, and the fade-out is as happy as any fade-out can be.

Barthelmess has put over a rather uncompromising characterization of his sailor. There is no bid for sympathy made until nearly at the end of the picture—unless it can be that his code of morals forbid his marrying a woman for her money. Dorothy Mackail, as the little dressmaker, is also very fine, rank-

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ing almost with the star for a sincere and consistent performance. The others are good, with the complete money going to Ted McNamara as an Irish sailor.

"Shore Leave" is a cinch, and in the week stand places the picture instead of slumping. It's that kind of a picture—the kind are entertained and satisfied. And if a picture does that much, they tell their friends.

Bisk.

## COMING OF AMOS

Producers' Distributing Corp. release produced by Cecil B. DeMille for the Cinema Corp. Adapted from the story by William F. Locke and directed by Paul Sloane. At playhouse, New York, Sept. 16, week Sept. 17, 70 minutes.

Amos Burden.....Rod LaRocque  
Princess Nadia Himmelf.....Jetta Goudal  
Ramon Garcia.....Richard Carr  
Becky Hamilton.....Arthur Hoyt  
Clara.....Trixie Friganza  
Felix.....Clarence Burton  
The Hunts.....

This, the second of DeMille's series of P. D. C. in a genre film from almost any angle. Its interesting story is fully matched by a lavishly well-ordered production. Directed by the experienced Paul Sloane, the works move along with precision and power. The picture is produced by Rod LaRocque and Miss Goudal, form an excellent love-making pair. DeMille, incidentally, has made a star of LaRocque, and the young leading man fills his new shoes comfortably.

Cast as a young ranch owner in Australia and deft in the hurling of a boomerang, Amos Burden is suddenly transplanted to the French Riviera. In this new atmosphere he is out of place, but is taken in hand and polished. He falls in love with Princess Nadia, an exiled Russian, also, pursued by Ramon Garcia, a dirty dog, whose villainy is trumped only by his manners.

In their several encounters Ramon comes off the top hand, but Garcia finally gets Nadia to his castle and there begins a gentle torture system to make her acquiesce to those dirty ideas only villains have.

On comes Amos, and, landing at Garcia's pier, he breaks off the handle of two bathhooks until they become boomerangs, and, hurling them at Garcia's gunmen, he dispatches in succession "a kiss for Cinderella" and a "message to Garcia." After a brutal fight he rescues Nadia from a dungeon filled with water, and plunges the villain into his own death device.

LaRocque is breezy, natural and quick in all his actions. Miss Goudal looks the Russian princess, and is gowned in some creations that will "get" the women. These gowns, incidentally, are so unusual that they form a good publicity or exploitation angle. As the villain Noah Beery is true to the screen tradition of his family, while Trixie Friganza and Richard Carr in lesser roles turn in laughs.

"Coming of Amos" is a handsome-by produced proposition filled with good photography and screen novelty. Having, as it does, a good story, it seems like an audience sat- isfyer; and getting the audience in is the only thing left. That's up to the exhibitor, for this picture will please.

Bisk.

## The Wife That Wasn't Wanted

A Warner Bros. production with Irene Rich starred. From novel by Gertrude Wentworth-James, adapted by Irene Rich. Directed by James S. Gordon. At playhouse, New York, week Sept. 5, 110 minutes.

Miss Rich.....Irene Rich  
John Manning.....Huntly Gordon  
John Manning.....John Harrow  
Jerome Walker.....Gayne Whitman  
Mary Patterson.....Jane Marlow  
"Nick" Jennings.....Edward Piel  
John Graham.....Wilfred Latham  
Thane Graham.....Elmer Fair  
Greta.....Gertrude Astor

This is a rather lengthy meller that has everything, but the kitchen stove drawn in by the hair to attempt a kick. The result is just a that means little or nothing as far as the box office is concerned. On the screen, however, it will pass as fair entertainment.

The picture is a little too long at present drags in spots. The possibility of its draw depends entirely on the fact of whether or not your audiences are anxious to see Irene Rich in another film version of a story that is much like a dozen others she has turned out heretofore.

The story is that of the wife of a district attorney who is willing to compromise herself in order that her husband is defeated for re-election because their son is under arrest charged with manslaughter because of an automobile accident in which a woman was killed. The father is torn between love and duty and the love. She wants her boy freed and she is willing to go to any length to secure his freedom. A forest fire and a few other like thrills are injected into the picture.

Miss Rich and Huntly Gordon give performances that are worthy of extended comment. She particularly is good in the mother role, although overacting in one or two scenes. The heavy handling by Gayne Whitman was a neat piece of acting. This trio managed to carry the brunt of the task of telling the story. The

balance of the cast merely filled the picture.

If anyone can find out where the title, "The Wife That Wasn't Wanted," came from as far as the story is concerned they should be given a price.

## THE SCARLET WEST

Frank J. Carroll production, released and distributed by First National. Made with the co-operation of various Colorado civil and historical societies. Story by A. B. Heath. Directed by G. Stuart. At the Broadway, New York, week Sept. 1. Runs about 70 minutes.

Gen. Kinard.....Robert Edison  
Harriet.....Martha Francis  
Lillian.....Clara Bow  
Lieut. Parkman.....Johnnie Walker  
Leah, Harper.....Walter McNeill  
Mrs. Harpster.....Florence Crawford  
Cardinal.....Robert Fraser  
Neahna.....Helen Ferguson  
Mrs. Cutler.....Ruth Stonehouse  
Capt. Howard.....Gaston Glass

"The Scarlet West" for the program houses is a bear. Any Yankee kid who sees it and doesn't get a big thrill has the wrong color of blood. Every school with a projection machine should get a hold of it, as it will do more to instill patriotic spirit than months of lecturing.

But it is not only for the youngsters. At the Broadway a hard-boiled audience apparently enjoyed every minute of it, and conclusively showed their approval at the finish. Produced with the aid of several

Colorado historical and civic societies, from the standpoint of authenticity it is probably as carefully presented as any of the big historical westerns. Besides its stirring story of Cutler's last stand and the other incidents of the redskin uprising in the 70's, the story tells a genuinely absorbing tale of life and love in a frontier army garrison. The picture only falls a bit under in comedy relief and expert scenario.

The Indians as a race are the villains of the film, but one of their number is the real hero. He is Cardelaine, educated, intelligent and holding a captain's commission in the army. He falls in love with the flirtatious daughter of the post commander, but realizes, when trouble breaks out between the whites and reds, that he is still a member of the latter people. After a struggle with himself he decides his place is with his own tribes, and although he first saves the garrison from a treacherous Indian attack, he gives the girl to the young white lieutenant, who worships her, and returns to the haunts of his forefathers.

Incidental to the plot, but strikingly done, are the scenes in which Cutler and his men make their last glorious stand. It is very effectively screened, with several thousand Indians circling around the ever-decreasing detachment, and the four photographers employed by the pro-

ducer earned whatever was paid them. Unfortunately, however, the dust from the myriad horses' hoofs raised clouds that sometimes blur the action.

A glance at the cast shows some seven or eight really notable screen names. Robert Fraser is astonishingly good as the Indian hero, probably the best part he has yet had. Such well-known players as Ruth Stonehouse and Gaston Glass have merely bits. The name of the actor playing Cutler is not given—just as well, since he is the only unimpressive one in the cast. McNeill, Edison and the Misses Bow and Ferguson do sterling work.

First National evidently knew what it was doing when it took over this independent. The small share of comedy and the rather jerky and badly cut scenario are going to handicap it, of course, but there is plenty there to make it a box-office wow if exploited properly. Any list of better present-day pictures should include it, as it treats a worthy American subject in clear, direct and meritorious fashion.

Gersdorf With Met. Productions

Los Angeles, Sept. 15.

Phil Gersdorf, publicity director for Hunt Stromberg Productions, is now with Metropolitan Productions. Gersdorf is specializing for the Priscilla Dean unit.

## THE WHITE OUTLAW

Universal production starring Jack Hearn. Directed by Thelma Smith. Story by Isadora Bernstein. Photographed by William Nade. At Loew's, New York, one day show. It is half the bill. Runs about 50 minutes.

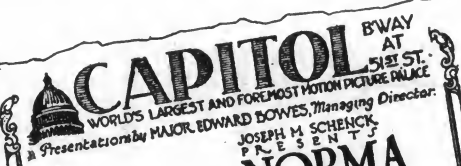
Jack Langton.....Jack Hearn  
Mary Hale.....Marceline Day  
Maureen Hale.....William Wadsworth  
James Hill.....Patsy Lee  
Chuck.....Floyd Shaffer  
Chief.....Charles Brannan

"Universal bills this one as a 'Blue Streak Western.' That holds good partially, because the action is at top speed, but unfortunately enough the dizzy pace is about the only commendable thing about this otherwise stupid picture.

The white outlaw is not Hoxie, but his horse, "Scout," the latest cinema steed to run wild and wage warfare against man. The hero gets the blame for the animal's misdeeds, but in the end not only clears himself, but reforms the savage "Scout" as well.

"Bunk," an Australian shepherd dog, also is in the plot. There are some well-directed scenes in which a bear attacks "Scout's" young colt and in driven off by the fiery white horse. The love interest is the conventional one of the girl who sticks to the falsely accused hero. The comic relief is sadly microscopic and unfunny.

The big thrill comes when a herd of wild steeds led by "Scout" stamp-



WORLD'S LARGEST AND FOREMOST MOTION PICTURE PALACE

Presentations by MAJOR EDWARD BOWES, Managing Director.

JOSEPH M. SCHENCK PRESENTS

# NORMA TALMAGE

IN A MODERN VERSION OF

## GRAUSTARK

GEORGE BARR MCCUTCHEN'S FAMOUS AMERICAN LOVE STORY

with

### EUGENE O'BRIEN

A BUCHOWETZKI Production

Screen Version by Frances Marion

A FIRST NATIONAL PICTURE

2nd

TREMENDOUS

WEEK

STARTS

TODAY

appearing in New York Newspapers

A record breaker  
for The Capitol—  
a record breaker  
for any theatre  
in the world!

First National have the  
big money making pictures.

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

pede the heroine and she is saved at the last second by being thrust into a small washout by her cowboy sweetie. This is rather exciting, more than can be said for the fight scenes between the ranchers and rustlers.

Hoxie is his usual pleasant and placid self, while the rest of the cast have little opportunity to demonstrate whether or not they have talent. The photography is of high grade and the scenic locale of the picture splendid in its beauty. That, however, is nothing extraordinary for present-day westerns.

"The White Outlaw" is more an animal picture than a straight western, and that may prove to be a boon for some people. On the whole, it registers as an inferior effort, even for a Hoxie program release.

## MAKERS OF MEN

Bud Baker's production with Kenneth MacDonald directed. Story by William R. Wing and directed by Forrest Shotton. At the Strand, New York, September 4. Running time, 70 minutes.

Hiram Kentner.....William Burton  
Jimmie Jones.....Kenneth MacDonald  
Lillian Gilman.....Clara Horton  
Stimping.....William Lowery  
"Shirley" Poole.....Ethel Laidlow  
Sergt. Dan Banks.....J. P. MacGowan

An idle preachment, this, with the late war as its background. The moralizing is done by a group of Keystone comedy rules seated around a general store stove, while the town philosopher relates the legend of how the war made a new man of Jimmie.

Jimmie had a nervous affliction which made him shudder at a sudden noise or crash. Because of this his best girl thought he was a coward and his rival helped that

idea grow. But the war came. With the help of Sergt. Banks Jimmie overcame his nervousness and proved himself quite a hero.

Coming back home, he was still afraid to broach the marriage question to the girl and it took the sergeant's help to put this over. To top it all off, the sergeant and Jimmie put the dukes all over the rival's physiognomy.

The slender and maudlin tale is related with the aid of cut-backs. While the production end of it is well handled the scenario is so twisted and inept that the good acting of J. P. MacGowan as the sergeant and that of Clara Horton goes to waste. The star, Kenneth MacDonald, is the Corse Payton of pictures, and at that Corse probably knows a lot more about acting.

For the cheap grind houses where they buy film for the purpose of using so much footage per day, this one may slide by, but in intelligent neighborhoods they'd laugh it off the screen. The story itself has a good idea but so badly is it developed, acted as, directed that it doesn't stand a chance. In all the chaos, J. P. MacGowan and Miss Horton emerge triumphant, and of the two, MacGowan lends more of a thoroughly professional piece of acting. *Sisk.*

## CIRCUS CYCLONE

Western feature released through Western Exhibitor. At the Astor, New York, Sept. 11. Running time, 65 minutes.

Typical western, with the cowboy doing the finest of heroics.

In this instance he is in love with the daughter of a circus clown. When a gang of crooks forms the

old man so that it appears the clown robbed a bank, the cowboy rides hard and fast to bring back both the crooks and their money. To build up suspense, a mob is ready to lynch the clown while the crooks are riding after the crooks. After reclaiming the money and the cowboy have driven their machine over a cliff, he gets back just in time to stop serious trouble.

Art Acord is nice enough in this one. It is cheaply produced and, while it is a good idea, it will hardly hold up a bill by itself in any except the smallest houses. *Sisk.*

## WRECKAGE

Banner Production made by Ben Vereschauer and distributed by Henry Olsberg. Directed by Scott Dunlap, with May Lavin. At the Strand, New York, Sept. 12. Running time, 70 minutes.

Alison Maurie Iyars.....John Miljan  
Stuart Ames.....Holmes Herbert  
Grant Denmar.....James Morrison  
Margot.....Rosemary Theby

This story holds a nasty villain and a hero under suspicion for a murder. The hero, Stuart Ames, really didn't kill Grant Denmar, but it took him a lot of money to convince the courts, so he naturally left the land to keep away from an unpleasant atmosphere. On the boat he met Rene Jordan, blonde and nifty. When Maurice Byard and his villainy became too obnoxious, Ames thwarted the bad man.

Then came a great sea storm, put on in studio fashion with some moments of good work and some glaring discrepancies. To save the girl Ames jumps overboard with her. Though waves are lashing the ship brutally, they jump into water as calm as that of a lake. Minor detail.

The villain is later disclosed as a phony count and lures the girl to a mountain cabin on pretext of giving her news of her father. Just as he is forcing her to participate in a little bedroom scene, Ames appears. The two start in a battle which ends when the villain is tossed over a few thousand feet of cliffs.

The film is well produced with a good cast. Direction is good, but the scenario is garbled in spots, while several little inconsistencies have been allowed to creep through. This ranks a little over the usual independent output and will probably hold up its end of a program in the smaller houses. *Sisk.*

## THE LOVE GAMBLE

Banner Production made by Ben Vereschauer and distributed by Henry Olsberg. Directed by Edward Laflant and scenario by Harry G. Hoyt. At the Strand, New York, Sept. 11. Running time, 65 minutes.

Peggy Mason.....Lillian Rich  
Douglas Wyman.....Robert F. Kerr  
Jennie Howard.....Pauline Garon  
Pat.....Kathleen Clifford  
Tid.....Kathleen Clifford  
Peggy's Grandfather.....James MacGowan  
Joe Wheeler.....Brooks Benedict

Well made and interesting—and that sums up this new one of the Banner list, which holds 13 in all. The story tells of Peggy Mason, disaffected with her prospects in life and who invests a \$1,000 legacy in a tea room venture which proves successful. In the tea room she meets Douglas Wyman, wealthy and bored with life. Although loving him very much, the voice of rumor sticks itself in occasionally and it is revealed that Doug in the past hasn't gone to Sunday school in the spare time. She sticks to him and lets her old sweetheart, Joe Wheeler, go, because Doug is really square and they understand things better before the six reels of this one have been used up.

The cast is uniformly good, the production excellent, and the continuity as smooth as they come. In addition Fraser and Rich make a nice pair, while Kathleen Clifford and Pauline Garon chip in a little comedy relief as waitresses who serve the long hairs of Bohemia.

As a program feature for the intermediate houses this one should please. Some money has been spent and a maximum of result has been achieved. *Sisk.*

## FEATURES AND STAGE ACTS IN PICTURE THEATRES THIS WEEK (SEPT. 14)

Theatres are listed below with attractions for the current week if not otherwise indicated. The engagement is for the full week if not noted for a shorter term by hyphenated numerals, such as 7-9.

The figure in brackets (7) denotes the day the new show opened in the theatre.

These programs are gathered by Variety direct and are as authentic as possible. At the end of each listing appears the title of the feature film also current, in quotation marks where the film is mentioned. Short reel pictures are omitted.

This is a distinct department and is not a duplicate nor duplicated in any way of the Bills Next Week, containing lists of Vaudeville bills for the following week. Included here, however, are some combination vaudeville and picture theatres with independent booking connections. Their bills have been gathered and are included in this department through the houses mainly depending upon their feature pictures.

A stationary house orchestra, or its leader, or a permanent vocal list will not be listed.

<b>NEW YORK CITY</b>	<b>Stanford (12)</b>	<b>Forum (12)</b>	<b>Raymond &amp; H Co</b>
Capitol	Synop'n in H'ses	Henkel's Orch	Lyle & Virginia
Capitol (18)	Marjorie Pringle	Trinkets	"Lucky Horseshoe"
Pietro Capodiferio	"As No Man I'd"	Wammy Cohen	
Doris Miles	Tivoli (13)	Heidi Le Bel	
Glady Rice	"On the Level"	"Goose Woman"	
Gambrelli Mile	Malinda & Dade		
"Unholy Three"	Water Vaughn		
Rialto (12)	"Unholy Three"		
Ben Herbie Rd	Uptown (12)		
"Pony Express"	Zee Conroy Co		
Rivoli (13)	Mahon & Scott		
Tunes of 1858	Burnett & Joseph's		
"Pony Express"	"Unholy Three"		
Warner (12)			
Tiao & Bell			
Walker Moore			
Female 1			
"Bunker Bean"			
Strand (18)			
Kitty McLaughlin			
Gordona Imp Orch			
"Shore Leave"			

<b>DAVENPORT, IA.</b>	<b>CEDE R. P. 19, IA.</b>	<b>MACY and SCOTT</b>
Capitol	Strand	<b>THE RADIO ACES</b>
Gordona Imp Orch	Jacks & Edwin Hie	Always Working
Morton & Mayo		

<b>TAYLOR, PARSONS &amp; HAWES</b>	<b>DES MOINES, IA.</b>	<b>MILWAUKEE</b>	<b>ROCHESTER, N.Y.</b>
World's Greatest Harmony Comedians	Capitol	Wiscoco	Eastman
Metropolitan Theatre	E Holgren & B4	Adolphus & Eum's	Nea Wong
Indefinitely	"Shore Leave"	Kinky Kids	"Boggar Horse"
		"Unholy Three"	
		"The Man"	

<b>BALTIMORE, MD.</b>	<b>DULUTH, MINN.</b>	<b>ALBANY</b>	<b>FAY'S</b>
Garden	Lycium	Crown Waves	John's Bros & J
Lillian Walker	Moss & Mann's S	Manfield Dancers	Arthur Ward Co
H & G Turner		Jack Edwards	Parcells & Vaud
White & Claire		Loretta DeVoll	Cardo & Noll
Jay Brothers		Crown Hoppers	Hydraz & Boyd Co
Garcia & Theo		"Teaser"	"Dustball Million"
"Spook Ranch"			

<b>BUFFALO, N.Y.</b>	<b>KANSAS CITY, MO.</b>	<b>PHIL TYRRELL</b>	<b>ST. LOUIS, MO.</b>
Hippodrome	Newman	Attractions	Missouri (12)
Frederick Patton	Mgt McKee	Boite 705, Woods Building, Chicago	Louis Parlo & Co
"The Freshman"	Chi Opera Ballet	Seeking more larger picture theatres	"Lucky Devil"
Lafayette	"Son of Father"	than any other office in the Middle West	Grand Central (12)
In Shanghai			Gene Rodemich (12)

<b>HOWARD LICNEY</b>	<b>LOS ANGELES</b>	<b>NEWARK, N.J.</b>	<b>ST. LOUIS, MO.</b>
522 PICTURES	Metropolitan (12)	Bransford	Missouri (12)
WANT TO BE A STAR	Helen Torke	Kry Serranders	Louis Parlo & Co
PICTURE HOUSE ACTS COMING WEST	Eric Eve	Beth McCoy	"Lucky Devil"
	"Barney Frolin"	"The Man"	Grand Central (12)
	Bernardora's Band	Daily's Orch	Gene Rodemich (12)

<b>CHICAGO</b>	<b>CHICAGO</b>	<b>CHICAGO</b>	<b>CHICAGO</b>
Chicago (12)	Chicago (12)	Chicago (12)	Chicago (12)
Ray Miller Band	Adler Weil & H	White & Manning	Edith Blossom
Edith Blossom	Edith Blossom	Edith Blossom	Edith Blossom
Edith Blossom	Edith Blossom	Edith Blossom	Edith Blossom

<b>CHICAGO</b>	<b>CHICAGO</b>	<b>CHICAGO</b>	<b>CHICAGO</b>
Chicago (12)	Chicago (12)	Chicago (12)	Chicago (12)
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Edith Blossom	Edith Blossom	Edith Blossom	Edith Blossom
Edith Blossom	Edith Blossom	Edith Blossom	Edith Blossom

<b>CHICAGO</b>	<b>CHICAGO</b>	<b>CHICAGO</b>	<b>CHICAGO</b>
Chicago (12)	Chicago (12)	Chicago (12)	Chicago (12)
Ray Miller Band	Adler Weil & H	White & Manning	Edith Blossom
Edith Blossom	Edith Blossom	Edith Blossom	Edith Blossom
Edith Blossom	Edith Blossom	Edith Blossom	Edith Blossom

<b>CHICAGO</b>	<b>CHICAGO</b>	<b>CHICAGO</b>	<b>CHICAGO</b>
Chicago (12)	Chicago (12)	Chicago (12)	Chicago (12)
Ray Miller Band	Adler Weil & H	White & Manning	Edith Blossom
Edith Blossom	Edith Blossom	Edith Blossom	Edith Blossom
Edith Blossom	Edith Blossom	Edith Blossom	Edith Blossom

# \$11,000 Opener for "The Pony Express!"

ON a sweltering hot Sunday Paramount's second "Covered Wagon" opened to phenomenal business at the Rivoli and Rialto Theatres.

As this is being written (10:30 A. M., Monday), the greatest Monday crowd the Rialto has ever known is pouring into the theatre! Evidently in response to the wonderful reviews the picture got and the word-of-mouth advertising.

At the Imperial, San Francisco, "The Pony Express" had the most brilliant opening in the history of that city! Crowds a block and a half long have lined up at the box office at every performance ever since. Despite extra shows at 9 A. M. and at midnight.

Variety voiced the universal opinion last week: "Paramount has another 'Covered Wagon' in 'The Pony Express.' It's a clean-up."

James Cruze's

# "THE PONY EXPRESS"

Betty Compson, Ricardo Cortez,  
Ernest Torrence, Wallace Beery

By Henry James Forman and Walter Woods

A Paramount Picture

RETURN ENGAGEMENT OF THE  
WORLD'S GREATEST MANDOLIN VIRTUOSO

# Read Deface

NEVER FAILS TO STOP SHOW

BOOKED FROM DEC., 1924 TO DEC., 1926

Third Return Engagement at MARK STRAND, NEW YORK, Before Christmas

Exclusive Management WILLIAM MORRIS



# FOREIGN RECORD SALES DROP OFF 19 P. C.; AMERICANS BLAMED

## Broadcasting's Popularity Abroad Parallels American Situation—Exports Decrease—Phonographs Show Slight Gain—Official Statistics

Washington, Sept. 15. Government statistics disclose that the foreign demand for phonograph records is fast dropping off, in the most recent export figures compiled by the Department of Commerce a drop of approximately 19 percent is recorded. Officials of the department declined to express an opinion as to this loss of popularity of American "canned music" abroad. However, it is generally understood by those who have studied the situation that this drop is directly traceable to radio broadcasting and its growing popularity in every country of the world. The staggering drop in sales here in the United States following the "take over of the air" by the most popular of band combinations is now being reflected through the other countries. The decreased foreign sales were not as suddenly disclosed as in this country, but now the drop is becoming very apparent.

Band combinations are now concluding that broadcasting is good to a certain point, but beyond that point "not so good," as one of the local music men expressed it.

In July, 1924, there were exported 374,474 records with a value of \$1,841,519. In July, 1925, the exports are recorded on the disks at 310,589 with a value of \$1,370,008. This is a drop of exactly 17.38 of the disks in just one month, the declared value being \$1,151,161 less than a year ago.

The copyright law gives 2 cents to the copyright owner for each record sold. At this rate the loss in royalties has not cost \$347.16 in royalties.

If the figures for July last year and July this year are not convincing further proof of the drop is recorded when comparing the period from January 1, through July 31, 1924, with the like period in 1925. In the first seven months of 1924, 2,146,121 disks were exported. These were valued at \$1,057,702. In the same seven months of 1925 but 2,156,392 records were tabulated with a value of \$957,832. This was a drop of 11,729 of the disks in Goldenrod and 109,271 in value.

### Blame Broadcasting

Broadcasting must bear the blame. The previous years 1922 and 1923, which were, prior to the advent of radio, showed marked increases in the number of phonograph records exported.

There has been a slight increase in the exports of the phonographs themselves, but the water and orchestra man do not get a "cut in" on these sales. For the seven months of 1924, 29,963 of the instruments were exported with a value of \$1,535,536. In the same period 40,748 valued at \$1,212,814 in the seven months of 1925.

## Max Fisher's Bandmen Hit Two Kinds of Trouble

Minneapolis, Sept. 15. Five of Max Fisher's bandmen believe in the old adage that it never rains but it pours. Two kinds of trouble poured on them last week.

The Fisher outfit at the Hennepin-Orpheum first burned into robbery. Five bandmen lost personal effects at the Hotel Radisson through some thieving nautch. A top of this misfortune the boys had to park in the room because of state fair hotel congestion. The unlucky quintet was Jack McTaggart, L. N. Layson, Leon Bryant, R. S. Herst and Tommy Bryant.

Bacon & Day  
**SILVER BELL**  
BANJOS  
New Catalog—Just Out  
THE BACON BANJO CO., INC.  
GROTON, CONN.

## COLORED BANDS

With the new fall season at hand the colored bands and orchestras regarded as "names" are unusually busy with few that haven't immediate contracts.

Will Vodery has two bands under his supervision and may launch others before many weeks. One that he conducts himself is the musical feature of the Plantation Revue, 50th street and Broadway. The other, bearing his name, is with the Florence Mills act in vaudeville, now in the west.

Leroy Smith's band is still at Connie's Inn, 131st street and Seventh avenue, where a new revue opened Sept. 10.

Fletcher Henderson's orchestra, which is quite popular in the Harlem districts, both at cabarets and dances, has gone on a tour of the dance hall circuits in the east.

Claude Hopkins and band, which have been a summer card at an Ashbury Park cabaret, has signed for a 12 weeks' engagement at Chappi Elysees, Paris, sailing for that port this week.

Sam Wooding and band, formerly at the Club Alabama, are now with the "Chocolate Kiddies" company, playing an indefinite engagement in Germany. At the Club Alabama now is Elmer Snowden and band.

Duke Ellington's Band and Entertainers, one of the few Negro orchestras, carrying singers as well as musicians, is located at the Club Kentucky, 49th street, off Broadway.

Henry Saperstein's New Orleans band is a permanent musical card at the Owl cabaret, 125 West 45th street. Ridgeley's Sanderers are at the Capitol Palace, 139th street and Lenox avenue.

Bobby Lee and orchestra are an indefinite feature at The Nest, 133d street and 7th avenue.

With one end the Columbia burlesque companies, "Barin to Go," is Joe Jordan and Band, a Chicago organization that is yet to make its cabaret debut in New York.

Lee Goldenrod's Syncopators hold forth at Small's Cafeteria, 2212 Fifth avenue.

## Nick Lucas Signs Record Long-Term Contract

Nick Lucas, the "crooning troubadour" who records vocal-guitar solos for the Brunswick, has signed probably the longest term exclusive contract on record with Robbins-Engel, Inc., for all his guitar solos, instrumental books, folios, etc. The contract covers a period of 10 years and guarantees Lucas a minimum royalty income for that period.

Lucas has been placed by Harry Fitzgerald with a new production this season.

## WHN Continuing to Give Attention to Cabarets

NTG has returned from his brief vacation at Miami. He will continue to act as the announcer for the Loew's station, WHN.

Nils T. Granlund, the announcer's full name, will give his attention as before to Broadway cabarets of the better end, allowing such reports to use WHN commercially.

Other commercial accounts are also acceptable by WHN, although to date the Loew station has not secured any national advertisers.

WHN gives about eight hours daily on its Radio, six of which are claimed free of any commercial tinge. The other two, in the evening, with the cabarets, however, not getting in the air until after 11.

## BARBER SHOP CONTEST NOT FAVORED IN CHI

### President Broadcasting Association Doubts if Local Stations Will Approve

Chicago, Sept. 15. Robert Bonell, president of the Broadcasting Association, states he is not in favor of broadcasters lining up with the proposed Barber Shop Ballad Contest, as suggested by its promoter, Dr. Sigmund Spaeth of New York.

A lengthy letter has been written to the stations explaining at some length how to operate the contests, and suggesting that they will bring forth publicity for the stations.

Nowhere does it appear where Dr. enters for profit.

The contest is intended to promote good fellowship by singing the old songs. If there is a music publishing angle through a radio revival of old song favorites and their sale (now, non-copyrighted) it doesn't show.

## RADIO AND SHOWS

Radio as a plug for a legit show seems the thing this season, according to part of the WOR program for the current week. John Emerson and Anita Loos are slated for Sept. 17 to talk on the theatre and help plug "The Fall of Eve," their show at the Booth, New York. Ruth Gordon from the same show will use her stuff from the same station Sept. 14.

Blanche Yurka, star of "The Sea Woman," spoke yesterday (Sept. 15) afternoon via the WOR microphone and George Jessel, from "The Jazz Singer," will do his stuff the same afternoon as the Emerson-Loos combination.

## WRNY's Radio Reviews

WRNY, the "Radio News" station run by Howard Newcomb, is the second of the local stations to institute theatrical reviewing as a regular feature. Charles D. Isaacson, formerly music editor and critic of the "Mail," a well known opera authority, will be the dramatic critic, this being his first association in this capacity.

Letters to the various theatrical managers have been detached last week requesting that Isaacson be placed on their press lists.

## NEW RADIO MODELS

### Ready for Expositions Next Week—New Dial System

A survey of the radio model exhibits entered for the two big expositions in New York next week leads to the conclusion that the radio manufacturers are not yet out of the radio on its last legs. If anything, judging from the elaborate models which have been transformed into beautiful pieces of furniture, the radio industry took up that form of entertainment as staple.

Victor and Brunswick are also supporting that theory. Their new talking machines are combined with radio sets and the telephone graph phase of it has been electrically transformed.

A newer development in the sets is a dial system, whereby one merely turns the dial to the desired station without the necessity of tuning. An ex-chief of the Radio Section of the U. S. Bureau of Standards developed that improvement on the radio.

## Roxy on Radio

S. L. Rothafel (Roxy) is continuing his work on radio for explanation. He has arranged with WEAF to resume broadcasting next month, when returning from Europe.

Roxy and his Gang built up an enviable reputation on the Capitol theatre. While the new Roxy theatre does not open until next fall, he is planning to keep in touch with his radio public meantime.

## Illness Delays Whitehead's Dinner

Through a cold contracted by Paul Whitehead last week his foretold dinner Sunday night was postponed. It may be held this Friday evening.

Mr. Whitehead was absent from the performance of his orchestra at the Hippodrome Saturday and Sunday.

## Sousa's Record

John Phillip Sousa is celebrating a third of a century of continuous activity at the head of his own organization. During that time he has composed more than 100 marches, scores of dance tunes, five light operas and other compositions.

This is a world's record, for during his long reign as the "March King" he has never relinquished control of his organization. All other famous bands and orchestras of ancient generals are either parts of marine or military establishments or subsidized and controlled by laymen of wealth and affluence.

## HERE AND THERE

Glen Oswald and his Victor orchestra, which closed a 20-week engagement at the Cinderella Club, Los Angeles, will replace Don Clark and his orchestra at the La Monica Ballroom, Santa Monica, Pier, for two weeks while the latter organization is on an annual vacation. The Clark orchestra is playing its second year at La Monica.

The Kolenade Klub orchestra, Frank Fava, leader, is back in Utica, N. Y., where it will play at the Commodore restaurant.

John Nelson (known as Sleepy Hall, jazz band leader) is returning to Chicago, to play at Congress Hotel, after a long visit to Europe.

Al Lentz and his orchestra opened at a vaudeville act Monday at the Franklin.

Daniel Des Foides, foreign language records sales manager of the Columbia-Photograph Co., is vacationing in Europe.

Layman Goss, Jr., formerly associated with the club department in Chicago of Jerome H. Remick, has resigned to accept a position of a like capacity with the Joe Bren Production Company, Chicago.

## Ray Miller Doubling with Show and Stauch's Cabaret

Ray Miller has cancelled his Kit-Cat Club, London, contract which William Morris negotiated in favor of a dual engagement in New York. Miller opens with the John Cort musical, "Bum," at the Knickerbocker, New York, in October and will double with the new Stauch on 52d street and Broadway, as the dance band attraction in the cabaret.

Stauch's adjoins the Arcadia ballroom. It is a coincidence that Miller was the debut attraction at the dance place when it opened last year. The Stauch cafe will seat 500 and feature a \$2 and \$3 cover, Miller getting \$2,500 weekly for 11 men. His band in the show will number 12 plus three union-scaled violins and is set at \$2,250 weekly. Eddie Chester, the comedy steppie of Miller's personnel, will be in the cafe.

Stauch's is headed by the syndicate which took over the Concy Island Stauch's from the founder.

## Wedding March on Radio Saved Cost of Orchestra

Chicago, Sept. 15. For the first time in the annals of Chicago broadcasting a wedding march was played over the air by special arrangement. Elmer Kaiser and his Riverdale ballroom orchestra broadcasting from W.H.T. made the announcement that a dear friend of his, Frank Rosner, was about to enter into a matrimonial agreement.

The announcement was made by the fatal music for the wedding. Rosner was called on the phone when the wedding march was about to be rendered, tuning in on the station.

It saved the groovy the price of a musical combination and proved a novelty.

## GENDRON BACK TO CHI

Henri Gendron opened Sept. 15 at the Montmartre cafe, Chicago, for eight months at \$1,500 a week. Gendron came from Chicago originally, journeying in New York for over a year at the Strand Roof and the Club Richman, and also recording for the phonographs.

# INVESTIGATION OF AM. SOCIETY FINDS NOTHING

## Dept. of Justice Spent Year Fruitlessly—No Report Printed

Variety Bureau, Washington, Sept. 15.

The chief occupation of two of the Government bodies, it appears, is investigating the various phases of show business. The latest investigation by the Department of Justice to come to light, due to the case being practically completed, is that into the affairs of the American Society of Composers, Authors and Publishers.

According to information obtained here (the department declining to discuss the case), this investigation has extended over a year and went down into the activities of the A. S. C. A. P. The department is said to have found nothing "out-side" the law.

Because of the lack of evidence against the show writers and their publishers in this combination, the belief here is that possibly no report on the investigation will be issued.

However, in the case of the Secular Artists a report was given out giving this group a "clean bill of health," as reported elsewhere in this issue of Variety.

## F. P.'s 600-Page Reply

The other Government body delving into show business is the Federal Trade Commission, where the Famous Players' case is being concentrated on. The latest development, according to report, is the filing of the exceptions of Famous Players to the Chicago ruling report. The Famous exceptions is said to exceed 600 pages in contrast to that of the Stanley Company of America, which consumed but two pages. The Famous reply is said to be printed and constitutes practically a resume of the entire evidence to disprove the charges of the commission.

The reported complaint against the West Coast Theatre is also said to have been answered by that California theatre company. This is expected to "break" within a few days under the new ruling of the commission, which requires that the commission's complaint and the respondent's answer be made public at the same time. As has been previously reported, this change in procedure was made because of the complaint gaining wide publicity, while the answer of the individual or firm accused of false business practices in interstate commerce in which their denial, as is usually the case, is wholly unconvincing, or nothing more than a "stick" or two in the way of publicity.

## Special Half Hours

The special half hour programs from the Second Annual Radio World's Fair to be staged in the Kingsbridge Armory, New York, the week of Sept. 14, will be broadcast by WHIS direct from the exposition. The "Vaudeville" program, original radio giant; Jack Cohen, jazz pianist; Alice Brady, the Blossom Heath and the Strand Roof orchestras and others will be on the programs.

## IRWIN ABRAMS

The name of Irwin Abrams is one of the strongest supporters of Robbins-Engel, Inc. Mr. Abrams owns the exclusive product of the Robbins-Engel, Inc. plus their unique arrangement of the original range and Hugo Froy, champions his respect and, accordingly, first consideration for broadcasting via WJZ from the radio city of New York where he also featured some numbers recently. Don't forget to mention the name of IRWIN ABRAMS and remember THE HOT FIVE.

## "Florida"

"Look Who's Here!"

"Hong Kong Dream Girl"

"Moily"

Published by

Robbins-Engel, Inc.

1628 Broadway New York City

## BAND AND ORCHESTRA REVIEWS

**RIVERVIEW MELODY MASTERS**  
Riverview Ball Room, Chicago  
Chicago, Sept. 15.  
Elmer Kaiser has been at River-view three years playing every night during the summer and five nights a week in the chilly weather. His band has recently gone on the air via WHIT.

Riverview Ball Room is a big place requiring plenty of volume to fill the remote corners. Kaiser provides all that in the chilly weather. He leads from the piano but also doubles on the telephone. At times his boys sound like a military band.

For a brief session they turn out the lights and waits under the revolving crystal balls but this quiet interlude is merely by way of contrast and variety. Kaiser gives them hot, snappy music most of the time, and plenty of it with few intermissions. This is particularly true during the time he is on the floor. Numbers follow so rapidly the dancers hardly are off the floor before the band is steaming again. The line-up is better than the average 10-piece orchestra. The three sax-players double on the clarinet, Tubbs, trombone, two cornets, drums, banjo and Kaiser at the ivory complete the personnel. It is a hard-working, hot-seating crew and for a dancehall they size up as top-notchers.

Hal.

**FRED RICH and His Orchestra**  
Hotel Astor Roof, New York

Fred Rich is the musical fixture at the Hotel Astor and has been for some time. When Rich decided to elaborate his organization for the roof this season, he started off poorly with a mediocre personality.

That Rich knew what he wanted is evidenced today with his present combination. He disposed of his old assemblage in total and rehearsed a new band. The second try is an unqualified success both as to good music and for out-out-out dance purposes.

Rich is partial to fancy orchestration. It is a pardonable pride despite the fact the pianist-conductor is the arranger of the elaborate numbers, the final test being that they are extraordinary in merit and engagingly danceable.

Spotted at one of the best hotels in the metropolis, Rich has commanded attention from the Keith-Albee organization and has arranged to double in vaudeville. Regardless of the stage and which may or may not click, the Rich band ranks as very worthy for straightaway dance purposes at a class hotel.

Abel.

## WATERSON'S IS GINGERING UP

## Music Business Turned Over to Employees

The "inside" on Waterson, Berlin & Snyder retrenchment with the shifting of professional executives is a gesture by Henry Waterson to become more aggressive in the music business as a foremost music publisher.

Waterson has turned over his business virtually to Walter G. Douglas, his general sales manager, Frank Clark, for many years the Chicago professional manager for the firm and now similarly located in New York, and Joe Hillier. The latter relinquishes his metropolitan management to travel for the company, exploit songs, open up an elaborate coast-to-coast chain of branch offices and put songs over in the same fashion as heretofore.

That means via acts and professional exploitation with the radio, which Waterson has counted on so unsuccessfully as a secondary and incidental propitiation.

Acts always made songs and always will. Radio was a flop with Waterson who had the field to himself with no opposition and the fullest co-operation from the radio interests which more than welcomed a big music man like Waterson rather than the foot around with amateur compositions or product from the lesser music firms.

**Waterson's Other Interests**  
Waterson will be inactive in the functioning of the W-P-S firm until March. He has other big interests like the David Grimes, Inc., radio manufacturing proposition which markets a popular priced radio receiving set to huge turnovers. Waterson's Cameo Record Corp. has always been a big money-maker which of late has really made Waterson listless about his music publishing business.

Of the new changes, Jimmy Egger, formerly assistant to Clark in Chicago, assumes charge of that office; Ben Fields in Pittsburgh, Willie Horwitz in Philadelphia, William Collins in Detroit. Adly Brett is the new band and orchestra manager with Harry Hoch switched to Philadelphia to supervise that important territory which has gotten to be quite a factor.

## COLORED MUSICIANS IN MESS; BAD FOR OTHERS

Los Angeles, Sept. 15.

Three members of the Spike Brothers Orchestra, playing at the Redondo Beach dance hall are under arrest on a charge of contributing to the delinquency of several minor white girls.

Chief of Police Henry at Redondo Beach is making an investigation to obtain additional information from other white girls concerning the three men who are Max Shaw, James Strang and G. L. Hampton. The men are now confined in the Redondo Beach jail.

The arrest was brought about by an investigation carried on by Policewoman Emma Crook, who says the men exchanged notes with white girls at a cafe in Redondo Beach, afterwards enticing them to a bungalow in Los Angeles.

Chief Henry says that the men confessed to taking the girls to Los Angeles.

Residents of Redondo Beach are furious over the condition that has arisen. They will petition the city officials to refuse permission to colored bands and entertainers to play or entertain in the city in the future.

Shaw, Strang, and Hampton, when arraigned before Justice Moody, pleaded guilty to familiarity with three minor white girls and were sentenced to 190 days in the county jail.

One of the men confessed that he gave girls a ride in his car that frequently would be seen in the company of white girls on the streets.

INSIDE STUFF  
On Music

Willie Raskin, the wit of Tin Pan Alley, speaking of a popular song composer known for his "familiar" melodies, states that the tunesmith in question "writes such great tunes that they were great even before he was born."

## Old Times Coming Back

The old-fashioned type of popular song is doing a very strong comeback. "Let Me Call You Sweetheart," "In the Baggage Coach Ahead" and numbers of similar ancient vintage for some strange reason are surprising even the music publishers in their revived popularity as evidenced by the big sales.

Two years ago Mischa Stolarevsky landed in New York, a poor immigrant from Russia, with only a violin. The Americanization League gave him a lift and he came to Syracuse. Today he's conductor of the Empire theatre, Syracuse, orchestra of 25, here, the largest orchestra in any theatre in central New York.

## Revival Wave of Old Ballads

There is no figuring the tastes of the music public on records. For some strange reason, the old-fashioned, tear-jerker type of wishy-washy ballad has struck a vogue, and the disk sales reflect that greatly. Songs that are of current vintage and deemed popular do not begin to compare in sales to the old school songs. The vogue has caused revivals of antiques like "After the Ball" both vocally and instrumentally. Shapiro-Bernstein's "Prisoner Song" was the first to assert itself, proving a big seller.

Frank Robertson, assistant manager at the Hippodrome, received his notice this season. A reconstruction of the various departments at the house did away with the position of assistant manager under the new plan also takes charge of Toyland in the basement.

## Bandmen's By-Products

Ray Miller has turned music publisher with the T. E. Solre Co. his enterprise. The leading bandmen are seemingly cashing in on all possible by-products. Isham Jones is both a successful popular composer and also a publisher as partner in Milton Wells's company. Gene Rodemich and Larry Conley have their own publishing company; ditto Louis Katzman (Audubon Music Co.), Ben Black (Villa More), Philip Spitalny and others. Any number of musicians are also songwriters, and almost every leader is "in" on several pop numbers because of exploitation angles.

## Radio Bands' Stage Demand

The Ipana Troubadours, Sam Lanin's radio band, is the second radio organization to come into demand for stage work. The Silver Chords Orchestra is doing some concert touring, and the Ipana Troubadours have been propositioned for vaudeville.

The Ipana tooth paste name is well known because of Lanin's radio unit. Lanin will use the I. T. name on some of the several labels he "cans" for in response to the disk companies' demands, who are anxious to cash on the other popularity.

Billy Rose and Clarence Gaskill have revised "You Can't Make a Monkey Out of Me" (Shapiro-Bernstein Co.). This song, based on the recent Scopes trial in Dayton, Tenn., used the name of the late William Jennings Bryan in their initial composition. The death of the Great Commoner caused the publishing company to make a revision, with Bryan's name eliminated completely.

## Kahn's Score and School

Roger Wolfe Kahn has 14 librettos in the air and is considering for his score. The assignment is difficult because the score is completed and the "book" must fit the group of melodies, whereas it is usually the reverse. Kahn's Score of Dance Music, to be located on Central Park West at 72d street, opens in mid-October. Kahn's Hotel Biltmore orchestra will serve as a faculty to tutor advanced professional musicians in the niceties of jazz playing, arranging, etc.

## Official Song for Moose

Washington, Sept. 15.

Secretary of Labor Davis, whose "pet" is the Loyal Order of Moose, which he founded, has asked Silvio Hein to write an official song for the order.

It is reported here that Mr. Hein has accepted and advised Secretary Davis that Gene Buck will supply the lyrics.

## Evangelist "Canning"

"The Black Billy Sunday" will now discourse his preachments off a phonograph record.

The Columbia disk people have signed Calvin P. Dixon to "can" for them.

Dixon is a famous evangelist south of the Mason-Dixon line.

## MAL HALLETT BIG IN N. E.

Mal Hallett and his dance orchestra have become very popular throughout New England. Hallett is the feature attraction at the Arcadia ballroom, Providence, for its anniversary celebration Oct. 19-24.

Boston is Hallett's home, but he built a for years' reputation on Broadway before returning to his native territory. The Hallett band has been three seasons at Roseland and last year at the Arcadia ballroom, New York, but this season is touring the ballrooms in his own district.

## ONLY WOMAN SOLOIST

Los Angeles, Sept. 15.

Ted Henkel and his orchestra formerly at the Virginia hotel, Long Beach, have had their contract of four weeks at the Forum extended to 16 weeks.

Henkel has a 10-piece outfit which plays on stage and pit. It is the only orchestra of the kind on the Coast which has a woman violinist for both stage and pit work.

## Ash and Records

Chicago, Sept. 15.

Paul Ash and his "Merry Mad Wags" will for the first time appear before the wax time (Sept. 15).

Ash will be a Brunswick artist and should it take successfully he anticipates making one monthly.

## ROOF BAND'S FUTURE

Washington, Sept. 15.

Following the closing of the Powhatan Hotel Roof the future of the Sangamo Band, the roof's feature, is very much in doubt. Dick Leibert, who sponsored the band in conjunction with Emory Daugherty, has left for Florida.

Daugherty may carry on the combination pending the final decision as to whether or not Leibert will permanently settle in Florida.

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Orchestra. (A Charley Straight Unit).

## DAVIS AT STATE, ST. LOUIS

The engagement of Benny Davis  
in St. Louis will be at Loew's  
State, not Missouri Theatre, as erroneously reported.

Mr. Davis' State date opens Oct.  
3, for two weeks.

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# PADLOCKS POUR INTO SQ. AND BLACK BELT

## Booze Allegations Down and Uptown—Realty Owners Involved

According to the latest flock of padlocking suits brought by Emory R. Buckner's staff, the black belt of Harlem seems to be getting unusual attention although not a few Times Square speak-easies are included.

The club and oasis at 152 West 45th street is being sued with James J. Collins and the Simax Holding Co. defendants; Club Flower, 102 West 48th street is similarly sued with James Mack Steward, Harry Mansfield and the Paul Arlington Corp., co-defendants. The Boulevard Club, cabaret and club at 102 West 74th street, operated by William Fox, is another defendant. Charles J. Murphy's speak lightly at 264 West 43d street and Christy's Chop House at 163 West 49th are similarly complained of.

Then there is Catherine Keeley and the New Madison Square Corp. involved as owner of the realty at 213 West 49th street. The Roman Catholic Church is innocently involved as it happens to own the real estate at 37 Lexington avenue which Arnold Hoekelman has transformed into an alleged speak-easy.

### Uptown

Going further uptown, the cabaret at 29 West 135th street with Henry Bowman and Herman Sepelov (latter owner of the realty) are being sued. Harry Harrison's cabaret at 102 West 184th street, ditto, as well as Edward A. Small's cab at 2212 5th avenue.

## Bob Murphy May Return To Cafe Work on B'way

Seven years away from a "saloon" floor, Bob Murphy is considering a healthy-looking offer lately received from a Broadway cabaret. It means hanging around Broadway, says Mr. Murphy, who knows almost every tank on the vaudeville route sheets, besides the big towns.

While pondering over the net of the cafe proposition, Murphy will try out a new single piano turn this week, breaking it in over in Brooklyn. The single turn will be that flexible it can go on a stage or a floor.

### New Balto. Tent

Baltimore, Sept. 15. Stuart I. Whitmarsh has lifted the flap of his new "Tent" in the erstwhile Concert hall over the spacious lobby of the Academy of Music.

It is the first step in the rehabilitation of this playhouse. The theatre proper opens next Monday with the new Northern-Belasco production and Whitmarsh is scheduled to refurbish the long disused grill under the lobby, to open as the Embassy Club sometime this autumn.

The Meyer-Davis Band is moving over from the Chateau Le Paradis to the Baltimore-Washington road to supply the music. The dance enterprise will be a combination of cafe and restaurant with covert charge and succeeds the "Tent" destroyed in the Lyceum theatre fire last spring.

## AUTOS SOME GOOD

For once the automobile is an asset to the show business. In the hinterland, with a ballroom located at some beach or on a road between two or more towns, the motor car figures to build trade.

Some of the most prosperous dance halls in New England are roadhouses. Were they situated within any one of the towns from which it draws patronage it would not have enough of a population to draw on. The adjacent towns and hamlets make possible good business nightly.

Parking fees generally more than defray the expense of maintaining the accommodations.

With the automobile today rating as one to every five or six people in the United States last August, 1924, it has been built, the show business has suffered in favor of the motoring diversion and the call of the outdoors incidental thereto.

## CLUB KENTUCKY

The Club Kentucky on West 49th Street presents somewhat of an international aspect with its atmosphere, Chinese menu, cosmopolitan New York patronage and Oriental dances. The impression one carries away with him is that the air is not so stuffy and the floor as microscopic as in most of the East.

In addition to these advantages the floor show presented at the Kentucky during the summer months has been a consistently high average of entertainment. Bobby Burns Berman (B. B. B.), whose reputation as the Hummel Broadcasting Station is well-established in the cabarets of New York and Atlantic City, acts as chief emcee and master of ceremonies. B. B. B. has developed a smooth line of announcing and of inciting applause, using the words "Give" and "Please" as a Texas Gullman when the artists are introduced and when they finish their specialties.

Berman uses a flip style of delivering gags that goes well in those cabarets where the intimate stuff is best appreciated. He also sings a "hot" number convincingly and does a nimble and strenuous Charleston, an appearance he is "there," too, for a performance of this type he is invaluable.

Julia Gerry is the chief woman principal, selling a top of pop numbers in the manner that won her fame in vaudeville and cabarets. Her voice, however, is a bit loud for a room with such a low ceiling, and a bit of soft peddling might be expected. Hazel Godfrey, the shapely oriental dancer remembered from "I'll Say Ene I," scores soundly with her specialty, the real oriental feast of the show.

The other three girls Jean Gaynor, Billy Stout and Gladys Sloane, are all talented singers or dancers. Miss Gaynor sang Jimmie Walker's "Will You Love Me in December" the old-time thing losing nothing by comparison with most of the present-day ballads.

Duke Ellington's Orchestra of six pieces is still the musical attraction and in addition to the specialties it offers in the entertainment line ranks as one of the best "hot" colored combinations in town.

Business on a warm night early last week was surprisingly good.

A new show has since opened at the Kentucky. This will be noticed later in the season.

### ACTS IN CHI. CAFES

Chicago, Sept. 15. Chicago cafes will open in a blaze of glory, each having attained a "name" attraction. Three cafes are slated to open this week each one with a protective headliner. The Deauville will feature Evan Burrows Fountain. The Silver Slipper will have Dolly Kay, with the Moulins Rouge dependant on the Kayman Brothers.

# WHISKEY PRICES WILL GO UP

## England's Unemployment in Whiskey Trade the Reason

London, Sept. 15.

Your hooch is going to cost you more!

This alarming news arises from the fact that wholesale unemployment is threatened in the whisky trade. Up to now Scottish whisky distillers have been working at more than pre-war pressure and it was generally over-time in the old days when a "wee yan" in the best only cost three pence. Now the distillers have come to the decision to reduce production by 25 percent and even a greater decrease may be brought about.

Since the war the consumption of whisky at 12 shillings and six pence (about \$3.15) a bottle has dropped off say the distillers sadly with the result there is a great accumulation of stock.

This is the official statement but the truth is that prohibition in America and the slow training by film propaganda in American pictures here has made the Britisher turn to soft drinks at night and clear heads in the morning. It is also known that the authorities have this matter of run-running well in hand and are making this type of romance unpopular even with the most desperate spirits. Thousands of cases destined for America remain neatly stacked and their owners combine the Sabbath observances with curses against harsh laws which have so undermined their profits.

On the other hand smuggling of various sorts is gaining in popularity here. This is due to the reduction of the coast guard service. Stories continue to come through from the coastal villages of mysterious boats without lights riding at anchor off secluded bays, of high-power motorboats and aeroplanes.

The age of newly kindled romance and adventure has dwindled to nothing. No longer does the skipper defy the American patrol boats in running his cargo of booze; instead he runs silken lingerie and scent and nearly drives the rural policeman mad.

### Club Anatol—New

A new supper club, Club Anatol, with Anatol Friedland, the composer, its proprietor, will open at 145 West 44th street within a month. The location at present is a garage. It will be remodeled by Mr. Friedland, with a large investment for decorative purposes. Club Anatol will be of a super grade of night club with its entertainment mainly imported.

### FREEMAN MOE INSANE

Rockford, Ill., Sept. 15. A commission of physicians examining George Freeman Moe, dancing master, found him of sound mind, according to their report. Judge Fred E. Carpenter ordered him committed to the state hospital at Elgin.

Charges of cruelty are also preferred in a bill for divorce filed by attorneys for Mrs. Asela Dunn Moe against him for the October term of Circuit Court.

Cabaret openings started last week and with hot weather right at their front door. The Durant, Parody and 300 Club opened Friday night, with each drawing a full quota despite the humidity. Durant's was crowded with Jimmy Durant, Eddie Jackson and Lew Clayton, besides a new band there to receive Ted Lewis and his band were the features at the Parody while the fashionable 300 Club had Fowler and Tamara as featured dancers.

### Lost Voice in Village

Barney's in the Village opened last night. In the entertaining list well managed, usually well liked, Eleanor Kern, Queenie (chorus girl uptown but "single" at Barney's), Louise Taylor, described as "the gayest and loveliest of the dancers of 'Gay Paree'" and, adds the announcement:

"Then as the hours grow late and as jazz and hospitality seductively fill the air, another sort of entertainment arises. It is an entertainment that comes out of the guests themselves, a prominent stage star taking part for a moment, or possibly a film actress remembering her lost voice, or again, a 'film actress' remembering her lost voice." Is that all a film actress can lose in Greenwich Village?

That's rather a cute statement, "a film actress" remembering her lost voice." Is that all a film actress can lose in Greenwich Village?

Jack Wilson Back to Loew's Jack Wilson ended his summer engagement as master of ceremonies at the Castilian Gardens on the Merrick road. He is returning to Loew's vaudeville with Ruth Wheeler, who also appeared in the musical "The Sun Shines Bright" and a straight salary of \$500 weekly in the road house, preferring not to have a "covert guarantee" weekly accounting.

The Castilian Gardens, so named for its first season under the Al, Ben and Jack direction, had its record best season this summer. Wilson became a heavy draw in the house, and also put on a very good show.

## Wagner's 4 Exclusives

John Wagner is the practical man behind a chain of Embassy Clubs to be started this season. Each is an exclusive society rendezvous and has a society figure prominent in the operation, with Wagner contenting himself to officiate modestly. Wagner operates the Embassy, Newport, and New York, and is floating one in Miami and Washington, D. C. this fall.

### SMUGGLING TREATIES

Washington, Sept. 15. The Government is still attempting to bottle up both borders against liquor and narcotic smugglers. This time it is with extradition treaties.

This "extradition" move is in addition to the various other methods previously reported. Secretary of State Kellogg urged an extradition treaty with Canada in opening the negotiations here for enforcement of the 1924 rum treaty. A similar treaty is sought with Mexico.

### RESORT ON THE GRIEF

Biloxi, a watering resort on the Gulf of Mexico is rapidly becoming one of the most favored recreation grounds in the South. It is located midway between New Orleans and Mobile, and has all year round bathing. Biloxi is known as the center of the shrimp cannery industry. The spot has attracted the attention of Chicago capitalists.

Jack Bigelow and Lurry Lee were a part of the entertainment, also Al Lentz Orchestra, which has some novelties of its own. Charlie Forsythe, an ex-partner of Wilson's, did a couple of songs on the floor when visiting Jack the other evening.

### King Billy Pierce

There's a new king in Harlem. None other than Billy Pierce, colored theatrical agent. Billy is now the king of Gumbo Felix destroyers, con artists or caterers—take your pick—and has a standing challenge to the outside world to produce his equal in eating this favorite dish of Billy's. There's considerable body to the G. F. concoction, which includes rice, baby shrimps, crabs, etc.

Johnny Sawyer is the expert trap drummer at the Lafayette theatre. His wife, a Creole belle, is considered a fine cook. Saturday night she prepared a big spread of the G. F. with her husband and Pierce giving the main exhibition of eating. There was still king at last reports.

A new revue was installed at Connie's Inn (131st street and Seventh avenue), Sept. 1. The dancers, staged by Louis Douglas, who lately came from Paris. In addition to Leroy Smith's band the entertainers include Eddie Rector, Paul Bass, Roscoe Simmons, Ada Ward and Mary Straine. The last-named is considered a newcomer to "Broadway cabarets," being an auburn-haired colored comedienne.

Last week Texas Gullman gave a welcome home party to Ted Lewis at the Del Foy Club. When the Parody opened Friday night with the Lewis band featured, Tex called upon her guest as his guestess.

The Moscow Empire Club is a new project that will be officially launched tonight (Sept. 16) by Prince Sviatopolski-Mirski on West 44th street.

May Diggs, colored, has been added to the entertainers at the Owl (West 45th street), where she is featuring the Charleston.

## CULVER CITY RECEIVERSHIP

Los Angeles, Sept. 15. Application for an appointment of a receiver for Green Mill Cafe in Culver City was made in the Superior Court, by the Green Hill, Inc., a creditors committee and individual stock holders and creditors.

The applicants said the request is an endeavor to forestall the closing of the cafe so that assets of more than \$200,000 can be used for the benefit of the creditors and stockholders.

## CAPITAL'S NEW SUPPER CLUB

Washington, Sept. 15. A new supper club, "The Spanish Village" is to shortly open above the Madrilion Cafe on G street near 14th. The restaurant below is one of the most popular eating houses in Washington and the new venture is being launched by the same management.

Frank A. Tillman will have the orchestra, directing it personally, though still continuing as organist of Loew's Palace, pictures.

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## FAIRS FIGHT KUKLUX KLAN ATTEMPTS TO DISRUPT THEM

**Iowa Fairs Find Plenty K. K. K. Propaganda—Secret Society Demands Conclaves—Refusals Result in Threatening Letters—Increased Attendance**

Maquoketa, Ia., Sept. 15. The Ku Klux Klan throughout Iowa is attempting to disrupt local fair associations which refuse to tolerate konklaves within the boundaries of the fair grounds or to bicker with the kluxers.

This condition was discovered in eastern Iowa this week with reports from several of the rural portions of the state that members of the Klan who are urged, by letters from the local kluxes, to keep away from the county fairs.

In Jackson county the rural population, from which the fair draws its biggest entry list and to which it makes a play for financial and attendance support, was well circled a few days before the fair. The Klan in this state spreads rapidly among the countryfolk, who are anxious to pay \$10 to save America from its cities, whether or no, but the farmers like their fair better and attempts to blacklist the show were fruitless.

The row between the Klan and the fair came about over renting the grounds to the Klan for a demonstration. The first petition, addressed to an officer of the fair, was sent to a waste-paper basket, but the Klan got busy among the directors with result that a special meeting was called to consider the proposal to rent the ground out. The association defeated the move and then the county kluxes attempted to swing the big club.

A similar situation prevailed in Davenport, where the Mississippi Valley Fair officials refused either to rent the property to the Klan or permit the Klan to discuss outright purchase, as its leaders wanted to. The countryside was bombarded with "keep away" letters, under the imperial seal and secrecy of the order, but some of them got out.

Both fairs, however, drew larger crowds than in recent years, despite the Klan attacks.

## Ohio Dates "Bloomers" For Christy Bros. Circus

Massillon, O., Sept. 15. Christy Brothers Circus played to light business, in the afternoon and a well filled tent at night.

The show on its recent eastern tour went as far as New York State. Business in the east was good, according to Christy, but the few dates in Ohio have been bloomers. The show leaves Monday for West Virginia for a few stands, then to Kentucky and the South to follow. It will remain out until December before going into winter quarters at Beaumont, Texas.

Galesburg 18-Act Grotto Show Galesburg, Ill., Sept. 15. Murgo Grotto has set Oct. 19-24 for its annual circus at the Armory. Eighteen circus acts, running two hours, will be staged each evening.

N. L. Ewing is general chairman of the show.

White & Brown Co. Get Contract Randolph, Ia., Sept. 15. The White and Brown Co. has received the contract to supply the talent for the five-day free Chautauqua to be held here in 1936.

## TIGHTS

**Silk Opera Hose and Stockings**

Are Our Specialties

**QUALITY the BEST and PRICES the LOWEST**

Gold and Silver Brocade, Theatrical, jewelry specialties, etc. Gold and Silver Trimmed, Wigs, hair and all kinds of Theatrical. Samples upon request.

**J. J. WYLE & BROS., Inc.**  
(INCORPORATED IN BERGEN CO., N.J.)  
18-20 East 77th Street New York

## CANADIAN ROADS MAY RESCIND SCRIPT TICKETS

**Alleged Abuses Responsible—Carnivals Have Been Selling Books to Scalpers**

Toronto, Sept. 15. Last Thursday was Transportation Day at the Canadian National Exposition and at a meeting of the railroad officials, who were in session considering railroad matters in Canada, the following notification was received from Joseph B. Parker, secretary, Western Lines of the Canadian National Railways.

At a recent meeting of the Canadian Passenger Association, Western Lines, the question of the advisability of continuing to grant carnival companies the concession of script was discussed at length, as it was found that these privileges were being seriously abused. It was, therefore resolved, if Eastern Lines will concur and make similar arrangements, that the concession of script to carnival companies can only play exhibitions and are not granted any still dates, and on account of the serious abuses which we have found in connection with the script books issued to them, our tariffs be altered so as to cut out the issuance of any script to such companies, all railroad fares to be paid for, aside from contract, and no rebates whatsoever.

Will you kindly take this matter under consideration and advise your decision at your early convenience? The existing arrangement granting script to carnivals is embodied in Canadian Passenger Association rules of June 22, 1932, and has been in force up to now. The reason for this proposed drastic change, which was voted upon here and referred to Montreal, with the probable revision of script privileges to all carnivals is the result of investigations that railroad officials made.

It seems that a whole lot of script books issued to the Rubin and Cherry shows, who played the Western Canadian fairs this season were sold to outsiders at \$10 per book. Hence this action on the part of the railroad.

When an agent makes a railroad contract it is specifically understood and stated that the script issued is for bona fide advertising purposes and given to exploit the organization and its publicity, in which the railroad is naturally interested as it brings business to them. The script is as it were complimentary and given with the understanding that it is for the use of bona fide employees only. The sale of it is strictly prohibited and with all high class companies this rule is respected.

Despite the fact the council recently approved circuses after considering the Strehlow bill which would have barred the shows here, the matter has been reopened by consent of a majority of city officials, and a committee appointed to look into the advisability of either sending circuses to the suburbs or to another spot in town.

Residents of the circus-lot vicinity assert that Milwaukee has "outgrown the circus stage" and want it relegated to the amusement grounds. The council, however, takes another view and asserts that while there are few spots in the city big enough for the circuses to pitch their tents the city wants the shows. An attempt to establish grounds on the lake front, recently filled in, or in the state fair park, about eight miles from Milwaukee, are being considered.

The matter will be settled about the first week of October.

**CLOWN SAVES MAN'S LIFE**  
Watertown, N. Y., Sept. 15. Smilin' Sam, clown, who was playing at the Jefferson County fair grounds, rushed for help when he saw Murray Laquer bleeding from a severed artery in the wrist.

The clown obtained quick response from fair grounds head quarters after a group of persons had been appealed to but who thought Sam was clowning.

Laquer was collapsing from loss of blood when a doctor reached him.

**Armory Leased for Home Circus**  
Akron, O., Sept. 15. The armory has been leased by the Egyptian Circus committee of Warren C. Harding Council, Jr. O. U. A. and the show date advanced to Oct. 2, when a nine-day affair will be held.

The original plan was for a show under canvas on a downtown lot. T. A. B. Ritchie is now booking the attractions.

**Live Show Show Sept. 25**  
Wichita, Kan., Sept. 15. The National Live Show Circus opening here Sept. 25 will have for the main attraction the Morris & Castle carnival.

**JOE BREN**  
Production Co.  
NOW LOCATED IN OUR NEW OFFICES  
1000-1010 Grand Theatre Building (Chicago, Ill.)

**SCENERY**  
and DRAPERIES  
(REAL SCENIC STUDIO, Columbus, O.)

## DATE CONFLICTIONS MAY SPOIL CHANCES OF NORTHEASTERN FAIR

**Small Event Directors Won't Get Together with Larger Associations on Readjustment of Jam—Many Small Towns Running Opposition Fairs**

## CARNIVALS OFF N. Y. TERRITORY

**Few Outdoor Shows Around This Season**

Carnivals have been conspicuous by absence this summer in Greater New York and nearby suburbs.

Auspices that generally made tie-ups with the carnivals for celebrations of one sort or another have seemingly given them a wide berth this year, substituting other money-raising angles for their annual events.

The vigilance of Welfare Commissioner Bird S. Coler has undoubtedly kept many from coming to New York, while the suburban folk have substituted self-operated bazaars, lawn parties and other entertainments.

A carnival playing under the auspices of the American Legion, at 35th street and 9th avenue two weeks ago, came in under protest but remained through court injunction. Even this pulled out a meagre business after the opening night when "brought a lot of curiosity seekers who found little of entertainment value to warrant their going for their coin."

Long Island, a previous mecca for the carnivals, has fallen far below its average. Only three were spotted this season and none played to sensational business.

St. John, N. B., Sept. 15. The Chatham, N. B., fair will open Sept. 21 and close Sept. 25. The dates at the Charlottetown, P. E. I. fair are Sept. 22 to Sept. 25. The Oxford, N. S., fair dates are Sept. 11 to Sept. 18. The Fredericton, N. R., fair will open on Sept. 12 and close on Sept. 19. The Woodstock, N. B., fair opened on Sept. 1 and closed Sept. 12. The St. Stephen, N. B., fair opened on Sept. 1 and closed on Sept. 4. The Presque Isle, Me., fair also opened on Sept. 1 but closed on Sept. 3. The St. John, N. B., fair opened on Sept. 5 and will close on Sept. 12. The Houlton, Me., fair opened on Aug. 25 and closed on Aug. 27. In addition to these smaller fairs will be held in Bridgewater, N. S.; Yarmouth, N. S.; Truro, N. S.; Kensington, P. E. I.; Summerside, P. E. I.; Antigonish, N. S.; Amherst, N. S.; Arionish, N. S.; Amherst, N. S.; Windsor, N. S.; Loch Lomond, N. B.; Sussex, N. B.; Albert, N. B.; Rexton, N. B.; Sackville, N. B., during September and October.

A singular feature about the northeastern fairs this year is the number of conflicting fairs. More of the fairs conflict this year than ever before. In the squabble for dates, little effort has been made to adjust the contraventions or to effect compromise. The conflicting dates are much to the disadvantage of the fair associations, as there are thousands of people who would visit an out of town fair if one was not being staged in their home counties or nearby. It is apparent that the fairs will have to continue indefinitely. Some plan must be devised for ultimate use of the choice fair dates, so that not more than one fair will be held at a time.

## INSIDE STUFF ON THE OUTSIDE

**Iowa State Fair's Nice Profit**

Where a number of fairs have reported deficits on their recent exhibitions, they have been in the main county fairs. The Iowa State Fair was operated this year as a profit in excess of \$50,000.

**Gate Men "Gyping" Fairs**

Six ticket men at the automobile gates of the Central State fair at Aurora, Ill., last week, face prosecution as a result of their "gyping." Detectives spotted them and raided them one day after they had been particularly active. They worked in pairs, the ticket-taker turning back coupons for re-sale. One pair is said to have knocked down \$117 in a few hours.

**Illinois' Law Worrying Carnival Men**

A new state statute against gambling concessions has carnival men rather upset over the future of their shows in Illinois. The C. A. Wortham shows have been paying in Iowa and state towns and operating concessions without trouble with the law, and, as a matter of fact, the new statute can be interpreted from any number of angles.

Circus men are in rather a jubilant frame of mind, accepting the new law as a blow at their small but numerous rivals.

**Cupid Upset Beauty's Plans**

When it came time for the roll call of beauty applicants to see who would be picked at the Ohio State fair as "Miss Ohio" to represent the Buckeye State at the Atlantic City pageant, one of the beauties was missing. This was Margaret Fromm, Cadiz, O., who had been chosen to represent the eastern section of Ohio.

It was later learned that the future of Miss Fromm to arrive on scheduled time was that she stopped off at New Philadelphia, O. to marry James Countryman, Cambridge, O., who was acting as her escort to the Ohio State fair.

Dolores Baker, Mt. Vernon, O., was chosen as "Miss Ohio." The Ohio beauty is 17, weighs 120 pounds and is 5 feet 3 inches tall.

**Sentiment in Advertising**

For the Sells-Floto date in Denver but one paper of that city was employed by the circus, the Denver "Post." Sentiment regulated it for "The Post" had been the H. H. Tammen daily, with the late Mr. Tammen the vice organizer of the Sells-Floto Circus 15 years ago. The other Denver daily is "The Rocky Mountain News."

**\$100 Reward for Alleged Murderer**

According to the authorities of Buffalo, N. Y., Elmer Thompson is described in a circular as "a fiend" and \$100 reward is offered for his apprehension by Chief James W. Higgins. Thompson is alleged to have choked Joseph Cobver, 12 years of age, to death while attempting to assault the lad. Thompson is said to be a dancer, appearing in street carnivals, small time vaudeville and on amateur nights. Formerly he was a coal miner and also worked as a barber and in tailor shops. A picture of Thompson given on the circus states it was taken 13 years ago. He is entirely bald on the top of his head.



# ELMIRA FETE WINDS UP A FIASCO

Promoter "Ducks" with Receipts, Leaving Performers Stranded

Elmira, N. Y., Sept. 15. Pacing Harry R. Stevens, impresario.

Will Mr. Stevens kindly return to Elmira?

The local lodge of Macabees would like to interview him. It would like a score of vaudeville artists, left stranded here without money and, in some instances, without food. Also others interested in the Stevens-sponsored Mardl Gras Festival at Eldridge Park.

The Festival, which was to run for a week, came to a semi-fall when 22 vaudeville performers, sent here by the National Vaudeville Exchange of Buffalo, stormed the office of Recorder Otis H. Gardner in quest of "moral persuasion" upon the promoters that would guarantee them some return for their services.

The action came after some 700 tickets at \$2 each had been sold for a dancing show "for married men only." That event, however, was not scheduled for the Festival, but was to have been held in hall in this city.

Performers Stranded  
After the crash and the disappearance of Stevens, seven of the 11 acts on the Mardl Gras program remained at the Festival. Proceeds from the curtailed performances which followed, above the actual expenses, went to the vaudevillians.

The Festival was widely advertised. The posters announced duplicating the Festival five autos would be awarded to lucky patrons, while an extra prize promised was a trip around the world.

Fixing of an admission charge of 25 cents doomed the venture to financial failure from the start. Three performances had been given at the time the promoter, Stevens, dropped out of sight.

The Macabees' arrangement with Stevens called for a 50-50 split of the gate. The lodge, however, refused to money from Stevens. Mayor J. Norton Wood, who took a hand in the case after the disappearance of Stevens and the plight of the actors reached police attention, stated no further concern would be issued for similar projects.

COOVER, BALLOONIST, KILLED  
Princeton, Ind., Sept. 8. George Coover, balloonist, of Decatur, Ill., with 20 years' experience, was killed at the Gibson county fair, Ind., Sept. 4.

Coover attempted six parachute drops. The fifth chute was small and allowed such rapid descent that Coover was within 100 feet when he loosed his landing outfit. It did not have time to open and he crashed to his death.

## WHAT THE WORLD WANTS

Washington, Sept. 15. Requesting practically every manufactured article produced in the United States the current issue of "What the World Wants" has many opportunities for distributors and makers of specialties. The Department of Commerce lists forty-two countries as being represented this week.

Detailed information on any of the inquiries listed below can be secured by addressing the nearest branch office of the department, giving the country, the article and code number in the order manual.

The following opportunities for direct sales are listed among those set down as purchasers:  
Brazil, imitation jewelry (16765);

## State Troopers Sent To Clean Up State Fair

Syracuse, N. Y., Sept. 15. State troopers, acting upon orders from Lieut. Governor Seymour Lowman, swooped down upon the New York State fair grounds today and not only banished the bookies from the race track, but arrested five men charged with law violations.

The cleanup was personally viewed by Lowman, who was seen walking about the grounds. Capt. Stephen McGrath, Troop D, state police, had charge of the raiding officers.

The action against the book-makers came as a complete surprise, for "bookies" had been made freely Saturday, according to spectators at the track.

Fully a dozen bookies, who came here from Belmont, found themselves virtually stranded with only the proceeds of one day's work.

## 10,000 PEOPLE TURNED AWAY BY BIG SHOW

Record Coast Attendance at L. A.—Not So Good Up North

Los Angeles, Sept. 15. The Ringling-Barnum Bailey Circus broke all previous coast records here with their Saturday, Sunday and Monday performances.

Ten thousand people were turned away Sunday as the smallness of the lot necessitated the elimination of the central seating section.

The circus officials here figure that the bang-up business in Los Angeles stands in some measure for the poor business, encountered in San Francisco and other California points.

Vice-President Charles G. Dawes attended the Saturday night show and was the center of attention until Jack Dempsey entered and stole all the applause from Hell's Maria. Both John and Charles Ringling are traveling with the show.

## CIRCUSES

101 Ranch  
Quincy, Ill.; 16, Macomb, 17; Kenawee, 18; Galesburg, Ill. 19.  
Sells-Floto  
Garden City, Kan.; 16; Dodge City, 17; Liberal, 18; Pratt, 19.

Hagenbeck-Wallace  
Waxahatche, Tex.; 16, Temple, 17; Waco, 18; Cleburne, 19.

John Robinson Circus  
Morristown, N. J.; 16; Asheville, N. C.; 17; Hickory, 18; Salisbury, 19.

John Robinson  
Sept. 17, Asheville, N. C.; 18, Hickory, 19; Salisbury, N. C.; 21; Greenville, S. C.; 22; Anderson, 23; Greenwood, S. C.; 24, Augusta, Ga.; 25; Columbia, 26; Rock Hill, Ga.; 28; Charlotte, N. C.; 29; High Point, 30; Burlington, Oct. 1, Durham, 2; Raleigh, 3; Goldsboro, 5; Rocky Mount, 6; Wilson, 7; Wilmington, 8; Fayetteville, 9; Florence, 10; Charleston, S. C.; 12; Jacksonville, Fla.

Colombia, small spring novels (16742); England, advertising novels (16743); Germany, patented automobile novelties (16726); sporting goods (16754); India, toilet soap (16711); Paraguay, high grade shoes for women (16719); Scotland, hotel and dining room equipment (16726).

Agents  
Among those listed as desiring to act as selling agents only are the following:

Austria, chocolate and confectionery manufacturing machinery (16777); Belgium, low priced automobiles (16722); Brazil, motor cycle accessories (16656); Haiti, soap (16716); Scotland, advertising novelties (16710); Turkey, hosiery (16751).

# WEMBLEY MARK TOTAL LOSS OF \$15,000,000

Is Show World's Greatest Failure—Definitely Closes Oct. 31

London, Sept. 5. The British Empire Exhibition, which will close forever Oct. 31, will go down in history as the most colossal failure ever achieved by the show world. The guarantee which will be faced with a solid loss of over \$15,000,000. Business has been worse this year and it is estimated that by the time the exhibition closes only \$5,000,000 people will have passed the gates instead of the 17,000,000 recorded last year.

From the beginning the Royal family have worked hard to popularize the show and have been frequent visitors but the publicity department has been poor, handling out yards of "dope" and no real news, neither have the authorities encouraged the individual journalist in search of copy.

The Government laid at the head of the list of guarantors with \$5,000,000 that has been included into their air and the other guarantors, mainly banking houses, will have to find the balance and meet any other expenses which may crop up.

Wild schemes are being mooted for the future of the ground, among them being the construction of a garden city and the creation of a British Hollywood.

## CARNIVALS

(For This Week, Sept. 14, Unless Otherwise Indicated)

Maury's Bros.: Memphis, Tenn. Max's Shows: Hartford, Ky. Robin's Bros.: Woodstock, Ct. Torrington, Ct. 21. Metropolitan Shows: Clarksburg, W. Va. Michael Bros.: Williamson, W. Va. Robin's Bros.: Memphis, Ill. J. J. Page: Clintwood, Va. C. E. Pearson: Decatur, Ill. Queen City Shows: Geneva, Ill. Rubin & Cherry: Huron, S. D. Nat. Relas: Bluefield, W. Va. Mathew J. Riley: Harrisonburg, Va. Rice Bros.: Mascot, Tenn. Marysville, Tenn. 21. Royal American: Grand Island, Neb. Schwabe & Wallick: Berkelman, Neb. Snapp Bros.: Pocatello, Idaho, 14; Omaha, 21. Sandy's Amus Co.: Mercer, Pa. Sam Spencer: Brookfield, Pa. Strayer Shows: Indianapolis. West's Shows: Lexington, Va. World At Home: Reading, Pa. Emma's Shows: Hartford, Ky. Harold Parlow: Cambridge, Ill. Blue Ribbon: St. James, Minn. Roy & Linderman: Peterboro, N. H.

Brown & Dyer: Burlington, Vt. Rochester, N. H., 21; Brockton, Mass. 22; Hartford, Conn. 23. Greater Bruce Shows: Mebane, N. C. Barlow's Shows: Cambridge, Ill. Buck Empire Shows: Newark, N. J. Capitol Amus Co.: Pine City, Minn. Clark's Broadway Shows: Nicholasville, Ky. Harry Copping: Reynoldsville, Pa. Dalton & Anderson: Seymour, Mo.

Irishland Expo: Wynne, Ark. Dodson's Shows: Hillsboro, Tex. DeKreke Shows: Perry, Ind. Elman Amus Co.: Antigo, W. J. Emmer Shows: Indianapolis. Fritz & Oliver: Deer Lodge, Tenn.; Alabama City, Ala., 21; Donalsonville, Ga. 4. W. A. Gibbs: Moline, Kan. Gold Medal Shows: Elk City, Ok. Greater Sheesley Shows: Louisville, Ky. Great England Shows: Waukegan, Mo. Greenburg Amus Co.: Silver City, N. M. Hencke Attractions: Eswanah, Mich. Heller's Acme Shows: Hixsonville, 11. Heth, Charleston, Ill. Isler Greater Shows: Vinita, Ok. International Amus. Co.: Kingston, Ont. Abner K. Kline Shows: Billings, Mont.

Joyland Expo: Enterprise, Kan. Knickerbocker Shows: Mullen, W. Va. Laidman-Carson Shows: Tulsa, Okla., 21-25; Enid, Okla. Oct. 6. C. R. Leggett: Anadarko, Okla.

# OBITUARY

EDDIE MONTROSE  
Lloyd H. Collyar, 35, died in Carthage, Mo., Sept. 7, after being overcome by the heat the evening before.

Decayed was a vaudeville actor and collapsed on the stage after the climax of a dancing act.

DAN MALUMBY  
Dan Malumby, 45, comedian in musical tabloids, died recently in Omaha as the result of a bladder operation. Malumby was born in Australia and had been in the profession all his life.

A wife and 17-year-old baby survive. Interment in Logan, Ia.

TORA KUMA  
Mrs. Tora Kuma, 44, died at her home, 323 1st 43rd street, New York, Sept. 8, of cancer after an illness of three years.

Mrs. Kuma came to this country from Japan in 1904, playing vaudeville with her husband until 1922.

Leopold Wenzel, 78, composer, died at Amherst, near Paris. He died as well known 30 years ago in London, where he was conductor at the Empire, when ballets were at that house. He was born in Italy and became a naturalized French citizen.

Allen Burton Hawley, 30, picture man and former husband of Wanda Hawley film star, died at the summer home of his mother, Mrs. Troy, N. Y. Mr. Hawley had been in pictures for 10 years, being discovered by the film star three years ago.

Charles W. Dorris, step-father of Wanda Hawley, director and Charles Ruggles actor, died in Los Angeles Sept. 10 after being run over by a street car.

DEATHS ABROAD  
Paris, Sept. 7. Mme. Flavienne Merindol, comedienne, died suddenly of heart embolism in a cafe at Amherst, near Paris.

Adolphe Brisson, 65, French playwright, editor of "Les Annales," died in Paris after a long illness.

Victor Kline, well known newspaper printer, lately died in Paris.

the chorus, in four concerts, played to a total of 30,000.

The outdoor pagant, produced nightly, drew a total of 325,000, with 136,000 coming in to fill non-paying sections of the stands shortly after 3 p. m. four and a half hours before the preliminaries commenced.

Jones on Midway  
Johnny Jones, the midway attraction, also did much better than the general attendance increase seemed to warrant and well above the mark expected by the Jones' people themselves.

When they opened and saw what conditions were they were prepared to be satisfied with juggling last year's gross—approximately \$100,000—when everything is finally checked up the books should show an increase from \$35,000 to \$40,000.

It was very noticeable all through the fair that the attractions doing the most business were the ones that were more or less of the old-style stuff.

That does not mean that novelties failed to do well, but simply that the novelties are the other shows as in Topsy's fair which who raise the bidder, "Cut out the old-time hokum" are, to quite a large extent, bent on eliminating the staff their public wants.

On American Day last week, out of 15,000 cars parked on the grounds, 5,000 bore U. S. license plates from 35 different states. The turnstiles clicked for 86,000 paid customers, 9,000 better than 1924.

From every point of view, attendance, grosses and general business the fair set a new high record to date.

One of the unusual factors was the tremendous rain which fell on the night of Sept. 10, but did not prevent the fair proper. The exhibition chorus of 1,200 voices and the art gallery attendance. The jump in the latter was out of all proportion to the increase in general attendance and

the reason why tourists from all parts of the U. S. flocked up by the thousand is not hard to find, despite the philosophical declarations of numerous Canadian editorial writers. They came because the Exhibition publicity department under J. D. lay went out after them.

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# VARIETY'S CHICAGO OFFICE

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# CHICAGO

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Richard Henderson presents  
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## "THE PATSY"

By Harry Cameron, Author of  
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with CLAIRBORN FOSTER  
Staged by ALVIN DINEHART

H. S. NOW  
THEATRE

Charles Dillingham Presents  
The Swiftest, Smartest, Neapest Revue  
Tours

## ELSIE JANIS

In "Pussies of 1925" with Jimmy Huxley  
and 50 Famous Entertainers

## WOODS

LAST WEEKS  
Engagement Close Sat., Sept. 20th  
Arthur Hammerstein presents the biggest  
musical hit ever produced in America

## "ROSE-MARIE"

Company of 100 Symphony Orchestra

## SELWYN

59th Week in Chicago

## DUNCAN SISTERS

in "TOPSY AND EVA"

## CENTRAL

Brightest Theatre in Chicago. VanBuren  
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## "THE OLD SOAK"

HENRY G. CLARKE

HORACE SISTARE

Present

Oscar O'Shea and Majestic Theatre.  
Flower, Washington, Ill.  
OUR BILL A WEEK  
OUR BILL A WEEK  
Theatre Wanted for Stock  
Royalty Plays Only

## "SPOOKS"

Chicago's Biggest Dramatic Thriller

Robert J. Sherman

AUTHOR

Special Material Written  
648 No. Dearborn St., Chicago

"Say It with Flowers"

Louis Motoff Floral Co.

30 East Randolph St.  
CHICAGO, ILL.

Phone: Central 444, Dearborn 6934  
Special Rates to the Theatrical Professions

Improved business has followed the introduction of feature films at the American, the house now playing live acts instead of six as formerly. Thursday night the bill was tolerably good. Russo Tins and Russo (New Act) opened with sufficient merit to get across in most of the three-day houses. Ketch and Wilma (man and woman) in a standard act employing a ventriloquist dummy. Laughter is their goal and they get there.

The middle of the bill spot was rather inadequately filled by an eight people flash, "A Hawaiian Romance," which is draggy, talky, never funny and frequently boring.

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.  
The cities under Correspondence in this issue of Variety are as follows and on pages:

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BALTIMORE.....50	SEATTLE.....51
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BALTIMORE.....50	TORONTO.....58
BALTIMORE.....50	WASHINGTON.....51

Generous slashing of the stiff dialogue would improve. Carson and Willard (two men) impersonate a couple of butter and eggs of the 1890 mode of dress with plug hats and hanging garden nasturtiums. They do not move safely in the next to closing. El Cota and Byrne (New Acts) closed with a routine of dances and music.

The Lincoln this season has been surrounded by keen competition having been sandwiched in between the Riviera and Diversey, both playing better brand of vaudeville and also offering a feature picture. Business has been decidedly off since the house opened with the last half show Thursday barely holding a third of a house. The bill was better than the average presented here with several new turns in for a showing.

The International Jazz Revue,

## ACTORS

While Playing in Chicago Call on

## JOHNNY BLACK

Room 713, 77 W. Washington St.

I have something that will interest you.

## WILLIAM H. De St. CYR

has specialized in Facial, Hair and Scalp Treatments for over ten years to the profession and clients in private life.

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Suite 400-10, 30 N. Michigan Av., Chicago  
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singing and dancing aggregation supplied the best entertainment of the evening. One of the best novelties vaudeville has presented in a long time. The turn closed the show and "wowed." The Horakins, novelty cartoon offering, opened with drawing of international persons and comedy cartoons. The turn created little enthusiasm here.

Leary and Lee (New Act) were followed by Raymond Wylie in "The Futuristic Jailbird," assisted by a blackface comic. The turn adequately fits the situation which is current here through a recent investigation which revealed two prisoners living the life as described by the Wylie

offering. Wylie's good voice was used advantageously. The blackface comic disgruntled the laughs.

Jean Waters and Co. in "A Burglar Romance" (New Act) were followed by Eddie and Morton Beck, Chicago's greatest vaudeville act, is somewhat different from the average two-man vocal combination. The boys have been in the house in the better houses.

The Callahan Dramatic Co. tent rep show, classes Sept. 26 at Lincoln, Ill.

Carlos Inskip has joined the Central Theatre Co. for the production of "The Old Soak," which opened Monday.

Frank Harpster has joined the manager and producer, Louis Morgan, former tag manager Chicago Keith-Albee Circuit, now makes his office in the Wright suite.

Fitzpatrick and McElroy have entered Richmond, Ind., through the lease on a new 1,500-seat theatre to be built by the Quaker City Realty Co. F. & M. recently bought in on all the theatres in Michigan City, this being their first invasion of Indiana. Heretofore their activities were entirely in Michigan, Illinois and Wisconsin.

Joe Hess and Agnes Genola will have a chance to display their terpsichorean ability at the Moulin Rouge, where the dancers opened Tuesday for four weeks with an option.

The Trocadero has been changed to Vanity Fair, opening with Howard Osborne's band and a host of entertainers.

The International Jazz Revue, which had its showing last week at the Lincoln, has been routed to the Orpheum Jr. and Keith houses.

The Cadillac, Cadillac, Mich. has been taken over by Jim Ryan, an insurance agent of that town, who is booking in all the traveling attractions he can get.

Ike Bloom reopens his Deauville Cafe on Randolph street Sept. 16, with Evan Burrows Fontaine and six Burma Girls. "The Chicagoans" will provide the music.

Eva Tanguay, after her week at Loew's State, Cleveland, returns here for a week at the Rialto, starting Sept. 21. It will be her first appearance in the Loop in many years. She was at the Stratford (South Side) last week.

The May Valentine Opera Co. opened at Keweenaw, Ill., offering "The Bohemian Girl," "Robin Hood" and "H. Trotter," and carrying an orchestra. It has been routed by James Wingfield in Illinois, Missouri and the South.

George G. Beltsnoover, theatrical passenger agent here for the Pennsylvania Railroad, retires next February after 48 years' continuous service. He is now at Three Lakes, Wis., at the camp of Gus Griswold. Another theatrical passenger agent, since retired, but well known to stage folks.

Robert James Wingfield, son of James Wingfield, legit booker, is recovering from appendicitis. He became ill the day Mrs. Wingfield returned from Los Angeles.

The Halton-Powell Musical Stock has moved from the Victoria, Wheeling, W. Va., to the Hippodrome, Peoria.

Pinkelstein & Itubin, Minneapolis, may build in Sioux City, Ia.

Business on the one-night stands in the Middle West has been poor

thus far, with early closings characterizing the vast proportion of rep shows under canvas. With a few exceptions the latter have done little better than eke out a bare existence.

W. T. Gaskill has sold a 50-minute version of "Shepherd of the Hills" to the Keith-Albee office. W. K. Patton will be featured.

When seven actors handed in their notice because of fail contracts they had to keep, George Robinson decided it was cheaper to close his tent show than break in a new troupe for the few remaining weeks. The canvas was packed away last week.

Marian Earl, understudy ("Laff That Off"), taken ill the last week of the show's stay in Chicago, is recovering.

Mrs. A. Milo Bennett has gone to Winona Lake, Ind., to attend the Chautauque Convention. Mrs. Bennett had several shows out this summer and will have several more for the lyceum circuits this fall.

The Gordon Fireworks pyrotechnic, "Cleopatra," directed by George H. Hoskyn, goes to Indianapolis following the State Fair, Columbus, O., and after that to Louisville, Ky.

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Attorneys-at-Law

152 West 42d Street

New York City

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Belmont Babs H  
Blondin Mrs H  
Brookhurst Ethel  
Cowan Rose  
Crossman Mrs F  
DeKoch R  
DeMar Rose  
Dwyer Debbie Miss  
Dyer Grace  
Drew Miss V  
Dyer Victor  
Eddy Mr.  
Eggleston Jeannette  
Elmas House  
Errico Joseph  
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Mitchell L.  
Neely Thomas  
Nicholas Gus  
O'Hearn Patricia

Chicago  
Ansolina Ernest  
Arrell John  
Austin Tex  
Bimbo Chas  
Blush Dorothy  
Coggins W. Carl  
Craig Jr. Richy  
Collins Earl Kelly  
Christy & McCall  
Chamberlain Harold  
Coleman O  
Chase Charley  
Daugette Chas  
Darrell Emily  
Evans Frank  
Fitzgerald J  
Gottlieb Bert  
Haydon Adlam  
Iravson Fritzie  
Jerome Nat  
Leder Marie  
Lake Lolie  
Latanage Rebec  
Kessler Ralph

Morse Bond  
Mason Tex  
Martin Johnny  
Fandac Doris  
Omon Sally  
Nelson Arnold  
Nelson C & M  
Perry & Wagner  
Perry H  
Quintana Rum  
Rice Felix G  
Riley Joe  
Rogers Wade  
Stein Syd  
Wilson Alvin O  
Wilson George P

### TAX REPORTS

(Continued from page 30)

(St. Louis Amusement Co.) 11,131  
David E. Russell..... 44  
Gens Rodemich..... 956  
Frank R. Tate..... 176  
Romaine Fielding..... 4  
John G. T. Spink ("Sport-  
ing News")..... 4,952  
No taxes paid by the D. D. Mur-  
phy Shows nor the Mogler Amuse-  
ment Co.

### DENVER

Ben Ketcham, manager Denham  
(stock), \$138.  
Agnes R. Tammen, widow of the  
late Harry H. Tammen, part owner  
of the Empress, \$337.  
E. A. Bishop, Bishop-Cass Invest-  
ment Co. (Colorado theatre), \$212.  
Frederick R. Bonilla, part owner of  
Empress and publisher of Denver  
"Post," \$1,443.  
H. H. Tammen estate, \$23,577.52.  
Henry Sachs, conductor of Mu-  
nicipal band, \$2,739.

### KANSAS CITY

Although the local officials are publishing long lists of those on the in-  
come tax collectors' books, together  
with their payments, there have  
been but few names associated with  
the amusement world.  
Newman Theatre Co., \$1,284.  
Royal Theatre Co., \$2,864.  
Strauss-Ceyton-Sutton, \$405.  
K. C. Monarch Baseball Co., \$109.

### TACOMA

Pantages Theatre Co. (Vancou-  
ver), \$71,341.  
Alexander Pantages, \$14,478.  
Greater Theatre Co. and affiliated  
(Seattle) companies, \$16,671.

### SEATTLE

Pantages Theatre Co. and  
Pantages Vancouver The-  
atre Co..... \$71,469  
Alexander Pantages..... 7,198  
Louis N. Pantages..... 7,275  
J. Von Herberg and wife..... 2,574  
Greater Theatre Co., Inc.  
(and affiliated Cos.)..... 16,671  
Moore Amusement Co. (and  
affiliated Cos.)..... 7,469  
Carl Reiter..... 44  
John Savage and wife..... 233

### WORCESTER, MASS.

John P. Irwin and wife..... \$37  
Donnelly Cos..... 2,409

### CLEVELAND

Ernest Bloch, composer..... \$1,222  
The Central Amusement Co..... 2,459  
Cleveland Baseball Co..... 2,273  
D. S. Humphrey Co. (Suecia)  
Beach Park..... 1,112  
Investigation here shows that  
most of the theatrical firms have ob-  
tained extensions of time for filing  
income tax returns.

### NEWARK, N. J.

Brantford Theatre, Inc..... \$6,540  
North Ward Amusement Co..... 50  
Rivoli Amusement Co..... 438

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H. Muller  
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O'Farrell Street

Richard G. Tunison (Lyric,  
etc.)..... 1,391  
Henry M. Minor..... 157

### NEW YORK

Frank Lahr..... \$65  
Georgé Jean Nathan..... 49  
Alex Yovel..... 22

### TOPEKA

Topeka Kan., Sept. 8.  
Income tax reports show three

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paid a tax.  
L. M. Crawford (Topeka), \$2,530.  
H. P. Wareham (Manhattan), \$240.  
Glenn W. Dickinson (Lawrence),  
\$672.  
Kansas Amusement Co., \$4,001

### WICHITA, KANS.

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### MILWAUKEE

Herman Fehr.....\$6,742  
Thomas Saxe.....183  
H. Silliman.....2,743  
Sherman Brown.....771

### OMAHA

Blank Realty Co. (Rialto).....\$5,361  
Strand Amusement Co.....1,225  
Princess Theatre Co.....707  
Palace Theatre Co.....321  
Finnigan Amusement Co.  
(Lincoln).....10,712  
Sun Amusement Co (Lincoln) 2,033

### ATLANTA

Howard—"The Coast of Folly."  
Metropolitan—"Shore Leave."  
Rialto—"The Dancers."  
Alamo No. 2—"Midnight Express."  
Atlanta—Dark.

Earl Griggs (Universal) handled  
publicity for greater movie week  
and landed in all the local sheets.

Reba Williams and Evelyn Bis-  
sett, dancers at the Bonita, local  
tab houses, will be returned to their  
parents at Cape Girardeau, Mo., lo-  
cal police say, following requests  
from parents of the girls that they  
be returned home.

The girls were taken into cus-  
tody in company with two men,  
who were fined \$11 each on charges  
of idling and loitering, and the girls  
were released on condition they re-  
turn home.

All local picture houses report  
that Greater Movie Season made  
money for them during what other-  
wise would have been a dull month.

### SEATTLE

By DAVE TREPP

Strand—"The Lost World" (sec-  
ond week).  
Coliseum—"Little" Sousa,  
Liberty—"Not So Long Ago"—  
"Wild Justice."  
Haiting—"Pretty Ladies."  
Blue Mouse—"Camille" of the  
Barbery Coast."  
Columbia—"California Straight  
Ahead."

"Little" Sousa, the boy musician  
and orchestra leader, has proven a  
real draw at the Coliseum and was  
held three weeks.

Rumors here say negotiations are  
still on for the purchase of Jensen-  
son Herberg string of houses in  
Seattle and the Northwest by Paramount.

Committees of theatre owners and  
musicians, stagehands and picture

operators have been conferring for  
the past ten days on the demands  
of the stage hands for increased  
pay.

An agreement that musicians re-  
cognize was adopted a year ago to be  
in force for two years. However,  
at Tacoma and some other points  
in the Northwest the musicians  
maintain the agreement was for but  
one year, and they are asking  
shorter hours and more pay.

### VARIETY BUREAU WASHINGTON, D. C.

616 The Argonne

Telephone Columbia 4630

By HARDIE MEAKIN

Belasco—"Accused," E. H. Solt-  
ern; next, "The Getaway."  
National—"Gunpowder"; next,  
"The Tale of the Wolf."  
Polka—"Lovely Lady"; next, "A  
Good Bad Woman."  
Gayety—"Chuckles of 1926" (Co-  
lumbia).  
Mutual—"Kuddling Kuties" (Mu-  
tual).  
Columbia—"The Ten Command-  
ments" (in for run).  
Metropolitan—"Fine Clothes";  
next, "The Knockout."  
Palace—"The Man Who Found  
Himself"; next, "Sally of the Saw-  
dust."  
Rialto—"The Iron Horse" (2d  
week); next, "The Goose Woman."

The past week, though advance  
stuff held out great hopes, was pro-  
nounced as a ring-a-round of "not-

so-goods" in Washington's first bev-  
erly of tryouts. The current week, how-  
ever, finds the producers still shoot-  
ing with three brand new ones.

The coming week also brings local  
premiers of Molnar's "Tale of the  
Wolf" (National), "The Getaway,"  
with Violet Helming and Minor Wat-  
son, and Polka's with "The Good Bad  
Woman."

Minor Watson, who returns to  
Washington next week, was leading  
man of the National stock during  
the summer. He left the last two  
weeks, to rehearse with "The Get-  
away."

Willard Robertson, author of "The  
Sea Woman" (Little theatre), New  
York, was a member of the Colum-  
bia stock here for about ten seasons.  
Robertson wrote the play while here.

Local managers are praising Ira J.  
LaMotte, manager, Gayety, for the  
manner he handled a fire in his  
house last week. Though the top  
floor of the theatre building, where  
a sign shop, was located, was entirely  
gutted by fire, LaMotte kept the  
audience in order. The fire ap-  
paratus was in front of the house and  
the firemen had to work through  
the lobby.

This is La Motte's first season at  
the Columbia building house. He  
once handled the Belasco during its

If you had been in the Showfolk's  
Shoeshop last Thursday, you  
would have had the pleasure of  
meeting Trixie Friganza, who  
had ordered shoes from the Coast  
and came in for more--Nora  
Bayes, then playing at the Palace  
Theatre--Marion Bent--Florence  
Denishawn--the Wilton Sisters  
and Miss Codee...Seven charm-  
ing ladies, talking shows and  
buying shoes!

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the special nights with amateurs  
booked for this Friday.

The Crandall offices have de-  
veloped another permanent pub-  
licity feature in the Tivoli (uptown),  
where each Saturday a Junior Pol-  
ka is staged with the neighborhood  
children "doing their stuff." It is  
drawing overflow business.

"Daddy" Brylawski, who recently  
celebrated his 74th birthday anni-  
versary, is still very active and  
much on the job at the Earle theatre.  
The house was originally started  
by "Daddy" and his son, A. Julian,  
as the Cosmos to take the place of  
the house on Pennsylvania avenue,  
now the Mutual. The Stanley Co.,  
Philadelphia, however, were taken  
in to finish the house, hence the  
Philadelphia name.



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Washington, D. C.  
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Distinguished  
Professionals  
Connecticut Ave., near the theatre

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### NEW ENGLAND

The board of selectmen of Ware, Mass., has refused to permit Sunday film shows, despite the petition of a group of citizens.

Critics in Hartford against the "Charleston" strongly disapprove of

this dance. But that didn't prevent Maxine Brown, New York theatrical star, from dancing the "Charleston" high above their heads in a plane that brought her from New York.

The Broadway, Springfield, Mass., instead of resuming its usual policy of Loew vaudeville and films, has super-features, with a 15-piece orchestra and prolog. Harold Hovel has been engaged to play the new organ. Maxine Maurice is orchestra leader.

Famous-Players has acquired a site in Concord, N. H., and will build a theatre.

A dance hall to accommodate 1,200 persons will be included in a building to be erected in Springfield, Mass.

A. L. S. Wood, dramatic editor of the Springfield (Mass.) "Union," has been broadcasting talks from WBZ under the title of "At the Theatre."

Dan Finn, former manager of the Olympia, Lynn, Mass., is a partner in a new enterprise that has acquired theatres in Bristol and South Manchester, Conn.

As a result of deputy sheriffs laying an attachment upon her famous country home, "Moldie Cottage," at Wolcott, Conn., Fritz Scheff has taken steps to settle the suit for \$5,652 brought against her by Stein & Blaine, New York tailors and furriers.

William C. Mayers, Klan klanke of Vermont, was secretly released from the state prison at Windsor, Vt., following a pardon granted by Governor F. S. Billings. He was con-

victed of grand larceny for breaking into St. Mary's Cathedral at Burlington Nov. 18, 1924. He had served less than half his sentence of from two to three years.

Serge Korgueff, violinist, has joined the music department of Dartmouth College, Hanover, N. H.

A contest to choose the city's handsomest man was conducted on the stage of Poi's, Bridgeport, Conn. It is the first time such a stunt has been conducted in a New England theatre.

### INDIANAPOLIS

By VOLNEY B. FOWLER

For the first time in years neither the Murat and Engle's (legitimate) theatre nor Keith's vaudeville opened the winter season on Labor Day. The threatened strike of the musicians' union caused cancellation of "Is Zat So?" booked for last week at Engle's. The Murat's opening date has not been set, while Keith's opened this week.

George J. Smith has sold his interests in the Princess and Castle theatres at Rushville, Ind., to his partner, Fred S. Canaday.

The Indianapolis Broadcast Listeners' Association, Herbert A. Luckey, president, will hold a radio exposition in Cagle Tabernacle the week of Sept. 21.

The Circle orchestra, directed by Bakaleinikoff, went back to the pit last week helping to observe the theatre's ninth anniversary week. The Circle has used name acts and jazz bands instead of the symphony orchestra throughout the summer.

The Berkell Players finished their long summer season run at Engle's.

G. Carleton Guy's municipal stock company produced Ted Yalson's new play, "The Blue Orchid."

A. M. Robertson, manager of the Palace at Kinsleiner, Ind., has leased the New Ellis, of the same

town. The Ellis is being worked over to handle vaudeville and road shows. It has been a picture house.

Forrest McMurry has leased the opera house at Ladoga, Ind., to C. W. Rhon and Son.

Mr. and Mrs. Frank Walters have opened their new Jefferson, picture theatre, at Hartford City, Ind.

Harry Vonderschmidt, of Bloomington, Ind., has named his new \$50,000 theatre at Greencastle, Ind., the "Voncastle." Opening is expected about Nov. 1. Pictures will be the policy.

Allen C. Carter remains manager of the redecorated and improved Grand at Evansville, which was reopened with Orpheum vaudeville last week. Ray Koenig has been named treasurer, succeeding Morris Blacker, who resigned at the close of last season. Miss Freda Theise is cashier.

Reopening the Sourwine at Brazil, Ind., Manager R. W. McCray changed the policy to tab musical comedy every two weeks, with pop vaudeville and pictures between.

James E. Huckleberry, of Indianapolis has leased the Princess (movies) at Williamsport, Ind.

Noyah Lake Amusement Com-

pany, Ashby, Ind., was incorporated with 1,000 shares common, no par value, \$2,500 preferred, John Shaffer, William H. Faust, Louis Chevrolet and Maurice L. Wolfanger as directors.

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**Larry MEEHAN and NEWMAN Gertrude**

in "BROKEN PROMISES"

THIS WEEK (SEPT. 13). PALACE, CHICAGO. BOOKED SOLID ORPHEUM TOUR UNTIL APRIL, 1926

Thanks to GEORGE GODFREY and BERNARD BURKE

# VARIETY'S LOS ANGELES OFFICE

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Chapman Bldg., Suite 610  
756 So. Broadway; Phone 5005 Van Dyk

# 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.

For the new fall season the Orpheum had a corking good comedy bill, opening on Labor Day. Topping the bill was Frances White with her original numbers. This being the home town of Miss White show were eagerly awaiting the delivery of such song, which was roundly applauded. Miss White has a pianist, Bill Joyce, who gets over with a solo specialty nicely.

Toney and Norman, next-to-closing, made the toughest spot on the bill the easiest.

Opening the show were the Feh-nova Dancers, a man and four women. The act is one drafted for the week from a W. V. M. A. road show, and though a flash for the smaller line is hardly one that would survive for the major houses. The turn has one female dancer, a contralto, as its asset, with the other three girls "atmosphere."

Redmond and Wells, with conversation and grotesque comedy and dancing antics, gave the show a good start in the duce spot. After them came Ernest R. Ball with his

bevy of feminine entertainers, who number six, including a chic little page girl who did nothing more than place the cards announcing the numbers on an oval, but who attracted plenty of attention. Ball introduced a few more new songs, had the girls warble a few numbers as well as two of them oblige on the violin and cello, after which his old-time medley was given, enabling the turn to be the first show stopped of the evening. The act is one that shows promise of hitting by its manner in which Ball sells it, through the injection of comedy bits and introductions as well as vocalization. It is a good flash that will always meet with immediate response from the patrons of the big houses.

Hard and Pearl for their holdover week had an entirely different routine, which called for the use of Pearl's wife. The boys used their sure-fire gag from burlesque days. Nothing seemed to be old, with the turn in its entirety "wowing" them. Bert Melrose had the closing spot on the bill. Though it was only a seven-act show it was rather late when his turn came. The gang, having the work of the clown, remained glued to their seats and watched him go through his pantomimic routine until his table and chair came to the ground. It was certainly an achievement for Melrose to so capably hold this spot.

"What's Your Wife Doing?" by Herbert Hall Winslow and Emil Nytray, will follow "The Sep" at the Majestic Sept. 20. Edward Everett Horton and Ruth Kenick will head the cast, which includes Franklin Pangborn, Barbara Brown, Henry Hall, John Graham and Parke Jones.

Bard Brothers have awarded a contract to Arthur Bard for the

erection of a 1,600-seat theatre building at 5919 Hollywood boulevard. The structure will cost about \$300,000 and is to be two stories in height with store and office space.

"Shebo," adapted from a story by Tiffany Wells, will be made with Colleen Moore for First National after she completes "Irene," which will be her next vehicle.

Metropolitan pictures will star Scene Owen in "The Flame of the Yukon," a revival of the photoplay in which Dorothy Dalton was starred several years ago. This is one of the stories, which Metropolitan took over from Hunt Stromberg.

The first all Yiddish stock company to play continuously in any city on the Pacific Coast will inaugurate its season at the Capitol, Los Angeles, on Sept. 20. The opening attraction will be "The Taobis Homestead." Jacob Goldstein is director-in-chief of the theatre and Morris Nantair the general manager.

Eugene O'Neill's "Desire Under the Elms" will be the next attraction at the Granada Theatre. It will follow "White Cargo," which came back to the house last week for a return engagement.

Hansen Theatres, Inc., has purchased the Lyric in Walnut park and will increase the seating capacity about 120. The house will be opened to Mark M. Hansen, who is to open it in October.

Edward Hitchcock, one of the "aces" of the Paramount Theatres publicity force, has resigned to take over the position of exploitation and publicity man for United Artists in their Kansas City exchange.

Marshall Neilan, accompanied by Leeds L. Baxter, business manager, leaves for New York next week to take scenes for "Up and Down," Neilan's second independent production (Producers Distributing Corporation).

Blanche Sweet, now in New York, will probably play the lead.

Olga Printzla, scenarist and playwright, left for Buffalo this week, where she will attend the opening of "Mamma," a play she wrote and which was produced originally in Los Angeles this spring. After the Buffalo opening Miss Printzla will go to New York, where she is to remain indefinitely, awaiting the production of her other plays. Al H. Woods is to produce "The Sting," a comedy-drama, while Martin Beck is to make a production of "Wind-up," a drama.

Paul Bern began work on his contract with Metro-Goldwyn this week by preparing "Paris" to be a super-production. Lew Cody and Pauline Stark will be co-featured.

Fred W. Botson, secretary of the Association of Motion Picture Producers, left for his annual vacation in New York this week. He will be gone about five weeks.

Hansen Theatres Co., Inc., open the Marquis, Beverly Hills, Oct. 10. The house which costs \$500,000 seats 1,500. It will play Ackerman & Harris vaudeville and pictures.

Investigation of the theft of 10,000 tickets from the Park theatre, Medford, resulted in the arrest of Joseph Gorsky, 10. He was

nabbed after nine youngsters fled up to the theatre and were admitted on stolen tickets, supplied by the youngster. The greater part of the missing pasteboards were recovered.

W. Scott Matthew, former Water-town (N. Y.), theatre manager, has signed a new contract with Famous Players.

Capt. William H. White, 83, retired actor, and adopted son of Fannie Herring, favorite of the old Bowery theatre days, is visiting in Syracuse on leave of absence from the U. S. O. F. Home in Lockport.

Marty Simon, manager, Keith's Forth, has returned from New York. Fred Levine, treasurer, subbed for Marty.

Margaret Mooming, Atlanta, Ga., has gone to Coral Gables to do specialty with Jan Garber's Coral Gables band. She dances and plays the saxophone.

## SAN DIEGO, CALIF.

By LON J. SMITH  
Spreckles-Yuma Indian band, Savoy—"Rolling Home" (dramatic stock).

Pantages-Pop vaudeville.  
Balboa-"Shore Leave" (film).  
Cabrillo-"10 Commandments."  
Superba-"The Early Bird."  
Mission-"Tracked in the Snow Country."

Colonial-Stock Musical Comedy.  
Broadway-"The Crowded Hour."  
Plaza-"Hell's Highroad."

The Bush interests, owners of a string of picture houses here, will erect a \$100,000 neighborhood theatre, at University avenue and park boulevard, seating 1,000. The house will play straight pictures.

Mission Beach will operate all the

year round, with special attractions arranged for week days and Sundays. The Labor Day crowds at Gas. Diego beaches reached the highest mark in the history of the city.

The Yorick theatre (community playhouse) opens its winter season early in October.

The Balboa has opened (West Coast Theatre) with a film and feature act policy. Business is far from justified the extensive advertising.

Margaret Fuller, new income lead, has made her local debut with the Gator Players.

Two picture houses are under construction in suburbs of San Diego and plans are being drawn for a

Jack G. Gray, with the "Gorilla" from, states it may be inferred the published report that a Jack G. Gray better might be himself. Taint no Jack adds.

## SCENERY, STAGE EQUIPMENT

# FLAGG

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De Classay Creaming Thins (for removing make-up)	25¢	15¢
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Leichner Small Cream Paint	.60	35¢
Leichner Complete Set of Assorted Cream Paints	.40	25¢
Leichner Liners, All Colors	1.25	75¢
Leichner Moss Rouge	.25	15¢
Leichner Eye Brow Pencils	.25	15¢
Leichner Large Eye Brow Pencils	.50	30¢
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Leichner Tinted Rouge	.25	15¢
Leichner Dry Rouge	.25	15¢
Leichner Mascara	.25	15¢
Leichner Make Powder	.25	15¢
Leichner Tint Powder	.40	25¢
Leichner Liquid Powder	.50	30¢
Leichner Spirit Gum	.50	30¢
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Powder Puffs	.50	30¢

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Your first day audience will become your business agents

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## Famous Sayings By Famous People

"You May Fire When You're Ready, Gridley"---Admiral Dewey

"Don't Give Up the Ship"---John Paul Jones

"Give This Little Girl a Big Hand"---Texas Guinan

"A Big Butter and Egg Man"---Texas Guinan

What The Press Has to Say About

# TEXAS GUINAN

*The World's most charming Hostess. Her bright sayings quoted by millions. The life of every gathering over which she presides.*

What R. E. Sherwood in "LIFE" Said About Miss Guinan in the Famous Players Picture "Night Life in New York"

The worthy purpose of "Night Life in New York" is to show the citizens of Miles City, Montana, what Texas Guinan looks like.

Speaking as one who, man and boy, has seen Miss Guinan many times, and who yields to none in his admiration for her ringside manner, I may say that there isn't enough sense in "Night Life in New York" to justify the tremendous effort expended on it.

Aside from the views of Miss Guinan in action, there are many pictures of night clubs, Fifth Avenue, electric signs and yellow taxis; there is also a large supply of phony wickedness and phony moral sentiment.

Dorothy Gish, however, is pretty good. R. E. Sherwood.

September, 1925.  
"ROUND THE TOWN" by S. J. Kaufman in THE NEW YORK TELEGRAM.

The Texas Guinan vogue isn't difficult to explain. The woman's a tornado, an institution, a power, a student, a woman. She knows what she is doing, but she has a distrust quality through it that brooks no "No." Her lines, "Give this little girl a big hand," or "Better move into town and you won't have to hurry home," or "Give Lopez a hand and it'll make him know he's famous," or "A ha-ha-ha," or "I want you to make this little girl from Chicago feel at home, to give her a big hand," or "You're not giving in," or "My nice little injunction," or "The padlock is my hobby"—all with the use of two noise producers and one whistle. These lines are superb. They couldn't be written. They are spontaneous. Rarely alike save the basic line. And the public adores being insulted. Texas does it so well that they adore her. And she is never quiet. It goes

on and on and on. Why they pack any room into which she goes in spite of all the discomforts is answered by the same word—Texas.

September, 1925.  
What Walter J. Kingsley Wrote in the N. Y. Evening World About TEXAS GUINAN.

"A big butter and egg man" is the creation of Miss Texas Guinan, who as hostess of a cabaret a scant eighteen months ago made much of an unknown "live one" who bought for the house, gave fifty-dollar bills to the dancers, and made himself agreeable without even a subconscious thought of the check. Miss Texas was introducing her "little girls" after her hearty Western fashion and seeking applause to encourage them to further efforts when the open-handed stranger clamored for a public presentation. Miss Guinan led him to the centre of the dance floor, called for a few wall-ops on the kettle drum to get attention, and announced:

"Folk, here's a live one, a buyer, a good guy, a sport of the old school. Encourage him."

There was unanimous applause and cries of

"Who is he?"

"What's your name?" asked Texas.

"Nix on the name," said the unknown.

"What's your racket, then?" queried the hostess.

"I'm a big man in dairy produce," he muttered.

"That's appallous to this mob. I'll send you in right," and Texas shouted:

"He's a big butter and egg man."

Night after night the unknown came around running up checks, and every one grew to know him as "A big butter and egg man." The expression soon blanketed the town. After ten days the stranger confided to the gang and the musicians that he was going "back West," and making presents to all hands, disappeared. Thereafter he was pleasantly remembered as "A big butter and egg man from the West" and pointed out as an

example of a good sport. After that the phrase took on all manner of variations.

I hope that this history of two happy colloquial short cuts of current speech meets with your liking. Be careful, however, how you call me a "philologist" in public, as the Cheese Club presented me with a set of resolutions to-day protesting against what they termed "an attack on one's private life, made the more damaging by printing the allegation in Latin or some other learned tongue."

Walter J. Kingsley.

A LADY RING GENERAL  
September, 1925.

From An Editorial in THE NEW YORK BULLETIN

Among the successful women of the period you had better rate Texas Guinan. If she isn't in Who's Who she ought to be because everybody in New York knows her by this time.

Miss Guinan is a psychologist, a diplomat, and a ring general in one. Now she is making as much money as President Coolidge and achieving a marvelous reputation among those who are still awake at three in the morning.

Her title is hostess at the Del Fey Club. This is a night cafe with nothing special to offer except Texas. It isn't a large or expensive looking as many, but expense is as expense does. If you go there try to go as somebody's guest. Then you will not have to pawn your watch next day.

Texas is not only hostess but chief entertainer, bouncer, greeter and fight referee. She has a nice little show consisting of six or eight chorus girls who can each do a couple of dance steps. Texas hovers around and beats up any customer who does not evince great enthusiasm at the show. She preserves quiet by flinging little wooden rattles at noisy patrons. If she hurts them, so much the better.

She sizes up newcomers instantly and figures how much familiarity they'll stand for. If the man is obviously escorting his own wife he gets

polite attention. If he is roughing it she is apt to kiss him and make him popular with his party who say, "Heaven what a sport old man Splivins is."

The kiss doesn't show. But when the check comes it is there.

If they keep their threat of nailing a neat padlock on the front door of Del Fey, Texas can write a book entitled, "How to develop a personality." She is certainly an authority.

"NIGHT LIFE OF NEW YORK" IS AN INTRIGUING FILM

September, 1925.  
From THE NEW YORK EVENING GRAPHIC

By REGINALD CANNON  
Texas Guinan's Del Fey Club is close-cuped, and there you see the woman with the world's greatest cabaret personality entreating her patrons to "Give this little girl a hand—she's so good to her mother and kind to dumb animals." Almost every popular night club along the Great White Way is included in the picture, and this feature alone is worth the price of admission. "Night Life of New York" should be a veritable riot in the small towns where people long to get an authentic glimpse into the play places of the inhabitants of the world's largest city.

NIGHT CLUB QUEEN SCORES WITH GIRLS

September, 1925.  
What Burns Mantle of the "DAILY NEWS" Said About TEXAS GUINAN

"Go on, give in. Be big hearted! Give the little girls a hand!"

Thus did Texas Guinan, queen of the night clubs, exhort the vast audience at the Hippodrome to give her clever little Del Fey entertainers a chance. And the little girls got their hand, too—a big hand. Such clever little steppers as the Misses Rule Porterfield, Ruby Kreler, and Bernice Speer richly deserved their applause.

Now Packing them in at the Del-Fey Club, 107 W. 45 St., N. Y.

## INSIDE STUFF ON VAUDEVILLE IN "VARIETY,"

SEPT. 2ND, 1925

"Also in the Chaplin picture is a piece of comedy business new to the screen, and which will receive much credit for originality. It is, however, a slight variation of the finger dancing as performed for a long while by Ward and Culhane in vaudeville."

## CHARLES CHAPLIN

Stopped

CHARLES APLIN

Who can stop

## CHARLES CHAPLIN

and others from lifting bits from Vaudeville?

## CHARLES CHAPLIN

saw fit to lift a piece of business from the act of

## FRANK WARD

recognized for the past 15 years as having commercialized the "Finger Dance."

"The FINGER DANCE" was done some 18 years or more ago by JOHN BOYLE (not in vaudeville) and was commercialized as a standard Vaudeville Turn by

## FRANK WARD

with the assistance of JOHN BOYLE.

## FRANK WARD

appeals to MANAGERS, BOOKING MANAGERS, PRODUCING MANAGERS and the GENERAL PUBLIC to protect original bits created by VAUDEVILLE ARTISTS from being lifted and inserted on the screen.

A Motion Picture can play all over the World in one week, where it would take a Vaudeville Artist ten years to accomplish the same, thereby losing the value of the Vaudeville presentation and novelty.

FRANK WARD'S FINGER DANCE was lifted by CHARLES CHAPLIN and inserted in his picture, "The Gold Rush," calling it "The Oceania Roll," and it is the outstanding feature of the Picture.

How can this outrageous lifting of other people's brains be stopped?

## FRANK WARD

## BRONX, N. Y.

By P. W. TELL

Harry Gottl, who, through a difference with the Hirschhorn Bros. (Deerhorn Amusement Corp.), is out of the Prospect, which recently reopened with Yiddish vaudeville, has acquired the McKinley Square Theatre from Joelson & Grossman, where he will also establish a pol-

icy of Yiddish vaudeville and pictures. Gottl formerly had the McKinley Square, relinquishing it to Joelson & Grossman when he affiliated himself with the Hirschhorn Bros. at the Prospect. The Bronx has never before had two Yiddish vaudeville houses at one time.

Irving Berman, manager of the Freeman until its acquisition by

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Watson Bldg., Paterson, N. J.

the Loew interests, has joined the Consolidated Amusement Corp., operators of the WIRIS, Luxor and Forum theatres in this borough, and a number of houses downtown, as general manager.

Milton Harris, formerly of the Shubert press department, has been appointed press representative for Fox's Audubon and Crotona in conjunction with the recently adopted Fox policy of publicizing its theatres to the fullest extent. The houses have never had full-fledged press representatives before.

A peculiar fact in connection with the new Fox picture theatre to be erected on E. Tremont avenue, between Park and Washington avenues, is that it will be located directly opposite Fox's Crotona, playing vaudeville and pictures. This will parallel the situation on 14th street, where Fox's Academy, also playing pictures, stands opposite his City, playing vaudeville and pictures.

## SYRACUSE, N. Y.

Wieting—Dark.  
B. F. Keith's—Vaudeville-pictures.  
Temple—Pop vaudeville-films.  
Stand — "The Unholy Threes."  
"The Lost World."  
Empire—Night Life of N. Y.  
York; next, "The Wolf Who Wasn't Wanted."  
Robbins—Eckler—"The Light of Western Stars"; next, "Slaves of Fashion."  
Rivoli—"The Timber Wolf."  
Savoy—"Greed."  
Crescent—"The Crowded Hour."  
Regent—"The Desert Flower."

Settlement of contract differences between the local state hands' union and the Shuberts via the compromise route came to bits to permit the launching of the 1925-26 road season at the Wieting during State Fair week.

The playhouse will be dark until September 28 when "Some Girl" is booked, with "When She Smiles" scheduled to follow, splitting the week.

Other Wieting dates including: "Student Prince," week October 12; "What Price Glory?" and "Passing Show of 1924" splitting week October 19; "The Sea Woman" week October 26, and "Rose-Marie" (second time here) week Nov. 2. "Old English" (George Arliss); "Stepping

Stones" (Fred Stone) are also booked.

According to George A. Chenet, local Shubert representative, the compromise contract is satisfactory to both parties. The union won its fight to prevent a cut in the regular back stage crew of five, and also secured \$2.50 increases for department heads, but made certain other concessions to the house. The new contract runs two years, it is announced.

John Doyle, Binghamton vaudevillean, is "playing" the Broome County jail for ten days. Doyle, the police claimed, was making insulting remarks to women on a Binghamton street corner and his arrest on an intoxicating charge followed.

Booking of "Greed" for a week at the Savoy caused some surprise here this week. The Savoy is a popular priced house and has been playing cheaper pictures.

Hallie Stiles, Syracuse soprano, who signed to an Opera Comique contract for the next two years, is visiting her family here. The Syracuse Telegram (hereafter) is running her life story over her signature as a daily serial, the series being written by Louis Crabtree, the paper's music critic.

The Robbins-Avon theatre, Utica, is celebrating Anniversary Week this week, opening the new season at the same time. An orchestra has

been installed under the leadership of Carl Merz, also a piano concert ensemble (piano trio) will be featured. The pianists are Lulu Mayer, Alexander Semmler and Sergei Barukoff.

The Peggy O'Neill mentioned in an item in last week's Variety wherein her father was held by a coroner's jury in Washington, D. C., for the death of a fireman by the street car he (O'Neill) was driving, is not to be confused with the Peggy O'Neill now in London. The latter is a Buffalo girl and her father is dead.

## WANTED

Five Small Girls with Stage Experience

to work in an illusion act in vaudeville; not over 105 pounds. Send height, weight, age and photo to

THURSTON, Magician

Whitewater, Long Island, N. Y.

## THEATRICAL CUTS

THE STANDARD ENGRAVING CO. Inc.

225 West 39 St. NEW YORK

## REED WARBLER

Mostly a light brown. Note the yellow patch over each eye. Throat, chest and under parts white. Legs slate brown. About six inches long. Nests in early summer and around inland water, and DUCALION, the great English comic, refers you to WM. MORRIS for further particulars.

B. F. KEITH'S RIVERSIDE, NEW YORK, THIS WEEK (SEPT. 14)

## Ed EAST and DUMKE—Ralph

"THE MIRTHQUAKES"

E. F. ALBEE, BROOKLYN, Next Week (Sept. 21), followed by 48 consecutive weeks of Keith-Albee bookings arranged by MARTY FORKINS, Jack Weiner Associate

# NED WAYBURN

—who staged the best editions of "The Follies" and "Midnight Frolics" and over 500 other Revues, Musical Comedies and Headline Vaudeville Productions



## Announces A New Class Schedule for Children

(on Saturdays)

**"Regular Course" Starts Saturday, September 26th, 1925—  
Composed of Fall, Winter and Spring Terms (37 Weeks)**

ON Saturday, September 26th, a new plan will go into effect for all children's classes (held on Saturdays) at the Ned Wayburn Studios of Dancing, as outlined below. Mr. Wayburn has arranged to devote much of

his personal time to the children's courses. Overcrowding will be avoided by devoting four spacious class rooms to the children's work. Additional locker and dressing room facilities have also been provided on the new third floor.

### "Regular Course"

(37 weeks)

**FALL TERM** (13 weeks) Begins Saturday, September 26th, 1925—Ends Saturday, December 19th, 1925.  
(No children's classes will be held on Saturday, December 26th, 1925, or Saturday, January 2nd, 1926)

**WINTER TERM** (12 weeks) Begins Saturday, January 9th, 1926—Ends Saturday, March 27th, 1926.

**SPRING TERM** (12 weeks) Begins Saturday, April 3rd, 1926—Ends Saturday, June 19th, 1926.

#### Tuition Fees for "Regular Course"

##### For Junior Class—

37 weeks at the rate of } \$111  
\$3.00 per lesson } payable  
(1 hour each) } in advance

(If paid by the Term—\$45 each term, in advance)

##### For Intermediate and Senior Classes—

37 weeks at the rate of } \$185  
\$5.00 per lesson } payable  
(2 hours each) } in advance

(If paid by the Term, \$75 each term, in advance)

### "Summer Course"

(13 weeks)

**SUMMER TERM** (13 weeks) Begins Saturday, June 26th, 1926—Ends Saturday, September 18th, 1926.

#### Tuition Fees for "Summer Course"

##### For Junior Class—

13 weeks at the rate of } \$39  
\$3.00 per lesson } payable  
(1 hour each) } in advance

##### For Intermediate and Senior Classes—

13 weeks at the rate of } \$65  
\$5.00 per lesson } payable  
(2 hours each) } in advance

## CLASS SCHEDULE

Children must be enrolled in advance, and will be grouped by ages and proficiency by Mr. Wayburn personally as follows:

#### Saturday MORNINGS

##### Junior Class—

(ages 4, 5, 6 and 7 years)—1 hour only

**10 to 11 A. M.**—Body Building and Dancing Games

##### Intermediate Beginners' Class—

(ages 8, 9, 10 and 11 years)—2 hours' instruction

**10 to 11 A. M.** { Technique, Limbering and Stretching  
Ballet Work, Department, Etc.

**11 to 12 A. M.** { Ballet Dances (Toe, Classical, Etc.)  
Musical Comedy Dances

##### Senior Beginners' Class—

(ages 12, 13, 14 and 15 years)—2 hours' instruction

**11 to 12 Noon** { Technique, Limbering and Stretching  
Ballet Work, Department, Etc.

**12 to 1 P. M.** { Ballet Dances (Toe, Classical, Etc.)  
Musical Comedy Dances

#### Saturday AFTERNOONS

##### Intermediate Advanced Class—

(ages 8, 9, 10 and 11 years)—2 hours' instruction

**1 to 2 P. M.** { Ballet Technique  
Acrobatic Technique

**2 to 3 P. M.** { Ballet Dances (Toe, Classical, Etc.)  
Tap and Step Dances

##### Senior Advanced Class—

(ages 12, 13, 14 and 15 years)—2 hours' instruction

**1 to 2 P. M.** { Acrobatic Technique  
Ballet Technique

**2 to 3 P. M.** { Tap and Step Dances  
Ballet Dances (Toe, Classical, Etc.)

## Arrange For Enrollments At Once!

This is a wonderful opportunity for parents to give their children proper training in Stage Dancing under the personal direction of Ned Wayburn, America's leading authority on this health-giving and fascinating art. It is from among the children of today that the "stars of tomorrow" will be developed. But whether a professional career is contemplated or not—this marvelous course of training is an investment in sturdy health, beauty and perfection of body, grace, poise and charm—that will be worth many times the mere money cost.

#### Send for FREE Booklet

So whatever you do—don't fail to give your children the advantage of this wonderful Course in Stage Dancing. Write for our new, beautifully illustrated booklet. It is FREE—and your request for a copy will place you under no obligation. As the present demand indicates that these classes will be filled up quickly—you are earnestly urged to arrange for your children's enrollment at the earliest possible moment. Write for the Booklet today!

SO that parents, relatives or other escorts who may be with children may have every possible comfort, a special waiting room has been provided for their convenience. Positively no one will be permitted to watch any of the children's classes except on the last day of each term. On that day parents, relatives, guardians and friends are welcome to watch all the children's classes.

## NED WAYBURN Studios of Stage Dancing Inc.

1841 Broadway, at Columbus Circle (Entrance on 60th Street),  
(Studio F), New York

Open all year 'round 9 A. M. to 10 P. M. Daily Except Sundays  
(Closed on Saturday at 6 P. M.)

Phone Columbus 3500

**New Morning and Evening Classes for Adult Girls will start Monday, October 5th.**

Private Instruction for Men or Girls, Adults or CHILDREN, BEGINNERS, Advanced Pupils Teachers and Professionals can be arranged to begin at any time.

# STOP AT STATE, NEW YORK, THIS WEEK (SEPT. 14)

# LOOK AND AT LEW COOPER.

# LISTEN TO HIS NEW SONGS, NEW STORIES, NEW WITTICISMS

## NEWARK

By C. R. AUSTIN

Shubert—"Lady, Be Good."  
Broad—"The Show-Off."  
City—"The Best People" (stock).  
Proctor's Palace—Vaudeville.  
Loew's State—Vaudeville—"The Music."  
Newark—Vaudeville—"The Goose Woman."  
Branford—Vaudeville—"The Man Who Found Himself."  
Rialto—Vaudeville—"Grounds for Divorce."  
Mosque—"The Ten Commandments."  
Capitol—"The Gold Rush."  
Fox's Terminal—"Kentucky Pride."  
Goodwin—"The Necessary Evil."  
Orpheum—Vaudeville (colored).  
Miner's Empire—"Models and Thrills."  
Lyric—"Step Along."

For the first time in two years

Making the World  
A CLEAN Place to Live In  
ALWAYS *Place Yourself*  
WASHINGTON, D. C. S. R. O.

every downtown house in Newark is open. It goes without saying that Newark cannot support them all, and what will happen is problematical. Of the two new houses, the Capitol, with its fine location and pictures only policy will be a success, while the Mosque will draw for a time on account of its magnificence, but its location is against a permanent draw.

Following the Rialto and Terminal, Loew's State is going to use a jazz band.

Michael J. Cullen has left the Fabians and gone to the Capitol as director of publicity.

The Capitol has shifted prices and now charges 40c. matinees and 55c. nights. These prices are lifted 10c. Saturdays and Sundays. This is higher than the regular houses which get 50c. top nights. The Mosque, however, is trying to get 75c. (nights) orchestra and 40c. balcony, with matinees 50c. and 25c. with scale raised Sundays.

The Montclair, Montclair, will resume its legitimate policy after two years of pictures Monday night with a performance of "Pigs." If the old policy is successful, the Montclair will run legitimate shows for a night or two weekly.

## NEW ORLEANS

By O. M. SAMUEL

The Saengers have renewed their lease on the Globe, one of their Canal street drop-in houses.

Those Siamese twins, the Hilton Sisters, broke all existing box-office records at Loew's Crc. cent last week, the theatre grossing over \$15,000. Four shows daily were given throughout the seven days.

Kenneth T. Knoblock, dramatic editor "Times-Picayune," was married recently. It's Knoblock's first matrimonial try.

Eddie Maupaa, stage manager Palace, suffered a broken knee cap that will incapacitate him for 12 weeks.

Saenger's St. Charles begins its stock season Sunday with Leon Grandjean alien resident manager.

Dr. J. Sauter Mueller is to act as house physician of the Tuane. Orpheum, Crescent and Palace, during the season.

From present indications, Loew's new State here will not open until next fall. The steel work is not up yet, and the contractor has been told it will not be necessary to rush building operations.

Fashion Item—Julian Saenger has returned.

## ROCHESTER, N. Y.

By H. D. SANDERSON  
Lyceum—"Blossom Time."  
Keith-Albee Temple—Vaude.  
Gayety—"Happy Moments" (Columbia).  
Fay's—Pop vaude.  
Corinthian—"Laffin' Thru" (Mutual).  
Victoria—Pop vaude.  
Eastman—"Boggar on Horseback."  
Regent—"Romola."

Piccadilly—"The Freshman" (Harold Lloyd).

Attendance records at the Eastman theatre fell before a combination of "The Freshman" (Harold Lloyd), Fourth Anniversary Week for the house and Exposition Week. The house piled in 15,000 Sunday and 14,000 Labor Day. The Regorson Corporation, Eastman holding company for the Eastman, Regent and Piccadilly, was unable to book the film for a second week at the Eastman, but is giving it an additional week at the Piccadilly.

Harry D. Crosby, former manager Dellinger Theatre, Batavia, recently closed, has been appointed manager of the New Lafayette there, controlled by M. F. Zimmerman, Buffalo. Crosby succeeds J. J. Kelly who becomes general manager of the three Zimmerman theatres in the Tonawandas.

The Palmyra Opera House, Palmyra, closed since June 18, when it was badly damaged by fire, opens this week. A picture policy is announced by Harry Averili, manager.

## TORONTO

Royal—"A Little Bit of Fluff."  
Princess—"Silver King" (English stock).  
Uptown—"Sex Against Sex" (stock).  
Comedy—"Applejohn's Adventure" (stock).  
Shubert—Vaudeville.  
Pantages—Vaudeville—"Lucky Horseshoe."  
Loew's—Vaudeville—"Slave of Fashion."  
Hippodrome—Fashion Revue and "Pretty Ladies."  
Twilight—"Wild Wild Susan."  
Regent—"Gold Rush" (5th week).  
Strand—"Red Hot."  
Empire—"Lucky Sambo."

The Grand Opera house is still dark, with rumors the Toronto Star is anxious to buy the property and tear it down.

Alice Malson formerly of the Club Danau, Paris, and Charles Stuart have completed a two weeks' engagement on the King Edward Roof.

Hart House theatre is installing a pipe organ donated by Chester D. Massey, local manufacturer.

For the first time a Toronto burlesque house received a feature story in a local Sunday. Abbot's Strand last week-end had a half page in the Star Weekly, with a sketch of Billy Gilbert whipping his choristers into shape for the fall and winter season.

## MILWAUKEE

By HERB ISRAEL

Davidson—"Service for Husband" (Raymond Hitchcock).  
Palace—Vaudeville, Lyman's Orchestra.  
Majestic—Vaudeville.  
Miller—Vaudeville.  
Gayety—"Make It Peppy" (Mutual).  
Empress—"Jazz Hounds" (Stock burlesque).  
Alhambra—"The Tenser."  
Garden—"The Lost Battalion."  
Merrill—"The Ten Commandments" (2d week).

Strand—"The Making of O'Malley."  
Wisconsin—"The Unholy Three."

Two fires occurred in film houses here last week. A short circuit in the new 70-foot sign of the Alhambra, tied up traffic for several hours while a basement fire in the Strand was successfully extinguished before the audience was aware of the blaze.

Fox & Krause have announced a change in their road show, "All Set To Go," Ed West replacing H. Jensen as second comic.

Blanche Clark, chorus girl, Empress (burlesque) was stricken with appendicitis at a matinee and rushed to a hospital where an immediate operation was performed.

Art Weber's Gayety orchestra and the "Giggles" company (Mutual) were hired for a midnight show at Oak Grove, a resort about 60 miles from Milwaukee where a homecoming was celebrated.

The Shubert, Milwaukee's oldest theatre and formerly known as the Music hall, first legit house in the city, is down in ruins by wreckers. Clearing site for a new office building.



New On Sale  
James McHenry and Company  
34th St. & 5th Ave.  
New York  
Bears Eas.  
42nd and 6th Ave.  
New York

PINE TREE SOAP  
McHenry N.Y.

"A good joke will make folks laugh, but it takes good soap to get 'right next to their skin,'" says BILLY B. VAN.

## NOTICE

THE NEW  
GEORGE COLE

Studios for Sensational Stage Dancing

NOW LOCATED AT

117 West 54th St., New York  
OCCUPYING THE ENTIRE BUILDING—  
PHONE CIRCLE 1467

## KENNARD'S

SUPPORTERS

For Dancing, Bathing and Refreshing

131 W 53d St., N. Y.

Phone 4909 Col



## Silver Slipper

48th St. at B'way—Phone Larkwanna-9670  
Chickering-524-5245  
"Where Stars of Stage and Screen Gather Nightly."  
Every Night at 9:30  
THE BEAUTY REVIEW  
Most Thrilling, Daring,  
Elaborate Review on Broadway  
THE WORLD'S LOVELIEST GIRLS  
and  
JIMMY CARR  
and His Silver Slipper Orchestra

## JOHN STEEL'S

SENSATIONAL SONG SUCCESS  
"WORRIED ABOUT YOU"  
By MABEL STAPLETON  
BEING FEATURED IN HIS REPERTOIRE WITH HUGE SUCCESS  
WEEK SEPT. 7, KEITH'S PALACE, NEW YORK  
THIS WEEK (SEPT. 14), KEITH'S, BOSTON  
BURRHUS MUSIC PUBLISHERS, Inc.  
802 Palace Theatre Building, New York  
Vaudeville Direction HARRY WEBER

## LELA SEE EARLE

# IN "CANARY COTTAGE"

THIS WEEK (SEPT. 14), E. F. ALBEE, BROOKLYN  
NEXT WEEK (SEPT. 21), KEITH'S BUSHWICK  
Direction AARON KESSLER





## NEW YORK THEATRES

ARTHUR HAMMERSTEIN'S  
**'ROSE-MARIE'**NOW PLAYING IN THE FIVE  
LARGEST CITIES IN THE WORLD32<sup>nd</sup> week  
CHICAGO  
Wood Thea.28<sup>th</sup> week  
LONDON  
Drury Lane  
Theatre2<sup>nd</sup> year  
NEW YORK  
Imperial  
Theatre23<sup>rd</sup> week  
BOSTON  
Majestic Thea.2<sup>nd</sup> week  
PHILADELPHIA  
Shubert Thea.THE GREATEST MUSICAL PLAY  
EVER PRODUCED IN THE WORLDTHE NUT  
with ELLIOTT  
NUGENT48th ST. THEATRE Even at 8:30.  
Mats. Wed. & Sat., 2:30.HAVE YOU MET Mr. Mulligan and  
Mr. Garciety?

## GORILLA

FUNNIEST SHOW IN TOWN

SELWYN WEST 42ND STREET.  
Mats. Wed. and Sat.LYCEUM THEATRE W. 45th St. Ev. 8:30  
Mats. Thurs. & Sat., 2:30

DAVID BELASCO presents

WILLARD MACK in

## 'CANARY DUTCH'

EMPIRE B'way & 40th St. Evs. 8:30  
Mats. Wed. & Sat., 2:30HOLBROOK JUDITH  
BLINN ANDERSON

in "THE DOVE"

by Willard Mack

## ZIEGFELD COSMOPOLITAN

THEATRE, Col. Circle 59th St. & B'way  
Matinee Thursday & Saturday

LEON ERROL in

## LOUIE THE 14TH

REPUBLIC THEATRE, W. 45th St. Evs. 8:30  
Mats. Wed. & Sat., 2:30

ANNE NICHOLS' Great Comedy

'ABIE'S IRISH  
ROSE'FOURTH  
YEAR

THE PLAY THAT PUTS "U" IN HUMOR

ANNE NICHOLS presents

## WHITE COLLARS

A Comedy of American Life

Now Sam H. Harris Taca. W. 45 St.  
At Mats. Wed-SatGAIETY B'way & 46 St. Evs. 8:30  
Mats. Wed. & Sat. at 2:30

Direction A. L. Erlinger

THE  
FAMILY UPSTAIRS

A New Comedy of American Life by Harry Daff

FULTON THEATRE, W. 46 St. Evs. 8:30  
Mats. Wed. and SaturdayTHE  
JAZZ SINGER"Last night I witnessed the birth of a  
new world."—Fiddie Cantor.  
An American Comedy Drama  
with GEORGE JESSEL

BALTIMORE

Ford's—"A Holy Terror."  
Maryland—Keith-Albee vaude-  
ville.Hippodrome—Vaudeville-pictures.  
Garden—Vaudeville-pictures.

The Garden Roof opened the 1925-

MUSIC BOX THEATRE, W. 45 St. Ev. 8:30  
Mats. Wed. & Sat., 2:30

## CRADLE SNATCHERS

A Sparkling, Clever, Scintillating Comedy

with MARY BOLAND

And a Wonderful Cast

## THEATRE GUILD PRODUCTIONS

THEY KNEW WHAT THEY WANTED

with PAULINE and LEO  
LORD CARILLOKLAU West 45th St. Kew-Forest 8:30  
Matinee Wed. and Sat., 2:30

## GARRICK GAIETIES

Sparkling Musical Revue

GARRICK THEATRE, 65 W. 55th St. Evs.  
8:30. Mats. Thurs. Sat., 2:30

## GUILD THEATRE 52nd Street.

Eves. 8:30. Mats. Thurs. & Sat., 2:30.  
Bernard Shaw's Comedy

## ARMS and the MAN

with Alfred Lunt, Lynn Fontanne, Pedro  
de Cordoba, Ernest Cosant, Henry  
Travers, others.

## HIPPODROME

Mats. Daily 5:30. Eves. at 8:30

## ANNETTE KELLERMAN

HERSELF and THE LOCKFORDS;  
REHAB; CONNOR CROHNS; JOE  
JACKSON; NEDDO and NEDDO;  
ROBERT & COLLETTE and 100 others.

B. F. KEITH'S

## PALACE

B'way &amp; 43d St. Bryant 4500

Concerts Sunday, 2 and 8 P. M.

GRANT MITCHELL, SMITH & DALE  
with AVON COMBY FOUR; TRAMP,  
TRAMP, TRAMP; JACK OSTERMAN;  
POMPADOUR BALLET; WILSON STAN-  
LEY; others.

B. F. KEITH'S

## RIVERSIDE

B'way &amp; 96th St. Riverside 9240

Sunday Concerts, 2:15 and 8:15

WEBER & FIELDS; MEXICAN OPERA  
CO.; HAL ROACH'S Best Comedy;  
"MRS. SANS JANE"; HERBERT WAR-  
REN & Co.; others.

B. F. KEITH'S

## 81st STREET

81st &amp; 11th Ave. Trafalgar 6100

Matinee Daily

Sunday Concerts, 2:15 and 8:15

ANNA, CHANDLER BUTTERFIELD RE-  
VUE, others. Photographs "THE TEN  
COMMANDMENTS" and HAL ROACH'S  
BEST COMEDY.26 season Saturday night following  
an advance publicity campaign that  
included forty specially designed 24  
sheet, designed by Olga Shapiro  
(Whitehurst Studios). This marked  
the event of 24 sheet billposting for local  
dance hall exploitation.Ford's opened the local legit sea-  
son against the worst weather  
breaks on record. "Dearest Enemy,"  
the opener, was able to overcome  
this in part, due to exceptional ad-  
vance work by Homer Drake.ERNEST R. BALL  
AND COMPANY OF ARTISTS

Aug. 23—Orpheum, San Francisco  
Aug. 30—Golden Gate, San Francisco  
Sept. 6—Orpheum, Los Angeles  
Sept. 13—Travel  
Sept. 19—Orpheum, Denver  
Sept. 27—Orpheum, Los Angeles City  
Oct. 4—Palace, Chicago  
Oct. 11—Orpheum, St. Louis  
Oct. 18—Palace, Milwaukee  
Oct. 25—State Lake, Chicago  
Nov. 1—University, Chicago  
Nov. 5—Majestic, Springfield  
Nov. 8—Palace, South Bend  
Nov. 15—Orpheum, Omaha  
Nov. 25—Majestic, Wichita Falls  
Nov. 28—Majestic, Fort Worth  
Dec. 5—Dallas  
Dec. 12—Majestic, Houston  
Dec. 19—Majestic, San Antonio  
Dec. 26—Hancock O. H., Austin  
Dec. 30—Martini, Galveston  
Jan. 3—Orpheum, New Orleans  
Jan. 10—Columbia, Baton Rouge, La.  
Jan. 12—Rapides, Alexandria, La.  
Jan. 13—Saenger, Monroe, La.  
Jan. 14—Saenger, Pine Bluff, Ark.  
Jan. 15—Saenger, Texarkana, Tex.  
Jan. 16—Strand, Shreveport, La.  
Jan. 21—Majestic, Little Rock

Jan. 24—St. Louis, St. Louis  
Jan. 31—Davenport and Des Moines  
Feb. 7—Sioux City and St. Paul  
Feb. 14—Hennepin, Minneapolis  
Feb. 21—Riviera, Chicago  
Feb. 28—Palace, Cleveland  
Mar. 7—Keith, Indianapolis  
Mar. 14—Keith's Rialto, Louisville  
Mar. 18—Keith, Dayton  
Mar. 21—Keith, Cincinnati  
Mar. 28—Keith, Columbus  
Apr. 4—Keith, Detroit  
Apr. 11—Keith's Empress, Grand Rapids  
Apr. 15—Keith, Toledo  
Apr. 19—Perry, Erie, Pa.  
Apr. 26—Davis, Pittsburgh  
May 3—Palace, Chicago  
May 9—Orpheum, Winnipeg  
May 16—Orpheum, Calgary and Vancouver  
May 23—Moore, Seattle  
May 30—Orpheum, Portland, and Orpheum, Sacra-  
mento  
June 6—Orpheum, San Francisco  
June 13—Orpheum, Los Angeles  
June 20—Travel  
June 27—Orpheum, Oakland  
July 4—Golden Gate, San Francisco  
July 11—Hill Street, Los Angeles

## FEATURING FOUR GREAT SONGS:

"ALL THE LUCK IN THE WORLD TO YOU"

"I PROMISE YOU"

"MY HOUR"

"WEST OF THE GREAT DIVIDE"

## CINCINNATI

By MELVIN J. WAHL

Shubert—"Is Zat So?"  
Grand—"No, No, Nanette."  
Keith's—Vaudeville.  
Cox—Dark.  
Olympic—"Burlesque Carnival."  
Empress—"Klause."  
Photoplays—Lyric, "The Ten Com-  
mandments" (second week); Wal-  
nut, "Her Sister from Paris";  
Strand, "The Woman Hater"; Cap-  
itol, "Lightnin'"; Family, "The  
Rainbow Trail"; Palace, "Curly  
Top."

Keith's theatre acts, direction of  
Ned Hastings, provide the enter-  
tainment at the meeting of the  
Rotary Club of Cincinnati last week.

Nelson Trowbridge, who will man-  
age the Shubert and Sox this sea-  
son, has arrived in Cincinnati.

Clarence Runey, news photog-  
rapher, returned from Cambridge,  
Ohio, with the first authentic film  
views of the wreck of the dirigible  
"Shenandoah." The views were  
shown at the Walnut and Keith's  
immediately after the disaster.

William Oviatt is here to manage  
"The Miracle," at the Music Hall  
for three weeks, Sept. 28-Oct. 18.  
Lady Diana Manners, who plays the  
Madonna role, arrives in the United

States this week and will come di-  
rectly here for rehearsal.

The National Players (stock) will  
play at the Cox theatre the coming  
season.

## KANSAS CITY

By WILL R. HUGHES

Orpheum—Vaudeville.  
Pantages—Vaudeville.  
Mainstreet—"Fine Clothes," pic-  
ture and vaudeville.  
Liberty—"The Iron Horse," pic-  
ture; second week.  
Newman—"A Son of His Father,"  
picture.  
Royal—"Proud Flesh," picture.  
Gayety—Sliding Billy Watson,  
Columbia burlesque.  
Empress—"All Set to Go," Mu-  
tual burlesque.  
Globe—Nois Bridge Musical Tab;  
pictures.  
Twelfth Street—Stock burlesque.

With the mercury around the cen-  
tury mark, several choristers at  
the burlesque houses were overcome  
by the heat.

Smoking is allowed in all parts  
of the Gayety (Columbia) this sea-  
son. Heretofore it has been con-  
fined to the balcony and boxes.

Ray Whittaker, manager two  
Shubert houses, has returned from  
New York, but has given out noth-  
ing regarding an opening for either  
house. "White Cargo," now in St.  
Louis, may open the season at one  
of the houses.

MINERS  
MAKE UP

Est. Henry C. Miner, Inc.

## DOUGLAS CHARLES

(FORMERLY OF FRANKLIN &amp; CHARLES)

with PETER RELI assisted by MARION DOUGLAS

THIS WEEK (SEPT. 18), STATE LAKE, CHICAGO

BOOKED SOLD Direction: ROSE &amp; CURTIS



Just returned from a successful  
tour of England.

Now ready to accept bookings  
for the coming season.

## "The ORIGINAL RESISTA"

## INA ALCOVA AND CO.

NOW PLAYING LOEW'S STATE, NEW YORK

# STANLEY LUPINO

ENGLISH ECCENTRIC COMEDIAN

## with "NAUGHTY RIQUETTE"

READ WHAT THE CRITICS SAID

### Chicago Evening American By THE OPTIMIST

Stanley Lupino laughs up to his advance reputation. They say this English comedian is a product of generations of player-folk. He's an honest worker and beguiling—as full of acrobatic surprises as he is of funny songs and tricky steps. From the chorus to the stars everyone in "Naughty Riquette" has to perform. It is one of those plays where they all do their bit in addition to the swaying harmony of the ensemble. When you least expect it a good looking girl steps out from the background of good looks and "does her stuff." It adds an element of personality without distracting from the smooth stateliness of gorgeous settings and salubrious tunes.

The Central Telephone Exchange of Paris gives reason enough for the presence of girls and more girls in the first half of the show. Lupino introduces himself in a song called "Me" and has his audience well in hand in a jiffy. Mitzi comes in behind a mountain of packages and promptly satisfies her admirers with a plaintive ditty "Somehow I'd Rather Be Good." She sings it with Lupino. He is in the part of a super office boy of the exchange and she, in the title role, seems to be one of those mythical beings we all complain to in this country under the name of "supervisor." She has the misfortune of losing her temper and her job, after calling the wife of the director a "pop-eyed pelican." Now you know what the "supervisor" thinks of complainants.

This is Paris, though. The super office boy becomes an "Armenian Prince" and starts out to Monte Carlo to "gum-shoe" the director's wife. Alexander Gray is the good looking tenor under suspicion. He promptly hires the first Riquette as a companion to "fire-screen" his attempted affair. A sick small brother furnishes the excuse for taking the place as companion. Remember, this is France. This much of the story gives opportunity for the song hit "In Armenia," by Lupino and Mary Marlowe, and the bit of pathos by Mitzi, "Little Brother of Mine."

### Chicago Daily Journal By O. L. HALL

#### Lupino and Mitzi in "Riquette"

The news from the Apollo theatre today is of "Naughty Riquette," an operetta by Oscar Straus. And the news of "Naughty Riquette" is, first, of stranger and let him down easily, it should be said these Stati Unit.

Lupino have long been one of England's leading products, under that name or under names which conceal the ties of consanguinity. Persons born to the theatre usually know how to behave in it in a pleasing manner, but English comedians do not always find easy sailing in America. The reasons are various, but they are comprised in the general confessions that American comedians do not always find easy sailing in England. At the bottom of this, of course, are race and divergent points of view, and difference of opinion concerning what is and what is not humor.

Least it be feared these are not words of welcome and that an effort is being made to be nice to a stranger and let him down easily, it should be said in this third paragraph that Stanley Lupino had an easy time of it last night. He is a gabby, acrobatic chap, as awake as the morning sun, with that easy mastery of all the customary tricks, grimaces, glances, gestures, trips, falls and neck-spins and vocal eccentricities that go with his trade. He makes many movements and wastes few of them. His speech denotes the operation of an intelligence, invaluable in a comedian, but not always to be had for the asking. Lupino has a rare comic song, "Could Coolidge Do It?" in which our president and our governor and other notables are described as less than great because the hen and the fly, the ostrich (which he rhymes with Detroit, Mich.) and other fowl and ineffectively regularly perform feats impossible of accomplishment by the most eminent of human beings.

So, Stanley Lupino has a fine success on his introduction, and his future is fixed if he cares to stay in this land of opportunity and other objects of the great search.

The show is richly decorated, it moves with sufficient celebrity and animation, and it gathers from Stanley Lupino an abundance of comedy. It is operetta in its right mind.

### Chicago Evening Post By CHARLES COLLINS

#### Mitzi and Comic Mr. Lupino in a Gay Music Play

Among those present also, and hilariously in evidence is a certain Stanley Lupino of London, new to these shores, but already welcomed, by last night's applause, as a jovial and eager entertainer. The official scorers may credit him with a hit that is at least a three-bagger.

Mr. Lupino is a vigorous denial of the occasional assertion that English musical show comedians are not funny to Americans. He has as much speed and gusto and physical resourcefulness in clowning as any of the American breed, and the response which he won last night was clamorous in its approval. He appears as a busy-body office boy at the telephone exchange who disguises himself as an Armenian prince in order to fulfill a commission as private detective, keeping the suspected wife of the director under surveillance. In order to make his expedition to Monte Carlo plausible and to exercise his expense account, he takes an actress from the Folies Bergere under his protection. All of which is the kind of material that causes the merry wags of the musical shows to praise the author and work their heads and feet off.

Mr. Lupino adds a touch for the benefit of the book-selling trade and the literary fraternity when he blossoms out in his disguise as an Armenian prince. He wears a mustache patterned after the birch upper lip of Michael Arlen, who made green hats famous; the resemblance is something to chuckle over, and so are some of the lines which refer to the amorous prowess of Armenian males. When Mr. Lupino comes to the topical song of the program, which is a fantastic ditty entitled "What Great Men Cannot Do," he takes as many encores as he has stanzas.

### Chicago Daily Tribune By FREDERICK DONAGHEY

#### Mitzi and Stanley Lupino Do Well by a Gay Song-Show

The importance of the plot to you is that it carries Mitzi and Mr. Lupino through the play, and they belong together. Mitzi, who has had the role only since last Wednesday, has not yet wholly turned it to her especial purposes; but she will; she has already marked it for her own, and put her labels on it here and there. The part might have been designed for her, although in taking it over the other day in Detroit she replaced a serious-minded soprano with a grand opera complex.

As to Mr. Lupino, he is an agile and an expert clown, unsurpassing in his labors for the laughs, and getting them. His tricks include those of the circus and the pantomime; he knows what to do with a comic song, and his fun is contagious. One of his songs, "What Great Men Cannot Do," he probably brought with him from London, although in the editing both Mr. Coolidge and General Dawes have found their way into the text.

### Chicago Herald and Examiner By ASHTON STEVENS

#### Lupino Instant Hit at Apollo

Stanley Lupino is the sort of comedian who could save a show ten times as depressing as "Naughty Riquette," which isn't depressing at all and doesn't need any saving; all it needs being a little time for Mitzi's part to become more Mitzi-like. He dances better than any American comedian that comes to mind—always barring Fred Stone—and he is funny even when his lines are not. He is funny even in some ancient wheezes brought over in his Gladstone bag.

He has vitality, magnetism and no swank at all. Even when he makes up his makeshift detective, masquerading as an Armenian, to look like the author of "The Green Hat," Mr. Lupino is without swank.

And when he sings a ditty entitled "What Great Men Cannot Do" he is in the best tradition of the best English music hall merriment. When a London comic is funny he is very funny indeed, and Mr. Lupino is certainly a lodestone for laughter in this "great" number, as well as in a duet with his star where he impersonates husband, lover and policeman, too.

### Chicago Daily News By AMY LESLIE

Both the young stars stepped upon their own ideas rather than the book's tepid wit and unbalanced sentiment of the plot. Stanley Lupino is an irresistible clown of the custard pie and slapstick variety, well trained and talented, the sort we love very much over here but unfortunately do not produce. When comedians as acrobatic and genuinely entertaining as Mr. Lupino leave their native shores and turn to us for appreciation the world must regret that Charlie Chaplin went into the movies and left comic opera to do its worst without him and his trick mustache. Lupino is perhaps the nearest Chaplin we shall ever adopt for our operatic adventures. In a topical song (which is always the baldest outrage on comic opera good taste) Mr. Lupino had so many encores the show stopped. Comedians always control endless encores for songs with topical verses notwithstanding thumbs jerked over the shoulder in Paris and Monte Carlo, at Len Small, President Coolidge, Jack Dempsey, et al., do defy our comic ethics with music! Mr. Lupino does so much with so very little help from Straus or Smith that his crush on popularity will be expected when he thrives on huskier and wetter food for comedy. He sings well and dances marvelously, of course, and is acrobatic to no end.

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NEW YORK CITY

**MAINE**By H. L. CAIL  
Portland, Me., Sept. 12.  
Leon P. Gorman, Portland, and  
Wilfred Duffy and Howard Duffy,Old Orchard, have purchased control  
of the Acme Amusement Co., which  
operates picture houses in Kenne-  
bunk and Vinalhaven.  
Gorman, manager, Maine Theatre  
Supply Co., runs theatres at SouthPortland, Yarmouth and Gorham.  
The Duffys manage Old Orchard  
Pier.Richard Kean, Shakespearean ac-  
tor, has purchased a 50-acre farm  
at Sebago, near the famous lake.The Henry Carlton Players pre-  
sented Peg o' My Heart at the City  
Hall, Augusta, the company play-  
ing there Thursday nights until fur-  
ther notice. The drama was a wel-  
come relief, as pictures are about  
the only theatre entertainment avail-  
able in many parts of Maine.**PITTSBURGH**

By JACK A. SIMONS

Nixon—"Tell Me More,"  
Shubert Alvin—Houdini (second  
week).Shubert Pitt—"What's Price  
Glory?"Academy—"Evelyn Cunningham  
and Gang" (Mutual).Loew's Aldine—"The Mystic"  
(film).

Grand—"Fine Clothes"

Glenzie—"Wild Horse Mesa"

State—"As No Man Has Loved"

Regent—"As No Man Has Loved."

Haden Gentry and John H. Love  
are again in the box office at the  
Nixon.Owing to numerous requests for  
seat reservations in the Davis thea-  
tre far ahead the customary one  
week's advance sale, General Man-  
ager Harry Davis arranged to re-  
serve seats two weeks in advance.The Rendezvous Supper Club, op-  
erated by Frank Bongiovanni, has  
opened its winter season. The  
Krushinsky Brothers' orchestra is  
featured this week.*The Orpheum Circuit  
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(Continued from page 19)

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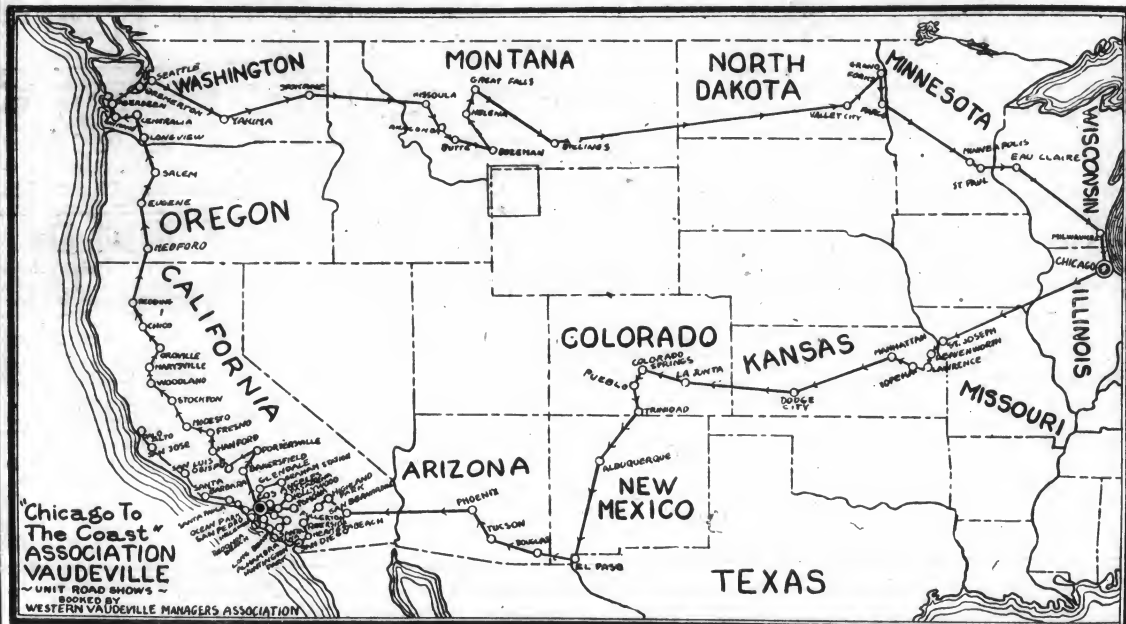
ONE YEAR AGO the tour comprised 39 theatres in 8 States. TODAY THERE ARE 79 of the finest theatres to be found in 13 States receiving their vaudeville service from the "Chicago-to-the-Coast" Unit shows.

ACTS WILL DO WELL to get in touch with Mr. Talbot, manager of the tour, either directly, or through your representative, and arrange for time.

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NEW YORK CITY, WEDNESDAY, SEPTEMBER 23, 1925

56 PAGES

## SHELL GAMES ON BROADWAY

### SINGING WAITRESSES THE VOGUE IN LOS ANGELES RESTAURANTS

**Coffee Shop Run by Former Hoop Rolling Act Has Ex-Professionals Trying to Land in Pictures—Girls Serve and Sing—Piano Playing Also**

Los Angeles, Sept. 22. Singing waitresses are the latest vogue in a Los Angeles restaurant. Muller's Coffee Shop, 'on Hill street, operated by Carl and Lillian Muller, formerly a vaudeville hoop rolling turn, have several girls employed in their establishment, who besides waiting on the counter entertain the customers.

Two of the girls, Gladys Stevenson and Billie Gaston, are former professionals. The other girls are locals who have come to Hollywood, seeking a chance in pictures and finally landing in the restaurant.

The establishment opened catering to theatrical people. A piano was installed with a pianist playing at all meal hours. At first theatrical people visiting in town who are there obliged with a bit of entertainment. Recently it occurred to the Mullers it might be an idea to add to their working staff people who had been in the show business.

The singing does not interfere with the waiting as the girls serve their orders as they warble.

Another feature that the establishment has is the opportunity for acts to try out for the benefit of the bookers who eat their evening meal there. These are mostly acts which have been unable to get the ear of the "hard boiled" booker in their offices for as much as an audience but in the establishment three or four nights a week they appear on the platform and do their bit, making it mandatory for the booker to observe what they have to offer. In many instances the bookers have sent for the try-outs and offered them work.

### Belasco Mixed Cast of Colored and White Players

Plans are on for a new play with mixed cast, to be produced under the direction of the David Belasco offices.

It is reported that the white principals will be Henry Hull and Helen Madden and the colored players, Evelyn Preer and Edward Thompson.

Miss Preer and Mr. Thompson are regarded as about the best known players of their race in New York. In addition to having played dramatic roles in traveling companies they have also handled the leads in many pictures with all-Negro casts.

### Bordoni in Cabaret

Irene Bordoni has engaged to appear at the Rendezvous cafe on West 45th street at \$2,500 weekly, opening Oct. 15, during her simultaneous engagement with the Frohman new play, "Naughty Cinderella." The show opened out of town this week.

Along with Bordoni will be an imported band. The restaurant people at first were undecided between Miss Bordoni and Peggy Joyce.

### "MERRY MERRY" AT STAMFORD, 3 DAYS,

**"Dog Town" Pays to See Lyle Andrews' New Musical—Record at \$2.50 Top**

Stamford, Conn., Sept. 22. This little Conn. town, used as a try-out through its cheap carfare to New York, gave its gross record to Lyle Andrews' "Merry Merry" musical, for three days last week the show getting \$5,093. The first of the four performances at the Stamford theatre at \$2,500, opened to \$1,100 (Thursday night), Friday night the show did \$1,093, with \$1,002 Saturday matinee and \$2,334 Saturday night. The matinee sale was also a record.

No one could account for the (Continued on page 6)

### P. M. A.'s \$160,000 Divided Pro Rata

The pro-rata division of the funds in the dissolved Producing Managers' Association has been accomplished. There was \$160,000 surplus, disbursed to some 48 members in good standing when the P. M. A. split. The highest sum paid went to the Shuberts, who received approximately \$10,000. A J. Erlanger's share was about \$7,500, with Sam H. Harris around \$5,000. The smallest refund was \$100. The P. M. A. excess was money derived from dues and weekly payments of \$25 from theatres and attractions.

### 3 CARD MONTE AND THE 'NUTS' FLOURISHING

Coppers Overlooking All Sorts of Side Street Games in the Times Square Section—Crap Games in the Open and Behind Brick Piles Are Common—Pitch Men Working in the Main Stem, Which Also Serves as Stage for "Kid" Hoofers Who Gather Coins by the Hatful—Subway Stations Regular Game Sites

### GAMBLING ALL OVER

Notwithstanding the kidding the shell game and three-card monte have received throughout New York and the larger Metropolitan centers and the publicity given it on the stage and screen, it is now being worked in Times square.

A Variety reporter witnessed, on 41st street near the National theatre, an operator with his shills doing the pea stunt and the three-card monte racket. The shills gave the shoulder act to a group of garment workers who passed through the street and before long the group was operating fast with \$5 as the stake.

The fellow working the shell game used a small piece of cardboard which he held in front of himself. His shills soon had the garment workers and other small salaried employees laying their bills down for a chance at the elusive pea. The monte worker was just as expert and used about the same routine.

A Broadwayite to whom the m- (Continued on page 12)

### Walker Wins Twice

Mersey Walker, after successfully defending his title against Dave Stude at the Yankee Stadium Monday night, journeyed down to Texas to fight Sam's Del Foy Club and proceeded to win a Charleston dancing contest.

### \$800,000 F. P. CONTRACT REFUSED BY WHITEMAN—PREFERS CONCERT

**\$10,000 Weekly for 80 Weeks Film Offer—40 Weeks Each Season, All in Picture Theatres—Show Possibilities—Vaudeville's Opposition**

### Buy in Athens

Famous Players has purchased the Olympia, Athens, (Greece), as a part of its European chain.

The Olympia, while not the leading theatre of Athens, is rated a first line house.

### RIOT CALLS FOR COLLEGIANS VOTED 'COLD'

**Village Cabarets Tired of Being Wrecked—Welcome Off Mat**

Greenwich Village places which in past years have been a fertile ground for college frat parties are voting them out this year. All proprietors are seemingly side stepping private affairs. It is not entirely a slap at the collegiate clientele but merely a way to keep their resorts free of riot calls.

Frat dinners of the past have generally wound up disastrously through the sophs breaking in upon freshman parties, often wrecking places in the ensuing warfare. Granting that a "fixer" comes (Continued on page 6)

### Famous Players Will Produce Musical Shows

Musical productions are to be made on a Broadway stage, just where is not reported. It is believed the new F. P. theatre to be built on West 49th street, as reported elsewhere in this issue, may be the scene of the musical productions.

John Murray Anderson has been reported engaged by F. P. for productions in its Broadway picture theatres, but whether Mr. Anderson will stage the musicals has not been divulged. Anderson is a musical comedy stager.

Paul Whiteman has rejected a contract from Famous Players for \$800,000 to cover two years' engagement, 40 weeks to a season, at \$10,000 weekly, in the picture theatres of the film concern. Whiteman preferred to continue upon his concert bookings, set for this season.

The offer was made to Whiteman for himself and orchestra by Harold Franklin, of the F. P. Theatre Department. It was a flat salary proposition without a cancellation clause by either side.

Whiteman stated when declining the offer that did he wish to appear in picture theatres at the present time, he could play them on a percentage arrangement with confidence he would clear over the \$10,000 weekly offered by Franklin.

**\$7,500-House, Best**

The picture house offer and its bulked magnitude appears to be in opposition to vaudeville. Keith's Hippodrome, New York, vaudeville, just finished paying Whiteman \$7,500 weekly for two weeks. It is the only vaudeville theatre in the country capable of paying that amount for a single act as part of its bill. Keith's Palace, New York, and perhaps two other big timers could pay Whiteman or an act of his "mammoth" size, \$25,000 a week in all of American vaudeville at present possibly four theatres that can pay over \$25,000 weekly for a lone turn, as against the 80 weeks offered by Famous Players at a straight pay of \$10,000 without reservation.

Other than the Famous Players theatres which can afford to pay heavily for special stage acts, and the Mahan & Katz houses, now a part of the F. P. theatre system, there are from 75 to 100 other picture houses east of Omaha that have no reasonable limit for an extra drawing card upon the stage, if wanting it. Each can hold the net for a full week or longer.

**COSTUMES**  
COWS—UNIFORMS  
FOR EVERYBODY WHO IS ANYBODY  
ON THE STAGE OR SCREEN. EXCLUSIVE  
DESIGNS BY LEANOR STALE CREATORS  
BROOKS 437 B'way  
ALSO 15000 COSTUMES TO RENT

# LONDON

# SOUTH AFRICA

By H. HANSON

# BUDAPEST

## CAPE TOWN

Cape Town, Aug. 21.

The Macdonald Players, in Bernard Shaw's play put over a real hit for three weeks at the Opera House, opening July 7. Many, predicting a flop for Bernard Shaw's outspoken dialog and contempt for high-brow opinion. The result was a triumph for the Macdonald company, with clear indication of a big season, verified by the success of the tour.

John Boddington, Stanley Drenth, A. S. Homewood, Doris Macdonald, Jean Hooper, and show June all seem likely to be favorites.

The Macdonald Players introduced something novel and refreshing to Cape Town and went right out.

## "Bally" Not So Go I

"Bally," the musical revue, opened at the Opera House July 28 for 11 nights. The play gives some scope for coloring effect and dressing, but has nothing outstanding in its dialog or plot. The chorus is a strong feature, but the absence of good ball dancing is noticeable.

The Macdonald Players introduced something novel and refreshing to Cape Town and went right out. May Edna, daughter of the famous comedian, Willie Edna, will sing the songs. The Macdonald Players introduced something novel and refreshing to Cape Town and went right out. May Edna, daughter of the famous comedian, Willie Edna, will sing the songs. The Macdonald Players introduced something novel and refreshing to Cape Town and went right out.

## JOHANNESBURG

At His Majesty's, Iris Hoey and Co., producing "Scandal," Business good. At the Empire Palace week July 27.

The African Theatres, Ltd., has declared an interim dividend of 6 per cent, payable on or before Sept. 15, 1923, to all shareholders registered at the close of the business day, Sept. 15, 1923.

S. A. Christie was recently convicted for keeping a gaming table. He appealed to the supreme court, and got a reprieve. The case was divided into 288 sections, 28 of which were read. The game was to throw a dart from a distance of seven feet, with the shooter and spectator betting what color they fancied. It was claimed that it was a pure game of skill and the onlookers backed a clever thrower. The apt: it was dismissed.

At some diamond diggings near Potchefstroom (Transvaal) trouble arose between two showmen, ending in a fight. The fight was over and his head got on to a large metal spike. The spike penetrated his skull and he died. The cause of his death was a large metal spike. The spike penetrated his skull and he died. The cause of his death was a large metal spike.

## Jack Zimmerman

A local paper carries a long letter in the form of an advertisement giving publicity to the visit of Jack Zimmerman, who notifies one and all that he is here on behalf of interested parties in London, New York, Los Angeles, Berlin and Paris, with the object of starting "An important new movie likely to have a far-reaching effect on South African film and theatre entertainments, and that he is the exclusive agent in the British film industry."

Dennis Nelson-Terry and Mary Glynn are booked for a South African tour.

Violet Low has been engaged to play the lead in "No, No, Nanette."

"Grandma's Boy" will be screened at the Orpheum commencing Aug. 10. This is the first of the Harold Lloyd features.

Florence Smithson, musical comedy actress, arrived on her world tour. She appears at the Palace Theatre (Rhodesia), Aug. 16 with her company in "Fuzzies of 1923."

Philip D. Leonard, producer, returned from a trip to England and the continent.

Saw 40 different revues, and was disappointed, picked out "No, No, Nanette."

## BUDAPEST, Sept. 8.

Preparation for the season's campaign is in full swing in local theatres. At the beginning of summer they closed in a chaotic uncertainty as to the future. All theatres closed without having engaged, practically, any members of their companies, although it is customary here to engage a permanent staff of actors for at least a year.

Everything has cleared up, more or less satisfactorily. The only theatre open during July and August, the Buda Salmir, played through with the capital musical company.

## BERLIN VAUDEVILLE

Berlin, Sept. 12.

Scala—This month's bill does not retain the quality in last month's. The bill opens with a good comic troupe, "Neun Lian." Good looking, well dressed and the usual but well executed tricks. Linda & Lotte do well with their football match on the stage. "Hilfs," a two-hand balancing team, perform with big success. Fritz Klein Troupe, aerial act by seven young girls, very nice show of good display. A. Robins, well known musical, shares honors of the evening.

Lieszkowsky & Nadasy, high class dancing team, alternating with Grace Christie, who does especially well with her mark-dance. Chester A. Kingston, contortionist, very good. Lapp & "Inel" successful, closing the show. Tarzan I, well-trained chimpanzee, formerly here under another name, headlines the bill. Opposition house, Wintergarten, has the human Tarzan from the States as a headliner.

Wintergarten—August bill in the line of old style "Variete" program. Opening with Two Flacors, trumpet. Good musical team, Ila & Fama, follow. Frackson, sleight-of-hand performer, cigarette trick new to Berlin, great success. Seena Brantz, juggler, Fayafette, Dogs with new finish. Dogs, with vleiheigh on collars, jump down giving tunes and playing "Swanee River." Very good. Little Piffatz, held over from last month. Ritter and Knappe, known in America.

Three Sisters Kotanyis, pianists, too high class for vaudeville. Better fit for class picture houses. 24 Champagner, Berlin, Irish idea with German girls. All good looking, well and originally dressed, but act too new to stand comparison with Tiller girls. Original Tarzan headlines, jumping up to expectation. Arthur Klein Family, well known bicycle act, closes with great success.

## Asche, Author-Star

London, Sept. 22.

Oscar Asche will stage an elaborate musical production at the Gaiety next month, entitled "The Good Old Days."

Asche is author of the piece and will star himself.

## SCALA'S RETURN DATES

Berlin, Sept. 12.

Leo Singer's Midgets are engaged for two months next season; Horace Goldin is re-engaged for October, 1924; Paxtelli holds three re-engagements for the next one month; and Harbette is re-engaged for the next one month.

These dates are for the Scala.

## HYSON AND HARRIS AT CIRO'S

London, Sept. 22.

Carl Hyson and Peggy Harris successfully opened at Ciro's last night. The event marked the return of the dance team to this establishment after two years at the Metropole Cafe.

## DURBAN

The Macdonald Players opened Aug. 3 at the Theatre Royal in Shaw's "Grandma's Boy" and have been hit with a fine performance.

The Pop Blo Tea Rooms have been taken over by the African Theatres, Ltd.

Nanette, "Katla, the Dancer" and "Sky High" as the outstanding successes. He found a dearth of leading ladies. Some singing and no dancing; others dance and do not sing.

Chris Richards arrives next month.

The Macdonald Players opened Aug. 3 at the Theatre Royal in Shaw's "Grandma's Boy" and have been hit with a fine performance.

The Pop Blo Tea Rooms have been taken over by the African Theatres, Ltd.

"A Note Vega" ("End of the Song") adapted from Rus Fekete's play "Cornflower," with music by the ultra-popular songster, Zerkow, Director Selvesten has formed a company and means to secure stars by his last tour. He has brought his theatre, that used to be considered inferior to the rest, to a level with the Budapest "stone theatres."

## Union Settlement

All problems of the Union theatrical concern have been settled. The four theatres belonging to the Union have been leased or bought by different managers. The Kiraly Szinhaz has been leased by Odon Lazar, connected with the house for about 21 years. Albert Szalmir is musical director and Alexander Marton, head of the foremost theatrical agency here, also has a share in the management. The Kiraly Szinhaz opens next week with a new musical play by Franz Maros, music by Szalmir, entitled "Alexander Marton."

The Belvarosi Szinhaz has passed into the hands of Arthur Haraszti, who managed the very first theatre of the Union. The Belvarosi is being partly rebuilt. Plans as to its repertory are still very secret. The Bihars Luiza is going to serve as a "Kammerspiel" stage for the National theatre.

The last of the Union theatres, the Magyar Szinhaz, has practically not changed hands at all in the management. The Kiraly Szinhaz opens next week with a new musical play by Franz Maros, music by Szalmir, entitled "Alexander Marton." The Belvarosi Szinhaz has passed into the hands of Arthur Haraszti, who managed the very first theatre of the Union. The Belvarosi is being partly rebuilt. Plans as to its repertory are still very secret. The Bihars Luiza is going to serve as a "Kammerspiel" stage for the National theatre.

## Blumenthal Hopes

Ben Blumenthal spent some weeks here putting things to rights in the two houses which he owns, the Scala and the Foyot. He is now settling his business affairs. His businesslike methods of cutting down current expenses and putting things on a sound basis, things which have led to indignation and resentment in the press, also among authors and actors, have received detailed instruction as to future management and start work next week on a strictly business basis.

The first to open is the Nemzeti, which has a revival of the old-fashioned but ever popular peasant musical "Pisza Buggelars" (The Scarier) by the Foyot. The Nemzeti, always a repertory theatre, starts with revivals of classics and does not come out with any novelties until later.

The other state theatre, the Opera House, had also a new manager appointed, namely Miklos Robos, professor at the Budapest Music High School, an entirely unknown personage save to the few in an small musical circle. It appears that Robos is energetic and is doing his best, amid difficult circumstances, to clear the theatre of ancient debts and to get a healthier and more modern business spirit to work with the old traditions.

The season is to begin the first of October with Eduard Poldini's "Farrangi Lakodalmi" (Jew Wedding), the biggest hit on the opera stage that Budapest has known since Puccini.

As a whole, the theatrical world of Budapest is hopeful and expects a season which will be an improvement on the past one.

## ARRIVALS

Sept. 22 (from London) Sir William Jury and Lawrence Langer (Levathan).

Sept. 18 (from London) Rosmond Pincho (Maurelton).

Sept. 15 (from London) Lady Diana Manners, Iris Tree and Maria Kurenko (Olympic).

Sept. 15 (from Southampton) Herbert P. Feyer (Ohio).

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Director, JOHN TILLER

Negotiations for the immediate production of the comedy, "Jim Quixote," at the Duke of York's have fallen through. Frances Carson had been engaged to play the leading part.

"The Harem" has been changed from what the Lord Chamberlain, in refusing a license, described as a salacious and indecent play into a light comedy in which young people "flirt" with each other. The heroine no longer strips, and the Repertory Players' producer declares the work to be one of the best seen in London for many a long day.

According to present plans "Rain" will finish at the Ambassadors Sept. 19. It may be transferred to another house, but nothing has been definitely settled.

When the Vaudeville is rebuilt the gallery of the theatre will be entirely done away with and the stalls, still going to the extreme rear of the auditorium. These changes will reduce the seating capacity of the house to something like \$1,500. The stage will be greatly enlarged and the stage door will be in Maiden Lane.

The Dagbliff ballet is due back at the Coliseum in November. A new ballet, entitled "Baran," will be introduced.

"Mercenary Mary" is reported as a big success at Glasgow, where advance bookings are said to have advanced to \$25,000. The show is due at the Hippodrome Oct. 7.

The Scala is to turn its attention to legitimate drama and to the production of "Pires Divine," by Rosaline Rossoner.

Seymour Hicks will continue to tour "The Price of Silence" for some weeks, after which his piece will come to London. He himself will not play in the West End production.

Clifford Whitley sails on the Mangleton, Sept. 23, with the intention of finding new talent for the Mangleton Folies. He requires one girl in particular to play Miss America in a series of tableaux.

A big West End syndicate is arranging for the production of a new musical play by Leslie Stiles entitled "Riki-Tiki." The music will be by Edward Kunkne, composer of "Love's Awakening" and "The Cousin from Nowhere." Stiles for some time was a musical comedy favorite, but has not been heard of in that capacity for some time.

An X-ray examination has revealed that the injuries sustained by the Risikits, who crashed from their trapeze at Victoria Palace, are not so serious as at first feared, although the female partner is terrified out about the face and head. Under no circumstances do the staff of the house touch acrobatic work, so that the management cannot be held responsible for the accident, caused by the breaking of a shackle.

"White Cargo" will try another London house, leaving the Fortune for the Princess. Sept. 14, Israel Zangwill will then run a season of his own plays commencing with a revival of "My Moderns" and "Mereby, Mary Ann."

When "Fallen Angels" finishes at the Globe Ellen Best will depart for America to play with Cyril Maude in Michael Arlen's "These Charming Friends."

C. B. Cochran is convalescing at home. When he becomes fit he will leave for a long sea voyage.

The Fettesberg revue, "Coqueron Folie," will be produced at the Falladium Sept. 24, with a cast including Fred Dupree, Ernie Lotkins and Jenny Godkin.

Carlton Mann and Basil Gill are sending a company on tour with "Channing Pollock's 'The Fool.' Gill will play the name part. The tour opens at Leeds.

Budlers Well is once more in active state of reconstruction and will be opened when ready under the management of Lilian Bayles of the "Old Vic."

The "Old Vic" itself, reopens Sept. 22, with its best play, "The Shakespear and grand opera. Andrew Leigh will produce the play and Frederick Hinton the operas.

A Message from Shore or Ship will guarantee a Room at

THE PCCCLLY

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

Edith Evans returns to the company.

"The Farmer's Wife" continues to be the "long run" success in the West End. In the provinces it has proved as popular and further companies will be sent out this autumn. Frank S. Strickland will play the lead in the No. 1 troupe.

Restrictions against smoking will be removed when the Shaftesbury reopens with the Laddie Cliff-Phyllis Monkman production of "Dear Little Elsie."

"Sun Up" was transferred from the Vaudeville to the Lyric Aug. 24. Continual record breaking is claimed for "No, No, Nanette" at the Palace. According to the press department, up to August 15 the attendance numbered 274,630 paid seats and 35,000 standees.

America is not the only country to suffer from a revival of "Uncle Tom's Cabin." We are in for it here. The first of the shows with Percy Kurling starring as Casey in the role of the miserly miser, will open at the South and after a preliminary trip come to London if there appears to be money in it. Percy Kurling is a one-time picture producer, is producing the show, which will be managed by Fred Baugh, the time given to the manager of the Macphagen Circuit.

The exclusive announcement in Variety that James White had taken over the old Music Brewery site in Tottenham Court Road, was followed up by the daily papers here. They were unable to secure confirmation or denial. The amount involved in the transaction may be gauged from the fact that the entire plot of two and a half acres was offered at a 1915 years lease about a year ago at \$15,000 per annum, or 50 years at \$25,000 per annum for a corner site large enough to erect a building to seat 4,000.

With the coming of early autumn pantomime is beginning to publicize keep the managers awake, the worry of Christmas attractions having been privately interfered with their diligences ever since early spring.

The West End is likely to have two pantomimes this year, and Julian Wylie will do last year's Hippodrome show, "Mother Goose," at Glasgow, and "The Queen of Hearts" at Manchester. "The Sleeping Beauty" is likely to be in Liverpool's big show, where it will have "Rose-Marie" against it. Last year's expected to do last year's revue, "Leap Year," to Manchester instead of producing the time-honored panto, resulted in a loss of something like \$4,000, principally in matinee takings.

Although pantomimes have long since been child's play, they are yet the grown-up best of taking the kiddies a first-class excuse, and the youngsters are not yet educated to refuse.

Attilio Conelli, the famous acrobat, was operated on here for a serious internal complaint.

## SAILINGS

Sept. 24 (London to New York) Rebia (Adriatic).

Sept. 23 (London to New York) Archie Debar, Clifford Whitley, Joe Malone (Major tie).

Sept. 19 (London to New York) Mrs. John Brush, Mr. and Mrs. Cosmo Hamilton, Percy Scholes (Atlantic).

Sept. 19 (London to New York) Ashley Dukes, Aubrey Hammond (Celtic).

Sept. 23 (London to New York) Irving Caesar (Majestic).

Sept. 18 (New York to London) Dorothy Galt and Jane Green (Olympic).

Sept. 18 (New York to London) Bee Jackson and mother (Olympic).

Sept. 17 (New York to Hamburg) H. A. Rowland and other (Olympic).

Sept. 11 (Napoli to London) Henry Mortimer (Conte Rossa).



# "NIGHT OUT," ALL-ENGLISH COMPANY, PLAYS 2 WEEKS; REHEARSED 6-8-WEEK CONTRACT

The all-English principals of "A Night Out," closed at the Garrick, Philadelphia, Saturday night, have applied to Equity for permission of their play or may contract with the management for eight weeks, with transportation both ways. After coming over here from England, the English folks rehearsed for six weeks, playing two nights a week at the Garrick, Philadelphia. The company is the corporate operator of the company, with the program mentioning "A Night Out." The company is the corporate operator of the company, with the program mentioning "A Night Out."

Equity deferred decision Monday and expected to give it yesterday. Equity inclined to the belief that Laurillard might be held responsible should suit against the company fail to bring recovery for balance of salary due, six weeks.

Yesterday it was said Laurillard had stated he would assume a portion of the married liability. It appears that Equity demanded no bond for "A Night Out," possibly through the connection of the name of Laurillard. Arons is said to have stated he had no interest in the company nor show, merely drawing salary as president. The corporation's stock is non-assessable.

The English people want the matter adjusted in order that they may sail home Saturday (Sept. 27), accepting Toots' Founder. Miss Pounds was informed by the show's management if she would remain over here, the piece will be recast with American principals. As the chorus people in it were Americans.

**Bunch of Backers**  
According to report, "A Night Out" had Laurillard, Arons, T. B. Williams, Co., Virginia Williams, Willie Edelstein as its financial backers. The Harms Company, music publishers (Dreyfus brothers) is said to have turned in \$7,000 toward producing the show. The major portion of the money according to the story was put up by Mr. Youmans, who wrote the score. He is also the composer of "Nanette." Miss Youmans is said to have contributed and with light business at the Garrick, Phila., it was decided by Laurillard et al. to close. At that time a notice to close was posted in Philadelphia.

A Variety reporter (New York office) watched "A Night Out" performance at the Garrick at the matinee last Saturday. He was there through conflicting reports. One was that the English principals were incompetent; another was that as the management had no means to proceed further and with disappointing receipts in Philly, the actors were being blamed for the failure.

The production, built in New York by the Robert Law Studios and clothes by the Brooks Costume Co., was excellent. Eight show girls were fashionably gown, and the handsome octet of show ladies one could wish for on any stage. Four pony dancers also were modish in dress and were equally good looking. In fact the chorus of 12 girls, in all composed as good looking in aggregation as has been seen in years. It looked as if the show might have cost between \$25,000 and \$30,000 for stage equipment and wardrobe before opening. The 29 chorus girls in the opening act wore but one set of costumes through being located in an artist's studio.

Pounds was the leading principal, in name, looked like a girl. She is of the Pounds Sisters (Toots and Tonia), who reached England some years ago by way of the Sullivan-Circuit in the West, here, from Australia, their home. The girls did not appear to be New York. It's the first appearance by Toots away from her sister, Lorna, who remains in England, also in a production there.

The other principal who showed a liklihood was Norman Griffin, Philadelph comedian, but with no pull from the "book" makers or producers of this English force set to music.

It might be considered that with a notice posted and the company

on its last day with nothing to look forward to, the performance at the Saturday matinee could not have been expected to be of the best the company was capable of. No noticeable lagging, however, was evident.

**Nancy Corrigan's Personality.**  
Another principal who at least showed personality was Nancy Corrigan in a male's role. The other principals were flat in appearance and work, with one miserable bit of miscasting in an important male role.

Had this show been certain of coming into New York, substitutions could have been made at the Philly opening (through notices), with Americans replacing the English regulars. That would have meant salary loss, of course. As the show would have had to lay off for a week at least before reaching Broadway, the intention in this regard was expected for the more backing was expected or the disappointing grosses in Philly left no alternative.

A performance the lively and attractive first act entitled this piece to a New York hearing with the substitutions necessary. In music the piece is charming. Mr. Youmans' lyrics could not be hid even when the English singers were butchering it. Miss Pounds surprised with a voice of good quality and training, although she has opportunity having duet with one of the music butchers. Though perhaps "cold" on the stage, but with a certain commanding presence, Miss Pounds should have had opportunity to show her voice with "A Night Out." And her "coldness" could be attributed to the distressing conditions under which everyone was appearing.

The second act went all to pieces, not from the music but the slamming-door farcical material. An old style farce it stood out for that in the opening scene of the second act.

George Grossmith, who adapted the French farce into English for London, is a former partner of Laurillard (Grossmith & Laurillard).

**Many Unknowns**  
An English girl, professional, who also saw the Saturday matinee stated she had never heard of any of the English principals except Miss Pounds. If economy were practiced in principals, it was not in numbers of chorus girls or production.

While the lyrics had been written by Clifford Grey (English) and Irving Caesar (American) (with Mr. Caesar probably revising for this side only), no one had at all caught up to the English dialog. Some of Mr. Griffin's "gags" were ages old and the dialog frequently in the old fashioned way, while as often the English people were speaking too hurriedly, but this may have been because they were in haste to catch the boat.

An impartial observer seeing the show, listening to the music and hearing some of this ill-understood dialog would say that it was the lack of money more than the lack of actors that closed "A Night Out" in its second week out of town. The show should have had its chance on Broadway, with proper attention such as an American would have given to it. It grossed \$13,130 the first week in Philadelphia, but slipped to \$5,542 the final week.

**Ran Into Bad Break**  
One story was that the Shuberts had refused to take an interest in the show on a report received by them of the performance. That would not stop the Shuberts from giving the show a theatre if its management could give a guarantee.

"A Night Out" ran into a bad break in Philadelphia, opening at the Garrick as it did without a known name in its cast. Against it was the Billingsley's new "Sung" with "banes" all the way, while last week the new Pat Rooney show started over there at the Walnut Street. It's doubtful if there were \$100 real money at the Garrick for the final matinee.

## VANE'S INJUNCTION DENIED

Charges Plagiarism Against F. P. Over "Feet of Clay"

London, Sept. 22.  
The injunction asked by Sutton Vane against Famous Players has been dismissed. The action was brought about through Vane charging the picture company with plagiarism in connection with the picture, "Feet of Clay."

The prayer was dropped from court upon Famous Players asserting its willingness to keep an account of the picture, the film in the event Vane proves his case at trial.

**Pirandello Piece Warmly Received at Hammersmith**

London, Sept. 22.  
Pirandello's "And That's the Truth" was accorded a splendid reception upon premiering at the Lyric, Hammersmith.

Excellent adapted and played in English by a brilliant cast. It is certain entertainment for the better class of theatre goers although its mass appeal is doubtful. Nancy Price was sensational in a mother role.

**Mediocre Operetta**

Paris, Sept. 22.  
The Etoile opened last season Sept. 18 with "Peche Caprice," an operetta that made a mediocre impression. The piece is credited to Pierre Veber with Rene Mercier having supplied the score.

In not a little of an intoxicated masher who is suspected of stealing a widow's handbag while in the company of a demi-mondaine.

**Opposing Illusionists**

Paris, Sept. 22.  
General Lavieure and Cornelius and Constance opened successfully at the Champs Elysees. Tabra, the illusionist, commenced his professional engagement on the same bill and attracted crowds. Okito, too, illusionist, somewhat similar to Tabra at the Champs Elysees, opened at the Empire (vaudeville) last week.

**AMERICAN ONE-ACTERS**

London, Sept. 22.  
Three American one-act plays are to be presented at the Gate theatre, one of the smaller London houses, starting Oct. 1. Molly Messers, Peter Godfrey and Andy Lukes, British producer, head the project. The playlets are "The End of the Trail," by Ernest Cubertson; "Bernice," by Susan Glaspell, and one other not yet announced.

**CO-OPTIMISTS FOR N. Y.**

London, Sept. 22.  
Archie Debar and Clifford Whiteley, directors of the Co-Optimists, will sail tomorrow (Sept. 23) on the "Majestic" to arrange for a New York appearance of their players, the Co-Optimists.

**"Prisoners of War" Finishes**

London, Sept. 22.  
"Prisoners of War" closed at the Playhouse last Saturday.

# INSIDE OF MOLNAR-SARI FEELAK MARITAL STRIKE IS MONEY

Cross Charges as Guise to Submerge Real Reason—Fedak Asked \$40,000 for Divorce and Dramatist Refused—Molnar's Daughter Now Concerned

## "NANETTE" FOR BERLIN

Due in Metropoli This November—Bartach Sails for States

London, Sept. 22.  
Hans Bartach has completed arrangements for the German production of "No, No, Nanette," in Berlin this coming November. The production will be placed at the Metropoli theatre that city.

Bartach sailed for the States on board the Columbus Sept. 17.

**Sophie Doubling**

London, Sept. 22.  
Sophie Tucker romped into the Alhambra (vaudeville) yesterday and rolled up the total of a half dozen calls and a speech for herself.

This marks the start of Sophie's doubling endeavors in that she is also entertaining nightly at the Kit Cat Club.

**SHOWS SHIFTING**

London, Sept. 22.  
Yesterday (Monday) saw two shows change their abodes, and next week another attraction will join the migration.

"The Offense" has moved from Wyndham to the Duke of York's, while "It" has left the New Theatre to fill the vacancy at Wyndham's.

Next Monday "Just Married" will withdraw from the Strand to continue at the Queen's.

**2 NEW ACTS AT COL.**

London, Sept. 22.  
Principally due to her screen fame Betty Blythe was well received at the Coliseum (vaudeville) yesterday in a poor vehicle.

Maria Dol Villar, Spanish dancer, was accorded a good reception despite an ordinary act and on the same bill.

**STEELE-WINSLOW IN REVUE**

London, Sept. 22.  
Steele and Winslow, comedy roller skaters, have been signed for the Folies Bergere Revue at the Palladium next week.

The engagement is the result of the team having scored at the Holborn Empire (vaudeville).

**GROCK IN REVUE**

Paris, Sept. 22.  
Grock, the clown, is appearing in his first revue, "Palace Voyer," at the Theatre de la Gaite.

Others in the musical are Mary and Christine Guy, Hermanova and Darewski, dancers.

Ernst de Weert, American costume and accessories designer, designed the costumes for Reinhardt at his Salzburg festival this year. He has also designed the costumes for the "Miracle" and Hoffmann's "Grosse Welt Theatre."

An international pantomime company has been founded, being headed by Max Reinhardt. The plan is to present ballets and pantomimes to be also given in foreign countries. Modern painters, musicians and authors will collaborate on these works.

The directors of the organization are Heinz Herald and Ernst Matray. Richard Strauss and von Hoffmannsthal are on the board of directors.

Budapest, Sept. 22.  
The real quarrel between Sari Fedak and Ferenc Molnar in their sensational divorce case is money. This information comes to Variety from the best of sources and it is stated that Fedak wanted \$40,000 as the price for her divorcing Molnar, whereas the dramatist refused to pay such an amount.

That they haven't lived together for a long time is well known, but Fedak's charges against her husband and his against her are guises to secure the divorce suit and hide the real reason, which is unseasonable enough. For the real reason is incompatibility, and it was not until Fedak pronounced the \$40,000 price that Molnar named various co-respondents and automatically stated that Fedak was grossly dishonest. Her reply to this was charging him with improper relations with some 200 women.

The case has gone further and Molnar's next reason against Mmet Fedak is that she degraded the morals of his daughter (born of a previous wife), while Fedak and the daughter were together in Vienna, and Fedak was starting in "Nanette" when she was about 18 years old, her mother being Margit Veszi, the first Mrs. Molnar and a well-known writer of Hungary.

Following the most recent accusation, Fedak and Molnar issued a statement, called to America: "I was attacked as a woman, as a human being and as a gentlewoman. I am charged with having jeopardized and spoiled with my degrading behavior the good name and morals of Molnar's 18-year-old daughter."

"It is said that he must divorce me, for my scandalous actions forbid that I should be the foster mother of an innocent child. I cannot and will not allow that I should be pictured in this false light, and that is the reason I have taken up the fight which I shall wage to utter exhaustion; to the point of a knife—Sari Fedak."

**Aubrey Hammond Imported for Play**

London, Sept. 22.  
Aubrey Hammond sailed from this side on the "Celtic," Sept. 19, for New York. He will later go to Toronto for the production of "The Man with a Load of Mischief."

**Radio Music Critic Coming Over**

London, Sept. 22.  
Percy Scholes, music critic for the British Broadcasting Company, is bound for America aboard the Aquatic, which sailed from this side Sept. 19.

## BERLIN

rehearsal with his orchestra, which will be strong, and Oumanky will be supported by a ballet of 20 girls from his California school.

Ufa evidently intends to jack up the music in its various theatres and has also suggested Wagner, former leader of the State Symphony orchestra in New York, as one of its staff conductors.

Arnold and Bach, farce and libretto authors, have rented the Neues theatre and zoo, Berlin, and are going to produce their own opuses next season.

Ernst de Weert, American costume and accessories designer, designed the costumes for Reinhardt at his Salzburg festival this year. He has also designed the costumes for the "Miracle" and Hoffmann's "Grosse Welt Theatre."

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## THE TILLER DANCING SCHOOLS

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# 'MISS AMERICA' WALKS OUT ON 'MANAGER'—'NON-PROFESSIONAL'

Louis B. Jacobs Charges He Spent Five Months Promoting Fay Lanphier—Appeared in West Coast Theatres Prior to A. C. Contest

"Walking out" on her manager is the allegation made by Louis B. Jacobs against "Miss America," otherwise Fay Lanphier, Atlantic City Beauty Contest winner in the "Non-professional" class.

How the A. C. Judges next season are to define or separate the professional from the non-professional beauties will be a subject for all night debate. It is stated that Miss Lanphier before entering the contest was under contract to Max Graf, the coast picture producer, and for whom Miss Lanphier acted as secretary; also "Miss America" before gaining the title and while "Miss California" appeared for six weeks as part of the programme in the West Coast circuit houses.

On top of that the second "non-professional" prize winning beauty at A. C. is in the "Phantom of the Opera" picture at the Astor, New York.

Got \$200 at Benefit. Miss Lanphier was "Miss Alameda" in 1924, but got no farther. This year she entered at Santa Cruz, winning the "Miss California" title June 19, after, Jacobs alleges, he had arranged a benefit reception for her at Neptune Beach on the coast, which he netted \$200 for the expense fund required to place Miss Lanphier in Atlantic City condition. Under date of Sept. 5 and while Miss Lanphier was at Atlantic City, Jacobs wrote a letter to Jacobs asking him to sign no theatrical contract for her as it might prejudice her standing before the Beauty Contest Committee on the charge of professionalism. The letter, Jacobs' admission Jacobs had been acting as her "manager," also mentioned that the (Miss Lanphier) had stated whenever necessary that he was her "personal representative," not her "manager."

Subsequently to winning the "America" designation, Jesse L. Lasky is said to have negotiated direct for "Miss America" to appear in the Famous Players-Lasky "American Venus" picture with the understanding that if Miss Lanphier "gets over" in the "Venus" film she will get a picture playing contract.

Squares Wrong Belief. The belief around Times Square that Lasky or someone connected with Famous had framed the entire beauty affair, after hearing that Earl Carroll wanted to bet \$10,000 Katherine Hay of "Variety" would be the next "Miss America" is contradicted by statements of "those in the know on the A. C. puzzle thing. They say it was a "bust" and that Lasky would have gone after any prize winner to promote publicity for his "American Venus."

Jacobs, who lives in San Francisco, asserts he spent five months promoting Miss Lanphier, coming to New York with her on a boat via Panama. The California Transportation Co. and Southern Pacific R. R. had both angled for "Miss California" as a passenger who would steamship the winning outfit to Atlantic City on all publicity tests.

Manager Eased Out. When Jacobs became aware of the Famous Players contract with Miss Lanphier and knew he hadn't been apprised, Jacobs' name had been named out of the verbal 50-50 agreement with the beauty winner. He contacted William Klein, the attorney, and probably will make an attempt to enforce his managerial rights.

It's not known what Miss Lanphier will receive under the "American Venus" contract but it's understood she will not get a great deal beyond the promise of a future and profitable agreement "if making good."

Another claimant for her services may be Mr. Graf, now in New York. Graf entered into a contract with the Lanphier firm in January, last. It was an optional agreement with the condition that Graf present his secretary in a moving picture by the end of June and at that time

## "Miss America" as Professional Beauty

Los Angeles, Sept. 22. Fay Lanphier, who won the "Miss America" title at the Atlantic City contest, has appeared here in stage revues, also in bathing revues on salary. Miss Lanphier started while "Miss Alameda" in 1923 at \$35 weekly for Marco and Fanchon in their stage house revues. Last year as "Miss California" she received \$50 weekly. This year as "Miss California" once again Miss Lanphier was paid by the producers \$100 weekly in all houses excepting at Los Angeles and San Francisco, where she received \$125 a week.

exercised his option for her future services before the camera. Graf is said to have notified Miss Lanphier five days before the Santa Cruz contest for "Miss California" title he was ready to place her in a picture, when she is reported to have repudiated Graf's agreement. Miss Lanphier is in New York, working in the "American Venus" picture at Famous' Long Island studios.

## CHORISTER'S EASY LOT AT BARNEY GALLANT'S

Only Single Performance in Cabaret, at 1 A. M.—\$65 Weekly for Dancers

Barney Gallant, whose night place in the village employed Broadway choristers in the floor shows, protests the story in Variety last week about the dismissal of a show girl from "Gay Paree," because of her provenance in his cabaret show. The Villager declares he agrees with the showmen's idea of not permitting choristers to work all night in the cabarets, but in his case that is not true.

Gallant stated his girls appear in one show only, held at one o'clock in the morning. That they are not permitted to mingle with the patrons, and that specialty dancers are paid \$65 weekly, more than the stage salary.

Gallant (further stated that an employee of Rufus LeMaire (who produced "Gay Paree") had approached him with the idea of placing girls with the Gallant club show, in which case commission would be payable to the LeMaire agency.

## Colored Teams Parting

Several colored vaudeville acts have dissolved partnerships and are making new connections. Eddie Hector and his wife, Grace, have been doing a "double" for three years as Eddie and Grace. Eddie has framed a new turn with eight colored cack steppers in his support. "Fats" Weller, who tips the beam at 210 pounds, will be Eddie's pianist.

Grace Hector will team up with Frances, formerly with Julius Foxworth, the Foxworth and Frances combination having been together some time. Foxworth reported doing a "single".

James E. Strong and Martha Banks have split their vaudeville act.

Harvey Duckett and Ralph Love are understood to have separated last week, the former teaming up with Rastus A. Ship. Love also plans to do a new act with a new partner.

## COLLINS FAMILY OF CAVE FAME DISAGREEING

Father at Ind. State Fair—Son Goes Into Picture House

Indianapolis, Sept. 22. Trouble in the recently theatrical family of the late Floyd Collins has been getting on the front page here.

Two weeks ago the father of the Sand Cave victim, Lee Collins, hit town with the Indiana State Fair and was the central figure in a side show under management of Charles Buell.

Homer Collins, younger brother of Floyd, came to Indianapolis a day after the fair opened and conferred with Prosecutor William H. Remy about stopping the show.

Homer declared the old mah was getting money under false pretenses, claiming his father was soliciting contributions from those who visited the tent to pay off mortgages on the old home place incurred in the effort to get Floyd out of the cave. Homer said there wasn't any mortgage, and the father was disgracing the family name by "begging."

Lee Collins and Buell denied they were using the mortgage gag and the show was not stopped.

Now comes Homer to town in his own little show. He's at a local movie theatre with a film, and in his speech he says he wants the money in order to rear a monument to Floyd.

## Bray's Going Big Game Hunting with Johnsons

Chicago, Sept. 22. Colonel Charles E. Bray, former general manager of the Western Vaudeville Managers' Association, sails from San Francisco, Sept. 23, for Sydney (Australia), on the first lap of an extensive tour of the far east and Africa. Mrs. Bray will be with him.

Since his retirement Colonel Bray has made one trip abroad but this tour will be more extensive. After a stay in the Antipodes the Brays will ship to South Africa where Mrs. Bray and Martin Johnson, old friends, will meet them. The Johnsons have been making motion pictures in the jungle country for several years. With the Johnsons the Brays will penetrate into the interior of the "dark continent" where they will do big game hunting for extra thrills.

The itineraries will take them to Honolulu, Pango Pango, Fiji Isles, Sydney, Melbourne, Adelaide, Albany, Fremantle, Australia, Cape Town, Durban, Johannesburg, Pretoria, South Africa, Bulawayo, Salisbury, Rhodesia, Beira, Zanzibar, Mombasa and Nairobi in Central Africa, besides numerous points in the Orient.

## Marion and Randall Set

Marion and Randall, the dancers, shortly returned from London, are at the Silver Slipper cabaret, New York, also doubling in vaudeville. The couple London refused an offer to appear in a Paris production through inability to make the French management understand the difference between dollars and francs.

## JACK OSTERMAN'S SHOW?

Jack Osterman has signed a contract to appear in a Shubert production. It may be "The Passing Show," to start production in October and perhaps land on a Century roof.

Osterman is at Keith's Riverside this week, having appeared last week at the Palace, New York.

## AHEARN SHELVEING REVUE?

Charles Ahearn, who recently produced a musical play "Million Dollar Revue," carrying 27 persons, may shelve the piece and play vaudeville with his former variety comedy turn.

Ahearn may take to the road with his show in November.

## BERT ERROL IN CLEVELAND

Cleveland, Sept. 22. Bert Errol, the English impersonator, opened at Keith's Palace here very successfully.

It is the start of his return American vaudeville engagement.

## PSYCHOLOGISTS—AND CAPACITIES

By D. D. H.?

Saranac, N. Y., Sept. 12. In "Variety" Walter Kelly said that of 50,000 acts there are five monologists.

Allow me to turn back the pages a few years. In 1909 (a year or so either way doesn't make any difference to this story), I struggled with a theatrical company in Mahony City, Pa. It was in February or March and we (members of the troupe) all managed to find our way in to New York City. It was my first visit to the city and I shall never forget the impression of Broadway as I rode uptown on a surface car from 23rd street, or the room on West 38th street, occupied by three other members of the troupe and myself, one of whom is now a Broadway star (but that's another story).

The next morning, having heard wonderful stories as to the toothlessness of Child's better cakes and wondering why they were, I chanced to walk by Hammerstein's (then at 42nd and 7th avenue), I put in the location for the benefit of the numerous saxophone and one-finger piano players who might have become "headlines" in the last week or so. There in front of the theatre was an extremely large signboard. I stopped to watch some sign painters at work painting in oil a large sign which read: "Coming next week, WALTER C. KELLY, the Virginia Judge."

I was agast if such a thing was possible of an actor that was not over all, yet being a singer a large sign for a SINGLE actor.

The following Monday evening I was on hand to see this marvelous fellow, this Kelly.

## Hammerstein's Seats

Those who remember Hammerstein's will never forget that Italian street scene, those chairs in the balcony, you were lucky if the one you sat in didn't suddenly break and drop you not too gently to the floor.

I remember it the audience was pretty hard boiled that Monday evening. Many of the acts did not do so well, but along in the second half of the show, the card boy came on with a card—there it was: Walter C. Kelly. He came on, no makeup, a Prince Albert coat and now what's he going to do? After the third story they were lying in the aisle, me too, and that was because of the broken seat either. What a riot!

Now the scene changes. Years later, to be exact the time two years ago, the place. One of the handsomest theatres in America. It was to be open there the following day I dropped in to see the show.

What a failure! Every act laid right in the footlights but next to

## EMMA SHARROCK'S MIND GIVES WAY—DELUSION

Placed in Hospital—Of the Sharrocks Comedy Mind-Readers

Emma Sharrock, of the Sharrocks, comedy mind reading turn, has been adjudged insane and removed to King's Park Hospital, Long Island. Harry Sharrock was on the coast when his wife's mind gave way. He returned prior to her incarceration.

From their home in Freeport, L. I., Mrs. Sharrock telephoned the Keith Exchange, saying there was no need to lay out a route as she had made millions in real estate. Although not known to have dabbled in the Long Island realty boom, that topic appeared to be uppermost in her demented mind.

While Mrs. Sharrock was not violent, it was feared she might become so, if not placed under restraint.

## Starring Geo. Jessel

Next week George Jessel will be in starring letters over the title of "The Passing Show," presented by Jessel. It is featured with the Lewis & Gordon show.

George's salary will not move up with his name.

closing was Walter C. Kelly. Never closing about the others. I didn't see him in front of that hard-boiled bunch in Hammerstein's. He was sure fire; he'd kill 'em, but I am sorry to say that he didn't. He did well, probably better than any one else on the bill, but not like Hammerstein's.

Had Walter C. Kelly gone back? No, if anything, he was better than ever. What was wrong?

The Reason. I will give you the answer. I sat near the back of the house. I was so far from the stage I couldn't see the facial expressions. I heard his voice fairly well but it didn't mean anything.

Who that does an act requiring characterization, facial expression, different tones and intonations of the voice, etc., can be a true success in a theatre seating from 2,000 to 5,000 people, they build them today. If the present tendency for larger and still larger theatres increases it will only be a question of time before you will see listed in "Variety."

"First half, Coliseum, Rome; last half, Yale Bowl, Connecticut."

Take the old vaudeville theatres, Union Square, Williams' Colonial—you can all but shake hands with the back row. Imagine a monologist like Charley Chase in one of those newer places with his quiet methods. He would be astirly lost.

When the comedy acts are lost there is no show for a theatre without laughs spells a box office without money.

Allowing me to be factious I could point to the automobile game and show you even the same result. The biggest laugh is the Ford car.

(Continued on page 6)

## PAULINE AND OTHERS HELD IN \$10,000 BAIL

Magistrate Increases Amount Upon Full Complaint—Had Been Out Under \$5,000

Dr. Joseph Pauline, Jack Phillips, and Henry Case, arrested in connection with the shooting of a widow Sol Trenarrow, a waiter, on Aug. 11, were arraigned yesterday (Tuesday) in West Side Court before Magistrate Thomas McAndrew. Trenarrow was wheeled to the court on a chair. He explained to the Court he was seeking several witnesses and asked for an adjournment until Sept. 24. The Court adjourned.

Assistant District Attorney James Magee asked the Court to increase the bail. Magee suggested \$10,000. The magistrate set the bail at that amount.

Pauline and Case were astonished. They have had their liberty under \$5,000 bail. What impelled Magee to increase the bail could not be learned. He offered no reason except that this was the first arraignment on a full complaint. The trio were returned to the "Hoosegow." Their counsel will endeavor to have the bail lowered.

## Foy Going Out Again in 'Rewritten "Casey Girl"'

"The Casey Girl" featuring Eddie Foy, book by Willard Mack, music and lyrics by Jean Schwartz and Billy Jerome will go into rehearsal Oct. 5.

Joe Sullivan, vaudeville agent is the producer. Sullivan was interested in "Kosher Kitty Kelly." "The Casey Girl" was taken out by Foy several seasons back and had a brief road tour following which it ran into financial difficulties. The book has been rewritten by Mack.

## BOTH ALLOWED "BUSINESS"

The mutual complaint of Harlan Dixon and Nat Burns over the business of "teaching an audience how to drink" has been amicably settled by the Vaudeville Managers Protective Association. Both claimed priority. The settlement gives both the right to use the business in vaudeville.

# BIG LIFE OF THE WORLD

(Fifth in Variety's series of Night Life in the principal cities of the world.)

## LOS ANGELES AND HOLLYWOOD

(Fifth of the series in Variety on Night Life in the principal cities of the world.)

Night life in Los Angeles and "wicked" Hollywood is rather tame. It may be the reticence of the picture personages to do their playing or have their fun in the presence of the populace and tourists. Whatever it is, the much-touted wild and lavish "parties" one might hear about in the cafes of Los Angeles and Hollywood, as well as the road houses adjacent to the cities, are just mythical affairs.

At one time Los Angeles was rather a great town for night life. This was shortly after the war, when there were flappers and picture business was coming along at a fast pace and folks wanted to mingle. There were many cafes and restaurants in the downtown part of Los Angeles, as there are in Hollywood, but none of them could not boast of any such places.

### NEXT WEEK VARIETY'S 6th CHAPTER OF NIGHT LIFE will be **CAIRO** By ARCHIE BELL (of the Cleveland "News")

ARCHIE BELL requires no introduction to the show business. Standing as he does amongst the foremost newspaper men of the country, Mr. Bell's writings on the theatre have never failed to receive the utmost attention. ARCHIE BELL'S critical comment on plays and acts have received more quotation in paid advertisements by professionals or shownmen in variety within the past 20 years than any other daily newspaper critic in America.

Mr. Bell has been a frequent visitor to Egypt, lately returning from his ninth visit. His absorbing account of Cairo night life and its extension into the desert, written in the entrancing ARCHIE BELL style, and a contribution to Variety (for which no adequate acknowledgment can be made), will be a feature of next week's paper.

Don't miss the ARCHIE BELL story of Cairo. There may be plenty of "Night Life" the world over but none as Mr. Bell tells of in his story on Cairo.

It did not take long before the picture crowd—those whose names meant anything at the box office—were gradually weaned away from the picture and other public resorts in Los Angeles proper, and the establishments began to feel the drop off in clientele, with the result that the establishments began to lose, and finally all, with one or two exceptions, closed. The Alexandria, the brightest spot of all, does not now show variety, nor are there any more dance parties or dances there. The establishment is just a straight commercial hotel.

**Tourists Wait in Vain**  
The tourists who come to Los Angeles from all parts of the world, of course, eager to visit among the picture folks. They have a list of places to go to each night where they think they may get a night of fun. They visit all of these places on the night they come to the picture people, pay the correct charge, from 75c. to \$2, according to the tone of the place, listen to the bands, eat plenty of food, order lots of refreshments and wait in vain, as none of the big bunch step into the picture.

Natives of Los Angeles and Hollywood seem to know the racket about the picture stars. They have no desire to haunt their footstep. These town folks also could not see the idea of being gouged, so far as cover charge was concerned. In a good

many of the resorts as well as paying a stiff tariff for gin and ale and water and having a waiter lift the bottle from the table as they danced, which naturally necessitated the ordering of another bottle. If they went to step out and get rid of a goodly portion of their bank roll, they go to the hotels where there is dancing, pay the covert charge, which is modest and spend the evening to amuse themselves and not indulge in a picking and guessing contest as to who the other patrons of the establishment might be. Place. He acts as master of ceremony, tacit go to the dance halls and ball-rooms where the charges are nominal.

**At Coffee Dan's**  
At Coffee Dan's, opened about six months ago by John Davis, owner of the original establishment of this name in San Francisco, there is a constant flow of trade of all sorts from nine at night until five in the morning. No covert charge—just a minimum of 40c. for service, with ham and eggs the dish de resistance. Davis has an entertainer there whom he brought from his San Francisco place. No covert charge—just a minimum of 40c. for service, with ham and eggs the dish de resistance. Davis has an entertainer there whom he brought from his San Francisco place. No covert charge—just a minimum of 40c. for service, with ham and eggs the dish de resistance. Davis has an entertainer there whom he brought from his San Francisco place.

**Not Many Stars**  
At the Ambassador, where the Coccardi, Greys is supposed to be the mecca of the highlights of the picture colony, every Tuesday night is known as "Picture Star" night. How many stars will turn out there (Continued on page 13)

## ACTRESS' GLASS CRASH LANDS GIRL IN COURT

**Bernice Paige Laughs When  
Sleuth Arrived—Out on  
\$100 Bail**

Guests in the Hotel Alhambra, 71st street and Broadway, were awakened early yesterday morning by the sounds of a window crash, followed by the crash of a bottle near the entrance of the hotel. Investigation by the house detective revealed that the window in the apartment on the seventh floor occupied by Bernice Paige, 25, and her sister, who was an actress, had been broken.

Miss Paige was seated in a chair apparently under the influence of liquor. She laughed when the house sleuth entered and could offer no reason why she threw the bottle through the window.

Placed under arrest and charged with disorderly conduct, she was locked up in the West 36th street station for several hours until her arraignment in the West Side Court. She wept during the arraignment and asked the Court to adjourn her case until tomorrow (Thursday), the date of \$100 bail, fixed by Magistrate McAndrews. She pleaded the bail.

## Twice Wed and Divorced; Jessel-Courtney Reunion

George Jessel and his wife, Florence Courtney (Courtney Sisters) have reunited—again.

Twice married, twice divorced, a third suit just dismissed, they met in the office. Mrs. Jessel's lawyer to discuss terms, and went out arm in arm. Jessel is featured in "The Jazz Singer," his wife is in vaudeville with her sister, Fay.

## Peachy Press Stunt

Houdini on his present road show tour, with Joe Lee ahead, is writing a series of daily articles for any local paper. Mr. Lee planted it in the "Times Star" of Cincinnati, starting Sept. 19, and continuing until Sept. 26, with Houdini playing this week in the city. The paper gave the serial a four-column head to lead off. As a new stunt in advance press work, it stands alone.

## RITA GOULD JOINS THEATRE GUILD SCHOOL

**Giving Up Vaude for Legit  
Career—Other Pros En-  
roll as Students**

Among the professionals who have joined the Theatre Guild dramatic school is Rita Gould, well known in vaudeville as a featured woman singer. Miss Gould has declared her intention of forsaking vaudeville and taking up legit work. The Guild officials regard her as a potential actress of the "Florence Reed" type and suited for playing those roles.

Other professionals who have joined the Guild School, according to Winifred Lenihan, its director, are Natalie Brown and Marguerite Churchill, both of the Professional Stage Children's School. H. McCall, of "The Love Song," is another entry, as is Earl MacDonald, instructor in dramatics at the Kansas City College.

Felix Jacovus, Sanford Meisner and Alex Tiers, of "Garlick Gaieties," are also enrolled, along with "Harold Crashing" of "Lady Be Good," and Will Holmes.

Many applications have been rejected so far. Actually 95 pupils have been accepted for the probationary term and some of these may be dropped at the end of the first month.

## THEATRE OUT \$1,000

Topeka, Kans., Sept. 22. The Buford theatre celebrated its first birthday last week and is \$1,000 poorer.

One of the "advance guests" cracked the theatre safe.

## ADVERTISING FOR PROTECTION

By PAUL WHITEMAN

My ad last week announcing the registration of "Meet The Boys" and the show world of the title and idea seems to me the most practical means for protecting material. It's all right to register your idea with Variety's Protective Material Department or elsewhere, but after that is done, how is another performer to know that this idea is thus protected?

Somebody else may unconsciously plagiarize your theme, or gag, business or title, and then arise the nasty situation of lodging a formal complaint against the infringer, digging up data to prove before a committee as to your claim of priority, etc.

The announcement in Variety, as the representative theatrical press, is an immediate notification to the show business at large as to what's what.

Take this "Meet The Boys" idea, for instance. I am happy to see the show world that it's my original idea. I am spending money to clinch the argument. It leaves no room open to a claim that they didn't know of any such protection because everybody in the show some-thing is always in the air.

## Stage Hands Protect

Then, assuming that the infringer honestly missed that issue of Variety, I know from experience that the best champion any actor has is in the stage-hand. The stage-hand doesn't respect anybody. He speaks



ETHEL BRYANT

Parody Club, Broadway, 48th St., New York

This youthful exponent of the Dance Characteristic, charming and graceful, is not only one of the first to introduce the popular "Charleston," but is the foremost in its execution. Her interpretation has been heavily quoted in a contest open to all Ethel won the CHAMPIONSHIP CUP against the so-called champions.

Second season at the Parody Club.

## Team Reunites After Separation of 5 Years

Adams and Leininger are reuniting as a vaude team after five years of separation due to Elsie Leininger's marriage and retirement.

Miss Leininger married Robert Adams, non-professional, in October, 1920, in New York City. Adams died a year ago. The couple were estranged at the time. Although there is no record of the deceased's estate Mrs. Adams has retained counsel to probe the matter and protect her lower rights.

Adams and Leininger had been a standard act for several years prior to dissolution. Despite being native New Yorkers they spent most of their time on Western Circuits.

Since the performed dissolution Adams has appeared with several partners and most recently with Gracie Connelly.

## Pilcer and Peggy

Harry Pilcer and Peggy (of the Cortes and Peggy dance "urn") will come to the United States in December to play Keith-Albee vaudeville booked through the M. S. Benham office.

Cortes and Peggy are now playing an engagement at Harvitz but will dissolve partnership after the engagement ends.

his mind freely, what with the union and all that behind him. So, when anybody "lifts" an idea, the stage hand will tell him or her quick enough that such and such an idea was originated and done by So-and-So. They had seen the announcement in Variety.

I defy anybody to pull anything out that Hippodrome stage without being unofficially, but none the less forcibly, "called" for it by that demon backstage crew. In all modesty I know that any attempt at the "Meet The Boys" idea, for instance, will have those grips and scene shifters down on you quicker than lightning with the reminder that Whiteman did it on such and such date and week.

Aside from that, returning to the idea of protecting new material in a Variety ad, you can rest assured the manager of each house has seen your ad and no manager contented with having "lifted" material based on him as original. After all, he hires the performer to give him and the patronage of his house something not seen the preceding week or month.

I may be wrong but I am willing to try out with "Meet The Boys" for the title covers a number in my program that contains some comedy, we believe, and we want to exclusively for ourselves.

Whether we are in vaudeville or on concert time makes no difference—we want to protect that title, and I spent \$160 in Variety last week to do it.

## CH'S CARPET SWEEPER FULL OF DIRT

**Many "Run Out" Powders  
Subscribed For in Sept.  
Divorce Calendar**

Chicago, Sept. 22.

More theatrical grist for the local divorce mill is revealed by a scrutiny of the September docket. The charges range from desertion to adultery.

The latter is alleged against Edward Peterson, non-professional, by Edna Peterson, with a production set in vaudeville. The bill sets forth the husband, soon after the marriage on April 30, 1924, started to stay out to the wee hours and refuse explanation. Suspicious of the long absences, the wife sent private sleuths on the trail and discovered her husband giving his wife local grist for legal divorce on July 12, last, in Tessville, Ill.

A divorce was granted last week to Doris Branick, chorus girl with "Stolen Sweets." Attorney Leo A. Weingott secured his client custody of the child, Ella Dorothy, and eight dollars a week for its support. Cruelty was charged.

Mary Fox, of the McCay Sisters, vaudeville, has filed suit for divorce against Thomas Edward Fox, whom she married June 22, 1912, and who is the father of her 10-year old daughter, Edith Catha Fox.

Two Desecration Charges

Desecration is the plea of Earl Bell, stage carpenter, in asking emancipation from Ruth Bell. The same prayer is offered in the Superior Court of Cook County on the Chancery Side, by Anita Lederer, chorus girl with "Let's Go" (Columbia Wheel), who wishes the tie that binds severed. Her husband is Ludwig Lederer, musical tap comic.

The right to resume her maiden name of Mullan was added to a decree granted last week to Mrs. Peggy Crayer, last with "Artists and Models." She was wed Feb. 18, 1916, and her husband exited in a huff on June 3, 1922.

Because Joseph L. Jacobsen, theatre concessionaire, has changed her life with a piece of lead pipe, Mrs. Jacobsen has decided to call it quits but not without doing what she can to get a chunk of hubby's wealth. She has secured an injunction preventing him from selling, disposing or encumbering his business or bank account.

## JEALOUS DOG BITES JACK ROSE'S YOUNG SON

**Left Alone with Animal in  
Hotel Suite—12 Stitches  
Taken in Boy's Head**

While Jack Rose, the comedian, was absent from his Hotel Richmond, New York, suite the other evening, his chow dog attacked Jack's adopted six-year-old son, ferociously biting the boy on the head and hands. "He's bitten 12 stitches on little Jackie's head. He is now out with his head in a heavy bandage."

When asked how many stitches were taken, the boy replied: "Twelve, and I didn't take either."

It appears the dog in its affection for big Jack has been very jealous of Jack's attention toward his son. The jealousy had been noticed, but no one had given the possibility of an attack by the dog upon the youngster for that cause a thought.

Upon the dog attacking Jackie the boy screamed. That brought a hotel attendant, who resumed him. Otherwise the boy would have been more seriously injured.

A chow, of Chinese descent and a bad animal without fear. A chow has been known to battle with a fifteen-pound dog and for the same reason—jealousy.



# N. V. A. Capable of Taking Care of Its Own

Dear Folks:

AN APPEAL FOR EDDIE KANE AND HIS WIFE, who both have consumption and are destitute. I am making this appeal in their behalf to create a fund to take care of them during their illness. Would you be generous enough to contribute ANY amount from \$1.00 up, and make checks or money orders payable to the EDDIE KANE FUND? Thanking you in advance, I beg to remain,

Very truly yours,

**MAX HART**

P. S.—THEY ARE BADLY IN NEED!

September 12, 1925.

September 21, 1925.

The above letter, which I understand has been widely distributed, would indicate, as the letter sets forth, that Mr. and Mrs. Eddie Kane are in desperate circumstances.

This is not the case. The N. V. A. has been paying Mr. and Mrs. Kane \$60 a week since their case was brought to its attention, and are still paying them that amount each week. We can have no objection to Mr. Hart or anyone else interesting themselves in the unfortunate of our profession, but we do not feel that it is justice to the organization that is doing so much to care for the unfortunate of vaudeville to send out a false impression.

**HENRY CHESTERFIELD**

Secretary of the National Vaudeville Artists' Association.

## HOUSES OPENING

The Majestic, Dubuque, Ia., opened Sept. 20. The house has a vaudeville-picture policy.

Bol Brill's new Inwood theatre (Lyckman section), New York, opens Oct. 5.

The Rivoli, Paterson, N. J., reopens Oct. 2 with a vaude and picture policy booked out of the Jordan and Rosen Agency, New York.

The Memorial, Beacon, N. Y., has been taken over by Irving Lessor. It will reopen Oct. 2 playing five acts the last half booked through the Plimmer Agency.

The Egyptian theatre, Spokane, Wash., has opened under direction of Ray Grombacher. It is to be an exclusive first run picture house.

Three new houses have been added to the books of the K-Linder Agency. The Tranco, Toms River, N. J., five acts Mondays and Tuesdays, Fridays and Saturdays.

The West End, Newark, N. J., three acts Wednesdays and Thursdays and the Clinton Square, Newark, N. J., three acts Saturdays.

Joe Dealy has added the Didsbury, Walden, N. Y., which gives him five one nighters.

The Rialto, Sioux City, straight pictures. The policy of vaudeville and pictures did not prove a success. N. L. Davidson is the new manager.

The John Robbins Agency is now booking the Strand, Bound Brook, N. J., and Bristol, Conn., formerly booked through the Al Dow Agency.

Bound Brook is a one day (Saturday) stand. Bristol is a split week.

The Carolina, Greenville, S. C., opened this week with Keith-Albee vaudeville and pictures. It is a new house and will split with Asheville which will open with a similar policy Oct. 11. The shows will play Asheville the first half. Jules Delmar books both houses through the K-A office.

## BIRTHS

Mr. and Mrs. George F. Cannons, daughter, Sept. 14. Father is director for Mack Sennett comedies.

Mr. and Mrs. Julius Schlieffelman, son, at their home in New York, Sept. 14. It is their second child. The father is treasurer of the Liberty, New York.

## MARRIAGES

Teddy Lee, chorus girl with "Laffin' Thru" (Aetna Burlesque) to J. W. Flinn, non-professional at Rochester, N. Y., last week.

Elia Spinks Dennie, pictures, to Dr. W. H. Allen, dentist at Fort Smith, Ark., Sept. 10, in St. Louis.

Grace Van Tassel and Pete Curley, Sept. 17, in New Haven. Both are members of the "Bringing Up Father" cast.

George Stolberg, orchestra conductor at the Criterion, Los Angeles, to Jacqueline Drew, singer, by Rev. Neal Dodd, at the Little Church Around the Corner, Hollywood, Cal., Sept. 17.

Sally Redman, non-professional, to Stanton H. Ryrie, manager of the West Coast Theatre house in San Bernardino, Sept. 20.

## ILL AND INJURED

Queenie Dundin entered Hahn's Point Hospital, Wednesday, Sept. 17, for an operation. She was forced to cancel several weeks of vaudeville bookings.

Edith Wilma (Ketch and Wilma) is under the care of an eye specialist in Chicago for an infection received from a cinder.

Helen Lewis, stock actress, has recovered from a recent illness and rejoined the Carroll Players, St. John, N. B.

M. S. Epstein, who has been quite ill, is now at his home considerably improved.

Ben Meyer, operated upon for hernia in Hospital for General Diseases, New York, is convalescing.

Owen Jones, musical expert connected with the Keith-Albee organization was removed Monday to the French Hospital, where he was operated upon for appendicitis.

Rennie Gorman, the theatrical musician, is temporarily confined in a New York hospital.

Dorothy Mirach (Variety) is at Mt. Sinai Hospital, New York, waiting for the doctors to decide her trouble.

Myrtle Lawler of Glazer, Lawler and Barto, playing Lew's State, Los Angeles, last week, fell through a fire-escape at the stage end of the theatre, 30 feet to an alleyway. She sustained bruises and cuts about the head, feet and shoulders, and

was confined to her home for the balance of the week, but opened on Monday at the Balboa in San Diego.

Johnny Simons (Simons Agency, Chicago), ill for six months, will leave shortly for White Sulphur Springs, Va.

Robert Gehan (Gehan and Garretson) underwent an operation at St. Mary's hospital, Clarkburg, Sunday night (Sept. 20) for appendicitis. He was scheduled to play vaudeville dates at Clarkburg and Fairmont this week.

## NEW ACTS

Three Vedettes.

Kelly and Burns.

Barry and Williams.

Edward and Guarnieri.

John Barclay, English baritone.

Haynes, Lehman and Kaiser.

Miller and Fears (6).

Melino, Lisette and Kogan.

Reascoe Ates and Dorothy Darling.

"Canary Cottage" (2).

Dolly Arthur and Co. (4).

Pris and Pat.

Brooks and Ross.

Doran and Allen.

Bert and Betsy Ross.

Darrell and Merry.

Adela Berne, pianiste.

Broadway Eddie's Revue (10).

Williams Family (3).

Moore and Hazelton.

Ed Scofield, Claire Redfield and Girls (5).

Warren Boys (23).

Williams Family (8).

Solly Joyce.

Lottie Walton and Ruby Jane (2).

Davis and Dale with Will H.

Cohen.

Mayo (June and Mayo) with Ed Begley.

To be known as Brilliant and Begley.

Alex Hyde and band.

## Labor Troubles

The 30 percent increase granted stage hands of the Westchester, Mount Vernon, N. Y., last week averted the threatened strike affecting the Al Luttinger Players playing in the house.

Luttinger favored the increase, but had to win over the house owners as well. The latter finally acquiesced and the raise granted.

The Luttinger Players in their

18th week have been playing to good business. Ramon Greenleaf replaced Vincent Coleman as lead last week.

Des Moines, Ia., Sept. 22. Des Moines stage hands who were out on a strike, besides musicians and operators who followed in sympathy, go back to work this Thursday.

Davenport, Ia., musicians out on strike, as well as sympathetic operators and stage hands, go back to work this Sunday.

## MONOLOGISTS

(Continued from page 4)

yet the Ford interests paid \$20,000,000 income tax. To show you that Ford must appreciate the fact he is going to paint them louder and funnier than ever, yellow, green and red. With the results that these will be more than ever or almost as many Fords as jokes. People go to the theatre to be amused.

Guid's Garrick Example

We will even take the so-called artistic theatre the Theatre Guild's Garrick. "Stone walls do not a prison make." Neither do plush drapes, marble walls and gold paint a theatre make. Crudely said but true. For example, the Garrick has one of the smallest and by all odds the plainest theatre auditoriums in New York and one of the poorest locations, yet I will predict that they have had twice as many financial as well as artistic successes in the last five years than they will have uptown in their new place in the next five.

You might just as well try to be funny in the Yankee Stadium or Polo Grounds. It can't be done. Hence the popularity of the jazz bands. If you can't see "em" you can hear "em."

Unless they take those barns, railroad stations and museums that they call theatres and turn them into picture shows, build theatres more or less intimate, it will not only exit raconteur or monologist it will be "exit vaudeville."

Just an added line to prove my argument. Some of the most successful vaudeville theatres in America have been Keith's Palace, New York; Keith's, Boston; Keith's,

Philadelphia; Maryland, Baltimore; Keith's, Washington; Temple, Detroit; Palace, Chicago, and some Orpheums, all relatively small theatres.

I want it understood I am not trying to offer a cure or panacea for the whole show business. There always has been and there always will be theatres of a kind and so I will always be able to get a job. I have been a rep. actor, stock actor, legit actor, vaudeville lay-off and headliner (of a sort). It has been said that actors are poor business men. Maybe it would be a good thing if all actors were good business men as all business men might be poor actors.

I write this because I would like to refute the managerial idea that all actors are dumb, that they know nothing about the business in general, that they can only do their act and that is all.

In the great open spaces men are men, but when the great open spaces are theatres the acts are dumb.

## COLLEGIATE RIOTS

(Continued from page 1)

around the following day to square matters does not have the desired soothing effect upon nerves of proprietors, besides their incapacitated places of business for a day or two.

Henceforth the collegiate functions were welcomed by the Villagers who generally saw to it they were spotted on slow nights and managed to pick the boys handsomely for locking the doors.

## 'MERRY MERRY'S' MARK

(Continued from page 1)

very flattering opening. Some agreed it came through the stinking Andrews left here with his last season's show, "My Girl."

"Merry Merry" played Hartford and Providence, one week each, before going to Stamford, preliminary to its Broadway premiere tomorrow (Thursday) night at the Vanderbilt.

The new musical is by the writers of "My Girl."



# VAUDEE AGENTS WITH BIG SUBJECT TO WEEDING OUT PLAN

# BOOKERS SEE BIG TIME FUTURE AS VAUDEVILLE AND PICTURES

**Official of One Circuit Reported Having Worked Out Elimination Process—Similar Matter Spoken Of for Long Time Without Definite Action Up to Present—Agents "Doing Business 'Outside'" Principal Reason—Subterfuges in Bookings and Playing Pictures Against Vaudeville for Higher Salaries**

A shake up which may eliminate many of the vaudeville agents now booking through the Keith-Albee and Orpheum Circuit agencies is indicated by information from sources on the inside of both offices.

According to the report a conference has been arranged between the heads of the circuits toward working out a feasible plan to do away with so many agents as possible without affecting the bookings.

The shake up which has crystallized after many years of threatening, is said to have been brought to a focus by the belief of heads of the circuits that many of the agents are booking "outside" and disguising their activities by numerous subterfuges.

The booking of vaudeville acts into picture houses and the playing of pictures against vaudeville in the matter of salary is said to be a particularly sore spot with the insiders of the two circuits.

One of the Orpheum officials, known to favor the elimination of the agent, is said to be ready with a working plan which will put all bookings directly up to the circuits. In place of agents a special department empowered to review all acts and recommend them for bookings will take care of the new acts department, and as regards standard acts they will be asked to deal directly with the circuits. The same official is quoted as believing the elimination of the agent would save the circuits huge sums and be more satisfactory all around.

**Agents' Claims**

The entire subject considered most controversial. The agents claim they are specialists and trained experts with a knowledge of values that cannot be dispensed with either the actor or the vaudeville circuits.

Numerous schemes have been advanced to eliminate the agent in the past but all have been dropped as impractical. The "K-A-Circuit booking direct" has grown by the big vaudeville agencies during the past three years. It started with the creation of the "Special Contract Department" by the K-A-Circuit and has spread to a similar organization with the Orpheum.

One idea advanced which may bring consideration is to take the pick of the agents and give them consideration to those who have brought in new material, and retain them at a salary to represent a certain number of acts. If this were done the agent would cease to be the act's personal representative and would become automatically an actual employee of the booking office.

**Reverse Side**

As regards the practice of booking direct, one veteran agent attributes it to the changed status of the agent. Former years an agent's worth was measured by his ability to raise artists' salaries. Now, according to this agent, it is exactly the reverse. Too much activity along salary raising lines is frowned upon by the circuit.

Another factor is the increased cost of programs now that patrons have shown a leaning toward pictures. The cost of the pictures must be discounted by the vaudeville with salaries necessarily affected and fewer acts played. This is said to be reason for the breaking down of the number of acts what was formerly big time and colosseum phrases in regard to what was formerly known as small time. "It's all show business."

According to the information the eliminating process will be extended over the current season and will be a gradual reduction with certain definite goals in view.

**Robbins Booking Bristol**

The Bristol, Bristol, Conn., has added bookings from A. & B. Dow to John Robbins. The house plays five acts on a split-week.

## 3 ACTS BOOKED FOR EACH BILL

A departure and innovation for the Keith-Albee Circuit is the booking of the Hackett-Delmar Revue in conjunction with the Duponts and Jerry and Her Baby Grands for a combined Orpheum and K-A route, opening at the Coliseum and Fordham, New York, Oct. 4, followed by a week at the Riverside and then a tour of the Orpheum Circuit, winding up in the eastern K-A houses.

The booking is not the familiar "afterpiece" idea, but owing to the expense of the Hackett-Delmar act, that revue and the other two turns will be embellished with special scenery and costumes and booked as the backbone of the show. The eight girls in the revue will also appear in the acts of the Duponts and Jerry and Her Baby Grands.

The Orpheum and Keith booking men can add any fill-in acts to these three which in their judgment the houses can afford. Several of the houses will take the triple booking of the entire vaudeville of the program, accepting two acts in "one" necessary to break up the three full stage turns.

Ralph Farnum arranged the booking of the Hackett and Delmar revue in this form. The Hackett and Delmar turn alone is a complete baggage earload necessitating 25 tickets, a considerable item atop of the salaries of the act.

## BURT EARLE'S REVUE

**Enlarging Act to Play Coast Houses Transportation by Truck.**

Los Angeles, Sept. 22.

Burt Earle, appearing on the Pantages Circuit, intending enlarging the act to a revue.

Earle is now rehearsing 21 people for the two-act show, which will be entitled "Hollywood Moving Picture Exchanging Girl Beauties." The act is to play combination houses on the Coast, starting about Oct. 22.

The company will make all its dates by automobiles and trucks, using two large cars and two trucks.

## FAILS AT COMEBACK

Chicago, Sept. 22.

Arthur Buckner's attempt to re-establish himself in the theatrical profession, was short lived. Buckner arrived here some months ago and opened a theatrical promotion agency known as Buckner, Ltd.

Following several months of financial success the complaints came piling in with the result Buckner was arrested and held for the grand jury on a charge of obtaining money under false pretenses.

## DOWS ADD FOUR

A. & B. Dow, independent bookers, have added four new houses to their list. These include the Howard, Washington, five acts on a full week; Strand, Lakewood, N. J., four acts on last half; United, Mattawan, N. J., four acts Wednesdays; United, Follettsburg, N. J., four acts Wednesdays, and the Lafayette, New York, eight acts on full week.

This gives the independent bookers 20 houses.

**Ado Skit for Vaude**

Robert Campbell will produce "The Persecuted Wife," a travesty on melodrama by George Ade. The skit was originally launched at a Lambs' Gambol.

## BREAKING UP INDEPENDENTS

Contrasting last season's efforts to organize independent bookers the current season finds a wide break than ever. Each or at least a few of them resort to all sorts of methods to grab each other's houses regardless of consequences and practically hoping to run off with a competitor if possible.

Business is business and if rival bookers were playing the game according to ethical rules there would be nothing to complain about. Instead they seemingly have embraced the idea that all is fair in bookings without actually declaring war but continuing to gather the spoils when opportunity presents itself or attempt to create one when it is non-existing.

Some agents have resorted to all manners of tricks and subterfuges to win bookings away from a competitor. A most popular stunt is for the purloining booker to watch a profitable house and get a line on some of the acts booked in by the competitor. When ready to strike he takes several acts previously playing the house and makes a blanket offer for the last half service with an extra Sunday thrown in, to even up the figure and contracts arranged to have the short money on the longer stand.

**Undermining**

Fortified with the short end contracts the booker personally or a field man visits the manager, has a talk generally along the lines of his ability to buy acts cheaper than the present booker and generally eliminates by the flashing of the contract as a conceiver which has the manager guessing whether his present booker is a chump.

The "come in" generally is a mix-up with all concerned and the scheming booker slipping in on the house during the melee.

The first few weeks the new one sends in fine shows for the money mainly through his ability to enlist friendly performers whom he approaches on a friendship basis to play in his house. It is not, to help him retain it and promising he will make up for their loss in subsequent dates overcharging where he is more solid to offset the bargain.

Even if he is able to retain the house for several weeks the addition gives prestige to his office and the more work it does the more it gives in buying acts cheap.

Aside from this he also seemingly gloats over the personal satisfaction of getting the house away from its competitor and thus weakening fortified competition.

Managers thusly taken in despite having learned their lesson seldom returned to the booker who had been giving them a break but keep shopping around. That scatters the business and acts as a deterrent for a live wire attempting to line up the field on a business basis.

Despite the hue and cry for organization which crops up semi-annually or more often the independent crowd want no consolidation and show a decided preference to continue on a "dog eat dog" basis.

## Smoking at Royal

In addition to the new "grind" pit, at the Royal, Bronx, smoking is now allowed on the lower floor.

This is the only K-A house in Greater New York where the smoking ban has been lifted downstairs.

**Indiscriminate Playing of Acts Has Weakened Big Time—Combination Policy Looks on Feature Picture as Headliner**

## K-A.—LOEW IN FILM LINE-UP

**K-A. Playing "Freshman"—Loew's "Gold Rush"**

The Keith-Albee Circuit and affiliated houses will play Harold Lloyd in "The Freshman" day and date with the Marcus Loew Circuit's booking of Chaplin's "Gold Rush."

The Lloyd comedy, according to report, will be played in those K-A and affiliated houses in close proximity to a Loew house. This would mean the Royal, Bronx; Alhambra, Harlem; Proctor's, Mount Vernon; Proctor's, Newark.

The K-A houses have first run of the Hal Roach product which includes the "Our Gang" comedies. It is understood that the house playing the Lloyd comedy will not play one of the Hal Roach comedies that week.

Loew is reported to have secured the Chaplin comedy by outbidding the K-A Circuit. They have played several of Chaplin's feature comedies in the past but passed this one up on account of the large rental United Artists asked.

## HIPP'S DANCING CARNIVAL

**Public's Choice on Terpsichorean Bill Due Sept. 28**

The Hippodrome, New York, will stage a dancing carnival the week of Sept. 28, and has booked Ida May Chadwick, tap dancer; Hilda Ferguson, late of Ziegfeld "Follies," and "Linda," now with the Follies.

The girls are leading the "dancing primaries" now being conducted by various Broadway producers in a tie-up with the Hippodrome. The Hippo has arranged to book the winners for the week booked by Alan K. Foster's house ballet in a revue production.

The "Primaries" are being conducted at the Hippodrome and have been confined to patrons of the house. The three dancers named are leading as the public choice.

## STELLA MAYHEW STRICKEN

**Taken to Albany Hospital While Enroute for Syracuse.**

Syracuse, N. Y., Sept. 22.

Stella Mayhew, scheduled to headline at Keith's the first half of the week, failed to arrive. Miss Mayhew was stricken ill while enroute here and was taken to an Albany hospital.

Paula was another misdeed one. Paula, it was announced, though the start began Monday instead of Sunday. Buckley, Calvert and Stillwell, held over from the last half, filled the gap.

## Allice Lloyd Opens Well

Ottawa, Can., Sept. 22.

Allice Lloyd opened very big yesterday at the Dominion. Though time since the English girl played here, she seemed well remembered.

"Breaking in" a new list of songs for her return American visit, the new numbers sung by Miss Lloyd sound as likely to become permanent in the act.

Allice Lloyd will appear at Keith's Palace, New York, next week (Sept. 29).

The consensus of opinion among all classes of vaudeville bookers, agents and house managers is that the present season will see further inroads into the big time and that before the season is over several of the remaining big time houses will be switched to the vaudeville and picture policy.

One circuit points to figures that are significant. A city which has been playing a big time policy for several seasons without showing a profit is now out in the clear with vaudeville and feature pictures at a split.

Many of the vaudeville bookers now accept the feature picture as the real headliner and blend the shows accordingly. These same bookers are authority for the statement that a poor picture means an immediate let down in business regardless of the strength of the vaudeville portion.

Many reasons are advanced for the breaking down of the big time barriers. The chief one nowadays is that it is all vaudeville. The public sees the same acts playing various classifications which once meant a wide difference in entertainment.

To date this hasn't applied to the mix-up of picture and vaudeville and pictures. The attitude of the public seems to be to go if the picture is good and stay away if poor, with the vaudeville secondary.

## KEITH'S NEW POP POLICY CUTS IN AT SYRACUSE

**All Other Houses Affected Last Week—43,000 People, With Turnaways**

Syracuse, N. Y., Sept. 22.

Theatrical attendance records in the Saline city were tossed to the four winds when it came to why Keith's celebrated its first week of the new combination pictures and vaudeville regime, at pop prices, by playing to approximately 43,000 people in State Fair week.

Had the turnover permitted, the mark would have been near 50,000, according to John J. Burnes, local ticket representative. Approximately 1,000 ticket applications were turned away at the box office windows, Mr. Burnes declares.

"The most remarkable thing about our business," said Mr. Burnes, "is the new finding it continually difficult to make a normal turnover. While we are offering three shows a day, the performance really is continuous, the picture program filling in between the three vaudeville presentations."

"Nevertheless, we have observed numerous instances where patrons come in at 2 or 3 in the afternoon and stay for two complete shows, finally leaving at the theatre about 9 or 10 o'clock at night. After 8:30 at night, we have found it inadvisable to sell tickets, as there is no available room."

The new Keith policy, according to Rialto gossip, has cut deeply into the business of the Temple, playing pictures and pop vaudeville at 40 cents, and the patronage of both the Empire and Strand, playing pictures alone at 50 cents.

Picture managers admitted that the Keith policy chances cut into their patronage, but claimed that it was not to the extent that they themselves had anticipated and feared.

## SWITCH AT HIP, FRISCO

San Francisco, Sept. 22.

Ackerman & Harris have made another switch in the policy of the Hippodrome (formerly the Union square), the San Francisco house of their new affiliations in the small time vaudeville field.

The new policy will be split week, changing on Saturday and Tuesday, five acts with picture.

# INSIDE STUFF

ON VAUDEVILLE

When the U. S. fleet recently visited Australia, Sir Ben J. Fuller of the Fuller Circuit, sent the following note to Admiral Coates:

Admiral Coates,  
United States Fleet, Auckland,  
My dear Admiral:

In our business we have a vaudeville circuit throughout Australia and New Zealand, and I suppose we had more United States sailors attend our theatres than any other theatrical management, and it gives me great pleasure to record that in not one instance did we have any bother, but on the other hand, the sailors of the United States Fleet behaved in a most exemplary and gentlemanly fashion.

In all the reports received from managers throughout our circuit—which as I say spreads over Australia and New Zealand—without exception, have been unanimous in their praise and admiration of the good conduct of your men.

Faithfully yours,

Ben. J. Fuller.

In Berlin the International Artisten Loge, the German performers' organization, has caused to be distributed on the streets of the city a heavily displayed hand bill, printed on both sides, calling attention to the alleged discrimination of the German variety managers in not giving the native act an even break in the vaudeville shows. It is an outcome of the 30-50 agreement between managers and the L. A. L., which the latter claims the managers' association has not lived up to. The matter has been previously reported.

A producer of not overly much experience but with plenty of nerve thought he would put on a cheating flash act, not caring whether the big or small time played it. It held a small band and three principals, a dancing mixed team and a woman singer. All of the principals looked and worked like chorus people not in demand, while the band was almost as phoney.

Seeing a Variety reviewer at the 5th Avenue while the act was showing, the producer stepped over to him, mentioning what a "great act" it was but "only breaking in now." The reviewer asked him who he expected to fool.

"What'd yer mean?" said the producer. "Why, that girl alone, that 'little,' is worth more than the entire act. She's a find."

Asked where she was "found," the producer said from the west. The girl was the poorest of the trio of principals. Asked what her name was, the producer hesitated a moment, then gave a name that the reviewer noticed on the lobby billing as he walked out, was the name of the leader of the band.

Before Harry Green left New York for Australia, one of the Variety's New York staff, to make the comedian feed good, bet a suit of clothes he couldn't return to New York within two years. Mr. Green appears to have taken the wager seriously and to win the bet is leaving Australia this month, upon his way home.

Mr. Green could have remained playing vaudeville over there but he wanted a theatre to produce plays in, he having scored roundly in the Antipodes.

Before leaving New York with "Kid Boots," Eddie Cantor arranged to have 100 seats for some performance weekly of "The Jazz Singer" (Gus Jessel) purchased, to be sent down to the boys and girls of the East Side. The story is of a Jewish boy who prefers the stage to the synagogue, following his father as a Rabbi. The boy eventually returns to his father's choice.

Since Ben Bennie went east of 5th Avenue (Roosevelt Hotel) he has begun to look like one of those "Hat Men Singer" models that pass on his uptown clothes. With his social set drappings, Bennie looks like an inspiration, so much so that those on 5th Avenue, although realizing that what comes from the sidewalk must be snatched, still address him as Mr. Bennie. Bennie's 5th Avenue outfit must have been made in one piece. On a warm day last week he wore a "topper" (top coat, not high hat), also a derby with a cane and gloves to match his socks. Bennie said he had a monacle but had to take it off as the sun was so strong, his eye commenced to burn.

The 5th Avenue, New York, lobby has been decorated to suggest a church interior for the week's engagement there currently of "The Ten Commandments." The lobby decoration may be held for a time, then changed to another. It's a portable scheme.

"Tramp, Tramp, Tramp," the new production act of Charles B. Maddock's, is a revival in part of a former production act by Jesse L. Lasky, called "The Elight Hoboes." Mr. Maddock was associated with Mr. Lasky when the latter was a vaudeville producer.

Judges, umpires, referees and arbitrators are generally considered eminently "fair" when they render a decision in our favor, but when the other fellow gets the decision human nature cries out: "Are we in Russia—is there no justice?" This was demonstrated recently by a Chicago vaudeville agent who took a case to R. J. Lydiate.

It seems that last season the agent got an act 12 weeks or so around the Windy City and the act being "nice people" paid him 10 per cent. At this time he also offered the act to Balaban and Katz but was turned down. Six months later the act came into the theatre booked direct. Hence the appeal to Mr. Lydiate, and in the wash out came the 10 per cent commission.

After due deliberation Mr. Lydiate asked the act to pay the agent 5 per cent from the K. & K. dates and the act agreed. This was handsome of Mr. Lydiate, the agent thought, and he forthwith proceeded to compliment the general manager for his wisdom. "By the way Mr. So-and-so," said Mr. Lydiate, as the agent was leaving, "when you get to your office please figure out the difference in commission between 5 per cent and 10 per cent and return the money to the act for the time you booked them."

With half a dozen Chicago lawyers falling over themselves to get actors to enter the legal profession, the original theatre lawyer of them all, Adolph Marx and his partner, Harry Smiths, are regarded as two of the smartest attorneys in Chicago and unequalled when it comes to drawing up a water-tight, copper-riveted theatrical contract, or of finding holes in the contracts drawn up by other legal lights.

In recent years the divorce lawyer for actors has prompted many local lawyers to enter the theatrical profession. At least one of these lawyers is known to have made it a practice to personally go backstage in the various vaudeville houses and distribute cards. This is in flagrant violation of bar ethics, and precipitated trouble between the lawyer and the Bar Association.

Dr. Julian Siegel has moved his dental offices to 1560 Broadway after a long tenancy in the Putnam building. He was the first tenant in that building, and the last to vacate. Dr. Siegel first opened offices in

the Times Square district 25 years ago, starting on 42nd street in a building that is now the site of the New Amsterdam.

Harlan Dixon and Nat Burns have adjusted their claims to the piece of stage business, "Teaching the audience how to dance." Dixon and Burns lodged complaints alleging priority in using the bit. The investigation revealed both had been using it the same period of time. The arbitration resulted in Dixon and Burns agreeing to permit the other to use it.

There is still considerable discussion regarding the origin of the "Charleston" dance. In colored circles, where a number of persons were considered as the last word in expert opinion, the fact was unanimous that Irwin Miller was the first to stage the dance. This Miller conception was styled the "Charleston Dance," a number credited to Maceo Pinkard.

Miller is regarded as one of the colored daddies of fast dancing and never featured a slow dancing number in any show, act or tab he has ever produced, which also gave him the edge on its origin, as others claiming it are of the slower stepping school.

Maudie Russell, the number, wearing with eight girls at the time in a show called "Eliza." It was again staged in "How Come?" at the Apollo in the fall of 1923.

This is said to be the first year the Interstate Circuit (Texas, vaudeville), will show a profit. The circuit has made money in all of its stages open during the summer, besides rolling up a profit from last season. The new top gross record for the chain is now held by the Majestic, Dallas, at \$15,000. It is reported that amount is the highest by some \$6,000 the theatre had done before the beginning of last season and since the war.

Vernon, ventriloquist, was covered at the Majestic, Chicago, recently with Variety's reviewer suggesting the spotlight at the finish of the act as bad showmanship, it tending to lessen the mystery of the ventriloquism.

It now develops that Vernon is totally blind and the spotlight is a strategic move to cover up the guide ropes on the floor by which Mrs. Vernon, from the wings, pulls off the stand holding the seven dummies. So skillfully is it done and so cleverly does Mr. Vernon hide his affliction while performing there is never a suggestion a blind man is entertaining.

Both Mr. and Mrs. Vernon are opposed to commercializing the misfortune.

Through a recent ruling by the musicians' union in New York a musician playing upon the stage is classified as an actor and is not subject to the minimum scale of a pit orchestra player.

A Chicago producer who maintains a studio in conjunction with his office, used for rehearsals, has solved the problem of cutting down expenses.

Until recently the producer employed a stenographer and pianist but found the upkeep too heavy. Last week he secured a steno who is capable of doubling on ivory.

Every time that Harry Singer, western representative of the Orpheum Circuit, diverts his "eagle" eye or leaves Los Angeles a number of café owners in the outskirts of that city take advantage of the fact to induce actors playing the Orpheum there to make personal appearances. This is in violation of their theatrical contract.

A place which has done this very frequently is the Plantation in Culver City. The owners have the faculty of working themselves into the good graces of acts playing the house by paying them personal visits, or by opening a Monday night and inviting the act out to their resort as guests. In case there is a woman in the act flowers are sure to be passed over the footlights at the opening performance.

This condition existed for a long time and Singer finally threatened to penalize acts if they appeared at this resort in violation of their contract. For several months, with Singer watching, the practice stopped. It has now resumed with a male talking team, from left, last week's unsuspecting victims.

A two man talking act who went to the coast on one of the smaller circuits from the east disbanded in Los Angeles recently. "One of the original stars is a barber by profession and said he could make more money at his trade than he could as an actor."

James Kelley and Emma Pollack started over the Pan time several weeks ago. They had it all figured out how much they would be able to get, but an unforeseen hand will upset a set the date. In Chicago, at the end of the first week Miss Pollack placed \$100 on a bet dressing room table. She was called from the room, and on returning the money was gone.

Balaban and Katz control 27 per cent in the circuit known as the Midwest Booking Association. They have decided to lease their new house, which is being erected in Springfield, Ill., to the Orpheum Circuit. The latter had been contemplating building to replace the present Orpheum. It was decided the two theatres built within one year will be over-seating the town, according to its present population. It is understood that the Midwest will receive a flat rental with a share of the profits. The house will be booked and managed by the Orpheum.

The Orpheum site is being held with a view of building at some future time.

## 4,500-Seat Boston House

Boston, Sept. 22.

The new picture theatre under construction at Tremont and Hollis streets will be called the Metro-politan. It will be operated jointly by the Keith interests and Famous Players-Lasky. The largest in New England, it will seat 4,500.

The program will be changed twice weekly, and consist of pictures, acts, and a 55-piece orchestra.

## SNODGRASS SUED IN QUINCY

Quincy, Ill, Sept. 22.

Harry M. Snodgrass, pianist, was served with a summons by Frank M. Stahl when he arrived to fill an engagement at the Orpheum. According to Stahl, Snodgrass through his manager, J. M. Witten, agreed to give a concert in this city. Stahl hired the Empire but Snodgrass, it is alleged, did not appear.

## Doubling for Afterpiece

Olsen and Johnson and Demarest and Collette will be booked jointly in all bills this season. It will enable the acts to double into an after-piece.

## DETROIT AGENCIES MERGE

Chicago, Sept. 22.

Al Leichter, who has been conducting his own vaudeville agency in Detroit and who, prior to that, was identified with the Sheddley office in New York, is now associated with the Gus Hubbs office of Detroit, with Jack Hubbs.

The amalgamation of the two agencies in that territory practically eliminates competition for the control of houses in Michigan, Ohio and Canada.

## PANTAGES ROUTE CHANGES

The Pantages Circuit has eliminated the week and one-half by off out of Regina. The Pan road shows now play Regina, Saskatoon, Edmonton and Spokane.

Sacramento, Oakland and Pasadena have been added to the west coast and Winnipeg dropped.

## Act in Production Turn

Hawthorne and Cook have shelved their standard two man comedy act. They open next week in a vaudeville production with six people and Adele Jason (Marion and Jason).

## "One Stand" Idea

"One stand" vaudeville has not yet reached its zenith if the list of pop house booking men may be accepted as a criterion. Men now holding the "one stand" books declare the list is growing and that the desire of picture houses to play one act for one day only has added to the demand of "one day standers."

The increase for the one stand acts has forced one office to recognize its importance and this office now books almost as many one day dates as it does the longer contracts.

Acts that formerly scoffed at the idea of playing two-day stands are now willing to accept the one day idea with the object of putting enough of them together to round out a week's work.

Incidentally, these one-stand houses are exacting. Under no consideration do they want an act that has worn out its welcome in the pop houses.

## K.-A. in White Plains

White Plains, N. Y., Sept. 22.

The Keith-Albee Circuit will invade White Plains, according to report, having closed for the lease of the new 2,500-seat house recently built there.

The entrance of the K.-A. Circuit will break the Marcus Loew tie-up of the town. Loew has leased the State, Strand and the new legit house, now dark. The new K.-A. site is adjacent to the legitimate house.

The entrance of the K.-A. Circuit is believed to have been inspired by Loew's activities in Westchester County. Loew has three houses in New Rochelle and Mount Vernon and will operate the new "out" now being constructed on South Broadway, Yonkers.

## "Gus" as Production

Lewis & Gordon are placing in rehearsal Jack Latt's "Gus the Bus"

as a production act with Brendel and Burt featured. Besides other principals the turn will hold eight choristers.

A strip cartoon on "Gus and Gus" running in the dailies and also by Latt is a cartoon adaptation of the original Latt book of short stories.

## FOX'S VAUDEVILLE PUBLICITY

William Fox has ordered a special publicity department for vaudeville. Milton H. Harris is handling exploitation for the Audubon and Columbia theatres; "Chub" Munster of Fox's City, Joe Lee for the Star, Ellsworth and Janice theatres, while A. J. Siebink is handling the Japanese Gardens and the Academy, New York.

## TOM KENNEDY, REALTOR

Tom Kennedy, Keith-Albee agent, will hang up his black book this week and tackle the real estate business, with offices at Camden, N. J.

The Agents' Association will give Kennedy a dinner Thursday night.

## ADLER NOW WITH FOX

Los Angeles, Sept. 22. Felix Adler, in the Squatt scenario department for three years, has joined the Fox organization.

Adler will write gags and titles for the Fox comedies.

## MISS GREENWOOD OPENING

Charlotte Greenwood has been routed by the trip-around circuit to open Sept. 27 at Milwaukee.

The comedienne will offer a song with "The Island" Martin Broome, at the piano, followed by her "Morning Bath" skit.

## Millership-Debon Turn

Florrie Millership, Frank Debon and eight girls will be a new act combination in a turn now being produced by Herman Timberg.

# B'WAY 'ROMEOS' RAIDED BY COPS —AND KIDS, TOO

## New Captain Cleansing Streets of Mashers and Coin Getters

Captain Charles Burns, new commander of the West 47th street police station, is determined to stamp out what he considers two unnecessary evils. The well-dressed "cake eater" who parks himself with his cronies on the corners on the "Big Stem," and the devotee of the "Big Sizing" and women are one of the evils.

The other is the "ebony" children who live in West 47th street near 8th avenue, and make a tidy sum dancing in the "Karlitos" on Broadway in the neighborhood of the night clubs.

Captain Burns, with a squad of men in three divisions, conducted two raids that netted many arrests. The first was on the Senegambian kids. Over half a dozen were taken into custody. Taken to the station their parents were sent for.

The captain cautioned the parents he wanted the children to learn to play the streets performing their stuff. He permitted the youngsters to leave with their folks, but warned them that a subsequent arrest would mean a permanent stay in the Children's Court. Captain Burns stated that certain adults are ex-

(Continued on page 10)

# MEN DUEL WITH KNIVES OVER BLANCHE LAYTON

## Daniel Rappaport and Edward Connelly After Injuring Each Other Are Fined \$5 Apiece

Daniel Rappaport, a colored dentist, residing at 487 Eastern Park way, Brooklyn, and Edward Connelly, stage mechanic, 307 West 57th street, met at 8th avenue at 14th street Friday morning and became involved in an argument. In said, over Blanche Layton, a former vaudeville star, living at 70 1/2 1/2 avenue.

A duel was engaged in by the two men. Both were landed in the West 47th street police station Rappaport with a stab wound in the back, and Connelly with his left thumb almost severed.

Policeman Rappaport, who made the arrest, failed to find either of the knives that had been used. As neither of the men would make a complaint against the other they were both held on a charge of disorderly conduct. After being treated by an ambulance surgeon from Bellevue Hospital they were locked up for the night.

When arraigned before Magistrate Simpson in the West 54th Court later they were fined \$5 each.

## Stock Broker's 3-Day Taxi Bill's Ran to \$45

Frederick Wilkin, 35 stock broker, 257 North 4th street, Yonkers, was stopped at the Hook Russell, New York, was freed in West Side Court by Magistrate McDonald. Wilkin was arrested on the charge of failing to pay a \$4 taxi cab charge.

John Carney, taxicab owner, had Wilkin arrested when he failed to make good the bill. According to Carney, Wilkin had been arrested by Carney. He drove him around nine dollars worth. He explained, according to Carney, that he would make good the bill the following day.

Carney told the police that the next day he was again engaged by Wilkin. The joint bill came to \$29. A check, Carney said, was offered him but he refused to accept it. Wilkin, he said, made futile efforts to cash it.

Carney said he was hired for the third day. The bill ran up to \$45. When the third day was over, he said, he drove him to the "house" and given a day to make good by Magistrate Simpson, Wilkin made good and was freed.

## Drive Yourself As New System

"The Yellow System" or "Drive Yourself" as a new business movement is rapidly spreading over the country, operated as well as organized by John B. Hertz of Chicago, a noted promoter, who attracted unusual notice by his formation of the Yellow Taxi-cab system (Chicago).

Hertz is said to have purchased the "Drive" idea in skeleton from a couple of young men in some small town who had the skeletonized plan and nothing else.

Instead of leasing the idea to others on a royalty basis and the purchase of cars, as Hertz did with the Yellow Taxi-cab system, he is reported to consider his "Drive Yourself" prospect so favorably he is holding it entirely for himself.

Eight yellow painted front denote a "Drive Yourself" station. A driving rate is made of 12c a mile with messengerment from a sealed speedometer. A charge on Saturday and Sunday made for time as well as mileage, but on other days for mileage only.

An applicant for a car is required to deposit of from \$15 to \$25 for its safe return. Fords and Willys-Knights are mostly in use. There is nothing to indicate a rented car either excepting on the Fords a small red circle is imprinted in a remote part for identification if necessary.

## Gas Seller

The driver of the approved must purchase gas in the station before leaving. It is said that never less than five gallons are ordered when the car leaves. He is responsible for all accidents, also for tires, according to accounts, although one item regarding tires has not been explained. It is not known if the driver, far away, and using up the spare, must purchase another tire en route, whether the purchased tire remains the property of the concern without allowance or penalty, is allowed is made by the latter.

The average of even the slightest accidents has been the result of a small red circle imprinted in a remote part of the Fords are received from visitors in town, chauffeurs who have no cars of their own and others who can drive Hertz is given much credit for the forecast in sending a car-renting public of sufficient numbers to make a "Drive Your Own" car system profitable. It is claimed by Hertz's friends that his present enterprise will become the most profitable he ever has participated in.

Hertz is one of the old money men of Chicago, independent financial center. He has grown to be better known in show circles since connecting himself with the Babylon & Katz properties (pictures) of the middle west. He is a late stockholder in the B. & K. companies and also an active director of them.

## Louis O'Neil, Acrobat, Charged with Theft

Charged with stealing a gold watch valued at \$45 and \$20 in currency, Louis O'Neil, claiming to be a valid citizen of 301 West 47th street, was held in West Side Court by Magistrate Albert Vitale, the action of the Grand Jury. O'Neil pleaded not guilty and stoutly denied the charge.

O'Neil was arrested by Patrolman Keough of the West 47th street station on the complaint of Louis De Luca, World War veteran who is a clerk in the Veterans Bureau and living at 311 West 46th street. According to the story told Keough by De Luca, he was out riding with two other veterans, O'Neil and a Bostonian, they rode around for a while and when the ride was over the veteran is alleged to have said he had been robbed.

According to Keough, O'Neil's friendly demanded a general search the De Luca was searched and charged.

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# INSULTING TAXI DRIVER GETS 3 DAYS

## Threw Pennies in Face of Dentist—Court Scores Chauffeur

Magistrate George W. Simpson in West Side Court was the recipient of almost a score of letters from theatre managers and storekeepers in Times square commending his action in denouncing Benj. Knaster, 24, of 592 Brook avenue, Bronx, charged with hurling five pennies in the face of Dr. Joseph M. Klein, dentist, of 358-Fulton street, after the latter had given Knaster, a taxicab chauffeur, a dime for a tip.

The Court remanded Knaster to West Side jail for three days without bail pending an investigation. When the investigation was completed Knaster was again scored and warned by the Court that a similar offense would mean six months in jail. He was given a suspended sentence for three days.

In a scathing rebuke Magistrate Simpson told Knaster that he was not entitled to a tip. He characterized Knaster as a "small" chauffeur who never satisfied with what he received.

"Taxicab chauffeurs must take what they can get and be thankful. I want to issue a warning to you and your ilk that it is not up to them to fix the rate of a tip. They should be glad to accept any gratuity without insulting the fare."

## Can't Live on Small Tips

Knaster was arrested in a garage where he had taken his car. Dr. Klein, who was accompanied by Theresa Craig, Long Beach, L. I., boarded the cab at the Pennsylvania depot. When they alighted at Times square the bill came to 20 cents.

Dr. Klein gave Knaster a tip of a 10 cent piece. Grumbling, Knaster took the dime and shouted: "How in hell do you expect us chauffeurs to live on such small tips?" Extracting five coppers from his pocket, Knaster threw them into the face of the dentist.

The latter, accompanied by Miss Craig, took the number of the cab and trailed it to a garage. Knaster was then placed under arrest. After his three-day sojourn in jail Knaster was repentant. It was only on the plea of his wife and children he escaped a longer jail term.

## Manager Lived in Theatre

Herman Gordon, owner of a picture theatre at 182 West 102nd street, was exonerated of a charge of illegal voting when arraigned before Magistrate Simpson in West Side Court. Gordon appeared at a polling place on primary day and was challenged because he gave the theatre as his voting residence.

After casting his ballot he was arrested. Alexander L. Roke, Tammany attorney, told Magistrate Simpson that Gordon made his home in the theatre building, had lived there for the past five years and voted from there during that time.

Magistrate Simpson was convinced that Gordon legally voted from the theatre and that he maintained a residence there.

## La Guardia's Promise

Congressman Fiorello H. La Guardia, in announcing he would not accept a third party nomination for Mayor of New York, against Senator Jimmy Walker, recalled the congressman's statement, made on the floor of the House in Washington, when he, with others of the La Follette bloc, was "read out" of the Republican party.

At that time La Guardia said in part:

"You may remove me from all committees, and I do not protest, but I promise this: that I will keep any Republican out of the mayor's office in New York."

## Street Breaking Cars

About 10 days ago and on a Sunday some city department sent a detachment of overtime street workers to West 46th street for the repair of the roadway.

Before finishing the work some of the dirt removed must have run away. When closing in the hole a large ridge was left across the street. It was about one foot wide and an inch deep.

The department either forgot to shift care, and the hole in the road is still there, as any car driver will swear at and to. As the cars run, through 46th street, striking the hole, one may hear a crash of glass in the car or the driver cursing.

## Pretty Betty Baumann Reported Lost—Safe

Fearing that his daughter, Betty Baumann, a pretty curly-haired blonde of four years, had been kidnapped, her father, George, orchestra leader of the Albany Arm, Atlantic City, during the past summer, and her mother, Helen, formerly an actress, came weeping to the West 47th street police station Saturday night and got the detectives there also excited.

They reside at 755 8th avenue, living there since their return from Atlantic City a couple of weeks ago. Their way lay in Atlantic City they made the acquaintance of a Joseph Miller, who claimed connection with Underwood & Underwood, photographers. This was due to his interest in little Betty, who attracted him and of whom he took many photographs.

Miller called at their home on 8th avenue early Saturday evening and asked to take Betty to the Madison Square Hotel. He wished to take some more pictures of her and introduce her to some persons interested in a possible movie future for her. The parents gave their permission and he left with the girl, promising to return about 9 o'clock.

Not returning by 10, they hurried to the station house. There they furnished Detective Fitzpatrick with an accurate description of their daughter and also some pictures. An alarm was sent out. Detectives visited the Grand Central Palace and the Armory of the 258th Field Artillery in Washington Heights, where someone said there was a rival radio show in operation. Neither Betty nor Miller could be located.

A letter returned by Betty shortly before 1 o'clock, when her parents were almost frantic. No harm had come to her and her parents were so overjoyed they failed to get Miller's address. He had been delayed in returning Betty to her home.

## 'Variety' Outbid 'The Billboard'

On West 46th street in the Loew Annex building is a "Variety" barber shop with the window signs of "Variety" sketched out after the paper's title. It's said that someone in the Variety office, getting away with something and without declaring anyone else in, had given permission to the title of Variety on the basis of the following: 10 per cent of the shop's gross receipts with the Variety fellows to have the engagement of the cashier for the shop. He picked a blonde, another double cross for two red heads.

It is also said that "The Billboard," with its New York office across the street from "Variety's," had a chance to get the barber shop title but heid out for 15 per cent of the gross.

Variety's best argument, besides cutting the rate, was that it wouldn't cost as much to make a gold lettered design of Variety as it would of "The Billboard." "The Billboard" people put up a side argument also; that more people come into their office needing a shave than the Variety office gets. The Variety fellow offset this by proving actors have their hair cut more often than the outdoor showmen.

## Show Girl Plant Just Missed "Jam"

A cabaret press agent's plant last week almost got a couple of Broadway's best husbands into a "jam" with their wives. One is a newspaperman and the other a press agent. The press agent's stunt, committed in an act of the "Garden of Eden" throwing himself from an

# GANGSTERS WIN IN VILLAGE CABARETS

## Owners Surrender to Gang Rule—Plenty of Thrills in "Joins"

Several of the Greenwich Village cabarets that have been experiencing a reign of terror through continued gangster visitation have evidently capitulated. The gangsters are said to have made their own terms.

The surrender was accepted by the cabaret men as protection against having their place infested with hoodlums and thugs that had been scaring away the cash customers.

Several of the "joins" provided more thrills than a wild west show. There has been gun play on several occasions with no evident police interference. Nobody was hurt, of course, the gangsters aiming at the ceiling. The proprietors tried to keep the incidents from reaching the ears of the police for fear the latter would close them up.

# LOST "REVENUE MAN" GETS ISQUITH IN COURT

## Played 2 Days in New London —Mechanic's Tools With Equipment on Siding

Charging that Louis I. Isquith, theatrical producer, 160 West 45th street, is unlawfully withholding his tools, William Edwards, stage mechanic, of 412 74th street, Bay Ridge, caused Isquith to be brought into West Side Court on a summons.

Edwards told Magistrate Simpson in West Side Court he was connected with the show "The Revenue Man," of which Isquith was said to have been the head of.

The show, Edwards claimed, opened in New London, Conn., Aug. 14. After a two-day run, the show closed, he averred, and the property including his tools were transported to New York. Edwards has made futile efforts to recover his tools from Isquith, he claimed.

Isquith said the stuff was sidetracked at Meridan, Conn., and is supposed to be on a siding. Isquith promised the court if given an adjournment he would let Isquith's tools were returned. The adjournment was granted.

# 'ROUND THE SQUARE

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# AMONG THE WOMEN

## By THE SKIRT

The Best Dressed Woman of the Week:

SYLVIA

(Dario and Sylvia with Paul Tisen Band, vaudeville)

### Lockfords Prominent at Hipp

Not one act really closed at the Hippodrome Monday afternoon. The famous sub-cliff family present a colorful atmosphere in their Scotch costumes. The Ritz Bros. are three dandy looking boys. Although meant for comedy their exaggerated trousers are well tailored. In black suits, white vests and grey soft hats the boys are extremely smart. Annette Kellerman does her first part in a dancing costume of black encased in brilliant. The short skirt was hung with glass prisms. For the diving, in the second part, Miss Kellerman wore the famous bathing suit of golden brown. Johnny Dooley is cheating on costumes for his female contingent, Laura Lee and Connie Madison being indifferently dressed.

Elling themselves at the "Marvelous Lockfords" is not the half of it for this team. They are truly great. The feminine Lockford is the prettiest example of her sex seen here in a long time.

Very much undressed this pair, but pleasing to the eye nevertheless. The first dance is dressed, or rather undressed, with loin and breast cloth of silver. A South Sea dance is done by the miss in a tight fitting red and gold brocade costume.

Miss Lily Morris is wearing the blue and crystal dress worn recently at the Palace. Amalia Molina, in a Spanish concoction, had the color scheme of gold lace over red.

### Plenty of Clothes in "Nanette"

Milgrims, Schneider-Andersons and Mine, Frances added much to the success of "No. No, Nanette." Perhaps Miss Frances had a little the best of it, her task being to provide evening gowns. There were all manner of models from straight lines to the full bouffant skirts. The coloring in the palest pastel shades was exquisite.

The first act had the girls in red flapper type dress. Of the women, Josephine Whittell was the best frocked. Her last dress of green velvet with an overskirt of silver. The corsetlike waist had a border of colored pascamenterie. All white satin was the second dress made severely plain with long sleeves having lengthy pieces falling from the wrists. A purple velvet had had a wide rolling train. The evening dress of the last act was beautiful. Made with a low waist line the skirt was skirted at the hips, the color being pale green. Crushed roses in a darker shade decorated the skirt. Narrow silver bandings edged both skirt and bodice. A large bow, directly across the front, hung in edens below the hips.

Eleanor Dawn's one imposing dress was exquisitely conceived in silver fringe. There was row after row of fringe. The only trimming was two narrow strips of silver falling from the shoulders in black and extending yards on the floor.

Louise Groody was first in a plain little blue frock. The bathing suit in the second act was white piped with green. With this was worn a green scarf. A dainty evening frock of rose pink chiffon was decorated with petals and green ribbons. Edna Whittier was well dressed in yellow georgette cascaded with fringe.

### Burlesque Dressing

Arthur Pearson's "Powder Puff" didn't exhibit much in the way of dressing. Alida Clifford was in a lace dress embellished with crystal. A crushed strawberry georgette had two flounces at the hem embroidered with beads. Rather nifty she was in colorful pajamas. Nina Bernard was in green first and then in a pretty frock of white moule, fully bloomed in squares of blue velvet ribbon. A flesh colored meline had a gold top.

Rose Henley wore short dresses throughout the performance. Her sister, Tiny, also effected the short soubrette dresses familiar in burlesque. White dresses trimmed with green worn by the chorus opened the show. A few were yellow and orange, all full skirts, ankle length. Short green dresses were worn by pink flowers.

An Indian number was well dressed in white and crystal beads, but the girls looked rather awkward in old-fashioned hooped skirts of yellow satin. They were at their best in brown satin overalls.

The first act finale was well dressed in different shades of meline made with the skirts cut in points.

Burlesque has fallen for the nude. Six girls are in white one-piece bathing suits with one shoulder and breast exposed. At the matinee it got just a ripple of applause.

### Good Dressing at 5th Ave.

The 5th Avenue show the last half ran with precision and interest. The Donal Sisters, opening, wore for their acrobatics very short blue costumes. DeMar and Lester, a comely pair, did some neat dancing. The miss wore an Allee blue dress made with tight bodice and full skirt decorated with circles of ruckings of green. An orange feather fan was carried during a waltz. The full skirt had narrow bands of silver. The boy wore a good looking tuxedo.

With Paul Tisen's band was a girl calling herself Sylvia. This young lady showed remarkably good taste in dressing. Her first dancing frock was pinkish blue made over flesh colored chiffon. The full skirt had huge butterfly in exquisite colorings. A green Canton shawl draped the figure down to the knees.

### Laugh Off Heat at American

At the American hotel holds no terrors with so many electric fans going.

For Wyoming Duo has a woman dressed in western garb in a suede leather. Satin slippers were out of place with this costume. Marion Edley, songs, wears a straight lined frock of white georgette encased in a vertical design of crystals. A huge white feather fan with tortoise sticks was very beautiful.

The woman of Alexander and Elmore was atrociously dressed at first. A change for the better was a short black velvet soubrette dress. The skirt had large sunbursts of brilliant, the bodice being of the same stones. Janice and Leind had the Wood Sisters in pretty pale blue tulle dresses lined with yellow. Hats had a long coral plume. Miss Leind wore the opposite in coloring her frock being yellow lined with blue. The sisters changed to dancing dresses of rose pink with feathers hanging in a narrow trimming at the waist line. Miss Leind, for a staccato dance, wore short silver pants with a breast band of rhinestones.

### Glady's Clark's Clothes

Glady's Clark, at the 5th Avenue the last half, has once again joined Henry Ferguson in their seminary act. Glady's wore a grey jumper dress next, with plaited skirt and velvet top. It had a Peter Pan collar of blue. A second change was of blue georgette made with full skirt and loose hanging jacket. A hat had two white plumes.

Walia Browne, with Harold, wore a white lace skirt yellow short coat and purple tunic. Harold was in white trousers with satin blouse

## Women's Art Expo.

### All of This Week

Among the several booth-holders at the Fourth Exposition of Women's Arts and Industries are Nellie Heyell, Gloria Gould, Neighborhood Playhouse, Children's Saturday Morning Theatre and the Duana Book Shop. The exposition is being held in the ball room of the Commodore Hotel this week.

Miss Oliver Harriman is chairman. Special entertainment and a fashion presentation are scheduled for each evening. The Theatre Guild Junior Players are programmed to give song hits from "The Garrick Gaieties" Tuesday and Friday evenings.

Gloria Gould and Ada Grace Barker are programmed to give special dance selections Tuesday, Wednesday and Friday evenings. The Triangle theatre, Thursday evening.

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## BROADWAY ROMEO'S

(Continued from page 9)

plotting the colored children.

The African on Broadway, during theatre time. Coins are thrown to them and they reap a pretty harvest. Later in the night they do their "Charleston" near supper clubs. Often well-oiled butter and eggs meet to invite the youngsters into the clubs to perform. Thus their income is greatly enhanced. The night club doesn't object because its talent they don't have to pay for.

"Eye" Women. Captain Burns and his men the following day descended upon a gathering of men at 46th street and Broadway. This crowd carries musical instruments and sheet music.

They "Eye" the women that pass, it is charged, and storekeepers have complained that the men have ruined their business.

About a score of the sidewalk "bachelors" were seen by Burns swooped down on them. They carried clarionets, saxophones, violins and other instruments. When the cops appeared in the flutters the "bachelors" sought to escape. Many did.

Broadway was jammed. The women and men pedestrians cheered. Ten men were seized and in their flimsy taken to the West 47th street station. Later in Night Court they were discharged by Magistrate Corrigan, who severely scored them with a warning.

## Young Paul Weil Held

Charged with the larceny of a cornet and clothing valued at \$250, Paul Weil, 17, said to be the member of a musical band, was arraigned in West Side Court before Magistrate McAndrews and held in bail of \$1,000 for examination today (Wednesday). Weil was arrested in the Mills Hotel, 36th street and 7th avenue, by Detectives Bert Maskell and Bob Farrell of the West 47th street station.

According to the detectives, Weil came to New York and obtained the key from the hotel clerk of Mrs. Cole's room. Going to the room he rifled the apartment of the musical instrument and clothes belonging to her son.

Weil was arrested on the complaint of Mrs. Ellen Cole, cornetist, now at the Royal, Bronx. Mrs. Cole, who is stopping at the Hotel Vendig, plays in vaudeville under the name of Miss Ellen Cole and Sons. Weil appeared in court in a golf suit owned by a son of Mrs. Cole. The instrument is said to be held by the management of the hotel. He was subsequently stopped in lieu of the hotel bill. The clothing, the detectives stated, has been identified in a pawnshop.

# THE FEMINE SIDE

## Palace

The women dancers and singers of the Meyer Golden "Masterpieces" and Madelyn Meredith on this week's bill at the Palace have some very interesting gown studies. Miss Meredith begins her dancing turn in a green crepe affair trimmed in green fringe and occasional orange flowers. As Dr. Rockwell continues to "kid" her and her brother from an upper box they do some lovely and complicated steps. In one number she wears a gray crepe Quaker gown and bonnet, white satin collar and cuffs. But the real dancing feat that draws applause is "The Colgate" with which she and her partner end the act. In this she wears a white chiffon gown, long sleeves, and silver cloth belt with streamers dangling from the left side.

The Spanish costumes in the "Masterpieces" worn by Lydia Semanova, Heriberta Martinez and Ruth Marr are fashioned of white lace in tiers, topped off by white-lace in tiers, topped off by white lace mantillas. Red shoes and a red flower at the belt provide the costume's one color tone. In the last number Miss Semanova wears a two-tone red gown, the skirt built in small ruffles. The fill fan background for the Spanish numbers received a great deal of appreciation from the Monday matinee-ers.

Miss Juliet, in her single turn, wears a green crepe gown with silver beaded designs on the skirt's edge, forming straight lines to the neck. She makes no changes of costume.

## Women at Loew's State

The children will like the midsets at Loew's State this week, and the grown-ups will enjoy the remainder of the bill including such colorful creatures as Myrtle Boland, Dora Maughan and Hazel Romaine. Miss Romaine is with the Jack Wilson act. A black-faced midget, who dances and does a Johnson imitation, is also in the Wilson turn, and if Monday night is any criterion he is in danger of being liked by everyone.

Ellen Hopkins assists Myrtle Boland. In their opening song they each wear pink gowns trimmed in erou lace. Dora Maughan really makes her audience laugh and also arouses admiration for the way she wears her green duds. She begins singing in a green, high-necked coat, a green felt hat to match. Very smart she removes the coat and hat and reveals a green crepe de chine gown decorated in intricate silver bead designs.

In the Wilson act Miss Romaine wears three or four extraordinary outfits. The most novel being a white chiffon with applied medallions in pink, blue, green and lavender on the skirt and left shoulder. The name of Ruth Wheeler appears on the program in the Wilson "Non-sensical Revue," but Miss Romaine has been substituted.

## Sable Complexes

One cannot judge a picture's merit by the fashions of its feminine stars. Claire Windsor's frocks in "Souls for Sables" run to silver and other metal cloths, including metal-thread laces. She wears one chiffon gown made in silk-rose designs, most of her other things are of metal structure. Three gowns are fashioned of combinations of the cloth and lace. The prettiest has the metal cloth bodice, short and tight sleeves and top part of skirt the same material. Both the skirt and sleeves have a long, loose, circular attachment of metal laces to complete the length. The sables worn by Miss Windsor and Eileen Brecht to America to communicate with the spirits on a big scale, at the furriers.

Regardless of how one feels about the picture, that is pointed out is interesting. Eugene O'Brien is also in the picture, as are Edith York, Claire Adams, George Fawcett, Anders Handoff (the story's villain), and Robert O'Brien, victim of his wife's sable fetish.

The young woman of this story, all save the level-headed secretary, have sable complexes.

## "Mystic" Exposes Fakirs

"The Mystic" joins the ranks of "Going the Limit," "If Marriage Fails" and "Seven Days," all of the crystal-gazer class, to supply a setting for the villains. Alleen Pringle is a gypsy in "The Mystic," brought to America to communicate with the spirits on a big scale. In Hungary she had only fished the humbler crowds.

To get over the idea of her gypsyism Miss Pringle wears plenty of earrings and bracelets, a bright turban with ends hanging almost to the ground. Both waist and skirt are heavily gathered and of coarse materials. The waist is striped and the skirt plain cloth. When not officially exposing in New York she wears a satin street dress of dark and light contrasting shades, the dark body of the dress straight line, the sleeves light, long and flaring. A velvet hat, a feather sweep her right shoulder finish this odd but becoming outfit.

Glady's Huette plays the heiress who is fleeced and to whom Conway Tarry, male schemer, returns.

Both men and women will like this picture and the police of any town are sure to approve of the picture's clear exposition of fakery. The film also dispels the old saw about honor-among-thieves, for the film's most tense scene is where the swindlers fight over the jewels and bonds.

## When Billie Dove Is Natural

"The Lucky Horseshoe" has Tom Mix, J. Farrell MacDonald, Billie Dove and Andy Fennington. It is a sort of betwixt and between story, half western, half Oriental romance. Miss Dove would be improved if she would pep up a bit in her western girl parts. She is a nice looking girl, but rolls her eyes too much. When returning from a two years' trip to Europe, she forgets to be "cute" and is, consequently, quite attractive. As a traveling gown she wears a simple blue black satin dress, long sleeves, small V-neck. Her collar is of plain light goods, and her tight turban is banded in white also. There is a broad piece of white fur on the edge of her flare cuffs.

In the castle scene where the vamps little Ann dances atop the table at a banquet, Ann's long chiffon costume is daintily held aloft from the footstools piled high on the table.

## One Woman Film

William Farnum in "Drak Harlan" (film) kills five men within 24 hours. This picture of Justice dangling her feet over the edge of a gun is highly amusing in spots. Only Farnum's expressive eyes keep it from being ridiculous.

The only feminine role is played by Jackie Saunders. Miss Saunders goes in for Pict-fordian curls, leather skirts, silk shirt waists and high boots.

## Decided Fur Ter Jency

"Kissalona of the Islands" Eskimo mix story, is interesting and rabid because it has not been too long since "Snow-White" was shown. The scenes are in the villages, Kookabok and Tavak. Kissalona's costumes showed a pronounced tendency toward furs.

## Hoof Gibson's Spanish Sweetheart

Hoof Gibson in "Socok Ranch" (film) runs a nest of crooks and wins a Spanish sweetheart, all in a day. Helen Ferguson has the role of the senorita.

Miss Ferguson, while not very animated, makes a rather pretty senorita.



# NO STAGE CAREER FOR GRANGE

By JACK CONWAY

Selection, 325. Winners, 244. Losers, 41. Draws, 40.

## 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, Sept. 22.

Norman Selby (Kid McCoy) was granted a new trial by the District Court of Appeals in Los Angeles when it was found that Judge Crail erred in failing to read instructions to the jury concerning the corpus delicti in the McCoy trial.

McCoy is serving a sentence for the slaying of Mrs. Irene Morris.

Miss John G. Vogt of Chicago, once Junita Clarke of Ziegfeld's "Follies," has filed suit for divorce from the actor of the wealthy Vogt family of Philadelphia.

In papers filed, Miss Vogt states she is willing to sacrifice her half of the \$50,000 legacy she and her husband are to receive if they are still married in 1937. Incidentally, Mrs. Vogt asks for alimony.

Martha Pryor, singer, and her attorneys, Kendler and Goldstein, have filed suit in Supreme Court to recover \$725 said to be due by Pryor for entertaining at Gene Senott's Vanity Club. Miss Pryor alleges Senott had been paying her a weekly salary of \$225 until a recent week, when he handed her \$100, naming some other party as the one being paid. Martha said she would not work for "cigarette money."

Izzy Elstein and Moe Smith, demon hootch emcees, will continue to snuff for alcoholics, but their operations will be without publicity. This is by command of John A. Foster, new prohibition chief, who has ordered "dry" agents to remain inconspicuous.

Mrs. Joseph Andrew Polak, formerly (twice) Linda Le Gallienne, sister of Eva Le Gallienne, the actress, has been granted a divorce from him. The Polaks were married in 1920.

When Olga Petrova arrived on the liner Paris a week ago she, to please photographers, posed with a pet monkey. When called before court officials to account for not paying duty on the monkey, she explained the monkey did not belong to her, but had been loaned to her by photographers. Miss Petrova did not pay duty on the monkey. She said where the monkey is, it is, who owns it and what it does is not apparent.

Following an all night restaurant fair last Wednesday, Patricia De Long, "Artist and Model," was fished out of the East River. The rescuers were Lee Clark and Stephen Perlo. The men saw Miss De Long in distress near the river street pier and dove after her. She was taken to Bellevue Hospital.

According to Miss De Long she and several others of the "Artist and Model" cast, together with a few outsiders, were invited to dine in the restaurant when she and four other girls, deciding that it was too risky in the place, jumped in a cab and drove over to the river to swim.

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Among others were the newspaperman and the press agent. The wives of the two were left at the apartment of the press agent while the two men went out for an hour or so.

When arriving they informed Russell that they could only stay for a few minutes because their wives were awaiting their return. That was perfect for Russell and just the excuse that he was looking for to pull his plant.

The two were ushered to the table with the handsome show girl. Formally introduced she immediately evinced a decided liking for the press agent, so much so that it became noticeable about the place that there was the budding possibility of a new Broadway romance. Then the press agent and his companion betted that the wives of the waiting wives and started to leave, but the show girl would have none of that. She arose with them and created a scene. She wasn't going to let her sweetheart return to his wife and if he insisted she was going to throw herself into the river. That was spilled loud enough for everyone to hear.

The press agent and his companion, however, made good their getaway and went home. The girl, true to her avowed intention, and possibly her rehearsed instructions, went over to the river, took the jump and was pulled out. Then the story broke, the girl spilled the names of the two men who were at the table with her and the newspaper boys started to check up with the result that both managed to protect themselves, keeping their names out of the papers through personal influence with the fellows covering the story.

Miss De Long said the water was delightful. She swam further than the others and "the first thing I knew I couldn't get back to shore." She lives at 154 E. 54th street, where she is known as Marion Burton.

According to a special "bulletin" in Friday's "Mirror," Harry Thaw, upon reading that paper's story on released mania, hurriedly took a train back to Pittsburgh, leaving behind a party he had arranged for Thursday evening at the Del Fay Club.

Julius Miller, "Yellow Charleston," colored singer of Baron Wilkins, former leader of Harlem's sporting fraternity and cabaret owner, died in Sing Sing's electric chair Thursday for his crime. Several places had been made to commute Miller's sentence, but they were refused by Earl Carroll, but all were refused.

Surrogate Foley granted an application asking for the immediate estate tax on the estate of Mrs. Eleanor Duse, the Italian tragedienne, on the ground she was not a resident of the United States. The estate in the United States was deposited in the National City Bank and consisted of \$217,658. Mrs. Duse's entire estate was willed to a daughter.

At a directors' meeting of the American Telephone and Telegraph Co. it was announced contracts have been signed by 25 opera stars to take part in a series of 30 consecutive weekly Sunday night concerts, which will be broadcast from that company's radio station WEA. Sixteen more artists are ready to sign, it was announced, subject to the approval of the Victor and Brunswick people and the Metropolitan Opera Co.

"Engaged since 1922, Catherine Calvert, actress, and George A. Carver, manager of the musical, were married in New York Oct. 20, it was announced. Miss Calvert is the widow of Paul Armstrong, playwright.

Saturday, final day of the Mardi Gras, marked the closing of Carnival's 1935 season, one of the best in years.

Dorothy Newall, actress, has instituted a breach of promise suit against Harry Hartzel, Alton, Va. real estate operator, demanding \$50,000 damages.

The marriage bliss of Rene Parker and Johnny Walker will soon be against Harry Hartzel, Alton, Va. real estate operator, demanding \$50,000 damages.

Saying that in the papers submitted he could find nothing the police had done to be unlawful, Supreme Court Justice Mahoney de-

clined the application of the Colored Vaudeville Comedy Club, Inc., 2337 Seventh avenue, for an injunction to restrain police from making raids on the clubrooms.

The complaint stated members of the special service squad raided the club Aug. 15, and since then the inspector kept a man posted on duty there.

As a climax to a back-stage row at the Metropolitan Opera house, where Alberto Baccolini of the Boston Civic Opera Co. was directing "Norma" Friday night, two detectives, after finding a chorus man with one ear almost off, arrested the director. Baccolini was later released upon \$1,000 bail, charged with felonious assault, while a substitute conductor was forced to conduct.

According to the tale members of the chorus, led by a Frank Sherman, told Baccolini, just before curtain time, when he delayed his first night's salary before going on. The director is said to have refused, and a battle royal ensued. Nino di Saba, business manager, said that during the mess Sherman was not bitten or stabbed, but had fallen, with Baccolini on top of him, and struck his ear on the sharp edge of something.

When he delayed the curtain about an hour, when an announcement was made that the performance, minus the chorus, would go on. Detective allowed Baccolini to conduct the orchestra, but watched him from a box. Then, after singing the leading role for an act and a half, Mme. Jacobo became hysterical and was unable to continue with the performance. Emilia Vergera being substituted.

### CHICAGO

Chicago, Sept. 22.

Louie Alterie, pal of Dean O'Hanlon, slain here, killed \$10,000, which he is ready to invest in the movies, he says.

Frank Izarella, 34, musician, is in a dying condition at Hennrich Hospital, the victim of a vendetta in "Little Italy." His bullet pierced body was found in a deserted street. He refused to talk when revived.

"The Old Soak" will be followed at the Central by "Two Fellows and a Girl."

The 80 members of the Chicago Civic Opera chorus have commenced rehearsal for the new season which opens in November. This will again be under the direction of Attico Bernabini.

For the first time in 10 years the United States Marine Band will appear here. Two concerts will be given during October.

Mrs. Peggy McCann Beasley, chorus girl late with "Artists and Models," appeared in Domestic Relations Court and asked that a war-

rant be issued for the arrest of her husband whom she claims eloped with and married another woman in spite of already having a legal mate.

Mrs. Beasley is described as coming of wealthy St. Louis parents and another complaint of hers is that friend hubby was forever making money touches.

Several road companies of "The Student Prince" are being cast and rehearsed at the Great Northern.

Walter Huston will open with "Desire Under the Elms" at the Princess but will vary for only a few performances, leaving to assume his new role in Eugene O'Neill's "The Fountain."

Janita Clarke, Zelgefeld beauty is suing her husband, John G. Vogt, for divorce. She forfeits thereby \$25,000, one-half of a legacy due Vogt in 1937 and which, at the time of their marriage, he promised her if they were still his wife at that time. Miss Clarke will ask alimony.

The Civic Music Association of Uptown Chicago is sponsoring a series of six concerts to be given Sunday afternoons in the Arcadia ballroom.

Yale University's group of historical paintings are being cast and rehearsed at the Great Northern.

### LOS ANGELES

Los Angeles, Sept. 22.

Judgment for \$527 in favor of Ahmed Abdullah was granted by Judge James against William Russell, picture star, for damages done to a home owned by the former and which the latter occupied as a tenant. Abdullah originally sued for \$10,000.

Lige Conley, film actor, entered a plea of not guilty to a charge of reckless driving before Judge Pope and asked for a jury trial, which has been set for the end of this month.

Conley was charged with driving his machine into the rear of a car and throwing a woman out. He was arrested by two detectives, who charged that he had been drinking.

George Wilson, picture actor, Harold Wray and Hugh P. Fay, seamen, were released from jail after being arrested on charges of assault and battery preferred against them by Lena Stimpson, an actress. Miss Stimpson was visiting in a bungalow occupied by the men when one of them struck her in the mouth and another pulled her hair. However, when it came time to go to court she declined to press the charges, saying she felt the boys had been punished enough.

Jack Dempsey left Los Angeles for a tour of Texas this week, which he is to give series of exhibition matches. The tour opens in Dallas.

On "getaway night," 13 employees of the Ringling Bros. and Barnum & Bailey Circus were taken in a police raid on a "speakeasy" and lodged in the city jail.

The "speakeasy" was a short distance from the circus grounds, where the police entered the place no one would admit ownership of the liquor found so all were taken into custody.

Olive Proctor Van Huessen, 18, and daughter of Charles Van Huessen, maker of car manufacturing, was married Sept. 12 to Harold John Schain, a local salesman, who has been a singer over KPWB under the name of Sally Bell. She is reported to be heiress to her father's \$1,000,000 estate.

Joseph M. Schenck has been named head of the film committee of the Community Chest.

Among the other men who will aid in the Chest Drive are Mike Gore, Don Lawhead, L. L. Hard, George H. Shaw, Ed Ganss, Tom Kennedy, L. H. Herold and Frank L. Newman.

Money for funds for 1936 will be made from Nov. 9-13.

Gore Brothers, Sol Lesser and C. R. Scier have asked for a preliminary period 220 feet of Beach property at Santa Monica to the Breakers' Corporation for an aggregate rental of \$100,000.

This corporation will erect a new beach club, to be known as "The Breakers."

The incorporators are Harry L. Lewis, W. C. Thompson, George Bowman and W. Wilford.

Pending trial of a suit instituted in the Superior Court by Lou Doro, a hailing out of Los Angeles, against Joseph Stecher for \$19,530 damages for alleged breach of contract, Sheriff Traeger is holding in his possession a \$30,000 check, which damages, the wrestling champion. The sheriff obtained the belt by attachment proceedings instituted by Doro. The complaint charges that Stecher ran out of a proposed match with Doro, and that Stecher had damaged Doro to the extent of the amount for which he is suing.

According to Caroline E. Smith, the Los Angeles Philharmonic Orchestra will take a trans-continental tour, which will include a planned to have the entire organization of 100 men travel by special train and a limit about 100 principal cities of the United States.

The cost of the tour will be about \$100,000, says A. A. Clark will bear personally. William Henry Rotwell will be the conductor throughout the tour.

## 'RED THE SQUARE

(Continued from page 9)

Fast River Bud in the small hours of the morning, but with two rescuers.

The cabaret is The Owl on 45th street run by Jack Lannigan. Joe Russell is its press agent. Joe conceived the idea of "throwing a party" last week so that additional business might be attracted to the place. Invited stage celebrities and newspaper folk to attend. Among them the stars of the stage, including the famous Barrymore and Michael Arlen. The chorus girl from the "Wint'ers" Gaiety was also invited, but she was all reversed for a part in the publicity screening drama.

Among others were the newspaperman and the press agent. The wives of the two were left at the apartment of the press agent while the two men went out for an hour or so.

When arriving they informed Russell that they could only stay for a few minutes because their wives were awaiting their return. That was perfect for Russell and just the excuse that he was looking for to pull his plant.

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Bud and Bee on Same Boat  
When the "Olympic" sailed Saturday Bud Fisher was on Board. Walter Kingley was down to see Bee Jackson and her mother off. He wanted Bee and Bud to meet, so started down B deck shouting "Where is Bud Fisher?" Some one opened a cabin door and replied: "I saw him this afternoon and he lost the 6th by a nose at Aqueduct."

Two Truthful Golf Players  
Billy Laliff and Tim Kearns met the other day at Red Bank, where Kearns was looking over his latest golfing star.  
"How's your game, Billy?" asked Kearns.  
"Not so good," answered Laliff, "somehow I can't bust through 120."

"That makes no sense," replied Kearns, "I'm right in your class. Funny, too, isn't it that both of us can't beat 120? Let's go around once for \$50."

Laliff accepted and had to go 88 to win.

Benny Davis' Ocean City Ditty, \$5,000  
Benny Davis was down to see a property booky on down at Ocean City. N. J. How Benny knows, he adds, is that \$5,000 was paid to him for writing an Ocean City as a propaganda song. Benny states he sang it himself for the first time down there to let the natives know what kind of a town they had and the balance of the five was immediately paid over, while the congregation went wild over the number.

The title of the song is "Ocean City" by the name of Benny Davis.  
For another live Benny will write an opposition song for Aubrey Park.

Hollywood's Not So Good  
A manœuvre in Times Square lately returned from Hollywood isn't raving over the place of made up faces. He had a hard time of it job before leaving for the coast and has the same job now that she is back. In between, the young woman saw everything but something she liked and says she's not going back; all that stuff about private swimming pools and yachts that any blonde can get for the suggestion is the best she has.

This young lady is particularly peeved because she stated before leaving for Los Angeles she would return to New York by way of Panama in her own yacht. That she returned and went back to work, she asserts, is proof positive of what kind of a time she had in Hollywood.

## B'WAY'S SHELL GAMES

(Continued from page 1)

ident was mentioned said that at the various racing tracks recently the shell game has sprung up as if it were something new and that the fellows working the racket were practically un molested.

Gambling All Over

That these games are being played on the side streets of Times Square is evidence of a spread of the gyp rackets practiced openly along Broadway and 42nd street. Peddlers of money watches, stockings, etc., have not hesitated to collect, gathering huge earnings. To cloak foot traffic along the Main Stem, while car games at night have been a common sight in the side streets, in doorways and under high steps. The new rooms of subway stations have also been greatly used for the gambling games, while one gang has regularly worked behind a pile of brick in the subway under construction in 47th street.

All of these things appear to have become prevalent since Commissioner Enright organized his "Special Squad." At the same time he sent the precinct detectives who knew all of the crooks to other neighborhoods.

Special Service policemen have been especially active in Times Square, seeking out sellers of liquor, although but comparatively few arrests have followed their ferreting.





**AMALIA MOLINA (13)**  
 Songs and Dances  
 15 Mins.: Full Stage  
 Hippodrome

Senorita Molina has high rating as an artist in her native Spain and her appearance at the Hippodrome is recorded in headlines in the foreign language paper (Spanish) printed in New York. She has been on this side for some time, her initial appearance said to have been at a concert held in the new Mecca Temple here.

The Hipp appearance of the Senorita has been built up as is the custom with features when showing this house. The Hipp chorus of 16 is in action several times, not merely draping the stage. In addition there is an eight piece string orchestra, two male singers, a dance team and perhaps one or two others regularly with the act.

Reports of the American booking office tell us that Senorita Molina's invasion. There is quite a difference in the work of the two Spanish stars. Meiler is said to be a comedienne, yet gifted with the art of a tragedienne, while Molina specializes on topical songs, also dancing.

Molina is typically Spanish and she impresses as being classy in a Spanish way. Her rather crisp typical delivery comes from the artist even to those who do not understand the tongue. She is, of course, expert with the castanets and in sleeping is expert although Molina does not appear to participate on dances. One of the latter numbers was a broken time step and could be called the Cuban Charleston. For it was in this waltz in the native style.

Perhaps a correct line on Molina's vaudeville value cannot be drawn from the Hipp showing because of the added atmosphere. Her own support other than the band appeared ordinary. Molina, however, will please those who like Spanish fandangoes and the like and there is always a big enough percentage of such two way audiences to make her well worth while.

**JEAN WATERS and Co. (4)**  
 Comedy Skit  
 20 Mins.: One and Full (Special)  
 Lincoln, Chicago

A clever idea but not sufficiently original to warrant it coming to the top of the list. Recasting the two minor principals would help materially. The small parts which have been written for them are important and should not be overlooked.

The act opens in "one" with the juvenile announcing that he is searching for the person holding a two number. Two number, two from the audience claiming to hold the respective member and are followed by Miss Waters, an eccentric comedienne who does some gabbling with the audience. The results in the juvenile accepting all three and offers them each a week tryout to see which one he loves the most.

The act goes to full stage showing the interior of a bungalow. The boy and one of the girls do a timely number. Four days later is flashed on the set. The juvenile is given a dramatic soprano saunter through a hall to fair returns, Miss Waters and the juvenile (Eddie Dyer) take possession of the stage delivering a cross fire musical which contains some good material. This is followed by a song and dance with the featured member doing some high kicking. The act is apparently the big punch of the act and should be bolstered.

The boy confuses to one of the girls that he is not the wealthy fellow that he is believed himself to be. The girl tries to inform the others and they both leave. Miss Waters decides to stick and everything ends perfect.

The act needs a good dancer and singer to hold the attention of the audience. The costumes while new are cheap looking. The finish is occasionally smooth and the punch is lacking. The juvenile is a good dancer but has omitted that style of entertainment in this offering. A good snappy routine by him and Miss Waters with the two girls vocalizing in the background would build up the necessary punch.

*Hal.*
**ANN CODEE (1)**  
 Comedy, Talk, Songs  
 19 Mins.: One  
 Riverside

Ann Codee is now billed solo with Frank Orth, her assistant, as before when the act was standard as Orth and Codee. The pair recently returned to this country after a tour of the European variety halls.

Both have acquired a sureness and a polish in their work which has tightened up the act into one solid succession of laughs, from Orth's first entrance right down to the double song in which he receives a royal handmaiding from the robust Ann.

As she walks away from the first entrance Orth in boob get-up tags on behind. His expression and character register immediately.

A double song next called "The Promposal," is the high light. Orth takes a glorious shellacking and is finally picked up bodily, spanked and then fitted to a chair several times in the air. For Orth's encore they repeated their song in German but "just the song" as Orth announces. His German translation of the lyric which Orth sings to a punch in the nose was greeted with howls. Her German is perfect. Orth announces it took him six months to learn that one line.

As Codee is worthy of the solo and feature billing as long as her partner and husband is willing. Her solo billing provides him with a "surprise" comedy entrance and she does dominate him throughout the turn, getting laughs of her own account with her delightful accent and physical superiority, but let it not be forgot that Frank Orth is one of the best "boob" vaudeville knows. At any rate the pair make a corking combination for any bill.

They could have dispensed with the nightly vacuum tour after they walked off having held their own to closing position at this house.

Orth and Codee have been away for some while and together for some years. This is their first review under New Acts in Variety.

*Con.*
**CALLAHAN and MANN**  
 Songs and Talk  
 15 Mins.: One  
 American Roof

Conventional male comedian and straight act with little in song and talk, and made to look worse than ordinary masculine duo who followed them.

The comic of the Callahan-Mann combine proved no special interest, and finally dove into a couple of "blue" gags. They sounded as if spotted in the regular routine, but may have been temporarily inserted. Four songs included, none of which definitely impressed. A fast "hoke" skating dance for a finish pulled the team to about the halfway mark, but there will have to be considerable renovating before the turn is right.

The men, however, indicate themselves as superior to the material.

*Skip.*
**DE MAR and LESTER**  
 Songs and Dances  
 5th Ave.

De Mar and Lester seem to be out of a production, as they mention in their introductory number, but probably a western or road show. However, they make a class couple with grade songs and dances.

The man wears the girl's single dance costume through projecting an unnecessary violin solo, whereas the girl might do much better with the orchestra only. Barring this slight defect, the turn as a likable dancing team of youth and appearance, with good songs and better dancing, can be fitted right in.

*Sin.*
**WHITING and BURT (4)**  
 Character Songs, Dances  
 34 Mins.: One and Three (Special)  
 Orpheum, Los Angeles

George Whiting and Sadie Burt bring into vaudeville a third member of their family, Virginia, 16, who provides the dancing portion of the act. For the vehicle they have a number of new character songs which Whiting wrote and for which Eddie Weber, who also wields the baton in the orchestra pit supplied the music, while Maurice Diamond's credit was given to a character dance the couple did as well as putting on the solo numbers that Miss Virginia executed.

The turn opens with Virginia doing a solo dance with the music of a small Swiss setting which is of futuristic design and shaded by the vealour drop. The girl is a natural dancer and does her work in charming style.

Then come Whiting and Burt, in grotesque make-up in front of the set singing a character song about a Swiss romance. The song is done with a Swiss setting which is of Whiting as an Alp mountain climber being a scream. On each of his knees he has painted or tattooed, as the case might be, the picture of his female love. During the interlude, Virginia comes forth in "one" and does a bit of the "Charleston." Then Dad and Ma with a Collegiate number, which is garbed in the flapper and cake store style.

For the next interlude Virginia does a balloon dance, which is originally staged as instead of chasing the balloon, the finish she punctures it and then walks off with her hand over her face, ashamed of what she has done. This is novel and gets a laugh as well as the sympathy of the audience.

The next scene is Whiting doing a number in a cafeteria. He chants about soup, beans, eggs, etc., that are cold when he gets to his chair and wishes he were home for a chance at one of mother's pigs knuckles. With the gang out here knowing, something is up in the rush and gets their foot not from the cafeteria counters, the number was well appreciated.

The following scene is one of the heart comedies. Miss Whiting, sitting in her seat in a chair about how sorry she is that he is leaving her and wishing him good luck. The next scene shows her as the woman of the hour, getting only for her price. She is well costumed with jewels, etc. When concluding he chants back he does not want a woman who sells herself, but one whom he loves and protects. To rip her pearls, etc., from her neck. The number is a gem and one that will hit all. For the finale Miss Burt does a "Sleephead," just for a hit as ever. The encore has the couple making to great results. The act no doubt will be pruned a bit but it is rather hard to say what should be eliminated. The ending seems to be superfluous. It is made to order for a class novelty in a feature position in the big houses and will satisfy one hundred per cent plus.

*Eng.*
**JACK USHER and Co. (2)**  
 "Wives Vs. Stenographers" Comedy  
 18 Mins.: Two (8); One (1); Two (8)

Jack Usher with two girls (blond and brunette), has a neat hokum skit, sure-fire for the smaller pop houses and good enough to go into an early spot in the average big time bills away from the Palace type. It is slapstick fun, and there will be some laughs and fun that will send it over anywhere. Nothing new in the idea that constitutes the opening. It is a wife and husband talking against time and the cross-fire being so rapid the audience doesn't get much of it.

Then in "one" for a moment the wife does a number. Going back to the husband's line in his office with his new machine. She is alone and tries something that resembles a "Charleston." If she intends it as such, she might just as well cut it and do something else in the hoofing line, for she is taking the "Charleston" as well as the rest of her stepping.

The act as a whole will get its laughs over in a smaller house and register, something it failed to do at the big State.

*Fred.*
**CANARY COTTAGE**  
 Aerial Act  
 10 Mins.: "One"; Special Drop  
 Riverside

Man and woman aerial gymnasts will have hit upon a novel and pretty mounting for an excellent routine of aerial double work. The house drop rises, disclosing a special drop depicting a giant bird in the center of the cage about half up. After an appropriate pause the birds shed their feathers and stand revealed as a man and woman in canary-colored tights.

A platform concealed as the floor of the cage is used for their take-off. A routine on ankle loops and trapeze follows. The "tricks" are executed with smoothness and grace and with a total absence of stalling that is the essence of showmanship. The work of the pair is further enhanced by their striking appearance. The girl has a "bird" in her face which is accentuated by the tights. The routine includes iron jaw work, the man acting as pivot for the "swivel." One of the trapeze a feature trick is the double "bird" in the face using a resting turn for either end of the best of the bills.

*Con.*
**LEARY and LEE**  
 Singing and Talking  
 12 Mins.: One  
 Lincoln, Chicago

This combination might develop as a No. 2 act for the smaller houses but its chances are slim. The act opens with a number of a good personality and capable of putting over a number and would get by if he could confine his efforts along those lines. Trying to do a "bird" in the face using the same expressions and maneuvers when telling stories has a tendency to slow up the offering through his inability to put over a gag to good result. The girl acts as an accompanist but also shares in the billing. The act opens with "Susie" using the orchestra. Some uninteresting talk about the female member follows. The man, on playing the accompaniment for "Back Home in Illinois," which got over. Two more routines of talk pave the way for two more "pop" numbers.

The act must use talk, one or two gags to break the monotony of the numbers would be sufficient. With its present routine it is doubtful if it will get anywhere.

*Hal.*
**ROBERT RHODES Co. (2)**  
 11 Mins.: One  
 American Roof

Accompanied by a feminine pianist, Robert Rhodes should give his billing and the schedule of established standard numbers he is offering. They're so established and so standard it gives the impression he isn't taking any chances.

Not possessing the strongest of voices, this tenor has the right idea in adhering to numbers that have proven themselves, but there is little excuse for digging out the array of old numbers or two must be excusable, but an entire repertoire of the old ones provokes.

Rhodes would also help himself by dressing his accompanist. Monday evening, he is in the stage in a dress that gave every resemblance to street or store wear. The songster's brown shoes beneath white flannels also looked out of place, but there is nothing sporty about the American band group for the first night of any week.

*Skip.*
**MYRTLE BOLAND and Co. (1)**  
 Songs  
 14 Mins.: One  
 State

Here is a fair small time single vocal pianist who is entitled to billing. The act is the girl at the music box in addition to playing, handles a couple of numbers creditably. The piano girl is Ellen Boland, a blonde. Miss Boland in handling the crying banjo, should deliver it with repose instead of trying to act the lyric. Also, it might be just as well to eliminate the dancing.

*Fred.*
**MONTE and CARMO**  
 Acrobatics  
 5 Mins.: Three  
 American Roof

Limbo, acrobats, and small enough to be billed as Lilliputians. The work is of the hand-to-hand with the pair having put together a very ordinary routine sans showmanship.

An elongated assistant, or even a tall, stout hand would help, if brought on the stage for any excuse whatsoever, just to get the contrast.

*Skip.*
**JOE MORRIS and BETH MILLER**  
 Singing and Talking  
 18 Mins.: One  
 Palace, Chicago

Billed as late stars of "Artists and Models" Joe Morris and his new partner, Beth Miller, the latter a recruit from Chicago cafes, took on a tough assignment here following "Duke Barton." The new combination does not measure up to the former turn which had Elic Campbell as the partner.

Miss Miller cannot deliver a number as well nor has she big time material. With a bill for Morris quality, with a bill for Morris quality, with a bill for Morris quality, she just gets by. The turn opens with the girl warbling a "pop" number barely getting over. The cross-fire with Morris in the box follows. For someone the interruption offered by the comedian who kept applauding following Miss Miller's initial number bring on nobody else but "Rasputin" who inquires from Miss Miller if Morris is annoying her. Answered in the negative he disappears.

The same tale is employed but does not register as solidly a it did in the former combination. Miss Miller follows with a number, executing sort of a half "Charleston." This gives Joe a chance to get on the stage with his partner offering to teach him the "Charleston." It receives few laughs, terminating with both executing what is announced as "Charleston" and getting away with it.

The Morris and Miller turn needs plenty of support in the form of a band. Perhaps the turn was kinder somewhat by having to follow Barton. With a little more vaudeville experience Miss Miller may develop into a fair soubert.

*Hal.*
**"INTERNATIONAL JAZZ REVUE"**  
 (10)  
 Music, Singing and Dancing  
 20 Mins.: One (Special)  
 Lincoln, Chicago

One of the outstanding novelties of the season but handicapped by improper setting and costumes. This will click with any audience, and if properly exploited should pull extra business at the box office.

The "International Revue" derives its name through having various nationalities represented who are introduced individually at the opening of the turn with the aid of a spot so as to reveal his true features. A Philino, Turk, Mexican, Scotchman, Chinaman, Canadian, Indian, Yankee and a mixed Russian dancing team are involved in the unique and entertaining offering. The men are all capable musicians playing a varied assortment of instruments.

The turn opens by playing what is an international hit, "Oh Katharina." This is followed by the Russian dancers (2) who execute some of the turn with the aid of introduced by the Yankee or interlocutor displaying a corkscrew baritone. The Chinaman, Turk, Philino and Indian introduce a variety of dances. The act is introduced by the Yankee or interlocutor displaying a corkscrew baritone. The Chinaman, Turk, Philino and Indian introduce a variety of dances. The act is introduced by the Yankee or interlocutor displaying a corkscrew baritone.

"Pirate Dance" is intermingled with some good adagio work which also introduces the "12th Street Rag" was played by the group with the Chinaman handling a sax, the Indian a clarinet and the Turk a French horn. The balance of the instrumental numbers consisted of banjo, cornet, piano and drums by the Yankee directing. This number displayed their capability in handling a "hot" number with the correct tempo and strong line. The Mexican, Chinaman and Indian each take turns in playing a piano solo running through the keyboard in better form than the average. (And their maturity is on the level.)

For a finish the "Stars and Stripes" is used with the curtains parted, disclosing the battery illuminated with the stars and stripes in the foreground surrounded by boats. The team of dancers in sailor outfit's execute an appropriate routine. The turn was roundly applauded and the crowd's enthusiasm gathering could have stopped the show in the closing position.

With the scenery and wardrobe fixed a bit it is capable of stepping out on the stage and in the picture theatre in the country and make good. The act cannot miss.

*Hal.*

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ADVERTISING CURTAINS-DROPS-SCENERY



**PALACE**

A typical vaudeville bill at the Palace this week. Plenty of diversity, particularly strong on comedy, and a fast show well spotted at the night performance. The comedy is the adjustment of running order.

Roger Wolf Kahn and his Biltmore Orchestra move into the first half, with Meyer Golden's "Masterpieces," originally spotted third, taking the former position. These major changes affected several others, but the adjustments helped considerably.

It is taking a tip from some of our present-day musical comedy librettists, the current Palace show bunched its main comedies into the first section. Not that the second stanza is entirely neglected, with Joe Smith and Charles Dale (soon Comedy) four) holding over and holding up the last half with their latest laugh compeller, "Fattery" to the Broadway.

The social highlight of course was Kahn and his instrumentalists, closing the first half. The combination of Kahn upon the piano and eight numbers. The youthful leader wielded the baton for all. For the most part, with the exception of some pop numbers, all carrying special arrangements, excepting the opening number, excerpts from "The Merry Widow" and "The Merry Widow" in dancing tempo. The band's original repertoire comprised five numbers which the added members in the nature of a demand, encores.

La Salle, Hassan and Moran, late of comedy acrobatics, opened the second half with a dancing, taking leave to well-deserved applause. Brooks and Ross, the harmonists, followed on the duce with pop stuff which they sold in capable fashion. These boys have improved considerably since last week in the orchestra, and their stage presence and are still there as strong as ever with the harmony violin.

Dr. Rockwell was the usual panic No. 3 with his satirical discourses.

**11 MUSICAL MISSES  
Jazz Band  
15 Min.; Full Special  
Majestic, Chicago**

This girl band makes a pleasant impression and should go right along on the split weeks. It depends for its novelty upon an interpretation of the "Evolution of Dixie," the music carrying the audience from birth through the Indian age, the Colonial period, the days of the Confederacy, the after-the-war reconstruction up to the present day. Included in the mammy songs. The orchestration for this number is excellent. The girls make various quick changes in the semi-dark to carry out the symbolism of the music.

All the members are young and personable. While the solo dancer isn't so forte on the feet she is cute enough to pass.

As a moving picture house attraction the band should be adequate but not sensational. *Haf.*

**PAUL TISEN BAND  
Full Stage  
8 Min.**

Paul Tisen Band has and needs for assistance, Dario and Sylvia, two ballroom dancers. Of the dances by the team, their Tango in a bright costume is about the only one attracting attention, but the Tango is so good it far exceeds and other seen in years. On that Tango alone this team should be a card for an exclusive night club. In addition Miss Sylvia's c-lashes are marked for smartness.

The band is strong only. They have their own numbers, with a solo, but even with the combination of the dancers, it does not stand up as a big time attraction. All depends upon the salary requirements for other vaudeville engagements.

**COLLINS AND PETERSON  
Song and Talk  
19 Min.; One  
American Roof**

The man comedy duo and sure-fire for any neighborhood house. Between the low comedy, the dramatic balad, recitation inclusive, and a catch line which the comic uses to great effect, it is a pushover within three minutes for a crowd.

The comedian goes to a cunel, without jaxing it up, at the finish joining the final chorus of his parting song, which really does the trick. The serious ballad, following some few minutes of laziness the "mother" ballad in the right line, an intermediate house audience's lap.

A good combination who work hard for what they get and with a bit of polishing will probably be making them laugh when they only have to do it twice daily. "I's pal cleaned" in the next to closing spot.

on chiropractors and other subjects which kept them in yells. As a comedian of delicious humor, Rockwell was a hit with no one. He hypnotizes his audience from the moment he steps on and keeps them laughing until they are almost faintly little or no effort. He has great material. Also a selling method.

Edwyn and Norman Meredith, dancers, followed, but did not lose him, much to the satisfaction of those who followed. He took himself in the right upper box for wise cracks, bridging the waits between changes for the dancers and also letting the localities of the dances. The Merediths are an attractive appearing couple and ex-ecuted a few of the best of the dances. They divided into three sections, which includes a Quaker dance and a collegiate hon, with the latter used in a clever and setting the best response.

Smith, Dale and the Avon Comedy Trio, Jean Holt and Wallace Eukens, opened the second section, closing heavily with "From Battery to Broadway" and "The Merry Widow" a departure from their previous ones in that it goes in for the revue style, with four or five songs, and skits and climaxed with a satire on the Sextet from "Lucia," also brimful of hokum and making a smash hit. The comedy duo, in the nature of a demand, encores.

Miss Juliet, assisted at the piano by Duane Bassett, held down next to show business, with her familiar line, characterizations and mimicry which registered as forcefully as ever.

Miss Juliet moved to be his former "Imported Revue" (previously reviewed as a New Act) and retaining everything from the former piece, but with a new twist. It may be added that this 3-people turn is one of the best of the artistic producer and the best of the night.

There is a martial flash and an good entertainment.

Roach and screen comedy, "Somewhere in Somewhere," a comedy alant on the world war, spotted after the vaudeville, held few in.

**ST. LOUIS**

It is an international bill this week. The booking may have been arranged by design as three acts have come from last week originated in foreign lands. Represented are England, Scotland, France, Spain, and, in the small minority, the U. S. A. The international complex is used.

The bill is entertaining, and though it does not unfold anything new, it is a good one. It is virtually the same as last week, since the Lockfords and Annette Kellerman are again present. The main attraction is the Lockfords, who are expanded in line with the Hips' policy, the Foster girls working in line with the Lockfords.

The Lockfords, who came here from London but are really French, are a good team. They are principally in revue. And there is a reason: the dancers believe vaudeville has been because the turn a minute act as constituted at present. During several performances last week the boy (Naro) dropped the girl (Zita) and the girl (Zita) dropped the boy (Naro). Naro later explained he was tired out. When the team grows tired to the routine which he declined to shorten, muscle fatigue may disappear. The Lockfords' economic routine is a good one, and on this side, and it is excellent. Miss Lockford's more or less inanimate routine is particularly good.

Lynn Can't appear to good purpose in the especially extended Lockford act. Her specialty song is "The Merry Widow" melody, as by Milton Schatzwald, the Hips' musical supervisor, and not published. If the Lockfords's elect to remain in vaudeville they should score as strongly as in the legitimate.

Miss Lockford's return to vaudeville is a real comeback. The Australian star is still a fine dancer, and figures to make a hit. The Lockford's isn't much of a dancer and probably never seriously took to that art. However, something had to be used to fill out her appearance on the bill. The physical culture exhibition and talk alone makes that worth while.

Miss Kellerman displayed amazing lung capacity while demonstrating a something called "the Hips' policy." It explains the ease with which she performs under water. The tank display is as per usual and the presentation of the wondrous dance of the Kellerman diving.

Johnny Boyd, with Paul Bernard Smith's "Tip Top Revue," was highly effective, on fourth. That he has been because the turn's running time was held down. Dooly seemed best with the sanitarianism that which really does the trick. The familiar bits. In support are Bobbie Dale, Laura Lee, Henry Kopper and Co.

The comedy included Nervo and Knox, again held over, and they were the most successful in the house. In the latter, the British comedienne, returned with the same routine as last season, and captured the house. In the latter, the British comedienne, returned with the same routine as last season, and captured the house. In the latter, the British comedienne, returned with the same routine as last season, and captured the house.

turn is new, but was shortened, and therefore not covered in New Act. Tugged on in exaggerated trousers well suited to his "the Hips' policy." "Collegiate," as is the dance number which followed and took them off.

A Spanish artist, closed the show well, it being one of the bill's elaborated and the house was very much interested. The Scotch troupe having the Hip chorus for atmosphere. The show looked very well for the opening act.

Gaston Palmer, the French juggler, was next to closing, where he killed the house with his humor, over supposedly missed tricks. Palmer may be topped in his art, but he has no extender, and the Hal Roach comedy picture, "Somewhere in Somewhere," was used at the start of the show, permitting the audience to enter leisurely without interruption to the show.

The Riverside

Plenty of shows at the Riverside this week and a bill that tickled the palates of the wise vaudeville shoppers in the neighborhood. The bill was a good one, and the test, topped by Nora Bayes. Business was satisfactory, which may be added to the fact that the general excellence of the bill or the current cooling off of the metropolis.

Nora closed the first half and did 14 minutes, entirely too long. Her extranscendent chatter about her technical slip, and her dancing under the heading of entertainment and could be deleted to the advantage of her act and the other acts to follow. The bill was a good one, and the test, topped by Nora Bayes. Business was satisfactory, which may be added to the fact that the general excellence of the bill or the current cooling off of the metropolis.

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the vaudeville section held but five acts. The entertainment average was high in view of the "heavy" picture. The latter remains for the full week.

"La Fantasia," a six-people turn about the illusions, was opened. Between the magical stunts a mixed couple execute some moderately agile Spanish and whirlwind dances. The latter, however, recites and sings to much less fortunate results. If this were all the show, it would be a good one, but the illusions, two of the cabinet variety and the third, a woman balanced on the head of a man, were not enough to make the act a satisfactory one.

W. D. Pollard, juggler, with more personality than ability, was second to midlirtians. "Moonlight and Kilnurney," an act formerly played by William A. Kennedy, was next to plenty of appreciation. Hector Carlton has taken Kennedy's place, but otherwise the original cast of four seems to have remained about the same. Those turns, that, while there is nothing much to it, manages to be a good one, and the comedian, the heights at the finish when the veteran Danny Barrett goes into some of the "the Hips' policy" and as clear an Irish tenor as his predecessor, nor can he act as well, which is satisfactory from both angles.

Top billing and hit honors went to Edith Clifford, now doing the best of her act, and the comedian, the probability. Her numbers are very broad at times and the one about the "very nice boy" who likes to be "smoked with the men" and who'd "make a wonderful wife," seems to be treading on dangerous ground. But the comedian, the heights at the finish when the veteran Danny Barrett goes into some of the "the Hips' policy" and as clear an Irish tenor as his predecessor, nor can he act as well, which is satisfactory from both angles.

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**BROADWAY**

Nice bill at the Broadway Monday night. One of those vaudeville shows that tells why people are going to pictures. And the picture shows that tells why people are going to pictures. And the picture shows that tells why people are going to pictures. And the picture shows that tells why people are going to pictures.

Two of the acts following one another had the same song. One of the acts following one another had the same song. One of the acts following one another had the same song. One of the acts following one another had the same song. One of the acts following one another had the same song.

And yet another act had a new song, better than "Dixie," really, so hop onto it. The act had the bowing period held up by the orchestra playing a melody for a "Charleston" swing. And then the man didn't "Charleston." That was terrible. Almost as bad as another turn that has been changed into a hit for years.

In another spot an act started off in a very original way, singing one of those songs with "Charleston" of turn that was played out last evening, but it was the "heme song" of the act, and it was a good one to turn to go back to small time, with nearly the remainder of its comical and good natured, and better tune up on something newer.

And another act should send a cable of thanks every week to Will the pianist, now in England, his home.

Still another turn talked of a dead woman in a hotel for a laugh. Sweet as the act was, it got a laugh out of them will see out front some show they can see that their Japanese act is a good one, and it was a good one to turn to go back to small time, with nearly the remainder of its comical and good natured, and better tune up on something newer.

What is the difference what the names are? You can see the like all over New York, and probably in the other, they want to know what the troupe was, and a look at some of the hills. *Stine.*

**AMERICAN**

Nothing in the first half show atop the Roof until late in the running. Previous to intermission and the act was a good one, and it was a good one to turn to go back to small time, with nearly the remainder of its comical and good natured, and better tune up on something newer.

Callahan and Mann (New Acts) had a comedy objective, but never really got to the point of the act, and it was a good one, and it was a good one to turn to go back to small time, with nearly the remainder of its comical and good natured, and better tune up on something newer.

The Toothy Trio started again via hard show dancing and one song. The act was a good one, and it was a good one to turn to go back to small time, with nearly the remainder of its comical and good natured, and better tune up on something newer.

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**STATE**

There is one name at least in the six-act bill at the State this week that must be counted on to draw at the box office in addition to the usual crowd. The name is the most heavily advertised. The draw name is Jack Wilson, and he is a good one, and it was a good one to turn to go back to small time, with nearly the remainder of its comical and good natured, and better tune up on something newer.

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**5TH AVE.**

That a little picture properly executed, and the comedian, the probability. Her numbers are very broad at times and the one about the "very nice boy" who likes to be "smoked with the men" and who'd "make a wonderful wife," seems to be treading on dangerous ground. But the comedian, the heights at the finish when the veteran Danny Barrett goes into some of the "the Hips' policy" and as clear an Irish tenor as his predecessor, nor can he act as well, which is satisfactory from both angles.

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# VARIETY

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## 15 YEARS AGO

(From Variety and "Clipper")

Arthur Hammerstein was married for the second time to Mrs. Grace Weir-Hoagland, of New York. At the time he was manager of the Manhattan opera house.

William Kolb, of Kolb and Dill, had temporarily left his partner to team with Max Rogers for a Shubert musical production.

Christy Mathewson had been signed for one week at Hammerstein's and his vehicle was called "Curves," written by Bosman Bulger.

E. F. Albee representing the U. B. O. and Martin Beck, representing the Orpheum Circuit, had agreed to agree. In furtherance of their agreement, it was understood that the territorial booking agreement would be continued.

Jake Lubin (now general booking manager of the Loew vaudeville circuit), and at the time with Miners for 15 years, resigned as manager of the Eighth Avenue Theatre and joined the Marcus Loew forces to become manager of Loew's Seventh Avenue upon its opening.

In Shreveport, La., two brothers named Saenger kept a drug store, but were planning to branch out and manager a theatre which they were building. The house was to have a Turkish front, and the brothers announced they wanted a simple Oriental name for the amusement.

Now the Saenger Amusement Co. is a power among the theatre owning exhibitors and control of Louisiana is air-tight, while invading other states.

Marguerite Keeler and Homer Mason opened a new sketch called "In and Out" (It was the same sketch they are still using and calling "Married"). Porter Emerson Browne is the author. Variety's reviewer, catching its opening at the Colonial, New York, commented that they had nothing to worry about for several seasons to come. "Several" has stretched into 15.

## 50 YEARS AGO

(From "Clipper")

"The Mulligan Guards" were the rage, and at Josh Hart's Theatre Comique they were the widely billed attraction.

Noiseless scenery rollers were being used in many New York theatres with William Dillingham their maker. (That has been discarded, however, and only on the heavy rollers are rollers now placed, while flats are, so light and so easily handled that stage hands balance them carefully and drag them across the stage.)

E. L. McAvoy, now revered as a great classical actor, had just closed a New York season in which he was given the "bird" during the closing week. The fault was not McAvoy's, but that of his supporting company, declared to be very bad. The galleries blamed the great actor for hiring such poor actors.

Bret Haric had just finished a vehicle for Stuart Robson called "The Prodigals of Red Givich," and in this Mr. Robson was to play Col. Culpeper Starbottle.

Tennyson's drama, "Queen Mary," had just been published.

As early as 1875 there was a play called "Beggar on Horseback," produced and played by E. T. Steeden. (The same title was recently given

# RIGHT OFF THE DESK

By NELLIE REVELL

The thought of the advantages of the Actors' Fund Home still lingers with me. It is a shining example of friendship as contrasted with cold-blooded philanthropy, a subject on which Cardinal Hayes had something to say last week in his address before a national charity conference. "The Times," commenting on his talk editorially, said:

"The gift without the giver is bare of what is often most beneficial to him who receives—and also to him who gives. . . . True charity is also a defense against the pauperizing effect of a relief that considers only the physical need and takes no account of the effect upon the character of the one relieved. Every able-bodied, able-minded citizen should be encouraged to give some of his leisure to voluntary service in behalf of those who from one cause or another find themselves in need of that which 'never fails,' but without which all human organized society would fall—charity."

If there is anything in the world the writer has learned well it is this: that helping a human being out of a ravine of despair cannot be done as you would throw a bone to a dog without crushing the spirit of the one who is being helped. It would be better to pass by without a sidelong glance, for the spirit is life and the person who is guilty of killing the spirit commits murder as surely as he who kills the body.

Physical wounds are easily healed but, as Irene Franklin used to say in her old song, "You can't tie a rag around your feelings." Somebody said beggars should not be choosers. Maybe not; but neither should they be victims of someone else's cruelty or—to be more merciful in describing it—their thoughtlessness.

Space last week precluded putting in some of the details concerning the Actors' Home. One of them is the rule that when a person enters the Home they must stay. If they leave they cannot return, for the institution must preserve the nature of a home and not a transient hotel. A few years ago one of the guests after a good rest and building up of her morale decided she was able to work again. She did find a part but soon discovered herself not as strong as she had thought. She could no longer work yet had forfeited her right to the Home's hospitality. However, the red tape of the Actors' Fund is not as cruel as most red tape and provision was made for her to become a guest at the Edwin Forrest Home.

But why anyone should want to leave the Home is hard to see. With its 15 acres of lawn, woods, horses, chickens, gardens, flowers, it is a Staten Island subdivision of paradise.

Here is a nice tip for anyone who wants to help the Home. They are sadly in need of an automobile. Any of you who has a machine you don't know what to do with could have it put to good use down there. To people who are enjoying life, action, health, an automobile is luxury. But to old friends down there it is almost a necessity and would be a God-send.

"Dislocate Jaw Laughing at Joke," a headline announces. The sufferer refused to reveal what the joke was and now all the revue producers on Broadway are greatly disappointed. The material would have formed in line to the left to get that "wow," since most are accused regularly of putting on humorous sketches minus the humor and any one of them would give 50 per cent of his profits to get a real laugh-producing line. But probably the joke wasn't the kind that could be told to a mixed audience. Though you find few audiences that good and few jokes that bad these days.

"No, No, Nanette" finally got here after going to most other places in the country. New York is getting to be "the road" for a lot of shows. The writer, watching the show opening night (thanks to the thoughtfulness of "Duke" Cross) at her hotel travel back to other days. Days when Charlie Winger and his brothers used to make the hearts of Middle West maidens go bumpety-bump. They were quite the matinee idols of that district. Then on to the night of Louise Groody's opening in "Fiddler's Three," when despite the fact that she wasn't even featured in the show, everyone predicted that it wouldn't be long before she was starring on Broadway, where she has been for sometime now. And thought of years ago when Georgia O'Raney was doing a single out on the Sullivan-Consigne circuit. And of Wellington Cross' brother, who did the printing for the old Kohl & Castle firm. And of Josephine Whittel and Gloriana.

It is pleasing to note that New York has confirmed for once the judgment of Chicago about a show, "Madame Sherry" being about the only other instance recalled.

"What do you mean I was all prepared?" writes Trislie Friganza. "I was about as much prepared as America when she fell into the last week. After traveling 4,000 miles to New York I had to have two dresses made, learn two songs and have a tooth pulled, all in a last. D'you call that preparedness?"

One of the things that Lester O'Keefe does besides "Juvenling" in various shows is to smoke a collection of the strongest and most odorous pipes on or near Broadway. His hobby occasionally arouses much reproving comment among members of whatever company he may be playing with. This is what he must have had on his mind recently when strolling down 5th avenue and meeting Ann Pennington.

"How are your pipes?" asked Miss Pennington.

"I have a new one," replied the singer of juvenile roles, "but it smells just as strong as the old ones."

Miss Pennington gave him a puzzled glance and passed on. It was five minutes before the Irish actor realized she had been talking about his voice.

Over in New Jersey, according to John Pollock (who really does live over there) a moderately intoxicated motorist was halted before a justice of the peace, charged with reckless driving. He had been zig-zagging down a perfectly straight road at 40. The judge lectured him and then plastered a neat fine upon his wallet.

"Can I say—hic—a few words, judge?" inquired the driver.

"Go ahead," replied the justice.

"Well, I'll give a thousand dollars to the engineer that—hic—will take the curves out of that road."

Many are bold but few are frozen.

by George Kaufman and Marc Connelly to a comedy in which Roland Young appeared.)

The Third Avenue theatre's lease, which had five years to run, had been sold.

Manager Macauley, active in handling the historic house in Louisville which has borne his name for years (and which but recently terminated its career) had adopted

# JIMMY WALKER FOR MAYOR

About the only purpose of mentioning the candidacy of Senator Jimmy J. Walker for Mayor of New York on the Democratic ticket, is to prevent the people of the show business in Greater New York from accepting too strong a feeling of security in the general talk around that "Jimmy Walker is a cinch."

If Jimmy Walker is a cinch for the next mayor of this town, as he is, then the greatest majority possible should be rolled up for him, to entrench the same Jimmy Walker so strongly as a popular idol that nothing in the future can politically unsettle him, whether it's the mayor's, governor's or some other chair.

To reach that end the show business must go to Jimmy Walker for mayor to every man and woman. They must register and must vote. It's the first time in years that the show business has had the opportunity to vote for their own favorite for mayor of New York.

In theatrical parlance Jimmy Walker approaches the ideal "regular guy." He has been a part of the show business, not alone through his long activity upon its behalf, in legislative halls and in the courts as well as advisor to picture interests, but he dates back behind all of those to the days when his heart made his mind teach his hand how to write songs that came from the same heart and linked all of Jimmy Walker to the show business for life.

Nor is it required that mention be made of Senator Walker's broadness and liberality toward everything with a gate; his Albany record stands for it. And Jimmy Walker will walk into the City Hall of New York in the same mental frame that brought about a distinguishing mark for the State of New York as the first to sponsor Sunday baseball, to open up the sporting arenas for boxing matches and many other evidences of freedom therefore denied, all originating with the same Jimmy Walker.

Show people of New York must register when the time arrives for registering, and they must vote for James J. Walker. It's the only way to do something for the man who has done so much for theatricals.

## INSIDE STUFF

ON LEGIT

Vera Maxwell some years ago when with Ziegfeld "Follies" (while that show was in Boston) sketched and wrote out in pen and ink a four-page travesty on "Variety." The paper at that time was in its smaller form, bound. Miss Maxwell's travesty "Variety," done in idle moments by her, was highly creditable in its scheme, humorous matter and execution. Knowing that her "Variety" would not be printed, Vera made the travesty quite broad at times, and in all it suggested that if Vera Maxwell had not been the handsomest girl in musical comedy of that day and naturally drifting to the stage, her extremely clever and creative mind would have placed her high up in any pursuit she might otherwise have undertaken. Miss Maxwell's laughing four-page was the first travesty on a paper anyone in Variety's office had seen or since until "Life" in its Sept. 10 issue burlesqued the New York tabloid dailies.

"Life" turned out a splendid piece of delicious satire in printing 24 pages of reading matter only (no ads), scolding the stock features and make up including display heads of all of the current New York tabs. Bitingly satirical instead of burlesque as "Life" termed the number, burlesque, however, did go wide into the laughable pictorial pages. Nothing was missed of any of the three, "News," "Mirror" and "Graphic." It entailed plenty of work but the fitness of it and its humor made that well worth while. As an unusual piece of newspaper wit, it was really a work and about the most entertaining number "Life" has ever turned out. Much of the matter must have forced involuntary laughs from newspapermen.

The reviews of "Sunny" in several Philadelphia papers were in the nature of a pun on the new Dillingham show, the second act evoking the criticism of the scribes. That section of the show was ordered revised by the producer, according to Philly reports.

Will A. Page, Dillingham's press agent, appears to have overstepped the mark in an attempt to counteract what he alleged was a misuse of the reviews. He claimed Flo Ziegfeld secured 300 copies of one adverse notice for distribution to critics in other cities. A New York dramatic editor who reprinted a Philadelphia notice in part, when asked about the Ziegfeld angle replied that was news to him and that he had sent his office boy out for the Philly papers, in that way picking up the comment.

Page may have forgotten a little party he held last season in Philly, one during which, it was said, he arranged with a hotel clerk to order out the guests, who included critics, advance men, chorines and company managers. Several critics declared at the time they would cut Page's stuff to the bone thereafter. That party is the basis for Page being ragged for "grudge notices" like "Sunny." Another Dillingham attraction is "The City Chap," also opening in Philadelphia and in light of that some surprise was occasioned that Page would play politics with the newspapermen.

Charles Emerson Cook is credited with "saving" "No, No, Nanette." When that show opened in Detroit, H. H. Fraze was on the point of closing it following a disappointing start. Cook prevailed upon the producer to keep it going for a time, the press agent thereupon getting a number of promotion stories across which counted in the bettering of the gross. That was before "Nanette" finally reached finished form, but Fraze did not forget Cook's contribution. The agent is said to get a weekly bonus for each of the "Nanette" companies.

Earl Carroll's production of "How's the King?" in which Joe Cook is starred, is said to have been made with his own money, as is the new show in which Lester Allen will be starred, called "Under Your Hat." Previously, for his "Vanities" productions, Carroll has relied largely upon backers who built for him the house which bears his name.

This is Cook's last year with Carroll under a three-year contract which began when the first "Vanities" was produced. This year Cook is getting a salary of \$1,750 weekly. Next season it is believed he will go with C. B. Dillingham, who has wanted him for some time, and will be placed in a show built along the lines of Ed Wynn's revue.

Following the announcement that Belasco had booked "Accused" into the Shubert-Academy, Baltimore, comes the information that "The Tale of the Wolf," a Frohman production has also been booked into the same theatre, the Erlanger office doing the booking by arrangement with the Shuberts. Belasco is trying to get a better time for the week of Sept. 23-28 were told in the Erlanger office that there wasn't an open week for that period from the Atlantic to the Pacific.

"Love's Call," which opened Sept. 10 to a unanimous razzing by the (Continued on page 27)



# "HAT" AND "VORTEX", BOTH ENGLISH. STAND OUT AMONG NEW DRAMAS

"Nanette" Over Here—"Pelican" Also from Britain, a Disappointment—Week of Oct. 5 Holds 14 Premieres—New Stallings-Anderson Drama a Quick Flop

The arrival on Broadway of several successes was reflected in the excellent grosses of those attractions. Further indication that the season was really in high gear was the fact that the former leaders were unaffected in their respective grosses, in fact some moved upward.

The strength of two foreign dramas, both of which opened last week, is recognized without reservation. "The Green Hat" at the Broadhurst started with a gross of \$22,200, drawn in several performances. That pace or better figures to hold for six months or longer, the opening night scale of \$5.50 nearly compensating the Tuesday premiere. The success of the "Hat" was discounted but the chances of "The Vortex" were not so good following a poor week in Washington. However, that show of English make-dicked like a real hit and went to capacity at once. It drew \$10,400 in five performances at the Miller and should play to about \$15,500 weekly, or all the house will hold. "No, No, Nanette" at the Green Hat" were forecast as the stand-out arrivals last week and so proved to be, with "The Vortex" a surprise. "Nanette" commanded capacity trade from the start and in five performances got \$21,000 at the Globe. It can gross \$32,000 in that house at \$4.40 top and is expected to hold that pace.

Another highly touted English play, "The Pelican," which opened at the Times Square Monday. However, it did not win the money notices given the others and only a light call was reported Tuesday. "Courtin'" a Scotch comedy which opened at the 49th Street received favorable comment but light business. "A Night Out," another British importation was withdrawn out of town, as previously noted.

The two English dramatic successes have a strong running mate in "Cradle Snatchers," which went to virtual capacity at the Music Box for its second week, grossing nearly \$19,000. "The Jazz Singer," the chances of which puzzled showmen because of its thoroughly Yiddish text, drew big business, going to a bit over \$9,000 at the Fulton. Saturday night was over capacity, credited to the aftermath of the Jewish New Year but the strength of the show is still ungauged.

Other winners have been a revival of "Arms and the Man," which got \$14,000 at the Guild; "Dearest Enemy," which won good mention at the Knickerbocker; "Harvest," which drew mixed comment after a Saturday opening at the Belmont; and "F. at Flight," at the Plymouth. The latter drew incredibly small takings after its Thursday opening and will be removed from the boards early this week.

"Is Zat So?" at nearly \$14,000; "The Poor Nut," \$13,000, and "Abie's Irish Rose," nearly \$13,000, lead the "over-not-must-be" — "The Girls" \$10,500 is still making money; "The Family Upstairs" went upward to about \$9,500 is still making money; "Kiss in a Taxi," \$8,500; "Mama," \$8,000; "The Book of Charm," slightly less, \$5,000; "The Fall of Eve," also improved a bit, \$5,500; "The Mud Turtle," \$5,000; "Love's Call," the lowest on the list, \$1,500 or less (closes Saturday).

"Artists and Models" continued the lead of the musicals, \$38,000; (Continued on page 27)

## Guild's 18,000 Members

The opening of the new Theatre Guild season, which has been organized with nearly 18,000 enrolled subscribers who pay from \$12 down for season seats to six Guild shows.

## Blackmer Is Made C. L. Wagner's Heir

Charles L. Wagner has made Sydney Blackmer his heir and the manager makes no secret of the matter. He has told several persons about it.

Blackmer has been under Wagner's management for several years, being started by him. Aside from their relations as manager and actor, the men are intimate friends. Last spring Wagner placed Lenore Erie under his direction and it is said she too will be mentioned for a bequest in the manager's will.

## "Aint Going to Be Operettas" on East Side

The lower East Side opened this season without a single musical comedy as a result of a fight between the Yiddish producers and the Hebrew Chorus Union. It seems at the last minute the choristers demanded a wage increase which the managers regarded as a holup. The managers stated: "There ain't goin' to be any operettas (musical comedies) and no chore" (chorus).

There are about 200 members in the Hebrew Chorus Union, Local 9, including men and women. It is one of the tightest of unions and hard to gain entrance. The women receive \$37.50 weekly with the men's scale at \$45. The women must supply shoes and stockings. The choristers demanded an equal wage but the managers thought if there were to be any revision the union should have waited until on the eve of the new season.

The managers were reported planning to use members of the Chorus Equity but the latter was advised to send no members to the East Side and the producers decided to stick to dramas. It is understood there are some members of the Yiddish chorus union who are well past the age limit for such work, yet they must be used. The managers did not object so long as they were not asked to pay more wages.

## "LITTLE MOUSE" CLOSING

Mabel Normand Not Strong Enough For 'B'way—Finish in Providence

Providence, R. I., Sept. 22. "The Little Mouse," with Mabel Normand starred, will be withdrawn at the end of the week. Despite the fact the film star has been out in the show for several weeks she is not regarded strong enough for Broadway.

The attraction was produced by Art Woods, last, was formerly known as "Lonely Wives." When Mabel Normand was engaged the title was "The Naughty Diana."

## Geo. Lederer Repeats

The George W. Lederer became the parents of another daughter Sept. 15. Their other daughter was born about five years ago. George started marrying early and has produced almost as many children as plays.

## Newman Leaves Curran

San Francisco, Sept. 22. After 15 years of association with Homer Curran, Charlie Newman is leaving the Curran theatre. Newman has been in local theatres for 29 years. It is understood he intends giving his attention hereafter to a recently established billposting plant.

## Mixed Cast for "Appearances"

Dodo Green, comedian, is rehearsing with "Appearances," the Garland Anderson piece, which will have a mixed cast.

## HELEN SHIPMAN CAN'T AGREE—LEAVING K. K. K.

Chicago Pre-Opening Controversies—Manager Says "Kosher Cast"

Chicago, Sept. 22. Helen Shipman, recent star of "Kosher Katty Kelly," has been given her two weeks' notice following controversy with the management. Although having signed a play or pay contract, Miss Shipman is reported to have at first refused to come to Chicago on account of the unfavorable publicity last season when her father died here in poverty. After a strenuous session with the management, a substantial raise in money, a new contract was agreed upon with a two weeks clause.

In New York Miss Shipman received \$300 a week and 10 per cent of the gross. For Chicago it is interpreted to be \$300 a week, plus four per cent of the gross.

The trouble arose when Miss Shipman became temperamental at the last minute and refused to open as her name was not as large as the show. That meant changing all "ads" and paper. Then, when she had a peep at the electric sign in front of the Cort theatre, which is not large enough to allow any names in lights, there were more arguments. But, as she had a contractual right to the play, she was not to be denied. A hurry-up sign was made featuring her name. However, there had been so much dissension that the entire company was on the qui vive and so it was decided to give Miss Shipman her notice.

The statement used by the company manager said that they only wanted a kosher cast for a kosher audience. Kathryn Mulqueen replaces Miss Shipman.

## Healy-Carroll Dispute Aired Before Equity

Arbitration of a charge made by Equity by Ted Healy, of "Vanties," against Earl Carroll, producer of the revue, "The Healy," which (Tuesday). The comic claimed a contract breach because the manager removed his photos from the Carroll lobby. Healy said that occurred after he refused to participate in a radio broadcasting station Carroll had planned.

While the arbitration was pending, Carroll filed a counter claim against Healy because the latter appeared on the stage of the Palace last Thursday. The manager alleged a breach of contract since his agreement called for exclusive services.

Healy's explanation was that while passing the Palace he was invited to participate in ceremonies attending the prize cup won during the Mardi Gras at Coney Island and said he would not have been a real actor had he refused.

## Janney Sells Two-thirds

The Shuberts have declared in for a two-third interest in "The Vagabond King," musical version of "The Beggar's Opera," by the famous accredited producer retaining a third interest. New contracts have been submitted to the cast with the joint signatures of Janney and J. J. Shubert.

The alliance also ironed out previous difficulties Janney encountered with Equity when unable to post a bond covering two weeks' salary for the company.

## Peggy Lorraine Wanted Home

Peggy Lorraine, a show girl, is wanted at her home in Pittsburgh. A relative is critically ill with pneumonia, and one of the family came to New York Saturday in an effort to locate her. There is a message for her in Variety's office.

## \$35,000 FOR 50% OF "ALOMA" TO SHUBERT

Picture Rights Previously Sold —Shuberts Also Assumed Salary Responsibility

The Shuberts have purchased 50 per cent interest in "Aloma of the South Seas." The purchase price for the road-show interest was \$35,000, the Shuberts paying this amount after the picture rights had been disposed of to Famous Players as a starring vehicle for Gilda Gray at a price said to have been \$55,000. The deal between the Shuberts and Thomas Kane, James Thatchler, Paul Mooney, John B. Hymer and his wife and Roy Clement was closed a little over a week ago.

The first clash between the old and the new managerial interests came on Saturday morning last when the Shuberts asked the Lyric theatre for the check for all money over the regular house guarantee of \$4,000. There was almost \$400 in excess without Saturday night's performance included. The old interests stated that they would send over the salary check but failed to do so until there had been a clash between the two camps.

When the smoke cleared it was discovered the Shuberts under their contract had assumed all the responsibility for the salaries of the company's 100 per cent interest acquired, and with that there was much tearing of hair in West 44th street. It was acknowledged that this was the first time in a great many years someone had put something over on the firm in the form of a contract which gave the outsider the best of it.

When the show was produced in New York, the Chicago company produced it financially and his name was utilized as that of the producer. Reed relinquished his interest for a cash payment some weeks ago after picture rights had been disposed of.

## Players Turn in Notice

According to the present plans the company of "Aloma" now at the Lyric is to leave for Chicago after the performance next Saturday. The company when informed of the purchase by the Shuberts a week ago Monday all presented their notice, effective in two weeks.

Meanwhile there is something about the contract with the Lyric theatre which calls for the salary remaining there for an additional week in addition to the Chicago salary if the company managers try to move it on Saturday night they will be unable to do so.

Two road companies of the place in addition to the Chicago company are being projected by the new combined managers. These companies are to take to the road within the next few weeks.

## Royston Cancels Contract; Refuses Another Show

Ray Royston has released the Shuberts' from his run of the play contract of "June Days" and will sail for Europe on a visit.

Royston, according to report, refused to enter another Shubert production.

## Touring "Romona"

Los Angeles, Sept. 22. Virginia Calhoun and Lawrence B. McCarthy propose to make a gigantic production of the pageant, "Romona," and make it a tour. One hundred and fifty people are to be used in the cast. They anticipate beginning a tour of the country, leaving Los Angeles late in November.

## "Is Zat So?" Light

Cincinnati, Sept. 22. "Is Zat So?" during two weeks' engagement drew disappointing business. The gross for the two weeks was about \$1,900.

During the first week some \$1,100 with the weather blamed, but the second week's pace was even slower.

## Frohmans Musical

The Charles Frohman office is preparing a musical comedy shortly named and cast announced. It will be, however, the first musical under the Frohman name in many years.

# J. P. BICKERTON, NO LONGER WITH A. L. ERLANGER

Personal Counsel for Five Years—Differences Over "The Vortex"

Joseph P. Bickerton, Jr. has severed his connection with A. L. Erlanger, whose personal counsel he has been for the past five years. Differences over the production of "The Vortex" at the Miller, New York, caused the split. It explains the notice sent New York dramatic editors last week that Erlanger was not concerned with the presentation of the Noel Coward play.

Erlanger has sold his and Charles Dillingham's 50 per cent interest in "The Vortex" to Sam H. Harris, Basil Dean and Bickerton own the other half. Originally the American rights were secured by Dean and Bickerton, during the later's visit in London last spring. Upon Bickerton's return, Erlanger inquired about the play and bought a 50 per cent share to be divided with Dillingham. It was then agreed that Erlanger's name would be used as the producer. Erlanger went abroad during the summer and was said to have called Bickerton he was overjoyed with "The Vortex."

## Erlanger Suggested Changes

When Coward and Dean arrived in New York, Erlanger requested changes in the book. The English author replied he could not rewrite the play as suggested and privately told Dean he would rather take the next boat back to England. Erlanger thereon lost interest in "The Vortex," not attending rehearsals. Questioning the morality of the text he withdrew his name, Bickerton becoming the sponsor and producer.

Bickerton and Dean are said to control the rights to two other Coward plays, "Easy Virtue" and "Natja," both announced for production by Dillingham. It is estimated that unless there is a settlement between the apparent factions concerned with the Coward plays, the matter may reach the courts.

Prior to his Erlanger connection, Mr. Bickerton produced plays in Chicago in addition to handling his law practice.

## Liveright as Producer, With Cline, Gen. Mgr.

Louis Cline has been appointed general manager for Horace Liveright, the book publisher, who is entering theatricals on his own with his first, "Hamlet," in modern dress. Liveright is associated with Schwab and Mander last season in the production of "The Firebrand," but withdrew.

Cline was formerly Atlantic City's dramatic critic, coming to Broadway as general representative, for George Broadhurst. He quickly took his place among New York theatrical publicity men and for the past two seasons has acted in that capacity for the Lewis & Gordon attractions.

## Lytle in "Silence"

Los Angeles, Sept. 22. Bert Lytle will return to the stage about Dec. 1, playing the lead in "Silence," the Max Reinhardt hit, which Thomas Wilkes will produce at the Orange Grove here.

## "ANNA FROM SAVANNAH"

The new Phonofilm Mills show, "Anna from Savannah," which will feature, Alex Rogers and George Grenshaw, will co-jointly author, is to start rehearsals in October.

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**COSTUMES**

## GETTING A JOB

By J. C. NUGENT

These little tasks of mine are intended for our own people. By our own people I mean those connected in some capacity with the world of the stage. To be interesting to them one must be at times a bit technical and is likely to leave a little less than satisfied.

However, I am not attempting to compete with the academic commentator or reviewer who writes of the stage for the laity, but have in mind the subject from the stage side of the footlights. A discussion of our mechanics of acting would be unintelligible to the most brilliant theorist who has not been in the heat of the battle for more than one amateur or benefit performance, or for that matter, for years and years.

The feel of an audience, the broad side of several thousand eyes, the quick suspicion of a man's ears, the registering effectively with same—night after night—develops a sense which only practice and experience can develop.

A discussion of it is only intelligible to those who have had in some degree, the same experience.

To say that a laity is interested so how to get a job is to miss the point of the subject matter of the line delivered, as by the experienced management of time, pause, emphasis, and the right kind of handling of the listener is put enough in an experienced comedian, but it would mean little to the gentleman from Omaha who sold bathroom hardware.

**Save Your Money**  
I would like to say something of use to the boys and girls of our business, while I have the time and opportunity to do so. I am not a bit of a cynic, but I am a realist. If I could bunch the whole English language into three words of advice I would put it into these: "Save Your Money!"

It is not a good thing to be a professional to understand that, but it might help the actor to know a little better how to get some money to save and to do that he must get a job in advance. When the balance due was not delivered Monday afternoon, Lawrence Weber, lessee of the theatre, sent word to his staff that he would not permit the opening.

**\$1,500 Payroll**  
Additional trouble loomed up for Mrs. Carter in the form of a demand for a bond at Elliott. The original bond had been released. When this looked a lone hindrance to the opening it is reported the actors agreed to a temporary one that would permit the show to open.

Cut-rate trade is said to have given the piece the only support it had while at the Cort. When Lind-say was consulted about the shift to the other house he exclaimed the piece hadn't a chance in a theatre of small capacity, explaining that it had a payroll of \$1,500 weekly and the arrangement also had to defray all advertising expenses making it imperative to do \$4,000 a week to break even.

**Figuring Up**  
An actor should get all the money he can but it isn't worth while to run over "Variety's" figures as to the weekly receipts of the different plays. Then to figure that the company is getting paid just goes to the theatre. That perhaps half of the other half is necessary for expenses outside of the salary list so that if one actor asks for what is left the he invades must necessarily be devoid of many "hot" features.

It will admit that it is trying for any artist to endure the comical dignity of some of the personages who are temporarily or by some accident in command of the situation, and in whose hands lie the gift of employment, but if such is the case, it is fairly good judgment to recognize them, although in the past it has been hard for me to do so and keep my face straight.

However, I fear that I have always been lacking in a sense of reverence. But one does not sell any goods by needlessly antagonizing the buyer. If you find the man that you want to talk to—just tell him the idea that he should act like a Caesar, remember that it may amuse him and does not hurt you, and should he turn you down with

less ceremony than you think fits the occasion, you can leave him with the comforting thought that the thing will doubtless be a flop anyhow and that he will suddenly descend from his droll pedestal to that depth of sincere humility which is—after all—an ironic twist of fate, the peak of greatness. So be nice.

Don't laugh right in his face.

"CLOUDS" DISBANDS  
WHEN "ANGEL" FLIES

Played to Poor Business at Cort — \$500 Deposited on Rental of Little Theatre

"Clouds," scheduled to shift from the Cort to the Little this week disbanded instead. Despite having spent \$500 in advertising announcing the transfer, the show failed to draw Monday night. Louis Carter, author-actor, appearing in it, claimed it will reopen later this week, but the supporting cast did not share his optimism.

"Clouds" played to poor business during the week, and was forced out in favor of "The New Gallantry," a production in which John Cort is financially interested, which comes into the house tomorrow (Thursday) night. With the sudden closing of "The Woman" at the Little last week the house had two open weeks pending the transfer of "The Family Upstairs" from the Gaiety on Oct. 5.

Mrs. Carter is reported as having interested new capital for the continuance of the run at the Little, but it bowed out on the arrangement Monday afternoon. Walter O. Lindsay, associated with the production, also relinquished his interest.

Scenery and effects were transferred to the Little, where a \$500 deposit was up on a \$3,000 weekly rental arrangement, payable a week in advance. When the balance due was not delivered Monday afternoon, Lawrence Weber, lessee of the theatre, sent word to his staff that he would not permit the opening.

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## "Gunpowder" and "Lovely Lady" Cast Changes

Washington, Sept. 22.  
When Gene Buck's first production, tried out here last week as "Gunpowder," reaches the Liberty, New York, Thursday night (24th). It will be known as "Human Nature." J. C. Nugent, who with his son, Elliott, wrote the piece, will be out of the character led with Brandon Tynan in the role. Another change is the replacing of Frank Thomas in the "Human" role, with John Marden. Frederick Stanhope was brought down to whip the piece into shape for its Broadway showing.

Over at Poli's, where another new one, "A Lovely Lady," was holding forth, Clara Montory is reported as having given her "notice." The successor of Miss Montory in the "vamp" role had not been selected prior to the show's leaving Saturday.

**Billy Nunn Returns to Stage**  
Billy Nunn, a deputy at Equity headquarters, is returning to the boards in "Aloma of the South Seas."

6 OF 8 SHOWS  
LEAVING ARE  
NEW

Early Season Entrants  
Showed But Little  
Strength

Eight attractions are off Broadway's list or will be by Saturday. Six of that group are new shows which have failed, five playing only from two to four weeks.

"First Flight" produced by Arthur Hopkins will be taken off at the Plymouth Saturday. It opened last Thursday night. Authorized by the same writers who did "What Price Glory," much was expected but after the premiere, takings were reported so bad that the management recognized the play as hopeless.

**FIRST FLIGHT** opened Sept. 17. While it won respectful attention and long reviews, new piece of Stalling and Anderson's termed not in class with "What Price Glory." Mantle ("News") labeled it "interesting, but negative," and the others agreed.

"Love's Call" produced at the 35th Street last week will also stop Saturday. Best advertising was used after poor notices, the publicity bill exceeding the gross, reported not over \$1,500.

**LOVE'S CALL** opened Sept. 17. With possible exception of "Flash" last week, no show since Variety started its box score has started like volley of ridicule.

"Clouds" produced by W. O. Lindsay, stopped at the Cort last Saturday after three weeks of mediocre business, perhaps \$5,000 average. It was listed to move to the Little Monday, but there was no further backing.

**CLOUDS** opened Sept. 3. Opinion seemed that though "Clouds" was well-meaning and earnest it was "not entertaining for the hard-boiled" to quote Hammond ("Tribune").

"The Sea Woman" produced by L. Lawrence Weber at the Little, dropped out of sight last Saturday after trying the going for four weeks. Business approximated \$4,000 at the start and was reported under that thereafter.

**THE SEA WOMAN** opened Sept. 24. About even with first and second string reviewers, with regulars waxing now too enthusiastic to admit that was Rathbun ("Sun") who thought the play pretty good. Osborn ("Eve. World") risked no opinion with others unfavorable. Variety (ibid) looked for a moderate draw.

"All Dressed Up" was taken off at the Elliott by A. H. Woods, who produced it. It played two weeks, with the piece under \$5,000 with no chance to build.

**ALL DRESSED UP** opened Sept. 9. While most of the critics liked this Richman play, Gabriel ("Sun") called it "bright, well-tailored comedy." Osborn ("Eve. World") did not hold out much hope for its popular success. One or two others also skeptical.

Variety (ibid) forsook a brief encouragement.

"Spring Fever," a Woods production, was closed at the Ambassador after playing seven weeks. It was the first new show of the season

**SPRING FEVER** opened Aug. 3. Rather well liked except for Hammond ("Tribune") who gave no opinion and Anderson ("Post") who believed it "bright, well-tailored comedy." Wigchell ("Graphic") called it breezy entertainment and most of others coincided. Variety (Lait) thought it a comedy success that "smells of money."

## Herrick's "Beauty Bill"

Washington, Sept. 22.  
If a bill introduced in Congress, which bill prohibited the holding of beauty contests in the United States, by Manuel Herrick, when he was the "gentleman from Oklahoma," the recent flare-up in Atlantic City following Variety's expose of the professional beauty angle could never have happened. The bill did not pass, not even for consideration, but it gave the sponsor considerable publicity at the time.

Mr. Herrick, who has been a defendant in a breach of promise suit, and who started the courts by turning right around and filing the same sort of a suit against the lady suing him, is still much interested in the aforementioned beauty contests. He has been working as an amateur detective and was arrested Saturday on the charge of having stolen his employee's files of a beauty contest, consisting of numerous photographs and newspaper clippings.

After a sojourn of several hours in jail Herrick raised the necessary \$500 bail to gain his liberty. Immediately following his release part of this file was returned to the detective agency's office by special messenger.

Casting Agencies Using  
"Racket" on Novices

A new racket has sprung up among several casting agencies with the operators charging producers a service fee of \$100 for each production for which they furnish casts. The fee, however, is limited to novice producers whom they readily take with a spite that they will give extra personal attention to assembling the players, and also a promise to handle subsequent productions without the service fee charge.

The casters working under this arrangement justify their action by claiming to have previously wasted the money in assembling casts for productions which faded out after the first week. Besides which the players generally refused to come through with commissions.

## MacFARLANE'S ROAD TOUR

Taking Out "The Lucky Break"  
Firms Own Corporation

George MacFarlane has formed a producing corporation bearing his name and will take over "The Lucky Break" for a road tour. The piece recently closed at the Cort, New York, and is currently being revived by Zeida Sears, its author.

MacFarlane will contract with a tie-up under local auspices in a number of towns.

Although dramatic reviewers adopted a "thumbs down" attitude toward the play, it was a Broadway attraction many agreed it had a chance on the road.

## "ZENDA" WITH WOOLF

A musical version of "The Prisoner of Zenda" is being prepared by the Shuberts for Walter Woolf. It goes into rehearsal shortly and is expected to follow "The Student Prince" at Johnson's, New York.

and started at the Elliott like a winner. However, after a \$9,000 opening week during the heat, business slumped to \$5,000, which figure it will not recover after removal to the Ambassador.

"The Bride Retires" suddenly closed at the Elliott last Saturday. It was produced by Henry Baron. The piece ran through the summer at the National, moving two weeks ago. Averaging between \$6,000 and \$7,000 weekly, a profit was claimed.

## THE BRIDE RETIRES

Opened May 16. Passed up by a long man and termed vulgar by reviewers. Praised and shown given chance through her picture play.

(Lait) said: "May draw moderate money for a few weeks."

It probably bettered an even break during its 12-week engagement. "Love for Love," which resumed at Daily's last week, will leave for the road Saturday instead of continuing as hoped.

NOVICES MAKING  
PRODUCTIONS  
IN THE DARK

Booking Jam On—No  
Outlet Even for  
Success

Despite the usual early season booking jam having a number of shows lingering in the office to snap up available New York locations as fast as they come, the situation seems anything but deterrent to many new producers cropping up, novices mostly, who are going into rehearsal with plays intended for New York without the slightest tie-up with a Broadway house even if they should have something.

The embryo evidently cling to the idea that if they have something they can move another out. But with a number of out-of-town pieces sponsored by experienced producers and some showing promise on the out-of-town reports, the chances seem slimmer than ever.

Other producers mostly, those with co-operation, are utilizing the booking jam to advantage in alibing prolonged rehearsing by stalling the actors on their inability to open until they have a New York house in line. Several producers in the making suffered several walkouts through the actors refusing to be "stalled" without immediate openings in sight.

The commonest angle alleges the Equity ruling which confines legit non-musicals to four weeks of rehearsals, with players going in on that basis unable to secure other redress than leaving the company.

In previous instances where independent producers have rehearsed over the previous time and complained lodged against them, the Equity members were advised to avoid a repetition on the follow up productions by the same producer or firm if there ever were any. Generally once is more than enough for these "shut out" impressions.

"Arabesque" Rehearsing;  
40 Speaking Roles in Play

"Arabesque," the first of the Norman-Bel Geddes and Richard Herndon attractions, will have 40 speaking roles on the stage with 40 speaking parts in the orchestra. It opens at Buffalo, Oct. 5. It may be presented at the Century, New York, although that house is reported getting a new Shubert musical attraction following the San Carlo Opera. The tentative Century booking is the first for a straight play since the house was originally opened as the National theatre.

There will be 10 scenes in "Our Best," written by Floyd Heat and Eunice Tilgus. Novelty is promised, the attraction being classed "musical drama." Extra props employed will be used in street and café scenes. Included in the cast are Bela Lugosi, (called the Hungarian Barragony), Curtis Cook, Ollie West, Hortense Allen, Sara Sotherton, Naomi Navi and Anna Duncan.

Oct. 7 Herndon will present "The First Fiddle" at Stamford, Conn. The piece, which was written by Hedman, although she will not appear in it. In the cast are Harry Manteyer, Eddie Glavin, H. Ricciardelli and Isabel Lowe.

## GORDON'S MELODRAMA

"Without Convoy," melodrama by Cusack, will be written by Betty reach production by Charles K. Gordon. Gordon previously figured in the production by "The Brown Derby," which flopped on tour and never reached New York.

## OPERETTA-AT LYRIC

"Spring and Autumn" will be next at the Lyric. New York, following "Aloma of the South Seas" Oct. 2. The piece is a Hungarian operetta produced by Carl Reed, original producer of "Aloma," who sold his interests to the Shuberts.

## CALL COLORED CHORISTERS

Jesse Shipp, sent out a call for 75 colored choristers for the "Sambo Sammy" show, now preparing.

## AHEAD AND BACK

Will A. Page, publicity "Sunny" (New Amsterdam).  
Helen Ingersoll, publicity "Book of Charm" (Comedy).  
Joe Williams, back, and Frederic McKay, ahead, of "Naughty Cinderella," on tour.  
Tunis Dean, ahead, "The Dove," on tour (Belasco).  
Myrtle Murphy, ahead, "Ladies of the Evening," on tour (Belasco).  
Arthur Levy, back with "Canary Dutch," Belasco (Lyceum).  
Harry Sloan ahead and James Whittehead back with "Lady, Be Good" on tour.  
C. L. Herzman, publicity for "Cats in Hats."  
Paul Yawitz, now handling publicity for Ned Wayburn dance studios.  
Louis Cline, publicity for "The Jazz Singer."  
Clara Weiss, publicity for "Outside Looking In."  
Dorothea Justin, ahead; Robert Beck, back; Mary Bryan's "Hawaiian Nights," playing southern territory.  
E. C. Edson ahead of "Applesauce," William Stone, back.  
Joe Glick has been appointed general manager for Richard Herndon and Norman-Bel Geddes-Herndon productions.  
Harry Kellard is agenting "The Vortex," Harold Entwistle, back.  
Garret Cupp has left the L. Lawrence Weber office and is agenting "Bridges of Destiny" (Morasco).  
Shubert press department, now handling publicity for Booth, Gleason and Truett attractions.  
Fredrickson, publicity for "Bridges of Destiny" (Morasco).  
Harry Harris, back with same show.  
A. Leo Flynn, company manager for "Vagabond King."  
Joe Phillips, publicity, "Big Boy."  
Bill Keefe, publicity, "Courtin'."  
Fred Roche, publicity, "Jane, Our Stranger" (Gantvoort).  
Almaley Whittehead, back with "Antonia" (on tour).

## No More Musicals for Shubert, New Haven

New Haven, Conn., Sept. 22.—The Shubert theatre will not have an orchestra for the rest of the season as a result of the strike. It will close a week ago during the engagement of "The Vagabond King." Henceforth, only comedies and dramas will be presented. The stagehands will return to work.

## "How Come?" Closed

Members of the colored troupe in "How Come?" direction, Sam Grisman, which had reached Chicago on a road tour expected to last until spring, returned to New York during the week-end, saying the show had suddenly closed in the Windy City.

## Newark's Agency Off

Leo Scher, who operated last season the first ticket agency Newark, N. J., ever had, has passed it up. Scher had been selling tickets for the Shubert and Broad theatres at a 10c premium over box office price. This season when it was announced that Bambergers, the local department store, was to handle tickets for the same theatres at box office price, Scher threw up the sponge.

## SHOWS IN ST. LOUIS

St. Louis, Sept. 22.—With the opening of the American theatre last week, the "Laff That Off," the St. Louis legit season is in full swing. "White Cargo" played its second week at the Shubert-Johnson, and is now in its third and last, while "No, No, Nanette," is the current attraction at the American. "Rose-Marie" is booked in at the Shubert for three weeks beginning next Sunday, and will be followed in turn by "The Zet So?" and "The Student Prince" for a fortnight each. "Nanette" will play the American three weeks, succeeded by Robert Mantell.

## MUSICALIZING "BARNUM"

A musical version of "Barnum Was Right" has been completed by Philip Bartholomae, author of the original with lyrics by Gus Kahn and music by Con Conrad. All the piece needs now is a producer.

## Shows in Rehearsal

(AND WHERE)

"The Weak Sisters" (H. J. Harris) Union Church Hall.  
"Appearances" (L. Segar) Union Church Hall.  
"Alma of the South Seas" No. 2 (Shuberts) Lyric.  
"The Baby" (Newing & Wilcox) Shubert.  
"Antonia" (Frohman Company) Empire.  
"Those Charming People" (C. B. Dillingham) Gaiety.  
"The First Fiddle" (Herndon-Bell Geddes) Belmont.  
"Arabesque" (Herndon-Bell-Geddes) Playhouse.  
"Craig's Wife" (Rosalle Stewart) Morasco.  
"Under Your Hat" (Earl Carroll) Carroll.  
"Caught" (Gustav Blum) Bayes Roof.  
"Jane, Our Stranger" (Herman Gantvoort) Punch & Judy.  
"Some Day" (Mrs. H. B. Harris) Hudson.  
"Bridges of Destiny" (International Productions, Inc.) Morasco.  
"Susanne" (John Cort) Cort.  
"Marry" (J. M. Nichols) Bryant Hall.  
"Venice for Two" (Arch Selwyn) Times Square.  
"Puppy Love" (Anne Nichols) Republic.  
"Gossamer" (Sam H. Harris) Music Box.

## Capitol, Frisco, Independ.

### For Legit Road Shows

San Francisco, Sept. 22.—Frank Egan, Los Angeles producer, has turned back the lease of the Capitol on Ellis street to the owners, Madison Realty Corp. William P. Cullen will manage its affairs in regard to the Capitol.  
Cullen believes that he can keep the house turning a profit with road shows that have no bookings or affiliations with the Shubert or Entertain time, and through local rentals and long picture engagements.

## Musical "Never Say Die"

"Never Say Die" to music, and with a new title, is the next production Rufus LeMaire will take in hand. Rehearsals are to start week Sept. 23.

Harry B. Spith will furnish the book of the farce's musical version, with Ballard MacDonald writing the lyrics, to music by Walter Donaldson.

Mary Milburn is an early engagement for the cast.

## WRITERS' CLUB SKETCHES

Los Angeles, Sept. 22.—The Writers' Club will inaugurate its 1925-26 season with five one-act plays each week.  
The first bill is due Sept. 25-26. The acts that have been selected are "The No Good Boy," by Paul Green, which recently won the Belasco prize when presented by the Little Theatre of Dallas, Texas. Other sketches will be "The Play's the Thing," by Lupino Lane and Brandon Tynan; "Semper Fidelis," by Alfred Cohn; "A Poem of David" and "On the Old Camp Grounds," by Joseph Jackson.

## "MISSION MARY" DUE OCT. 1

"Mission Mary" went into rehearsal last week under the direction of Bertram Harrison, with J. M. Nichols figuring as producer. It will now be in at Stanford, Conn., Oct. 1 and come to a New York house the following week.

Cast includes Florence Rittenbach, Marion Brenda, Frances Keenan, Langdon Bruce, Willard Robinson, George Kelson, Philip Tead, Barry McCullum, Harold Vornburg, George Sylvester, George Leonard, Charles Slattery, Walker Ellis and Frank McDonald.

## GUILD RENEWS KLAU LEASE

The Theatre Guild has renewed its lease on the Klaw, taking that house for an additional year.  
"They Know What They Wanted" will continue its run for about three months, and at that time it is the plan of the Guild to move "The Glass Slipper" from the Guild Theatre to the Klaw.

## Drumming at Gaiety

P. P. Drumming has been appointed music manager of the Gaiety Theatre.  
Drumming was formerly secretary to John Ringling.

## Henry Young Surprised

### When Made Manager

Broadway has a new theatre manager, Henry L. Young, at the Globe for Charles B. Dillingham for 15 years as its treasurer. The appointment came as a complete surprise with the opening performance of "No, No, Nanette," the program reading "Henry L. Young, Manager and Treasurer."

"Uncle Hank" as he is more familiarly known to Broadwayites has been on the street for 25 years, five years of which was spent as the treasurer of the Joe Weber Music Hall. Prior to that he had been manager and treasurer of the old Harlem opera house for 14 years.

When Young approached Charles Dillingham to thank him for the promotion he had the pleasure of hearing:

"It's all right, Henry, you're entitled to it for you certainly earned it."

## CHORUS GIRL FINED

Washington, Sept. 22.—Edna LaMar, who sold she was a chorus girl, and who stated she had program to prove it, was fined \$10 on charges of intoxication, disorderly conduct and breaking glass in the street.

She was seated in an automobile in Rock Creek Park, according to the officer making the arrest, with T. A. Inch of New York City. When the policeman approached, it was charged, the dancer upbraided him and is said to have tossed a bottle into the roadway. Inch forfeited \$25 on a charge of being drunk.

## TAKES TWO FLOES

"The Butterfly Girl," road musical sponsored by E. H. Hornberg, wound up its tour last Saturday night after several weeks of bad business. The show had been out five weeks.  
This is the second flop for the piece. It having had a brief tour last season under the title of "Too Many Mammams."

## CHECKING DEADHEADS

Philadelphia, Sept. 22.—The Stanley Company has put the Shubert under their paws in their legit houses.  
House managers here are not allowed to write passes, although more latitude is allowed in Baltimore and Washington, where the home office does not reach. The deadhead list must be sent in detail to the home office.

Minding Acquires "Solid Ivory" Michael Minding has acquired production rights of "Solid Ivory," a farce by Theodore Westman which he will place in rehearsal the latter part of the month.

## Toy Theatres

London, Sept. 12.—"If I had lived up to the ideals of my childhood, I might have produced the finest toy theatre in the world."  
This momentous utterance was made by G. K. Chesterton when opening the exhibition of the British Model Theatre Guild in an art gallery close to Piccadilly Circus this afternoon.

He declared "this kind of art" to be really worth doing, "which is the opinion of an increasing number of stage enthusiasts in all parts of England."  
The exhibits ranged from puppet, large and small, to specimens of the "penny plain, two pence colored" sheets which have been sold at the same shop in Hoxton for over 100 years. Performances were given at odd intervals of such plays as H. J. Byron's "Abandoning the Bloodless," but sometimes the effect of the best efforts of the British Model Theatre Guild cannot compare with the commodities of the little shop in Hoxton. Here the hand-colored prints of famous melodramas and pantomimes can still be bought at the rate of "penny plain, two pence colored," and ingeniously made, old-fashioned theatres are sold at a few shillings.

Complete with proscenium arch and footlights.  
The whole the best efforts of the British Model Theatre Guild cannot compare with the commodities of the little shop in Hoxton. Here the hand-colored prints of famous melodramas and pantomimes can still be bought at the rate of "penny plain, two pence colored," and ingeniously made, old-fashioned theatres are sold at a few shillings.

## VINCENT MASSEY IS

### CANADIAN MINISTER

## Canadian Government Gives

### Politicians Surprise—Little

### Theatre Enthusiast

Toronto, Sept. 22.

Vincent Massey, Canadian manufacturer and founder of Hart House Little Theatre, Toronto, leading agitator for something that can be called a Canadian drama and a consistent booster of things musical, both professional and amateur, has been made a cabinet minister of the Canadian government.

The appointment came out of a clear sky.

For several years, one of Mr. Massey's chief interests has been the theatre along with other arts. The Massey Foundation spent a half a million building the Toronto Little Theatre, erected another little theatre in a community hall in his old home town, Newcastle. Mr. Massey himself has directed, acted and at the moment has two volumes of Canadian plays, edited by him, just coming off the press.

When his appointment as a cabinet minister, carrying with it the title honorable, was announced, he was engaged in arranging for the opening of the 1925 season at Hart House and had recently returned from England where he had gone to obtain the rights for production of a number of British dramas and for the purpose of obtaining a new director for the theatre.

He has lectured on the little theatre in all parts of Canada and aided in the establishment of little theatre groups all over the country. Last year he visited Germany in a search for new ideas which could be satisfactorily applied to Canadian little theatre uses.

Editorial writers are still wondering about the new cabinet minister. He is a type of man quite unknown in Canadian politics and there was not, until his appointment, any indication of his intention to enter the arena.

His brother, Raymond Massey, is a member of the repertory company at the Everyman Theatre, London, Eng.

## LITTLE THEATRES

The Kansas City Little Theatre, L. Logan Smith, producing director, opens season at the Temple Theatre, Oct. 15, with "Captain Applejack." The Chanticleer Players, another Kansas City group, presents its first full-length production this year in "Wappin' Whart." It is a comedy, directed by Theodore Kise in Kansas. The Chanticleers will give monthly productions starting Oct. 7 at the Neo Playhouse.  
Other organizations planning dramatic offerings are the Horner Institute of Fine Arts, the Conservatory Theatre, and the personal productions of Felice Faubel, New York.

Several Little Theatre stars in Kansas City have stepped into professional berths and made good. Lloyd Forester, formerly with the Kansas City Theatre group, is now in stock, playing with the White and Brown, at the Denver Hammer.

Others from this same organization, William Hancock, has been in stock in Utica, N. Y. His sister has played with the Walker Whiteside Company; Don P. Cook, reported as joining the White and Brown; Rose Kaplan, in New York, with "The Poor Nut," now known as Nora Keen.

The Pasadena Community Players, Pasadena, Cal., will open the winter season with "The Show Shop."

Following that play will be a presentation of "Pharaoh's Daughter," written by Dr. Allison Gaw of the faculty of the University of Southern California and his wife.  
On three other occasions this play has been taken under contract and paid for by Margaret Anglin and the Shuberts. It is said the cost of production has so far delayed its presentation.

Syracuse, N. Y., may lose its Little theatre. The Drama League may sell its theatre property. The league is without an active leader. Prof. Louis Currier (Syracuse University) having resigned.

## FIGHT FOLLOWS FUND REPORT

### Provincetown Wharf

### Players in Stormy Session—Riot Call

Provincetown, Mass., Sept. 22.

Charges of misappropriation of funds from the sale of tickets, made during the reading of the annual report of the Provincetown Wharf Players by Ellen Ravenscroft, resulted in a riot in which blows were freely exchanged.

During the reading of the treasurer's report, a former official of the Wharf Players, said to be a second member of the Barnstormers, the rival theatrical group here made the allegation that the fund had been misappropriated. The outbreak occurred, and a dozen men and women jumped to their feet and started for the disturber. Dok Eisenbough, prominent orchestra leader; Charles W. Hawthorne and Frederic Mackay, formerly manager of the Empire theatre, New York, made a dash for them. They were quickly joined by Bobby Edwards, magazine editor; Jack Greene, actor; Felix Mahley, proprietor of a girls' art school and others.

A hurly call was sounded for the local guardians of the law and when the sole constable arrived, the disturber was ejected. Paula Wilson, artist, who sought to interfere with the law's course, was also ejected.

## Revel for Hollywood's

### New Little Theatre

Los Angeles, Sept. 22.

"The Masquers," an organization composed of players and directors in the film colony are going to have a Revel, which it is said will compare with the Lambs Gambols of New York.  
"The Revel" will be held Oct. 17 at the Memorial auditorium. Earl Fox is the chairman of the committee. The revel is a benefit toward building a Little Theatre in Hollywood.

The officers of the organization are Robert Edeson, Harlequin, John Sainpolis, Pierrot, Geo. T. Read, Cressus, Fred Kesselton, Punchinello and Robert Schaefer, Pantaloon.

The executive committee, composed of Warner Baxter, Noni Berry, Cyril Chadwick, Frank Campau, Ralph Carpenter, Edna Francis, Ralph Kane, Wallace MacDonald, Victor Schertzinger, and Louis Payne will aid Fox in the revel.

## NEW ONE-ACT PLAYS

In the September number of D. Appleton & Co., New York, appears a list of seven new additions to the Appleton Series of short plays.

Edna Ferber has written a one-act play, "The Eldest," the theme concerning New York apartment life of today, requiring a cast of six persons; Joseph C. Lincoln has a Cape Cod comedy, "The Managers," the cast comprising six characters; Ray Parish has "Suburbanism," a one-act comedy with seven persons in cast.

Among others, also, "Exile," Christmas play by Conrad Doyle; "A Knight of the Pine Woods," by Arthur MacLean; "Boots," by Ransom Rideout, a comedy-drama of Russia, and "The Heart of France," by Constance G. Wilcox.

## Ethiopian Little Theatre

Arrangements are under way for a new group of players from the Ethiopian Art Theatre to present "Grounds for Divorce" in one of New York's little theatres under the stage direction of Georges Renard.

Among the principals will be Zildie Jackson. She is considered a "find" in dramatic work and she is already slated for roles in two of the proposed all-Negro shows that are coming to Broadway this winter.

The Ethiopian Art Theatre movement is headed by Mrs. Anne Wolcott, who plans to present a group of Little Theatre shows, the fall by special groups of pupils from her school.



## "WEDDING BELLS" BUT PEATED WRONG WAY

**\$11 Gross Had to Be Refunded**  
—Louis Felter Got Theatre  
But No License

"Wedding Bells," scheduled as the opening bill of the Community Players, at the Criterion, Brooklyn, N. Y., ceased chiming after the opening performance and closed because of attempts to operate without a license of the theatre.

A disappointed audience of 18 were further disappointed when applying for refunds and were compelled to hang around until the treasurer was located after which the \$11, representing the night's gross receipts, were distributed.

An announcement from the stage at 8:30 claimed that one of the principal players had been suddenly taken ill and the show could not go on. Those in the know knew that a detective of the theatre police was patrolling the lobby, seeing to it that not a single deal of the scheduled "Wedding Bells" should ring out under the penalty of arrest for all who were attempting a public performance in an unlicensed theatre.

The police interference and closing of the show was a climax to several weeks of trouble for Louis Felter, now to show business, who was quite taken back when informed by the gentleman that the performance could not go on. He had given the performance the previous night unknown to the police until the regular copper on the beat made note that the theatre was reopened. No record could be found that it had remained a theatre and this precipitated the police visitation to find out.

The Criterion is the former Supreme theatre, at Fulton street and Grand avenue, recently been painting colored attractions but which closed some months ago when its license expired. Its previous operation unwilling to plunge on another license fee. It is understood the owners made a deal with Felter to give him the house sans rental for eight weeks to test a stock policy feeling he financed some alterations.

**No Bond—Walk Out**  
Felter took it over four weeks ago and began assembling a stock, which was to have gotten under way Aug. 21 with "Why Men Love Home." After several days of rehearsal Equity officials came upon the scene and notified him he would have to put up a bond covering the salaries of the players. Felter was frank in stating he couldn't afford the bond money and the actors walked out.

Later he recruited another cast of Equity members and these, too, were admonished by Equity and also apprised of Felter's financial status. Many elected to go on with him until the play brokers intervened and demanded royalty in advance on the play which prompted the change of bill to "Wedding Bells," with practically a reconstituted company recruited from the local amateur societies. It was the latter group which opened.

Felter also is said to have been given credit by Trepel, local fight, for inside decorations and a floral bally-hoo outside the theatre which was done in lavish style but drew little less than no notice.

When Felter found it was impossible to give the performance, Mrs. Felter, who had been handling the cash but had to give it back, indignantly reminded that now they would have a hard time getting the customers back again.

Felter said he would attend to the license matter and reopen in two weeks.

## Stock Rehearsing at Home of Famous Actor

The Richard Mansfield Players, who will rehearse at Mansfield's home in New London, Conn., will present their first play Oct. 29 in the Lyceum, New London. They are to play a number of Connecticut and Rhode Island towns.

## HASSELL IN FILM

Los Angeles, Sept. 22. George Hassell has been placed under contract by Metro-Goldwyn to play a featured role in "La Boheme," Lillian Gish's starring vehicle, now in production.

Hassell arrives from New York this week.

## STOCKS DRAW

100 or More Companies Report Good Business

The 1925-26 stock season has reversed tradition in that field in coming in like the proverbial lion rather than the lamb as in seasons past. More than 100 stocks are currently operating and with all reported doing business.

The current companies will likely stick through the season unless business depression or "cheating" their stock and/or well for a banner stock season.

The early season rush has blown up a harvest wind for the play brokers who are cashing in heavily on the boom.

## Spicy Titles New Gag To Draw Stock Trade

The demand for risque bills, on the increase among investors, is being met in some sections through substitution of spicy titles to plays not as risque as their captions would suggest in order to meet the demand.

A recent case bobbed up at Lynn, Mass. A stock theater contracted for "Oh, Henry," Bide Dudley's play of several years ago, and tricked it up for a business get through recapturing it "In the Wrong Bed." Local patrons believed it was one Al Woods overlooked in his scramble for "ostentatious drama" and they flocked to see it, the record week of the season being recorded.

When reports reached the play brokers they adopted the new title and are now currently releasing it under the new name.

## Wright's Detroit Stock

Detroit, Sept. 22.

Andy Wright of Chicago will place an expensive stock company at the C. H. Miles Fairfield (neighborhood) theatre, opening about Oct. 12. Mr. Wright is now at New York engaging his company. It is said the Wright stock will be the most expensive in salary ever appearing in this city.

## Savage-Woods' Opening

"Seeking," by Nicod Deml, with Ann Harding, Rollo Peters, Harry Berensford, Lawrence Eddinger, Felix Sanders, Ethel Wright, John R. Hamilton and Vera Dunn, opened Monday in Baltimore.

This show is being produced by Henry W. Savage, in association with A. H. Woods.

## WOODWARD'S 4TH SEASON

St. Louis, Sept. 22.

The Woodward Players started their fourth season here at the Empress theatre. Leona Powers succeeds Hazel Whitmore as the leading woman and J. Glynn McFarlane returns as leading man. The remainder of the company includes Arthur Allard, George Niece, Gilberta Faust, Miriam Ridsen, Bobby Reed, Edward Schilling, J. Raymond Brown, Johnny Lynde, Clare and Bradford Hanton.

## CENTRAL CHANGING POLICY?

Chicago, Sept. 22.

Under the stage direction of Harry Mintram, a marked change in the type of plays presented has occurred at the Central theatre. This small upstairs house has hitherto centered largely to a family element.

Avery Hopwood's "Why Men Love Home," a rather risky farce, was the first change. Now it is announced that the Central is to do "The Good Bad Woman."

## LARRIMORE-CONTENT RUMOR

Friends of Francine Larrimore look to an early announcement of her betrothal to Harold Content, the banker, in view of their constant association recently. As soon as Con Conrad and Miss Larrimore are married, the company states he will marry Francis James, comedienne.

## Settle Out of Court

The case of Olga Jaffee, former secretary to Willard Mack, now appearing in "Canary Dutch" at the Belasco, New York, wherein she sued the author-actor for money alleged due her when in Mack's service, was settled out of court last week.

Mack is said to have paid Miss Jaffee \$500.

## STOCKS

The Lyceum, Ithaca, N. Y., re-opened this week with a stock policy under the management of Adam W. Friend. The company includes Dillon Deasey, Jane Hastings, Jimmie Dempsey, Ada Buria, Richard Foote, Ralph Hayes, Philip Van Zandt, Mollie Richard and Nina Howell. "The Best People" was the opening bill.

"Her Temporary Husband" was the opening bill of the rooklynn Players at the City, Brooklyn, Mass., last week. The company is headed by Leona Beaulieu and Ivan Miller, both newcomers this season. Other members of the company who returned this season are Myrtle Clark, Arthur Holman, Walter Bedell and Albert Hickey.

"Captain X," a farce, was presented for the first time in America Saturday evening at the "Copy Theatre, Boston, under the direction of E. E. Clive. This marked the opening of the season at this house.

Jack Edwards has moved the Edna Park Players from Breckinridge, Tex., to Okmulgee, Okla. Ray Appleby, Arlene Altoff, Helen K. May and Andrew String are recent cast acquisitions.

George C. Robertson has leased the opera house, Hamilton, O., for a

stock, opening Oct. 16.  
Robert L. Sherman has installed a stock in the Temple, Hammond, Ind.

## DIXON STOCK

("THE STRAIGHT ROAD")

Chicago, Sept. 4.  
Aunt Sarah.....Gloria Marvin  
Napoleon.....Don Dixon  
Ruh.....Mae Dixon  
Dick.....Dick Dixon  
James Hakey.....Larry Arman  
Hullman.....James Lovell  
John Hodge.....Ferry Akey  
Mrs. Koye.....Tris Liss  
The Butler.....Herbert Wesley

This organization from Iowa hit Oak Park, Ill., last spring from there to the National on the south side two weeks ago. Don Dixon heads the company with his wife Marj, sharing the billing.

Dixon is a now comedian with slapstick traditions who has frankly abandoned the idea of stock productions based on script and dialog. He takes the bare outline of a plot and then does whatever comes to mind. This includes many confidential speeches to the audience and impromptu interpolations. "The Straight Road" is an ancient melodrama and, like Dixon's entire repertoire, a non-royalty piece. The author is not credited. No author would wish to be.

The National is a moderate capacity house at 60c, with reserved seats. "A sign out front reads: 'Not Burlesque—No Movies.' While a ballyhooer informs the passers-by a few choice seats are still to be had inside concessionaires peddle refreshments and candy. One house cat runs about under 'he a' fence's

feet with all the incision usually displayed by a theatrical feline.

The show opens with the numbers doubling in brass for the introductory overture. Then the drag act. A country hotel with a piece of canvas cut from an old set serving as the desk. Aunt Sarah with a burlesque nose long enough to rival Cyrano, de Bergerac has a scene with her nephew Napoleon (Mr. Dixon) who wears a torn pair of pants, a nondescript sweater and a red wig. The villain enters and registers with the heroine under the name of his political rival. The political rival arrives later, having missed the same excursion boat the villain missed on purpose.

With each of the arrivals Napoleon has long scenes composed of current vaudeville gags interspersed with a lot of old boys.

All of this is funny enough, and it is easy to believe that Dixon has built up a following with his clown stuff. The point arises as to how able Dixon is to vary his routine from week to week and whether on a second or third visit he would be so amusing. He and his wife do a specialty before the last act that lasted 25 minutes. This is in "one," with Dixon dishing the hokum with a large shovel. Nothing new, but he sells it.

Dixon is a showman. His stock company would never survive on its serious talent so he has made capital of its histrionic weakness. All that is the funny enough, and it is that they keep sober faces while he ad lib. This may not be so hard after the first few weeks.

It is reported the company has made money, being the only troupe that ever did break a break in Oak Park. It has started well on the south side. Loop.

## PLAYERS IN THE LEGITIMATE

### BLANCHE BATES

Management, GUTHRIE MCCLINTIC  
NEW YORK CITY

### FREDERICK BURTON

"WHITE DOLLAR"  
Sam H. Harris, New York

### JOHN BYAM

"MY GIRL" 44th week  
WILBUR, BOSTON  
Management, LYLE ANDREWS

### REX CHERRYMAN

Management, TOM WILKES

### Edward Everett Horton

NOW—LIMITED ENGAGEMENT  
MAJESTIC, LOS ANGELES  
PRESENT RELEASE "DEGGAR"  
ON NORTON'S LASKY

### COMING RELEASE "LA BOHEME"—M-G-M

### HILDA FERGUSON

"ZIEGFELD FOLLIES"  
Colonial, Boston

### MAX HOFFMANN, Jr.

"Captain Jinks"  
Martin Beck, New York

### WILLIE HOWARD

"MY HIGH"  
Detroit O. H., Detroit

### Personal Direction: EUGENE HOWARD

### MISS (Angie) NORTON

PAULINE "NO. 10, NANETTE"  
BILTMORE, LOS ANGELES  
Management E. D. SMITH

### PAUL NICHOLSON

"CHICKIE," FIRST NATIONAL  
HOLLYWOOD ATHLETIC CLUB  
HOLLYWOOD, CAL.

### HARRY PUCK

"MERRY-MERRY"  
VANDERBILT THEATRE,  
NEW YORK

### MARIE SAXON

"MERRY-MERRY"  
Direction LYLE ANDREWS  
Vanderbilt Theatre, New York

### NANCY WELFORD

"No. 10, Nanette" Pacific Coast  
Bilmore, Los Angeles

### SYBILLA BOWHAN

AS "WANDA"  
Woods, Chicago  
Personal Rep.—JENNY JACOBS

### JOHN BOLES

"MERCENARY MARY"  
Garrik Theatre, Chicago

### EDNA COVEY

Ballerina Comique  
"ZIEGFELD FOLLIES"  
COLONIAL, BOSTON

### EDMUND FITZPATRICK

as "LIVE" "The Great One"  
Wily, Chicago  
Personal Dir. ROEHM & RICHARDS

### TAYLOR HOLMES

"No. 10, Nanette" Pacific Coast  
Bilmore, Los Angeles

### HARRY G. KEENAN

"MY GIRL"—Direction, Lyle D. Andrews  
Wily, Boston.

### What London Said of MIRA NIRSKA

as "WANDA" in "ROSE-MARIE" at  
DRURY LANE

"There were also principals, of whom the most successful was Mira Niraska, an exotic lady called Mira Niraska."  
—EVENING STANDARD

### FULLER MELLISH, Jr.

Original "Carpenter Kipper"  
"What Price Glory"  
Pittsburgh, Pa.

### HARRY O'NEAL

"Mr. Mulligan" with "The Girlie"  
Oxford Theatre, London, Eng.

### THOS. W. ROSS

as "LAFY THAT OF" CO.  
Permanent Address, Launce Club,

### CHARLES RUGGLES

Orpheum Circuit  
NOW!

### GEORGE SWEET

"My Girl"  
WILBUR, BOSTON

### CHARLOTTE TREADWAY

Lead—Merrill Theatre  
LOS ANGELES

### DALE WINTER

ALCAZAR, SAN FRANCISCO

### H. PIERRE WHITE

With "ROSE-MARIE"  
Woods, Chicago

### BETTY BYRON

AS "LADY JANE"  
Rose-Marie Co., Chicago

### JAMES C. CARROLL

With Leon Gordon "White Cargo" Co.

### JAMES A. DEVINE

2d Year Original "Narcotus Ferguson"  
"What Price Glory"  
Bilmore, N. Y.

### SAM HEARN

"MERCENARY MARY"  
Garrik Theatre, Chicago

### DOROTHY KNAPP

"Ziegfeld Follies"  
Colonial, Boston

### EDNA LEEDOM

Tremendous Hit Singing  
"TONDELEYO"  
"ZIEGFELD FOLLIES"  
Colonial, Boston

### JOHN MARSTON

"WHITE COLLARS"  
Sam H. Harris, New York

### CLARENCE NORDSTROM

"ZIEGFELD FOLLIES"  
Colonial, Boston

### GUY ROBERTSON

America's Leading  
Juvenile Tenor  
Direction—MAX HART  
Mgt.—ARTHUR BRANDETHORN

### CHARLES SYLBER

AS  
Hard Boiled Herman  
"Rose-Marie"  
WOODS, CHICAGO

### BILLY TAYLOR

JUVENILE  
Care of EQUITY, New York

### FRANK K. WALLACE

as Simon Legree "TOPSY AND EVA"  
Wily, Chicago

### ALFRED H. WHITE

Leading Comedian  
"Able's Irish Rose," Biltmore  
NIGHTS



# SHOWS

Figures estimated and comment point to some attractions being successful, while the same goes accorded to others might suggest minority or less. The variance is explained in the difference in house capacities, with the varying overhead. Also the ease of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

**"Abie's Irish Rose,"** Republic (15th week). Several new hits arrived last week; that toned up list and fall business approaching. "Abie's Irish Rose," Republic (15th week) still getting real business: \$12,900.

**"All Dressed Up,"** Elitine. Closed Saturday after playing two weeks to little business, probably \$5,000. House dark this week, relieving with "Seeking," first called "School of Music."

**"Alone of the South Seas,"** Lyric (23d week). About ready to move out, but a few reports good. Last week's takings last week dropped to something under \$7,000. "Spring in Autumn" menaced to follow.

**"Arms and the Man,"** Guild (3d week). First of Theatre Guild's season of Shavian revivals won't arrive from first night critics and should do well; started \$1,000 price.

**"Art and Models,"** Winter Garden (14th week). With "Follies" on tour and other revues due to leave before long, the figures should have field pretty much to itself; around \$38,000; tops all.

**"Big Boy,"** 44th Street (13th week). Second engagement. Al Johnson attraction getting big slice of musical comedy trade and should attract well. Leaders definitely, nearly \$32,000.

**"Butter and Egg Man,"** Longacre (14th week). George S. Kaufman, dramatic editor of the New York "Times" opens tonight (Wednesday).

**"Canary Dutch,"** Lyceum (3d week). Agency call not indicate much for this comedy, written by George S. Kaufman, dramatic editor of the New York "Times" opens tonight (Wednesday).

**"Captain Jinks,"** Martin Beck (3d week). Seems to be getting fairly strong support, second week going ahead of first, with takings claimed around \$19,000; at \$4.40 reduced to \$2.55.

**"Clouds,"** Closed suddenly after playing three weeks at the Cort; was announced to move to Little.

**"Courtin',"** 49th Street (2d week). Imported Scotch comedy got rather good break in dates, but business reported quite light, with little agency trade; \$3,000.

**"Crude Snatchers,"** Music Box (3d week). Looks like this one is in for season; second week jumped to almost \$19,000, which means virtual capacity.

**"Dearest Enemy,"** Knickerbocker (2d week). When this new musical comedy opened last Friday it evoked mixed comment from critics; some notices, however, were of rare kind.

**"Desire Under the Elms,"** Cohan (14th week). Will move to Daly's 34 Street for planned indefinite engagement; business still profitable at over \$7,000; "The Holy Terror" ("sharphooter") will follow next week.

**"Easy Terms,"** National (1st week). Highly regarded; listed among last week's openings, but postponed until last night (Tuesday).

**"Garrik Gaieties,"** Garrick (16th week). Expected to continue well into October, after which "Arms and the Man" may move from Guild theatre; "Gaieties" revue getting about \$7,000 and satisfied.

**"Gay Paris,"** Shubert (4th week). Got off to strong start and getting good play on lower floor especially; last week went up to about \$24,000.

**"Human Nature,"** Liberty (1st on tour). Gene Buck's first production on his own; written by J. M. Elliott Nugent; opened under the title of "Gunpowder," premiere lamogrow (Thursday).

**"Harvest,"** Belmont (2d week). Good good in New York, tried out at Great Neck recently; opened Saturday night, no favor to the dramatic critics.

**"Is That So?"** Chanin's 46th Street (23d week). Out-of-town reports on business not so good, but business here continues profitable;

last week not far from \$14,000 mark.

**"June Days,"** Central (8th week). Does not appear to class with other musicals; since opening, \$1,000. As for average trade around \$9,000; maybe an even break but little more.

**"Louis the 14th,"** Cosmopolitan (39th week). Turning little profit; class musical production may continue through fall; weekly takings around \$1,000 lately.

**"Love's Call,"** 3d Street (3d week). Final week; in face of distinctly adverse reviews extra advertising cost \$1,000; less than \$1,000 gross reported, less than sum spent for extra advertising. "The Hook of Charn" moves in from Comedy.

**"Love for Love,"** Daly's (2d eng.) (2d week). To have gone to Little for another two weeks, but little trade drawn for rumored show; will probably tour. "Desire Under the Elms" moves up from Cohan Monday.

**"Marry My Vanderbilt,"** 1st week. Lyle Andrews' intimate musical comedy which drew favorable comment in first week; opens tomorrow (Thursday).

**"No, No, Nanette,"** Globe (2d week). Brilliant premiere last Wednesday night left little doubt that Fraxce's musical comedy smash which ran so long out of town lately, capacity from jump.

**"Oh, Mama!"** Playhouse (6th week). Getting around \$4,000, little more than even break because of low salaries; looked quite promising at start, but should jump to linger longer.

**"Rose Marie,"** Imperial (56th week). New musicals will shortly indicate holdover strength of last season; operetta smash, which should last at least until holidays; excellent at \$29,000, which beats earlier "Malinee Bar" day week.

**"Scandals,"** 14th Street (14th week). Last week's takings somewhat better than previous weeks; estimated around \$25,000, but business reported going on tour shortly.

**"Student Prince,"** Johnson's (43d week). Second fall season with a lot of better than \$22,500; that figures to supply good profit as operating expense is comparative.

**"The Merry Widow,"** 14th Street (14th week). "Spring Fever," Ambassador. Closed Saturday on short notice; started well, but dropped to \$4,000, and could not come back. "Seven weeks" follows next week. Appearances.

**"The Merry Widow,"** Amsterdam (1st week). Dillingham's musical production with Marilyn Miller featured, after a long engagement in Philadelphia; opened last night; scaled at \$5,500 top.

**"The Book of Charm,"** Comedy (4th week). Rated good entertainment, though has not commanded real trade to date; last week picked up to \$8,000; next week, 28th Street; house will offer "The Call of Life," produced by Actors Theatre, Oct. 7.

**"The Bird,"** Retires. Maxine Elliott. Closed Saturday after playing 19 weeks; around \$6,000, turned a little profit, but not suited for tour; house is due to get "The Crooked Friars," English attraction.

**"The Dove,"** Empire (23d week). Another week to go, with Molnar's "The Tale of a Wolf" listed to follow. Rated good management. "Dove," resumed engagement; takings around \$12,000.

**"The Fall of Eve,"** Booth (4th week). Improved last Thursday, showing working hard to put this one across; business showed some improvement, but max came down; \$6,000; cut rates.

**"The Family Upstairs,"** Garrick (6th week). Business claimed to be satisfactory for show, but not for house; gross went up to nearly \$3,500 last week; will be moved to Little Oct. 5, with "The Green Hat" following. L. Gaiety.

**"The First Flight,"** Plymouth (2nd week). Premiered Thursday night to click and business Tuesday night reported away off, will be found Saturday night "The Successor," the probable successor.

**"The Gorilla,"** Selwyn (32nd week). Still making money, which applies to all town companies; last week about \$10,500; listed to remain another six weeks when new "The Green Hat" is to follow.

**"The Green Hat,"** Broadway (2nd week). Enormous demand for open play. At A. Wood should reap a fortune with it; in even performances takings \$22,200; 35.5d first night with regular scale \$23.30.

**"The Jazz Singer,"** Polton (2d week). Got fair break from critics

and initial week saw fairly sizeable business; takings were over \$9,000, an over capacity Saturday night pulling figure up.

**"The Kiss in the Ritz,"** 5th week. Moved up last week when gross approximated \$2,500. Best of early Wood's attraction originally the "French farce," "Five o'Clock Man".

**"The Mud Turtles,"** Bijou (4th week). Slightly better here, too, but business still mediocre and must materialize for advance for extended engagement; \$5,000.

**"The New Gallant,"** Cort (1st week). First John C. Corbett production at this season; won't attention at out of town showing; opens tomorrow (Thursday).

**"The Peer Turt,"** 44th Street (22nd week). Indications point to hold-over, attacking until first of year and may be longer; takings very strong at \$12,000 in this size house.

**"The Pelican,"** Times Square (1st week). Another "English draw" as presented by A. H. Woods; regarded having excellent chance here by Americans who are strong in London; opened Monday.

**"The Sea Woman,"** Little. "as aud." (Continued on page 27)

## "SUNNY," \$40,000 DESIRE BALCONY REVIEWS

### Other New Ones Had Light Grosses in Philly Last Week

Philadelphia, Sept. 22. The season here is now two weeks old, and counting this week, 12 shows have taken in over \$40,000. Just exactly one attraction is set for a run. That exception is "Rose-Marie," which ought to stay at the Shubert for two months at least.

The other 11 shows vary between two and three week stays. The results have been mixed, but the Shubert has had in years, averaging four a week. George Arliss in "Old English" and J. B. Warner in "Silence" (next week) are the only ones to be in for four weeks each.

"Sunny" led the town last week, in for two weeks. "A Night Out" and "Desire Under the Elms" opened well at the Adelphi, but none-did when word got around some cuts had been made.

This Week  
Of the newcomers this week "The Firebrand" at the Lyric and "The City Chap" at the Garrick look like the best bets. The new Owen Davis comedy, "Come Easy Go Easy" at the Broad this week, is depending on the success of the other newcomers.

"Spring in Autumn," the big light oper-production by Carl, will open at the Lyric (for three weeks). "The Love Song" and "The Chestnut" (3 weeks) and "Anybody's Business" (2 weeks) are the other newcomers.

The following week (Oct. 5) "The Love Song" and "The Chestnut" (3 weeks) and "Anybody's Business" (2 weeks) are the other newcomers.

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Estimates for Last Week  
"Spring in Autumn" (Forrest, 1st week). Opening cold here. In for three weeks. "Sunny," despite adverse notices, bettered \$40,000 second week.

"The City Chap" (Garrick, 1st week). Second Dillingham try-out in Philadelphia. The new Owen Davis comedy, "Come Easy Go Easy" at the Broad this week, is depending on the success of the other newcomers.

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# BUSINESS GETTING DETERMINED BY COOLER WEATHER

## Too Hot Last Week—"Mercenary Mary" Going Out Through Stiff Opposition—"Tell Me More" Follows "Topsy and Eva"

### SAL CARLO CO. TO \$25,000 AT BOSTON, N. H.

### Cohan's 'American Born' Starts—"Gorilla," \$15,000 —"My Girl," \$16,000

Boston, Sept. 22. Although quite early in the season, the lineup of shows playing the city now and due to open here within the next couple of weeks is about as good as Boston can expect during the entire season. In fact, in some quarters it is stated that with a proper weather break the best business of the season should be turned in during the next month or so.

Last week business around town was good, but two of the houses, both playing musicals, doing either capacity business or close to it. At the other houses business was good, but the type of attraction offered. This week it is not anticipated the two musicals which led the field last week, "Rose Marie" and "My Girl," will hold on to their honors because of the opening of "The Follies" at the Columbia and "The Student Prince" at the Shubert.

One of the surprises of last week was the better than fair business which characterized "The Gorilla" at the Plymouth on the opening week. This show did \$15,000 on the first week, better than a show of this type has gotten here for some time. It is claimed the show has been gaining in strength and will not be affected by the influx of new shows to any extent.

The San Carlo Co. playing at the Boston Opera house for a week did \$25,000. "This was an much and an interesting engagement." The Opera house probably will remain dark until the opening of "The Student Prince" at the Shubert.

Four new shows hit the town this week. Cohan's new comedy, in which he is appearing himself, "American Born," opened at the Holles. It will stay for two weeks. It is also the opening of the season for the Holles. "The Student Prince" in Heidelberg, opened at the Shubert, with the opening delayed somewhat because of the difficulty in building over the new exterior of the house. The Shubert is situated in a belt where extensive street widening has been going on.

"The Student Prince" is the opening of the Copley theatre with "Captain Jack" for its first presentation in America, completed the lineup of new attractions.

Sept. 22, the town, headed by "Abie's Irish Rose," opened at the Castle Square. This theatre has not been open for a season or more, and the collapse of the Henry Jewett company. The taking over of this house by Miss Nichols is in building over the new exterior of the house. The Shubert is situated in a belt where extensive street widening has been going on.

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Chicago, Sept. 22. Heat of skyrocket dimensions continued to make backward legit boxoffice trade last week. The town was generally off in grosses.

Several attractions picked for from eight to a dozen weeks are wavering and may have to adhere to their stop clauses, moving on short notice. "Mercenary Mary" reached a quick decision last week-end to move out this week.

"Topsy and Eva," which has struck a satisfactory stride, An atmosphere to the present theatre-going warrants the prediction that in case of the weather becoming normal there'll be an outpouring of patrons worthy of the caliber of attraction.

The only change brought "Tell Me More" to the Selwyn, following the tumultuous engagement of "Topsy and Eva." Even the heat affected the matinee sell-outs of "Topsy and Eva," yet the attraction held its own, as did the other houses. It was the 59th week of the Chicago stay.

Whole town was off Saturday night of 20 temperature. "Tell Me More" drew around \$2,700 at the \$3.20 scale Sunday, although the \$2.50 scale was the one.

The Ed Smith piece can exist against the stiff musical play competition (augmented now by "Topsy and Eva") it is to be considered one of the early season surprises.

Outside of "The Student Prince" and "Topsy and Eva," which hit at any of the Shubert houses, "Candida" is a failure at the Princess. This show, which opened last week, is in the period of the season to come in. The Shuberts christen the Olympic Sunday with "Sky High," adding to the musical play competition.

Nursing Plays  
Both "Ladies of the Evening" and "The Fall Guy" are being nursed during the spell of hot weather, each holding position of selling right with a "break." The balcony weakness again creeps out at both the Blackstone and Adelphi. It's also the balcony slump that prevented "Puzzles of 1925" from maintaining the big grossing week one. It is down to \$12,000, with two weeks to go before "Rain" settles for what is expected to be a long run.

Estimate for Last Week  
"Tell Me More" (Selwyn, 1st week). Capacity Sunday opening. "Topsy and Eva" (Selwyn, 1st week). Performance on week to about \$20,000.

"Mercenary Mary" (Garrick, 6th and final week). Leaving house dark for one week. Musical play competition. "Topsy and Eva" (Selwyn, 1st week). Performance on week to about \$20,000.

"Candida" (Princess, 3d week). Two weeks more. \$6,000. "The Student Prince" (Cort, 2d week). Small Monday premiere gross and didn't even hit moderate pace during first week. Looks like a long run, however, and start of second week. Estimated \$7,500.

"Eighty Riquette" (Apollo, 3d week). Chances are pace will become faster. \$17,000.

"Easy Terms" (Playhouse, 2d and final week). Moves to National, New York. Small business, probably better than expected.

"The Fall Guy" (Adelphi, 3d week). Like others, this piked local winner held down in gross because of balcony weakness.

"Rose-Marie" (Woods, 33d and final week). Closing up big profit. "The Student Prince" (Cort, 2d week). Small Monday premiere gross and didn't even hit moderate pace during first week. Looks like a long run, however, and start of second week. Estimated \$7,500.

"Grab Bag" (Illinois, 3d week). Best call among new arrivals, setting for \$24,000 price.

"The Student Prince" (Cort, 2d week). Small Monday premiere gross and didn't even hit moderate pace during first week. Looks like a long run, however, and start of second week. Estimated \$7,500.

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Looks as if Waghebals and Kenner have a "weak sister" on the hands in this one. There is much in the piece that is delightful, but there is also much that is rather foreboding. It is believed that never before has a play been produced that could raise its audience to such heights and then drop them with

(Continued on page 27)











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# HIGH PRODUCTION COSTS BRINGING HEAVY GROANS FROM DISTRIBUTORS

**Universal and First National in Production Reorganization Reports—Blew Up Large Steamer for Single Scene—U Claims Coast Costs Have Gone Up 200%—First National Can't Make Profit with Sale Assured**

Reorganizations of the producing departments in Universal and First National are underway. In the Universal organization E. H. Goldstein, treasurer of the firm and acting head in the absence of Carl Laemmle, has gone to the coast to superintend, while in First National their producing units at the Biograph studio, have been shut down pending reorganization.

The Universal's complaint from the home office is that production costs on the coast have risen 200 per cent, recently while the quality of the pictures shipped east has been far below expectations. Following several incidents of this kind, Goldstein left for the coast.

Report is that the Universal City producing staff will be entirely reorganized and a new manager may be installed.

What stumped up the U was that Will Nigh recently made a picture in the east very cheaply and of such quality it has been booking satisfactorily. Following this Goldstein made an offer to Nigh for him to give a survey of the coast plant and report his idea of what was wrong.

## Cost Way Too High

At the First National plant production costs have risen so that an official is said to have asked that the present pace be succeeded by a more profit even with the sale assured to their own franchise holders. "The Halfway Girl" is cited as a recent picture so far in the red. For this one the First National production department bought a large steamship, towed it out past Sandy Hook and blew it up, for a single scene. "Winds of Chance" is another which hasn't panned out well.

A shakeup in the First National publicity department came recently when Max Kellogg resigned as director of publicity, to be succeeded by Robert Chandler, while the prediction is now that the executive board of First National will take action on the dismissal of Herman Brunner as studio manager at the Biograph plant and reinstate him. Brunner is rated among the people of the industry as one who knows his business thoroughly. Al Rockett, assistant to Charles A. Rowland, who also brought Harry Hudson in the organization, succeeded Brunner at the studio as manager.

Along Broadway the picture of Nat King's production costs for "The Sea Hawk," which cost a lot but which paid its way out handsomely. With that picture as an example, the company is said to have set a new expense rule on each production, with the idea that these new productions, costing more, have not been able to get such a profit.

Following the production department reorganization, the Biograph studio will reopen and work on several uncompleted pictures will be resumed.

## ALICE JOYCE'S CONTRACT

Los Angeles, Sept. 22.—Alice Joyce has been placed under a two-year contract by Famous Players. Her first appearance will be in "The Maudslowi," which James Cruze will direct.

## Hearst's Film Material

W. R. Hearst will soon offer picture rights to a number of valuable titles and properties for films, including hitherto unexploited subjects, such as titles for famous comic strips, series of famous illustrations, short fiction, newspaper articles, etc.

A committee consisting of Ray Lang, Verne Porter and Walter Hovey, Hearst executives in various branches of his publishing enterprises, are at present working out the possibilities of these new departures. Hearst may make some of the subjects himself, others others to Metro-Goldwyn, and still others to the market.

## 10 Shows Daily

The Colony will break its records this week, because "The Freshman," Harold Lloyd's latest release, is being ground through for 10 shows a day, the last beginning at 11:30 p. m. and the first about 11 o'clock. The night prices have also been tilted, the house being scaled at 50 cents all night, new in Broadway picture houses.

## MERCHANTS PAY FOR L. A. PROLOG

**Frank Newman Shows Coast Something New**

Los Angeles, Sept. 22.

Frank Newman, managing director of the metropolitan, has devised a way to make merchants pay for his prolog.

He is running a fashion show, using a tieup with Citrin's Gown Shop, with Citrin paying for building the production, the salaries for 24 models and \$750 toward salaries for professional entertainers. Besides this, Citrin also provides the costumes worn by the models. In return for his expense, he gets an exterior scene of his store with the name prominently displayed. The advertising angle is obvious, of course, and made all the more so by large spreads in the dailies which mention both the show and the gown shop, also telling of a one-third discount on gowns exhibited.

Beckman's fur shop is also represented in the revue, but they are not paying as much as Citrin, as its name is on but two posters.

This commercial angle to a presentation is new to Los Angeles and is causing much talk among the local managers. About a month ago Newman had a production called "A Night in Coffee Dan's," in which he understood that establishment paid for building the sets and secured most of the revue talent for it.

## Book on Copyrights

**By L. E. Swarts, F. P. Atty**

Louis E. Swarts, copyright attorney for Famous Players, will bring out a book next spring called "The Conveyancing of Motion Picture Copyrights."

It is to be filled with the legal aspects of copyright problems and the transferring of titles, etc.

Mr. Swarts is the ranking officer on the copyrights of copyrights in the film industry and is rated an authority in his line. He is a Harvard graduate and before joining the F. P. organization was a successful practicing lawyer.

## Warners' Egyptian

Los Angeles, Sept. 22.

Warner Brothers will open a house in Seattle to be known as Warner's Egyptian, about Jan. 1. It is located on University avenue and will seat 2,400. Sam Warner, who is in charge of building production, leaves here this week to arrange the furnishing of the house, which will play a prolog and feature picture policy.

## POLLARD BACK TO FILMS

Harry (Smoo) Pollard, who has been playing Keith-Albee-Oliver houses for some time, is returning to the films.

Pollard winds up his present tour at Dayton, O., next week.

## FIRM TAX FREE FOR 'BUREAU' IN CONN.

**Polling Conn. Legislators for Opinions on Tax Bill—Release Given**

New Haven, Conn., Sept. 22.

Through, the picture operators' union Connecticut legislators are being polled to obtain a line on their opinion of the new tax law on film reels. It is said that if a majority are found adverse that point will be brought to the attention of the Governor in the hope of obtaining a special session of the Legislature in an attempt to repeal the law.

Not much encouragement for a successful outcome of this movement is held. According to report there is a strong political factor in the Tax Bill passage and that may be strong enough to hold the tax against everything but a court decision.

The Bureau of Economics of Washington, D. C., has received a waiver of tax under the new law on pictures sent by it for exhibition in churches or schools. This same source is said to furnish advertising pictures to exhibitors, without charge. The waiver was given it on the ground of public service.

## Bureau Opposition

Local exhibitors are said not to view this privilege with any pleasure. They see it as bureau opposition to the regular feature, while the bureau looks to them to also display their paid for advertising films.

While the name, "Bureau of Economics" suggest a Government institution or bureau, the Bureau of Economics is a private commercial firm without a title of officialdom. It is said that the bureau has sent out literature stating it guarantees a circulation to national advertisers of 15,000 picture houses for its advertising films. There are but 16,000 picture houses in the entire country. It is estimated that the bureau may place its pictures in 200 of these.

The Bureau of Economics has been in existence for some years. It is a member of the Motion Picture Owners of America, the national organization, another reason why the local men look askance upon their application for the free pictures in this State, and its approval by the Tax Collector.

The new tax law exempts pictures designed for charitable or educational purposes.

## VOTE CANCELS THEATRE PLAN

Chicago, Oct. 22.

In voting down Sunday movies last week by a vote of 1,128 to 916 Glen Ellyn, a suburb, lost a new theatre.

A syndicate was ready to build providing they could get a seven-day week.

## Winnie Sheehan Due This Week

Winfield L. Sheehan, general manager of Fox, is expected to return from Europe this week.

Mr. Sheehan has been on a vacation.

## Marcin's Reception

Los Angeles, Sept. 22.

Max Marcin has returned from New York and is at work preparing several scripts at the Metro-Goldwyn Studios. Due to an original, "I Can't Do It."

Marcin says that since his article on Hollywood appeared in Variety he has been well-come to "Cutter" City with open arms by the Metro-Goldwyn executives, who proposed to make his contract everlasting at this studio.

## Small Time Acts in Small Picture Houses, Proven Failure

Attempts to coordinate picture programs with small time acts in some of the small picture theatres have failed. Many houses experimenting with the combined policy have given it up after a two weeks' trial, claiming the acts meant little or nothing from a draw angle. The houses had been playing two or three acts on each bill. According to the bookers the managers were practically selecting their own stuff, also failing to evince interest in a possible draw feature after the money was mentioned.

Several bookers who had gone after this business, believing they had thought up something new, have since changed their tune. The small picture houses reported as having failed for the vaudeville idea were for the most part run down houses beyond resuscitation through heavy opposition or other handicaps. The managements, treading foreign ground when installing vaudeville, thought acts were acts regardless of material, but the audiences evidently did not concur.

Time and again the smaller picture houses have been easily sold on any kind of scheme giving promise as a business builder, but seldom give anything a fair chance to develop, as in the recent instance, seemingly preferring a "hit and run" policy to chalking up additional expense on the weekly ledger.

## PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

(Variety's reviewers assigned to legitimate stage productions are instructed to judge each production with a view to its potential picture possibilities. Their judgments will be listed here weekly.)

### "The Vortex"—Favorable

"THE VORTEX" (Jos. P. Keatinge, Harry Miller's Theatre).—Easily adaptable with two strong emotional lead roles. Extensive scope for visualization in the excruciating episodes (hinted at only on the stage) of Mrs. Lancaster as the mother who finally confesses her misdoings to a drug-frenzied son. Both vow attempt to reform for a moral. Dope side of this possibility, through his educational value against the drug habit (one of the best lead roles for a drug addict here presented in years for the films) would carry this picture through any board of censors. Comedy relief possible through exaggerated characterizations of English people to replace the present laughable (at times) dialog. One character in play made easy.

### "The Green Hat"—Unfavorable

"THE GREEN HAT" (A. H. Woods—Broadhurst).—Though the book is the most sensational seller of recent years and its author is almost legendary, the strong sexiness of the work makes it almost incapable of picture adaptation. A strong dramatic story, however, which despite unpleasantness carries a punch which leads to a crossroads tavern. Sisk.

### "First Flight"—Doubtful

"FIRST FLIGHT" (Arthur Hopkins—Plymouth).—Fragmentary, this play and in its present stage not a picture property. Could be adapted to eliminate naming the male lead Andrew Jackson and have him merely a figure during Colonial days who had loved ladies often but who fell into a reverent love for a little girl he met in a crossroads tavern. This way it would make a sweet romantic tale, but the ending would have to be happy instead of the stage finale, which has Jackson so impressed by the innocence of the girl he goes away instead of remaining to treat her lightly. Sisk.

### "The Pelican"—Favorable

"THE PELICAN" (A. H. Woods—Times Sq.).—This English play has a decided picture value, since it treats of vital mother-love, and has a valuable dual role for a male lead and a two-part opportunity for the leading woman with a void of 17 years, so she can look very young at first and not too old the second. Story can be easily changed for filming and will be far more romantic than the stage version. It must, however, be enough of the fine individuality of the play can be retained to substantiate an appealing, high-grade feature. Lait.

### "Dearest Enemy"—So-So

"DEAREST ENEMY" (George Ford—Knickerbocker).—Not particularly suitable for pictures save for the historical incident upon which the musical is founded. Depends mostly on satirical dialogue, but may hit with producers having "yen" for costume subjects. Eds.

## Hollywooders East

Los Angeles, Sept. 22.

A big exodus of pictures producers and officials from Hollywood for New York this week.

Louis B. Mayer left for New York, where he will confer regarding the 1926-27 production schedule, as well as attend a hop over to Washington to attend the preview of "The Midshipman," which will be given in honor of President Coolidge. Pete Smith, head of the publicity department, accompanied him on the trip.

Harry Warner also left for New York, where he will confer with his brother Abe regarding European distribution plans, as well as to take up the matter of the operation of a legit theatre which the concern contemplates.

Others on the same train were Harry Cohn of the Waldorf Studios, going east to see his partners about the 1926-27 program, which is to be increased from 18 to 40 pictures.

Joseph L. Schmitzer (F. B. O.) was on the train, as were Abe Carlson and M. H. Hoffman.

## ROSHIER UFA CAMERAMAN

Los Angeles, Sept. 22.

Charles Roshier, who has turned the camera crank on all of the Mary Pickford pictures as were Abe Carlson and M. H. Hoffman.

Roshier will sup in Berlin upon the completion of Miss Pickford's present picture.

## J. W. Considine, Jr., Will Present Schenck's Films

Los Angeles, Sept. 22.

John W. Considine, Jr., not only will present the Norma Talmadge pictures made by United Artists' release, but all of the pictures in which Joseph M. Schenck is financially interested.

The first on which the advertising and titles will read "Considine as presenting, will be "The Eagle," with Valentino.

## SIMS' VINDICATION

Los Angeles, Sept. 22.

C. L. Twedell will take the loss for \$100,000 stolen about a year ago from the office of R. P. Sims, manager of one of the West Coast Langley houses.

At the time of the theft, Sims was about to see his picture. Recently Sims met Twedell, whom he remembered he been in his office the day of the theft and caused him Twedell confessed and was admitted to confession by Police Judge Pope upon his promise to make good the amount he had stolen.

## COSTUMES FOR HIRE

PRODUCTIONS  
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1427 B'way, Tel. 5580 Pen.



# "AFTER" BIG FILM COMBINE

## M.-G. FREE FILM FOR U. S. ARMY

### Propaganda Film of Citizens' Training Camps

Los Angeles, Sept. 22. Metro-Goldwyn will make a six reel propaganda picture for the United States Army. It is to be based on the work done by the Citizens Military Training Camps.

Col. Wm. J. O'Loughlin and Major Horace G. Foster are to aid the studio officials in assembling and titling the picture, which is to cut out some 33 reels, already taken.

This picture is to be a gift to the Army by the studio officials and will be released to exhibitors free of charge.

Army recruiting officers are to have the placing of the film in the houses.

## New 49th St. House

Famous Players has purchased a site starting at 133 West 49th street and running through to 50th street, New York.

A theatre will be erected on the plot by the picture firm.

## Ohio Amuse. Co.

### In Stockholders' Suit

Cleveland, Sept. 22. Rumblings of discontent with the manner in which the affairs of the Ohio Amusement Co., which operates 11 film houses here, have been conducted broke forth with the filing of a suit in common pleas court for the dissolution of the company.

Three stockholders, David L. Schumann, Mayer Fine and Abe Kramer, all of Cleveland, brought the action. They charge conflicting interests of various stockholders have rendered impossible the proper central operation of this string of theatres. They ask the appointment of a special master and that they be retained in advisory capacities.

## BRICE'S SIXTH WITHDRAWAL

Los Angeles, Sept. 22. Monty Brice, for the sixth time, has left the William Fox scenario department.

Brice left for Famous Players studio with director Eddie Sutherland, whom he is to work with on the next picture.

## Public Picking 10 Best

Syracuse, N. Y., Sept. 22. Chester B. Bahn, dramatic editor of the daily "Telegraph" and "Sunday American," has opened a contest for the local public to select what they consider the 10 best pictures of 1925.

Previously Mr. Bahn has been his own judge of the 10 best pictures, vaudeville and the legit for the season. Permitting the public to decide for themselves is a departure here.

## BEERS' ALIENATION ACT VS. SCHERTZINGER OFF

### Casting Director Withdraws Case—Scandalous Story Looked For from Trial

Los Angeles, Sept. 22. What was looked upon to be a sensational scandalous story relating to Hollywood film circles did not materialize, when Fred C. Beers, casting director for Warner Brothers, withdrew a \$250,000 alienation of affection suit instituted against Victor Schertzinger, film director. Upon motion of Beers' attorneys, the case was withdrawn from the calendar in the Superior Court.

Beers filed the action last November, claiming that the latter had enticed his wife, Mary O. Beers, screen actress, from him. Schertzinger denied the accusation. It is said that Beers' complaint introduced a lot of smirching testimony, which, if brought out at the trial, would have had involved other members of the picture colony on the coast.

## Leonard, Ex-Husband, Directing Mae Murray?

Los Angeles, Sept. 22. Mae Murray upon completing "The Masked Bride" for Metro-Goldwyn, will not go abroad immediately. She is negotiating to make another picture for the organization, to be completed Dec. 1.

It is expected that her former husband, Robert Z. Leonard, will direct the picture.

Reports have been current that Leonard will leave Metro-Goldwyn. Leonard and the studio officials deny it, with the latter declaring he will begin making "Dance Madness" next week.

## "BIG MONOPOLY" REPORT STIRRING COMMISSION

Final Testimony Taken Jan. 3 Last, in Investigation of Famous Players by Federal Trade Commission, but Case Reopening to Place on Record Recent Theatre Acquisitions by Big Film Combine—Petition to Reopen Expected by Commission — "Variety's" Story of General Scheme Just Before F. P.-B. & K. Announcement

## COMBINE'S LINE UP

Variety Bureau, Washington, Sept. 22. The Federal Trade Commission is going to reopen its case against Famous Players-Lasky, and the other companies named as respondents, in order to get into the record the recent activities of these companies in the acquisition of theatres as well as the alleged "absorption" of their opposition in the producing end, according to a well founded rumor here.

The final testimony was taken here in Washington Jan. 3, 1925. Since then the houses acquired by F. P. have rolled up so fast in numbers that the Commission has become much interested. With the breaking here on Wednesday last of "Variety's" outline of the gigantic monopoly being formed in the picture industry, it is stated that the decision was then reached to find a method to get the additional evidence into the record.

On the next day the merger of Balaban and Katz with Famous Players broke in the dailies, and, as one newspaper writer here described it, the commission was "talked" (Continued on page 34)

## FILM ACTOR ARRESTED FOR BRINGING IN GIRL

### Leonard Fenwick Oliver Found by Merchant in His Home with Wife

Los Angeles, Sept. 22. Leonard Fenwick Oliver, screen actor, has been arrested by Immigration officials on a charge of making false representation in obtaining passports for the United States from Bombay (India), and bringing a girl now working as a picture extra into the U. S. in violation of the Immigration Act.

The arrest was brought about following the complaint of a Los Angeles business man that he found Oliver in his home with his wife and later thrashed the actor. On this complaint Secretary of Labor Davis ordered a warrant be issued to deport Oliver.

## B. & K.'s Six in New York

With Sam Katz's entrance into the Famous Players offices in New York, it was reported that the Balaban & Katz firm, and, of course, in association with F. P., intend to make up the picture houses within Greater New York.

## LAHEY CASTING FOR M. G.

Los Angeles, Sept. 22. Fred Lahey has been appointed casting director to succeed Robert Muller at the Metro-Goldwyn studios in Culver City.

## Depends Upon "Variety" Reviews

In a letter written by W. A. Atkinson, the Radio picture critic of Great Britain and picture reviewer for the London "Daily Express," Mr. Atkinson said:

"I quoted your 'Gold Rush' review in last Sunday's 'Express.' I would like to say that Variety's are the only reviews of views of pictures on which I can rely, and I think you would be amazed if you knew how unreliable American press criticisms generally are. I write feelingly because there are many occasions on which I am forced to depend upon American reviews for an advanced opinion, and I offer you my grateful thanks for never letting me down."

## GUARANTEE OF \$10,000 FOR "MERRY WIDOW"

### Four Weeks Minimum Run at St. Francis, San Francisco —Percentage Terms on Gross

San Francisco, Sept. 22. What looks almost like a record price for a picture rental in this city will be achieved with the advent here of "The Merry Widow" (Metro Goldwyn) which Famous Players is to present in the newly remodeled St. Francis theatre. Metro-Goldwyn receives a guarantee of \$10,000 a week for the picture and there is an arrangement that the feature it to remain four weeks at least.

The prices of admission at the St. Francis are to be raised for the engagement.

According to the contract the house is to receive the first \$5,500. Metro-Goldwyn will get 65 per cent of the receipts from that amount to \$12,750, and 70 per cent above the latter amount.

## June Mathis' Husband Is Made Director for 1st Nat'l

Los Angeles, Sept. 22. Sylvano Balboni, husband of June Mathis, will become a director for First National, starting on his first picture about Dec. 1.

The title will be "The Far Cry." The story prepared and supervised by Miss Mathis. Balboni is new to the picture industry, having gotten most of his experience as business manager for "The Viennese Medley," just completed at the United Studios.

## Regan Starts Type Stories

Los Angeles, Sept. 22. Thomas C. Regan Productions begin work at their new studio located on 17 acres of ground near Van Nuys this week.

The anti-trust ruling out \$240,000 worth of pictures, the release of which have been contracted for.

Productions are to be mostly of Western and New England type stories.

## Traffic Court Jurist Judges "Liar Contest"

Baltimore, Sept. 22. The Whitehurst's publicity department conducted a "Liar Contest" as a tie-up with the "Post" in connection of the hour showing of "Lightnin'." Judge St. of the local Traffic Court was accused to pick the prize winner, his record of 400 automobile transgressors per day, his administrative training for post.

## 9 NEW HOUSES FOR B. & K. ALLY

### Lubliner & Trinz Spending Millions to Build

Chicago, Sept. 22. Lubliner and Trinz, ally of Balaban and Katz, announce nine new theatres in Chicago. These include the Harding, State, Belmont and Tower theatres, already well advanced toward completion, scheduled to open before January. The others will include a \$1,500,000 theatre seating 2,500 at Cicero and Belmont avenues; Grove theatre at 76th and Cottage grove, valued at \$1,000,000; Congress, at Milwaukee and Rockwell, to seat 3,500 and cost over \$2,000,000; theatre of Moorish design at Larence and Lipps avenue, and a large deluxe house at Washington boulevard and Crawford, expected to be ready by spring at a total cost of \$4,000,000.

Lubliner and Trinz now have 19 theatres in their string.

## Arrested for "Sunday," Manager Appeals Fine

Kansas City, Sept. 22. J. W. Cotter, manager of a picture house in Moberly, Mo., was fined \$50 and costs in the local police court, when he was found guilty of violating a city ordinance by operating his theatre on Sunday. He gave notice of appeal and the case will go to the circuit court.

Cotter also gave notice that his theatre would be open the following Sunday. Chief of Police Fleming and the city attorney replied he would be arrested again on the same charge.

## U's English Studio

Los Angeles, Sept. 22. Manny H. Goldstein, eastern general manager and treasurer of Universal, is here.

One of the big features of the season, he stated, would be a screen version of "Gulliver's Travels."

Goldstein also says his organization will establish a studio in England and make pictures there.

## "BARBARA WORTH" RELEASE

Los Angeles, Sept. 22. Jack Cunningham is making the screen adaptation of Harold Bell Wright's "The Winning of Barbara Worth" for Principal Pictures. Clarence Brown will probably direct it at the United Studios. The picture will be released through United Artists.

## HEARST STUDIO, \$1,250,000

According to report, W. R. Hearst is asking \$1,250,000 for his Cosmopolitan Studios at Second avenue and 127th street, New York. Hearst is said to hold a ground lease for 21 years. The studios were recently rebuilt following a fire.

## "YOU CAN'T UNSCRAMBLE AN OMELET," SAYS TRADE COMMISSIONER THOMPSON

Variety Bureau Washington, Sept. 22. Commissioner Huston Thompson of the Federal Trade Commission, said the following statement to a Variety reporter:

"One of the greatest menaces in America today is the fact that combinations in business, regardless of the law and the decisions of the courts, rush together and seek to obliterate their former corporate lines so that by the time a decision is handed down they cannot be separated and understood. In the words of one of America's greatest financiers, when on the witness stand before a Senate investigating committee, testifying in regard to the combining of separate corporations: 'You can't unscramble an omelet that has once been scrambled.'"

Commissioner Thompson would not discuss any of the various investigations now being conducted by the commission. It was Commissioner Thompson who appeared before the Senate in February,

1924, and stopped the confirmation of George Christian, former secretary to President Harding, to a then existing vacancy amongst the commissioners.

During the testimony before the Senate committee Mr. Thompson brought out the fact that it had been stated that the charges against Famous Players-Lasky and the other companies named by the Commission would never be brought to trial.

Mr. Christian's appointment was not confirmed because of testimony tending to show that he had appeared at the White House in an endeavor to forestall the issuance of the commission's complaint against these same film interests.

The P. F. L. case has now reached the point where the respective briefs are about to be filed. Under the rules of the commission the government's brief must be ready by Friday, (Sept. 26), with the respondents scheduled to have their brief in the hands of the commission 20 days later.

**FORUM**

THEATRE BEAUTIFUL  
LOS ANGELES

Week Beginning  
Sept. 28

**"The Home-Maker"**

with  
**CLIVE BROOK and AILEE JOYE**

A King Baggott Production

Also  
**LORRA SCHEER-  
HILG OSTERFELD**

Fred Henkel, Dir.

## CHICAGO, \$47,600, SHOWS EFFECTS OF ROTATING B. & K. PROGRAMS

McVickers Continues to Top Business (\$28,800) Through Paul Ash, Heavily Billed—Lloyd's "Freshman's" Fast Start at Roosevelt, \$27,500

Chicago, Sept. 22. Nothing sensational in the way receipts last week save for "The Freshman" at the Roosevelt. Weather had heat, rain and cold all in the one week. The changeable weather had a tendency to disappoint some of the larger cinemas who housed pretentious programs.

While the rotating of the complete programs of the B. & K. houses including musicals, comedies and organists is proving a money getter for the outlying theatres operated by the corporation, it is obvious that the scheme has detracted some of the Chicago patronage. There are several reasons for the decrease in the Chicago feature business. The public is in a position to witness a show as complete as presented at the downtown town cinema in their respective neighborhoods without having to journey downtown. The other is laid to the loop house receiving a 65c gate during the week nights while the outlying B. & K. houses are receiving 50c. The local director, organist and stage specialties only charge 50c.

The "Synopsis Show" at the Chicago is one of the costliest presented and yet secured the smallest business. The talent involved in presenting the stage presentation requires a salary list which totals over \$5,000. With the cost of production a little over \$3,000, combined with some minor incidentals, they bring the total close to \$10,000. The production and talent round out one of the best entertainments of this calibre yet the house failed to reach \$50,000.

Paul Ash continues to draw capacity business at McVickers with his novelty stage presentations. The canopy is decorated so that hardly any space is devoted to the screen attraction and other specialties. Everything in lights pertains to either Ash or his presentation. While all the other theatres were presaging by showing a decrease, McVickers retained its hold turning in another good figure last week, close to \$23,000.

**Estimates for Last Week**  
Chicago—"Pretty Ladies" (M-G.) (4,100; 50-75). Aided by one of strongest presentations in many weeks, receipts failed to stand up. Checked full of corking good talent—gate only drew \$17,600.

McVickers—"He's A Prince" (F. P.) (2,400; 50-75). All round entertaining program with pretentious stage spectacle maintained pace this theatre has been setting. While some of the surrounding houses showed decrease this one held its own, getting \$28,800.

Monroe—"Timber Wolf" (Fox) (975; 50). Buck Jones woolly West feature gathered average gross for this house, around \$47,000.

Orpheum—"Gold Rush" (U. A.) (5th week) (776; 50-75). Grossing more weekly than the average two features have shown at this house. Last week fell off somewhat but still \$12,400.

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## MAINSTREET, K. C., WITH "DON Q" CUTS ACTS

Not Good Grosses Last Week—Newman Got \$12,000 with "Son of Father"

Kansas City, Sept. 22. After a week of almost perfect fall weather Old Sol got back on the job last week and the rising mercury sent the picture show receipts downtown.

The Mainstreet will start its first picture for a two weeks' run next Sunday, with "Don Q." For this engagement the vaudeville bill will be cut to one act.

Universal, which operates the Liberty, has secured the Apollo, one of the leading residential houses in the heart of the large apartment district and has been operated by Reben & Finkelstein and Archie Josephson. The lease has eight years to run. Sam Carver, manager for Universal, will have the direction of both the Apollo and Liberty. Neither the Newman nor Royal, Famous Players houses, which are a Paramount picture for the current week.

**Last Week's Estimates**  
Mainstreet—"Fine Clothes" (F.N.) (3,200; 25-50). Five acts also. Neither picture nor vaudeville clicked very strong. Business off at \$14,000.

Liberty—"The Iron Horse" (Fox) (1,000; 50). Second week and business held up. The second Saturday crossed several hundred more than the opening Saturday. Best paying picture house has had for months, \$9,000.

Royal—"Proud Flesh" (920; 35-50). Comedy film and Royal Synopsators completed bill. Failed to come in great numbers, \$5,600.

Newman—"A Son of His Father" (F.P.) (1,590; 35-50). On stage Fawley-Dukrainy Chicago Opera Ballet. "Peaceful Valley," song spectacle and interpretive whistling bit. Business not up to preceding week, \$12,000.

Other downtown houses: "Silent Talk" Pages; "Timber Wolf" Globe; "Law and the Outlaw," 12th Street.

## McIntyre Now Mgr.

Los Angeles, Sept. 22. Robert McIntyre, formerly casting director at the Metro-Goldwyn studio has been appointed production manager by Samuel Goldwyn. He succeeded Robert Schable.

Lions' (U.) (650; 25-35). One of those animal taming pictures. Title responsible for most of business, \$4,100.

Roosevelt—"The Freshman" (Pathé) (1,400; 50-75). Rated by critics best of Lloyd series, gave picture flying start on opening week. Registered one of biggest grosses of season for this house, with \$27,500.

## "FRESHMAN'S" \$27,000 BUFFALO HOLDOVER

Picture Starts to \$4,000 Sunday—5 Shows Daily—"Ragman" at Loew's, \$19,000

Buffalo, Sept. 22. Soaring grosses last week. Lloyd's "Freshman" dwarfed everything else, opening to a sensational Sunday of over \$4,000 and continuing to close to capacity for five shows each day. Picture held over, first time this has occurred in two years. The opening Sunday of the second week showed strong with business scarcely \$1,000 less than the first Sunday.

**Last Week's Estimates**  
Hip (2,400; 50). "Freshman." Best all previous Lloyd features with capacity inducing management to hold picture for second week. "Commandments" originally slated for this week, \$27,000.

Loew's—(3,400; 35-50). "The Ragman" and vaudeville. Despite week of bad weather, held up strongly. Extraordinary publicity and special tickets sent feature over for mark, \$19,000.

Lafayette—(3,400; 35-50). "Enticement" and vaudeville. As usual, vaudeville end strongly bolstered and house making play for heavy variety offerings. Between \$17,000 and \$18,000.

## MID-SEASON FOR BOSTON

Gratifying Business Now—\$16,000 For Loew's State

Boston, Sept. 22. The picture houses here are doing what is considered mid-season business, with the returns surprisingly large for this time of the year. Last week, with a good weather break, the business was very good. The State, Loew's big uptown house, led the list with about \$16,000 for the week. The house used the "Sawdust" as a feature, with Carol Dempster making personal appearances.

The Fenway, with "Begger on Horseback," the gross was about \$7,500. This isn't top business, but normal.

The final week of "Don Q" at the Colonial brought in a great many bitter endings, with the gross \$12,000. This was about the same pace the picture maintained during other weeks. This week the house returns to the legitimate.

This is the final week of "The Fool" at Tremont Temple, with the Fox policy being carried forward next week with "The Iron Horse."

The final weeks of the Boston, the Keith combination pop vaudeville and picture house, at its present location are at hand. The management has reserved the final weeks a revival of "Uncle Tom's Cabin." This house policy will be carried over to the new house, which the Keith people have built here and which will be ready for occupancy this month, according to present plans. The other big picture house, the Metropolitan, will also be opened this week.

**Last Week's Estimates**  
State (4,000; 50-75). \$16,000 with "Sally of the Sawdust."

Fenway (2,400; 35-50). "Begger on Horseback" \$7,500.

Modern (500; 25-50). \$5,500 for "Begger on Horseback."

Beacon—Capacity, scale and picture identical with Modern.

Michigan Meeting Oct. 6-7

Detroit, Sept. 22. The Motion Picture Theatre Owners of Michigan will hold its sixth annual convention at the Pantlind Hotel, Grand Rapids, Oct. 6-7.

## "IRON HORSE," \$9,500, 2ND WEEK, BEAT "COMMANDMENTS," 1ST WK.

Peculiar Happening in Washington Last Week—"Commandments" Booked for Two Weeks at Columbia Couldn't Make Grade

## VAUDEVILLE PERMANENT IN BALTIMORE HOUSE

Good Shows and Good Week—Hoot Gibson Following Tom Mix

Baltimore, Sept. 22. (Drawing Population, \$50,000; Colored, 125,000)

Cooler nights resulted in a decided pick up in business at the boxoffice of most of the first run houses last week. Due to the warm afternoons matinee trade was still light.

The Whitehurst continue their headline acts instead of presentations at the Century and New, now a fixed policy at both houses. The Rivoli, which has long booked a weekly act, offered two last week, cutting down its orchestral overture to preserve the running time. It is understood this increase in the vaudeville end of the bill is not to be permanent. The general event of vaudeville in the big picture house programs seems here to stay, for the season, at least.

**(Estimates for Last Week)**  
Century—"Lightnin'" (3,000; 35-75). Showed up well at boxoffice but better break from reviewer man, and built the boxoffice over preceding week. Returns up a thousand at \$11,000.

Rivoli—"Fine Clothes" (3,300; 25-75). Showed up well at boxoffice and with better weather bettered the Dix draw of week before. About \$9,000.

Metropolitan—"The Limited Mail" (1,500; 15-50). Demonstrated that melodrama of yesterday can come back by screen route. Big houses at it up. Business exceptionally good.

Hippodrome—"Fighting the Flames," and vaudeville. Cool evenings and good bill helped the house shake off previous week's slump. About \$5,500.

Garden—"Spook Ranch" and vaudeville. Hoot Gibson, a house favorite, but handicapped in his box office showing by following Mix. Good at \$10,000.

**This Week**  
Century—"The Coast of Polly," Rivoli—"The Knock-out," Metropolitan—"The Wife Who Wasn't Wanted," Hippodrome—"Who Cares?" Garden—"The Land of the Living," "Rag Man"; Parkway—"The Teaser."

## SMALL and MAYS TWO DOWN HOME BOYS

Playing Balaban & Katz Wonder Theatres of Chicago  
Week Sept. 14, Chicago Week Sept. 28, Updown  
Week Sept. 21, Trull Week Oct. 4, Senate  
Also Featured in Lawrence Dean "PLANTATION REVUE"  
Direction GREENWALD & WESTON  
Personal Representative, MILTON BERGER

## YOUTHFUL ARISTOCRATS OF DANCE

JACK

BOE and EISEN

BETTY

## SCORING SENSATIONAL HIT IN THEIR BROADWAY DEBUT

THIS WEEK (SEPT. 20) B. S. MOSS' COLONY THEATRE, NEW YORK

BOOKED INDEFINITELY

Thanks to Mr. D. SIMMONS, Mr. H. W. McCOY, Mr. J. DE ROSSA and Mr. HARRY SHAW

# 'PONY EXPRESS' IN F.P.'S PAIR; STRAND TOPS ALL BUT CAPITOL

**Talmadge Feature Drops \$25,000 from First Week's High—"Bunker Bean" a Flop—"Souls for Sables" Good Colony Draw**

Broadway had the experience of the same attraction playing at two of the de luxe picture houses with "The Pony Express" at both the Strand and the Rivoli. The combined business of both houses was \$49,487.45, the Rivoli getting the best of the money by a little more than \$1,000. None of the other houses had exceptional business except the Strand, which, with the Richard Barthelmess feature "Shore Leave" ran up the figure of \$35,200, which was virtually the best business of the street.

At the Capitol "Graustark" with Norma Talmadge held over for a second week, after having broken the house record with \$72,075 to its credit, dropped almost \$25,000 and got \$47,212.45.

"Souls for Sables," an independent picture which was at the Colony also did an exceptional week, getting \$17,450.

A Warner's "Bunker Bean" proved to be a distinct disappointment, the receipts showing just a little better than \$9,000 and another flop on the street was "The Ten Commandments" at the Cameo, where the feature pulled but \$4,508.

"The Merry Widow" at the Embassy seems to be pulling up as the week continues and the house is now selling out at a \$2.20 top scale with two shows a day. Last week was \$10,390.

Universal has something like a solid hit in "The Phantom of the Opera," which did something better than \$13,000 last week at the Astor.

**Estimates for Last Week**  
Astor—"The Phantom of the Opera" (U.) (\$140; \$2.20). For the second week on Broadway got \$13,230.

Cameo—"The Ten Commandments" (F.P.) (\$49; 50-55). After having run in at the least houses and then played both the Rivoli and Rialto this feature came into the little Cameo with rather disappointing results, getting \$4,508.

Capitol—"Graustark" (F.N.) (\$4,500; 50-55). There was a record breaking first week for this picture when the receipts ran to \$72,075, last week however dropping off almost \$25,000, the boxoffice showing \$47,212.45.

Colony—"Souls for Sables" (Tiffany) (1,950; 50-55-99). Pulled a remarkable week's business at this house for a regular program picture, especially one from an independent producer, the take being \$17,450.

Criterion—"The Wanderer" (F.P.) (608; \$1.55). After having run six weeks, the feature got \$8,166.50.

Embassy—"The Merry Widow" (M.-G.) (600; \$2.20). Business is growing here and the house is selling out nightly. Last week the receipts were \$10,390.

Rialto—"The Pony Express" (F.P.) (1,960; 50-55-99). His picture played both this house and the Rivoli last week. At the Rialto the receipts were \$24,688.75.

Rivoli—"The Pony Express" (F.P.) (2,200; 50-55-99). This house managed to top the Rialto with the same attraction, getting \$25,498.70.

Strand—"Shore Leave" (F.N.) (2,900; 35-50-55). Did what might be termed the best business along the street last week all things considered. The statement showed \$35,200 which is excellent for the house and speaks well for the picture.

Warners—"Bunker Bean" (W.B.) (530; 30-35-99). This screen version of the play flopped very hard indeed, getting \$9,017.

Mrs. Keating at Christie Studio  
Los Angeles, Sept. 22.  
—Mrs. Pearl Keating has been made head of the scenario department of the Christie studios.

## STANLEY'S \$27,000 IN PHILLY WEEK OF P-SETS

**"Iron Horse" Low at \$19,000—Swanson Film, Down to \$8,000**

Philadelphia, Sept. 22.  
The big ones started coming in town last week, but the corresponding big business expected did not materialize.

"The Iron Horse," opening a two weeks' stay at the Fox, instead of a phenomenal week this big Fox special only got around \$18,000 or \$19,000.

"The Wanderer" also had its troubles at the Aldine, although its notices were favorable. It \$10,000 gross at \$1.65—as not the best in the city.

With these two big specials not living up to specifications, the Stanley drew the cream of the business, not so much because of its main feature, "Never the Twain Shall Meet," as because of the presence of the semi-annual Gimbels fashion show. The result was that after a poor week with "Beggars on Horseback" the big house jumped nearly \$5,000 in gross, hitting between \$26,000 and \$27,000. This despite some notices of the feature photo-play which were of the razzberry order.

"The Coast of Polly" didn't thrive as expected either. Instead of breaking the Stanton's recent two-week rule it had to bow out Saturday after a medium fortnight in which about \$17,000 was the total gross. The second week was under \$8,000.

**This Week**  
This week—the greatest array of films Philly has had in any one week in several years. With "The Iron Horse" held over at the Fox, "The Wanderer" at the Aldine, "The Lost World" at the Arcadia and the new two-reelers "The Gold Rush" at the Stanton and "Little Annie Rooney" at the Stanley, it looks like a busy six days for the box office boys.

There are no separate features on the bills at the film houses this week. At present writing, "the picture" is the thing, except that both the Fox and Stanley have elaborate presentations of "The Gold Rush" in the photoplay, the Fox's for "The Iron Horse" being claimed as costing between \$15,000 and \$20,000. That sounds high, but there is question as to what the prolog, with its complete cast of 75, dancers, Indians, etc., is an elaborate one.

**Estimates for Last Week**  
Stanley—(4,600; 35-50-75). "Never the Twain Shall Meet" (M. G.). Picture only fairly repeated. Gimbels Fashion Show (semi-annual) did trick. Over \$26,000.

Stanton—(1,700; 35-50-75). "The Coast of Polly" (F. P.). (2nd week). Business is dropping. Considerably plenty. Failed to beat \$8,000 last week.

Fox—(3,000; 99). "The Iron Horse" (Fox, 1st week). Big evening business, matinee off. Management disappointed. Ret'd \$18,000.

Aldine—(1,600; \$1.65). "The Wanderer" (F. P.). (1st week). Opened preceding Saturday. Business under expectations considering remarkably little notices. Hoped to stay five weeks. Not quite \$10,000.

W.B.—(1,300; 30-35-99). "The Goose Woman." Notices fair, picture 3rd but business poor. \$2,500.

Arcadia—(800; 50-). "The Lost World" (F. N., 2d week). Couldn't buck slump. Under expectations at around \$3,000. Final week.

## \$1,600, TOPEKA'S BEST IN BUSY FAIR WEEK

**2d Run House Beats "Steele" at 1st Run Cozy—Stock Doing Best in Town**

Topeka, Kan., Sept. 22.  
(Drawing Population, 75,000)

Topeka picture houses normally do poor business during fair week. Last week they couldn't help getting money from the hard-breaking crowds for the Kansas f. r. fair. The only theatre that has done really heavy business this month is the Grand (stock). Vaudeville started Labor Day, but has not caught on as yet—too many outdoor attractions.

**Estimates for Last Week**  
Lila (700; 40)—Melham's "Old Home Week." No enthrallment.

Cozy (400; 25)—"Steele of the Royal Mounted" drew because of actor's name, but did not prove as popular as "The Hunted Woman," down the street at the second-run house \$1,600.

Orpheum (300; 30)—"Fine Clothes" got by first half, but "As Man Desires" drew big business last three days \$1,600.

## "TOWER OF LIES" OFF; "TEASER" LED NICELY

**New M.-G. Film in Frisco—"Pony Express" 3d at \$16,800, with Comment**

San Francisco, Sept. 22.

A quiet week—the aftermath from the big celebration of Diamond Jubilee, with everybody tired out from the merry-making. A reversal of form with the big houses and an upset in the usual business. Top going to the Imperial, where "The Pony Express" is on the second week of its world premier—not top in actual cash, but topping in interest.

**Estimates for Last Week**  
Granada—"The Teaser" (U.) Good campaign on this one for both picture and introduction of Verne Buck, the new orchestra leader, who is to take the place of Paul Ash. San Francisco is going to like this young Buck fellow, for he has a good bag of tricks and a likable personality. \$31,300.

California—Gloria Swanson, usually long-run star in this town, came here in "The Coast of Polly" (F. P.) and did a corking week. Publicity campaign sold Gloria on sex angle rather than acting ability, and this helped \$18,000.

Warfield—World premier of Metro-Goldwyn's "The Tower of Lies" failed to pull business expected. This new one, with Norma Shearer and Lon Chaney under Victor Seastrom's direction, is bit depressing and will hold up with success of "He Who Gets Slapped," made by the same trio. Picture well photographed, but they just didn't talk about it. Lipschultz and his Music Masters are back to pre-war strength \$20,000.

Imperial—"The Pony Express" (F. P.). Capacity business \$16,800.

(In the reports from San Francisco)

## CIRCUS FOR 4 DAYS AT L. A. COSTLY FOR ALL DOWNTOWN FILM HOUSES

**"Freshman" Led Town with \$26,200, Large Drop, 2d Week—"Sister from Paris" Next with \$24,400—"Gold Rush" at \$23,200**

## TRAVEL FILM RUNS AHEAD OF F. P.'S 'PEOPLE'

**"Gold Rush," 2d Week, Drops to \$6,000—Gross in 2-Feature Town**

Providence, Sept. 22.

(Drawing Population, 300,000)  
Movie biz in this double-featured burg picked up exceedingly well last week, with a little cool weather, considering the numbers thrown out of employment hereabouts by textile depression.

Chaplin's "Gold Rush," from an \$11,000 gross the first week, fell to \$6,000 on the second. This town has never supported a film two weeks. Dick Barthelmess in "Shore Leave" at the Rialto was the week's surprise, pulling the gross of that little house to \$5,000, about \$500 over the consistent mark.

**Last Week's Estimates**  
Albee (2,300; 15-75). "The Gold Rush" (C. P.). Chaplin continued to draw better than most films in second week here \$6,000.

Majestic (2,300; 10-40). "Are Parents People" (F. P.) and "The Verdict" (Triunit). Betty Bronson well liked, but second feature drew so well played over Famous Players' film for second hour. Around \$6,200.

Strand (2,200; 15-40). "The Love Hour" and "A Son of His Father." Good week. House continues to draw de luxe woman biz of town. About \$6,200.

Victory (1,950; 10-40). "As No Man Has Loved." Historical drama well liked. Good gross. Over \$5,500.

Rialto (1,448; 10-40). "Shore Leave" (1st Nat.) and "Souls for Sables" (F. D. C.). Barthelmess well liked here in tough role. Over \$5,000.

**This Week**  
Majestic—"In the Name of Love" and "Camille of the Barbary Coast"; Strand, "Ten Commandments" (De Mille's); Victory—"Never the Twain Shall Meet" and "Spook Ranch"; Rialto, "Fine Clothes" and "Seven Days."

co or Los Angeles on "The Pony Express" it should be borne in mind that that story relates the early history of California, hence it has been more enthusiastically received out there than elsewhere. In the report above a statement that "The Pony Express" is superior to "The Covered Wagon" was deleted because not substantiated on the record to date other than on the coast. It also suggested this comment at the New York end.)

Los Angeles, Sept. 22.  
(Drawing Population, 1,250,000)  
First run houses had the skids knocked from under them last week with the Ringling-Barnum-Balley Circus as opposition for four days. As most of the houses begin their week Saturday, that and the subsequent day for them were way off, as the circus drew more trade than it could handle with the overflow hanging around the grounds. Monday and Tuesday the effect of the circus was still felt.

Not one of the houses on the week but over \$25,000 was reached by most of them the week before. Four last week ran about even so far as gross intake was concerned with the other three houses approaching no way near the five figure mark.

Harold Lloyd's "Freshman" at the Million Dollar showed down considerably.

Another sudden drop in business was encountered at the Grauman Egyptian by "The Gold Rush." With a good portion of the tourists having started east, the house felt the dropping off of this trade and is now working on its nearby community excursions which will keep the picture in the house at a profit.

Hebe Daniels in "Wild, Wild Susan" was rather a slow card at the Metropolitan. Miss Daniels has lost her local draught with the stage presentation last week, doing little to help pull them in.

At the Forum this picture picked up with "The Goose Woman." The picture got great notices in the dailies, as did the presentation which is accredited as the best house has had in its career.

"Sally of the Sawdust" began to wane considerably with the indications being that it will be taken out after the present week to make way at the Rialto for "The Phantom of the Opera."

"The Iron Horse" in its second and final week at the Criterion did fairly well for the length of its run. Here upsets and stunts were responsible for the returns which allowed the house to do a little better than break even on the week.

**Estimates for Last Week**  
Metropolitan—"Wild Wild Susan" (F. P.). (2,700; 25-65). With star meaning little from drawing standpoint and presentation about same, this house played to small return of \$11,000.

Million Dollar—"The Freshman" (Pathe). (2,200; 25-55). Excitement picture settled down to steady business of \$16,200.

Grauman's Egyptian—"The Gold Rush" (U. A.). (1,800; 50-4-6). Departure of tourists and circus opposition caused drop last week to \$23,200.

Loew's State—"Her Sister From Paris" (1st Nat.). (2,300; 25-55). Constance Talmadge growing in popularity. Healthy gross at \$24,400.

**Criterion—"The Iron Horse" (Fox). (1,600; 40-55). Second week, remarkably well with \$5,500 in.**

Forum—"The Goose Woman" (U.). (1,800; 25-55). Opened fairly good and increased as week went along. Gross at \$7,800.

Rialto—"Sally of the Sawdust" (U. A.). (800; 50-45). Third week. Price off and gross low at \$6,700.

# COOGEY AND MONTGOMERY

## "THE HUMAN JAZZ BAND"

EXCLUSIVE OKEH RECORD ARTISTS

Now Playing Balaban & Katz Wonder Theatres of Chicago

DIRECTION  
FEATURED ARTISTS' BOOKING OFFICE  
Arthur Hays Sulzberger

1587 Broadway  
NEW YORK CITY

807 Butler Bldg.  
CHICAGO

# LICE RIDNOR Ingenue

NOW PLAYING BALABAN & KATZ WONDER THEATRES OF CHICAGO

Week Sept. 14, Chicago. Week Sept. 21, Tivoli. Week Sept. 28, Uptown. Week Oct. 4, Senate.

ALSO APPEARING AT CLUB DEAUVILLE NIGHTLY WITH EVAN BURROWS FONTAINE



# "AFTER" BIG FILM COMBINE

(Continued from page 31)

ing pictures from the commission down to the office boys."

That the case would be reopened was given further credence when the question was put as to whether or not counsel for the commission had submitted a petition asking for this reopening. It was stated that as yet no such petition had reached the commission.

When Gaylord R. Hawkins, the commission's counsel, was asked if he had so petitioned the commissioners he declined to talk.

**1st National Franchises**  
Since the testimony closed here the files of the commission disclose that Famous Players has acquired the Nat Gordon circuit in New England. Among others 35 Gordon houses, and their First National franchise, the all important attribute that it was the alleged expressed purpose of Adolph Zukor and the others named to attain, according to the evidence in the F. P. case. That this is the "all important attribute" which would mean the taking into the alleged monopoly of their strongest competitor, will be set forth later.

At the time F. P. took over the Gordon theatres it also acquired a 50 per cent interest, according to accounts in the Gray circuit, also in New England and with approximately another 35 theatres. F. P.

controlled 30 theatres in New England, the testimony discloses, and with the added houses close to 100 theatres are now controlled in New England.

## The B. & K. Deal

As to the Gray circuit it was claimed the First National franchise did not go with the theatres, but the theatres that were playing the opposition pictures were secured. Many minor theatre transactions happened in between until the coming in of Balaban and Katz last week which brought the Chicago and Illinois theatres under F. P., also another First National franchise.

B. & K. have a half interest in the Kunsky circuit in Michigan and as Kunsky is the First National franchise holder for Michigan this gives F. P. all the first run houses in Detroit with one exception (the house owned by Universal). Further delving into the record discloses that B. & K. have a working agreement with Abe Blank of Nebraska and Iowa, another First National franchise holder.

In Colorado is the Mountain States Company with F. P. owning 50 per cent of its stock. Since the closing of the testimony here reliable reports have it the remaining 50 per cent has been acquired by F. P. in these Colorado houses. No First National franchise was involved. A much attention elsewhere in

Variety (this week) is given to the commission's charges against the West Coast Theatres. Along with this corporation is named the H. L. Rothchild Entertainment, Inc., which the commission named as owning five theatres, thereby giving Rothchild the chance to come back and state he owned but four houses. The Rothchild answer in this case did not disclose that prior to the coming of the F. P. case that 25 per cent of the Rothchild stock was owned by F. P., and since the closing of the case the other 75 per cent has been taken over. This gives F. P. control in San Francisco, the only house playing in opposition belonging to the West Coast company in which the evidence shows F. P. is not interested.

In Dallas, F. P. has now gotten control of the Melba with its First National franchise. This saws up Dallas and with the other houses held, all of Texas, for F. P.

## In Florida

Turning to Florida, with its boom, reports show that F. P. owns the 13 houses of the Sparks circuit and the seven of the Titus circuit, Miami and Palm Beach are closed with F. P. controlling the situation.

Rumors here have it that the Canadian F. P. corporation is purchasing numerous theatres throughout Canada and that theatres are owned in London and Paris and that plans are being worked out to get other houses throughout all of the European cities.

## The Stanley Co.

The Stanley Company of America one of the respondents named with

P. P. and which the testimony in the case discloses to be closely allied with F. P., has just taken over Harry Chandler's theatres here and with them the First Nat franchise.

**New Orleans** It is stated that the Saenger Amusement Co., still another respondent named in this case, has increased its holdings by building theatres in Mobile and Pensacola. It is also rumored that the Saenger company is reaching out into Texas and to have already acquired a large number of theatres in that state. The record here shows that F. P. owns 10 per cent or more of the stock of the Saenger company.

To secure data in support of Variety's story of the past week, already referred to, its local representative delved into the mass of evidence in the F. P. case and found disclosed there the first attempts to get control of First National, whom this group first showed signs of developing into a decided opposition to F. P. The history of this first attempt is too lengthy to recount; but it is clearly shown that one method of approach was defeated, such "approaches" being the combining of lat N. and F. P. and other such moves, the next step was to concentrate on the then general manager of lat N., admittedly the guiding genius, to win him over. Large salary offers including as high as 50 per cent of the stock in new ventures was offered, with this new company to supply lat Nat exhibitors with pictures. This failed and according to the evidence, the manager was offered a salary of \$50,000 a year to handle the foreign business of lat N. This failing, also, the next move to block lat Nat., as disclosed in the record, was to offer Mary Pickford a huge sum to retire permanently from pictures, this offer being made when lat Nat. was negotiating with this star for her services.

The gradual "taking in" of lat N. as recounted above, following the closing of this testimony here referred to is a large contributing cause, it is understood, in the move to re-open the case.

## The Bankers

Reverting once again to the recent Balaban and Katz deal in Chicago which the dailies stated was to be worked out by the divesting of the producer and of F. P. from its theatre operations with Balaban and Katz operating the theatres, is looked upon here as meaning but two things. One, and the least credited, is that the move was taken in anticipation of an adverse decision on the part of the commission. The other, and one which will support Variety's statement of last week, and which incidentally is given much credence here, is that by forming a new corporation covering their theatres F. P. would fare better with the bankers in securing new capital to carry on the proposed large theatre building campaign as was outlined last week in Variety.

That the motion picture industry is a "banker's business" might be gleaned from a survey of the evidence in the F. P. case here. Though these figures are now a matter of history, and may be considerably changed, the fact stands that according to a list of stock ownership submitted by the F. P. counsel, that the nine largest share holders in the company were brokerage firms in New York City. The F. P. attorneys have never changed this record. It stands as an official list of owners of the picture company. These nine largest stockholders, as of September 15, 1922, were as follows:

## Shares of Common Stock

Hulton and Company	13,105
McClure, Jones and Reed	17,650
Paine-Webber Company	2,056
Rothchild and Company	2,220
Harriman and Company	40,917
Halle and Stieglitz	4,590
Keesh and Company	5,682
Post and Flagg	8,379
Sellsberg and Company	5,390

Other figures which may be termed "history" but which have never been changed, and which set forth the holding of the Board of Directors of F. P. in 1922, are as follows:

Daniel Frohman	701	None
Cecil B. DeMille	110	None
Julius E. Brulow	1,000	267
Gaylord R. Hawkins	1516	190
Sidney R. Kent	None	None
Emil E. Shafer	100	None
Eugene J. Zukor	None	None
Elek John Luitvigh	869	2
Julius A. Kuhn	None	None
Harold B. Franklin	None	None
Albert A. Kaufman	521	None
Theo. F. Whitmarsh	700	296
Sir William Wiseman	None	None
Frank A. Gurnett	141	None
Frederick A. Lee	109	None
Maurice Wertheim	None	None
William H. Goetz	1,435	240
Felix A. Kuhn	None	None
Jesse L. Zukor	500	None
Adolph Zukor	None	None

## Side Issues

It is also reported that the Commission or its counsel is aware that there are many side issues to the Famous Players picture holdings. Some of these, it is said, extend to offices of other distributors and producers, while at the same time rumors have been about that considerable of the financing of recent months in the picture realm has been traced indirectly to Famous Players, or their associates or their bankers.

These side issues go into unsuspected channels within the trade. The trade itself, while making a wise surmise here and there, is unaware of the extent of the Famous Players "influence" in the film business.

It is not known if the Federal Trade Commission in its investigation to learn if F. P. has become a monopoly in theatre holdings, will go outside of its original complaint along those lines, although it is also said that if the case is reopened, the Commission may examine to determine if Famous Players has gained control of other picture companies in order that they might become extensive theatre holders as well as distributors or producers.

Another rumor is that there may be a financing company or two found to be in "sympathy" with Famous Players in its entire operations, although permitted to operate as an independent in theatre acquisitions.

## Those 26 Holders

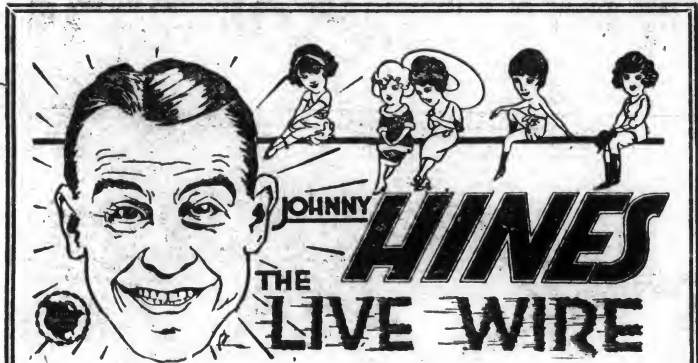
Another angle of the investigation may be to ascertain if the pending deal between Balaban and Katz and the original 26 franchise holders of First National has been continued, following the F. P. B. & K. merger. This deal, it is said, comprehended the transfer for operation of all theatres held by each of the franchise holders, covering nearly every atom in the union.

Information, it is rumored, says this deal is continuing in its negotiations with the franchise holders rather agreeably viewing the Famous Players present connection. The principal point as reported was that B. & K. will guarantee the First National franchise holders the average profit earned in the past, principally last year's and divide the net above that amount, with B. & K. to have complete operation within their control.

The date set for the beginning of operations on the part of the combined Famous Players-Balaban and Katz theatre interests is Oct. 10. The deal was definitely closed late last week. Famous Players will have about 300 theatres in the combination while the Chicago corporation will place their 56 houses in the pool. The control will remain with Famous, but the theatre department will be entirely divorced from the picture producing and distributing organization.

A separate, distinct corporation will be formed with nominal capital. Sam Katz will be president; Harold B. Franklin and Barney Balaban, vice-presidents; Eugene Zukor, treasurer; and Adolph Zukor will be chairman of the Board of Directors. At present it is planned to name the new corporation the Famous Players Theatres, Inc.

Sam Katz will make his offices in New York, the picture theatre department of Famous Players and, with Harold B. Franklin, will direct the affairs of the combined circuits.



From "The Game of Light," by RICHARD WASHBURN CHILD

This popular star's first for FIRST NATIONAL is the greatest laugh maker he has ever made.

A whirlwind of merriment from start to finish—the peppiest, snappiest comedy of them all.

Presented by C. C. BURR  
Directed by CHARLES HINES

A First National Picture

EDITH BLOSSOM

(LATE OF HIGGINS AND BLOSSOM)

A DANCE CREATION

NOW PLAYING BALABAN & KATZ WINDSOR THEATRES OF CHICAGO

Week Sept. 14, Chicago. Week Sept. 21, Tivoli.

Picture Theatre Bookings Director MORRIS R. SILVER

Week Sept. 28, Uptown. Week Oct. 4, Bonito



# WEST COAST, INC., CHARGED WITH CONSPIRACY ON DISTRIBUTORS

**Federal Trade Commission's Two Actions—Denial By West Coast of Many Charges—Other Answers of Same Trend—Operating 100 Theatres**

Variety Bureau

Washington, Sept. 22.

In contrast to their charges against the Famous Players-Lasky Corporation, in which this producer, among other things, is charged with unfair business practices in dealing with exhibitors, the Federal Trade Commission has made public the alleged "unfair methods of competition" as practiced by a group of exhibitors, the West Coast Theatres, Inc. Here it is charged that, not only in their dealings with exhibitors are unfair methods resorted to but that, by combining, it forced the producers and distributors to meet prices the theatre men, themselves, arbitrarily set.

The charge of the commission, in this latest move against the picture industry with its threatened monopoly in all its various phases, is contained in two complaints. That such action had been taken against the West Coast Theatres, Inc., was reported exclusively in Variety several weeks ago.

The two complaints name several firms and individuals, among them being:

West Coast Theatres, Inc., West Coast Theatres, Inc., of Northern California, Venice Investment Company, Hollywood Theatres, Inc., All Star Feature Distributors, Inc., Educational Film Exchange, Principal Pictures Corporation, H. M. Turner, Fred Dahken, C. L. Langley and F. W. Livingstone, partners trading as Turner, Dahken & Langley and A. L. Gore, Michael Gore, Sol Lesser, Adolph Ramish and Dave Bershon, named as individuals in one case only. In addition to the above, including those as listed in both complaints, the T. & D. J. Enterprises, Inc., and the Herbert L. Rothchild Entertainment, Inc., are named only in one action.

It is stated by the commission that those named in the first complaint own and operate in excess of 106 theatres. To this are added the 39 odd houses owned or controlled by the T. & D. J. Enterprises, Inc., as well as the five houses listed for the Rothchild company. It creates a total of over 135 theatres as involved in the combination as charged by the commission.

## Charges Outlined

In substance the two complaints are the same. After outlining the various combinations and stock controlling phases, the commission charges that:

"For a period of more than five years past, respondents, West Coast Theatres, Inc., has combined and co-operated with each of the other respondents named herein . . . for the purpose of (1) hindering, restraining and preventing said producers or distributors of motion picture films in other States from leasing their said films to said competitors of respondents or any of them from shipping said films into the State of California and delivering them to said competitors, and (2) to restrain and hinder their competitors from negotiating for the leasing of motion picture films to be shipped from other States."

In accomplishing this the commission charges the theatre companies with the following "acts and things":

(a) "Through threats of withholding patronage, and by actually withholding patronage," the motion picture producers and distributors have been "coerced and compelled" to discontinue "dealing with competitors of respondents and to furnish their films to respondents' theatres only in all towns where the respondents or any of them have competition."

(b) Through the "same" methods

as outlined above to "withhold certain pictures from said competitors for the purpose . . . of preventing said competitors from obtaining an adequate and necessary supply of suitable film for the operation of their respective theatres."

(c) And by these same methods have forced the withholding of repeat runs (second runs) after the first run has taken place in the respondents' theatres for such a long time "after such previous first run that said films have become

practically valueless for exhibition purposes."

The charges set forth the producers and distributors were forced to sell pictures to the West Coast Theatres, Inc., and others in the alleged combination at the latter's own arbitrarily set price, which price was considerably lower than the competition could afford or would pay. Also that the theatre company would "lease films which they cannot use and do not expect to use, in order to prevent their exhibitor competitors from securing same for their own theatres."

In addition charges are made that agreements and understandings were reached to combine their joint management and ownership so as not to compete with each other, either in the building of new theatres, seeking of patronage, or in leasing films.

## West Coast's Stock Control

In the following companies, the West Coast Theatres, Inc., is said to own the percentage of capital stock listed: Venice Investment Co., engaged in building and acquiring theatres. In excess of 50 per cent.

Hollywood Theatres, Inc., also builds and acquires theatres. In excess of 50 per cent.

All Star Feature Distributors, Inc., produces and distributes. 100 per cent.

Educational Film Exchange, Producing and distributing offices throughout the United States. 49 or more per cent.

Principal Pictures Corporation, producers and distributors 60 per cent.

## West Coast Denials

The answers, as filed by the individuals and theatre companies, are in the form of a general denial of the charges. The West Coast Theatres, Inc., deny controlling interest is held in the Venice Investment Co., the Hollywood Theatres, Inc., and the All Star Feature Distributors, Inc. It denies owning any shares of capital stock, now or at any time in the Educational Film Exchange; also that it does not own any shares or hold any interest in the Principal Pictures Corporation. This same company goes through the charges of the commission paragraph by paragraph and denies all of the allegations therein forth.

and "prays to be hence dismissed, and that it be held blameless under said complaint. . . ."

Jacob Samuels, Oscar Samuels, Frank S. Hutton and Oscar Spaulding and McAttee are representing the West Coast company.

The answers of the several other respondents bear out in detail the denials of the West Coast Theatres, Inc. In the case of the Rothchild company their answer states that they operate but four theatres in San Francisco instead of the five as listed in the complaint.

## Estelle Taylor's Terms

Los Angeles, Sept. 22

Estelle Taylor, wife of Jack Dempsey, will return to the screen. She wants it to be known that her own name will be used only; that she will not permit any mention to be made in advertising or billing that she is the wife of the champion.

## McCoy Resigns as Colony Manager

Howard McCoy, manager of the Colony, New York (Moss), has resigned.

# A TORRENT OF THRILLS IN THE WESTERN PINE FORESTS



WILLIAM FOX Presents

# Tom Mix in The EVERLASTING WHISPER

with TONY the Wonder Horse

From the novel by JACKSON GREGORY ~ J.G. BLYSTONE production

Fox Film Corporation.

**JIMMY W. DUNN**

"THAT FUNNY FOOLISH FELLOW"

STILL PLAYING THE BALABAN & KATZ WONDER THEATRES

SEPT. 14—CHICAGO.

SEPT. 21—TIVOLI.

SEPT. 28—UPTOWN.

OCT. 5—SENATE.

## Arthur in Seattle; Building Many Houses

Los Angeles, Sept. 22.

Harry Arthur, vice president and general manager of the North American Theatres, Inc., has signed a lease with the Fifth Avenue Building Co. of Seattle to construct for the Washington State Theatres, Inc., a 3,000-seat house on 5th avenue between University and Union streets, Seattle.

Ground has already been broken for the project with the entire investment to be around \$1,500,000. It is expected that the house will be ready to open about April 15.

Arthur will build and operate 10 other houses in the state of Washington. He is also making arrangements for the operation of six houses in Colorado with one already taken over. Strand, Denver, seating 1,500. This house is now known as the State and opened after alterations Sept. 8.

The other houses which will be in that state include two in Denver and three in outlying cities.

## Only Two New Incs.

Last Week at Albany

Albany, N. Y., Sept. 22.

Last week was the highest one of the year for chartering theatrical corporations, only two concerns receiving papers of incorporations at the Secretary of State's office.

Teatr Polski proposes to produce plays and operas, capital \$5,000. Directors are M. F. Wyszynski, 215 4th avenue; Henry York, 645 West 171st street and William May, 151 East 53d street. Attorneys are Reymert & Rosanski, 15 Whitehall street.

Ace Productions, formed to produce operas, plays, concerts and pictures; capital \$10,000. Directors are J. McClellan, 129 West 47th street; A. Saul, 910 East 78th street and H. Goldbaum, who is also attorney for the corporation, of 342 Madison avenue.

## Warners' State

Pittsburgh, Sept. 22.

The State Theatre, downtown, recently acquired by Warner Brothers from Rowland & Clark under a long term arrangement, may be known in the future as the Piccadilly or Warner Theatre.

Officials of Warner Brothers will decide upon the new name of the theatre after taking possession Oct. 19.

F. H. Bryant, manager of the State, has resigned and will leave Pittsburgh for Florida to join his brother in the real estate business. Bert C. Wild, his assistant, will be the new manager.

## HARRY RAFF'S VACATION

Los Angeles, Sept. 22.

Harry Raff, of the executives of Metro-Goldwyn, will leave for a European trip Nov. 1. The trip is to last two months.

Raff is to make the journey abroad on account of his health. He has not been in good physical condition for the last year. His work at the studio is said to have taxed his physical capacity to such an extent that his physicians feel, he should take at least a two months' vacation.

## NIAGARA FALLS BEATS UNION

Niagara Falls, Sept. 22.

Local picture houses appear to have broken the strike of musicians and stage hands. Both the Heyman interest, controlling the Strand and Cataract, and the Believe Corporation have been operating since Labor Day without union help.

As far as known Niagara Falls is the first town in the vicinity that has opposed the union demands and refused to arbitrate with the men.

## BERNIE HYMAN ASSISTING

Los Angeles, Sept. 22.

Bernie Hyman, production manager and assistant to Phil Goldstone for the past five years, leaves to become assistant to Irving Thalberg at the Metro-Goldwyn Studio. Hyman is said to be very proficient on production work. He is expected to relieve Thalberg of much detail.

## MR. AND MRS. SCHENCK HERE

Los Angeles, Sept. 22.

Joseph Schenck and Norma Talmaire left today for New York and will remain three weeks in the Big Town.

## INSIDE STUFF

ON PICTURES

The Famous Players-Balaban and Katz merger is said to involve an issue of \$100,000,000 in stock for the new holding company of all of the theatres controlled by both corporations. Famous Players is reported guaranteeing 6 per cent. return upon the entire stock issue annually. On what basis the B. & K. stock is convertible into that of the new company is not reported.

Sam Katz walked in to the F. P. Theatre Division offices this week. It is said the handling of that joint operating theatre division will be placed between Katz and Harold P. Franklin, who has been in charge of the F. P. theatres.

The former Vitagraph group is daily growing less elated, it is reported, over the sale of the Vitagraph to Warner Brothers for \$2,000,000. One note of regret, according to the same story, is that the Warners are now receiving from the other side \$10,000 weekly as the net for the Warner sales through the former Vita foreign exchanges. One of the former Vita men is reported as saying that had they foreseen the large increase of foreign returns, the sale would not have been consummated at the figure. The Vita sellers divided the money three ways, after paying off the bankers.

Picture people in Greater New York are said to have subscribed \$75,000 toward the Jimmy Walker primary fund. It is expected that they will more than repeat that amount toward Senator Walker campaign funds.

The midnight performance by Warner Brothers of Syd Chaplin's "Men on the Box" at the Warners' theatre, Broadway, set for Friday

(Sept. 25), may disturb Joe Plunkett of the Strand. Joe gave a midnight show for Charlie Chaplin's "Gold Dust" and got \$7.50 top for a gross of \$7,000. The Warners are giving it away Friday night, through invitations, and Mr. Plunkett thinks that is letting a good idea grow stale.

When Louis Mayer of Goldwyn-Metro leaves New York, following his current visit, to return to the Coast, Nick Schenck of the M-G New York office expects to return with him. What this portends no one professes to know, nor the object of Mayer's trip to New York at this time, along with Harry Raff's reported vacation shortly to Europe for his health. Harry was looking pretty good when last in New York.

Ben Grimm, formerly advertising manager of several picture trade papers, has been appointed in charge of all publicity and advertising for the Warner Brothers' theatre, working in cooperation with George H. Dumond, manager of the theatre department. Their headquarters will be in the Warners' Theatre, 51st street and Broadway. Warners are now handling 14 theatres.

The resignation of Robert E. Welsh as editor of the "Motion Picture World," a film trade weekly, has been given its publishers, who are understood to have told Welsh that as his contract had expired, he must accept a lower salary. This he refused to do and immediately resigned. In the trade Welsh is credited with having put the "World" on a good footing.

A new daily film trade sheet will begin publication Oct. 5, when the "Exhibitors' Trade Review" will sponsor the "Exhibitors' Review." This frames up as opposition to the "Film Daily," run by Joe Dannenberg.

A census taken in England gives the year's total attendance in Great Britain picture houses as one billion, seventy-five million, eight hundred and seventy-five thousand people. There are around 4,500 picture houses.

## SECTION THREE

## THE DENVER POST—The Best Newspaper in the

# FRIDAY NIGHT Hail! Hail! the brilliant newest



# CECIL B. DE MILLE

## ALLEN WHITE'S COLLEGIANS

They dance! They sing! They play! America's most irresistible entertainers!

ALL the productions of the CECIL B. DE MILLE studios will be shown at the STATE THEATER, including "THE ROAD TO YESTERDAY" and "THE VOLGA BOATMAN," now in preparation. Here, too, will be presented such sterling attractions as "SEVEN DAYS," the successor to "Charley's Aunt," and Lubitsch's "KISS ME AGAIN." FOR EVERY show at the STATE will be a GOOD show!

COMING! Max Fischer's Orchestra!

# STATE

# PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

## "RIALTO BEAUTY REVIEW" (7) 25 Mins.; Full (Special) Rialto, New York

This bathing beauty show features six of the contestants at the recent Atlantic City pageant—"Miss San Francisco, Miss Boston, Miss Bay Ridge, Miss Detroit, Miss Birmingham and Miss Newark." With them is Olive Ann Alcorn, touted on the screen as the world's most perfectly formed woman. After Maestro Ben Bernie and his specialists have played a jazz tune or so, and after the maestro has personally introduced a few quips to the eager public, he turns his eyes to the stage and watches Olive, who first does a spiel about working in "The American Venus," a new Paramount production which is being directed by Frank Tuttle. Then Olive tells them that she wasn't always perfect, that she had one hip

higher than the other and lots of other things wrong with herself. But by constant practice of various exercises she conquered all her ailments until she is now considered the world's most beautifully formed woman. It was a talk that would have warmed the cockles of Bernarr McFadden's heart. Bernie mentions that he once had asthma and bunions himself but felt better now.

Following her own talk delivered in one of those thin and short bathing suits, Miss Alcorn announced that she would introduce the bathing beauties and comment on their good points. So one by one they strolled out, and with each new one Miss Alcorn, with the appraising eyes of an expert, would say that this girl had perfect wrists; that this one had ankles that were ankles; that this one had matchless

eyes, and so on. All that got a laugh, for it was silly and took time, and, besides, nobody was looking at the eyes, the ankles or the wrists. The girls were in tights with a sash around the waist.

The high spot came when the girls walked down in front of the orchestra, to keep Bernie company, and Hier Maestro apparently gave himself a good time and told the gang that hereafter the first three rows would be reserved. His gags were all good and at the Sunday afternoon show the girls seemed to like them lots. So did the audience for that matter.

When it was all over and Olive Ann had performed a waltz in a light garment which she described as her dancing costume, the audience had decided that good looking figures were fine and okeh, but that one good joke was worth so much more.

So, with Bernie and his quips, this bathing beauty show took on added value and became a valuable addition to the bill. Despite its running time, its only thirteen moments were when Miss Alcorn was doing her lecture on health and beauty.

## "RED HOT" (22) Music, Singing and Dancing 37 Mins.; One and Full (Special) McVickers, Chicago

Surrounded by icebergs and trapped with a northern atmosphere, this presentation journey forth, dispensing a varied assortment of entertainment that is in keeping with opposite its title.

The opening discloses Ash, seated at the piano, playing a soothing melody. An Eskimo enters and starts conversing in his native language. Ash calls for an interpreter, who relates that the stranger wishes to engage him and his combination for an affair in the far north. The crossdressing here was of ancient vintage, but apparently new to picture fans, judging from the laughs. The act proceeds to get under way.

The boys are dressed in white uniforms and clip off a couple of "hot" numbers to good returns. The pianist comes in for a solo playing "Noia," special mention being made as to the speed with which the number is executed. The bit registered solidly. An accordionist connected for several encores with syncopated melodies.

Correll and Gosden, credited by Ash for conceiving the idea of the

presentation, offered a specialty, utilizing a piano platform raised from the pit. The boys put over several harmony numbers with one officiating at the piano, while the other strums a "uke." They are a neat appearing team who possess good personalities, and the success of putting over a number, going back to full, Ash enters with a fur coat and cap, while the aggregation are clothed in furs. They immediately proceed to get "hot" with the red dimmers played up gradually. Five boys from the band step down front and pound out some loud and wild melodies. This combination tied things in a knot. George Cleveland introduced as a graduate from the University of Chicago, hopped on with a pair of oversized balloon trousers and rattled off four "pop" numbers that also brought things to a stop. Ash worked the applause up until he felt that the boy had been well received. Sam E. Lewis, formerly with Fattil Moore, uncorkeed a couple of routines of dancing that set the house wild. He is a clever exponent of the knee stuff, and knows how to sell it. The presentation was brought to a close with another "hot" tempo, the stage settling becoming a blase of fire and smoke.

From a scenic and entertaining standpoint it measures up with some of the best offerings introduced by Ash since he has taken over the reins of this house.

U. S. A.—SUNDAY MORNING, SEPTEMBER 13, 1925

PAGE NINE

# HIT AT EIGHT

## nt opening of Denver's theatre beautiful!

What an event it will be! The bands playing and the lights shining, and the happy throngs pouring

in from every part of the city to share in the glorious festival of joy! With THIS as the opening bill:

# DE MILLE PRESENTS LEATRICE JOY

IN THE FIRST OF THE BIG DE MILLE PERSONALLY SUPERVISED PRODUCTIONS

# SHIGHROAD

DIRECTED BY RUPERT JULIAN—RELEASED BY PRODUCERS' DISTRIBUTING CORPORATION

## THE ORANGE GROVE TRIO

REESE, MAGINETT AND WILLIAMS

Direct from their triumphs on the coast, to charm you with their melodies.

## CHRISTIE'S RIOT OF FUN

"COURT PLASTER," an unending round of uproarious fun from start to finish.

## HAROLD LORING

At the Ascending Organ! Felix, the Cat, Cartoon! State Theater Review! Features Galore!

What A Surprise Awaits You!

THEATRE  
CURTIS STREET  
NEAR SIXTEENTH

## COUNTRESS SYLVIE BOUE (6) Fashion Show

Rialto, Newark, N. J.  
The Countess Boue is of the Boue Soeurs of New York who make gowns for those who can afford their prices. This limited group is said to include royals and picture actresses. Lately the firm has been interested in popularizing perfume. The present act is called "The Scent of Boue Soeurs' Perfumes." Against a rather attractive drop symbolizing perfumes and costumes, Irving Edwards, appearing in the same bill, announced the features of the act. First comes what is alleged to be the exact replica of Queen Marie of Serbia's wedding gown and worth \$15,000. This is worn by a tall blonde, preceded by two bridesmaids and followed by two pages, all attractive white. They proceed across the stage, down the runway and up the aisle and so back, with the spotlight full upon them. The gown itself is an elaborate affair of white lace on a foundation of what looks to mere mortals like silver cloth. A close view revealed several tears in the veil. Next appear two girls representing perfumes who circle out and stand while the bride remains. Then the Countess enters and says a few words in unintelligible English.

The Countess has in her mind the staging of a fashion show with an appeal along the line of perfumes. If she discards everything she has, hires a showman and some good girls, no doubt she can furnish the gowns. As to the present act those who understand French will realize that the name "Boue" fits it perfectly. Austin.

## CONLEY-SILVERMAN Orchestra "Russian Capers" Grand Central, St. Louis

St. Louis, Sept. 20.  
The West End Lyric organization of Larry Conley and Dave Silverman is being presented at the Grand Central this week as the second part of Skouras brothers alternating orchestras idea. This bunch is on duty nightly at the Chase Hotel. It's the most popular bunch in town.

And on the Grand Central stage the orchestra makes a great register. That they are not on "the grounds" doesn't faze them a bit and they put out a brand of music that was not wanting in syncopation and rhythm. Larry Conley used to be in Rodrich's band at the Grand Central, and is popular among Grandcentralites. He and Silverman alternate at the baton, and it was a disappointment not to hear Conley's trombone.

Frank Lituse is the comedian with the band and contributes several comic turns, one as a waiter and the other as a dancer. In addition he leads the orchestra for the closing number. Margaret White, classy, jappy little dancer does some song and dance specials, including a Charleston.

The name of this week's show was "Russian Capers" and the men wore Cossack hats and beards for the Russian part. Miss White did a Russian one and a "wodka" episode of four helped her. Lituse, as a tschevick-looking "Red" was funny as the musical director. Reibel.



## HOUSE REVIEWS

## CAPITOL

New York, Sept. 23.—The Capitol has a corking show this week, the only possible weak point being the feature itself. This is "The Circle," adapted from the W. Somerset Maugham play of the same title to which has been tacked a wishy-washy picture ending as a sop to some of the censor boards. It kills the picture.

In the show proper there is much to be praised. In the first place there is a new concertmeister in the Capitol's orchestra. He is Joseph Fuchs and he certainly pulled applause Sunday afternoon when he finished a solo. The overture was "The Second Hungarian Rhapsody," well liked and heartily applauded.

In the second unit there were three offerings. The first was a splendid conception of the Persian Sword Dance by Doris Niles whose work brought a thunder of applause. This little girl is developing like a house afire and is displaying a verve and dash that just about places her atop of the Capitol's ballet specialists. It was all the more noticeable when Mlle. Gambarelli, who followed, offered a more or less innocuous (though dainty bit of stepping in a powder puff dance. Caroline Andrews then sang the waltz song from "Romeo and Juliet."

At the Capitol a bit of a record was achieved Sunday in regard to the news reel. At 1:45 the Pathe-

organization beat all the other news services to the house with news of the Navy fliers who were rescued in the Pacific after having been lost for almost 10 days. The news was incorporated in the reel shown at the two P. M. show. Speedy work all around.

As a tribute to Hebrew holiday there was a special rendition of "Kol Nidre" rendered by William Robyn and Douglas Stinson and six others of the Capitol singers effective before a setting of a stained glass window. The Capitol is showing a few things a little different in sets this week. Very simple and completed by just a little switching in the manner of draping.

Closing was a single reel Educational release entitled "Wild Beans of Borneo," one of the best animal pictures shown around Broadway in a couple of years. It is full of action and has some comedy touches which all the audiences will appreciate.

## McVICKERS

Chicago, Sept. 18.—The icy glare of the setting combined with the cooling apparatus made McVicker's a comfortable place to witness a performance. Plenty of variety to this week's entertainment, with Paul Ash's stage presentation, labeled "Red Hot," living up to the billing.

The Lewis-Munn wrestling match held in Michigan City Labor Day

furnished a good sporting two-reeler. This made a corking queer. Milton Watson, working with a pianist this week, introduced two numbers. The first, "Mother Mary," connected fairly well, with "Rose-Marie" taking the honors. Watson is a good tenor, who has established himself solidly with the patrons of this theatre. A Pathe News succeeded.

Mrs. Jesse Crawford offered for an organ a pop number with jazz interpretations. Mrs. Crawford is a wis brellia, palms, etc. Louis Panico's melodies on the console, rating with the best in her profession along these lines. "Happy World" (Pathe) injected sufficient comedy to start things right for the principal stage attraction, "Red Hot" (Presentations).

"He's a Prince" (F. P.) closed, rounding out a good picture house program. The entire program consumed two hours and 15 minutes.

## LOEW'S ALDINE

Pittsburgh, Sept. 13.—The celebration this week of the Aldine theatre's second birthday anniversary with all its trimmings and embellishments and with its emcees an exploitation will go down in Pittsburgh's theatrical history as one of its most brilliant occasions.

The anniversary celebration was marked by a 12-page special Aldine birthday section in one of the Sunday papers. This exploitation marked a darling up in local picture theatre advertising and it is doubtful if such a move was ever taken anywhere else in the country.

Bringing to the Aldine Van and Schenk, Louis K. Sidney provided entertainment to long remember.

Another feature enjoyed, and one that had its origin in the mind of Mr. Sidney some time ago, was "Sid's Singing School." It never fails to go over big. Popular tunes are flashed on the screen amid characteristic settings. The organist plays them while a tenor sings and the audience joins in.

Following a concert by the Aldine symphony orchestra "The Life of Richard Wagner" was shown. With this the orchestra played bits down his best known works. "The Mystic," revealing the work of fake spiritual mediums, was a real respite in the screen headline and especially popular on account of the appearance in Pittsburgh of Houdini during the week.

In the lobby of the theatre Mr. Sidney placed a huge birthday cake with two candles in it. The public was invited to "have a piece" but the cake appeared too pretty to cut. The show ran about two hours, and all for 50 cents. Simons.

## MISSOURI

St. Louis, Sept. 13.—The Missouri may have had larger crowds than tonight's. But no one saw them. A hot night, too. Gloria Swanson's "Coast of Polly" is the attraction, but Herschel Stuart has a big surrounding show, a revue with 30 people and Jack Hanley, single.

Edtau and his men made a selection from Verdi's "Aida," a great overture. Milton Blosser and Steve Cady continued on to success in their community singing "Lesson." The thing is going over after a pe-dantic start, but Blosser says this is his last week at it for a time.

Jack Hanley lived up to his billing to a T. He certainly did "make the world safe for hokum." The

crowd was slow to get the drift of what kind of an act it was, but once the idea had penetrated they roared.

"The Palm Beach Revue" was the name of Frank Rainger's presentation that followed. Rainger directs the staging of the municipal opera productions. Charlie Dahl designed an effective act, a beach scene, opening chorus.

Many colors, 16 girls in bright spots costumes (those they wore in "The Merry Widow" opera), breach and productions. A Hawaiian dancer was introduced in the first number, "Ukulele Lady," as the girls hummed and strummed. Panico and his boys played several selections while the choristers changed costumes. Panico reminds this description of his organization, but it is almost unanimously accepted by the auditors—a "one-man" band. With his cornet Panico is quite in a class by himself, but as to the rest—well, it's a one-man band.

Another chorus number, with a solo part by the grass-skirted dancer in the first number, "The Time on the Cross" (a la classique), and then some more orchestral selections, followed by a song by Henry Kesell, engaged by Panico in plugging his company's songs about town. The 16 girls in brightly colored bathing suits came on for the close, a "Charleston" (in evitable in St. Louis these days. Watching 16 pairs of stockinged legs trying their best to probably to the steps in unison was almost pathetic. It had to be borne in mind that this was only their third showing, but nevertheless one had to smile at the efforts they put forth.

Rainger's revue was very good. And equally good as a prolog to the Swanson film.

## STATE

St. Louis, Sept. 14.—The management expects all records, both house and local, to be broken with "The Gold Rush" this week and to that purpose have shortened the running time to an hour and 25 minutes, in order to squeeze in eight shows daily.

The overture was an innovation. Unnamed, it ran but two minutes, and the leader did not even take a bow; the news weekly following right behind. Don Albert got his applause in the news, however. Shots of his home, Mr. Albert and three-months-old Junior were shown. During the screening of Topics, Elmer McDonald sang, "Deep Elm" from the pit. The State Tours, programed next, were omitted.

The prolog to "The Gold Rush" was set in the library of a "swell home." The son of the family is gazing out of the windows as his father enters from the other side, whereupon the young man rushes to him with, "You were in the rush of '49, dad; tell me about it." And "Dad" does, reciting for his description Robert Herrick's verse, "The Spell of the Yukon." The words were unintelligible even to those down front, for "dad" had his head bent over the book, from which he read the lines. As he recites, a bloody "midnight" sun rises in the library scene scrim. The lights slowly go on until a northern set of ice and snow and bull-pines is visible. The set is a beauty, but the numbed verse reduces its effectiveness. The title-feet of the Chaplin comedy were superimposed on the scrim as the last scene was spoken.

Ruebel.

## NEWMAN

Kansas City, Sept. 18.—The show at the Newman this week could well be termed vaudeville. There was variety, and plenty of it. From the opening overture, "Orpheus," to the ridiculous comedy, "Watch Out," there was entertainment.

To many the rendition of the overture by the house orchestra, under the direction of Mirsky, guest conductor, was the outstanding feature. Following came a pretty divertissement, "Peaceful Valley," soprano solo, with beautiful scenic and light effects, and then the news reel. A Robert Bruce screen painting, with interpretative whistling by Margaret McKee, was a likable novelty.

The Pavley-Oukrainsky Chicago Opera Ballet, highly advertised feature, followed and proved disappointing to some. The reason is most likely that the regulars at this house have become fed up on classical and interpretative dancing. The ballet is composed of eight young and good-looking girls, with Charlotte DuJone featured. Three numbers were given. Costumes and settings were in good taste.

Then came the screen feature, "A Son of His Father," another western, light but full of thrills. Bobby Vernon in "Watch Out" brought out the laughs. Hughes.

## BORK'S "DESERT HEALER"

Maurence Tourneur, having finished "Clothes Make the Man" for Sam Rork, will make another for Rork, "The Desert Healer."

It has not been decided whether it will be made in the East or West. The film will go into production shortly after Tourneur returns from a vacation in Paris.

## SACRAMENTO'S \$4,500 HOLDUP

Sacramento, Cal., Sept. 22.—A holdup at the Senator Theatre Sunday night yielded \$4,500 to the escaping bandits.

# 'MISS AMERICA' CHOSEN 'THE AMERICAN VENUS'

Fay Lamphier, chosen "Miss America" at the recent Atlantic City Beauty Pageant, was also selected as "The American Venus" and will play the title role in Paramount's much-heralded picture of that name.

Not only "Miss America," but other Atlantic City beauties will appear, along with a big cast of professional screen stars, in a swift-moving comedy love story reaching its climax in the nationally publicized beauty contest on the Atlantic City boardwalk.

A snappy romance, and a dazzling beauty carnival rolled into one big entertainment. A picture backed by a million dollars' worth of publicity. That's

# 'THE AMERICAN VENUS'

Frank Tuttle Production, with Esther Ralston, Ford Sterling, Lawrence Gray, "Miss America" and the Atlantic City Bathing Beauties. Story by Townsend Martin. Scenario by Frederick Stowers.

A Paramount Picture

OVER 250 LARGE REPRESENTATIVE NEIGHBORHOOD HOUSES IN THE CITY OF CHICAGO HAVE BOOKED "T.N.T." and new box-office records are being established.

Right from the very start this picture scored and lucky exhibitors are adding many dollars to their bank accounts.

Real honest to goodness money makers are not released every day and wise exhibitors are going after this one heart and soul—

From Jan. 1, 1925, to date, "The Naked Truth" holds the records for the longest run in the loop in Chicago—What more could you ask?

Week Sept. 14, Chicago. Week Sept. 28, Uptown. Week Sept. 21, Tivoli. Week Oct. 4, Senate.

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# FILM REVIEWS

## THE CIRCLE

Metro-Goldwyn production from the play by W. Somerset Maugham. Directed by John S. Hart. Running time, 66 min.

**Cast:**.....Malcolm McGregor  
 .....Eugenie Besserer  
 .....George Fawcett  
 .....Charles Harrington  
 .....Creston Hale  
 .....Otto Hoffman

"The Circle," the W. Somerset Maugham play for which an all star cast was employed in the stage presentation, has a good cast but not one that can be compared with those who were selected for the stage presentation. No one is starred or featured. If anyone were, the honors should go to Eugenie Besserer, as she fairly walks away with the honors.

As a play "The Circle" was delightfully complete. As a screen entertainment it has been so adapted that it will meet with the approval of the rank and file of the green house audiences. That is to say, the light and happy ending has been switched to one that will appease the censors who undoubtedly would find it unpassable if the young wife skipped off with the man she really loved and left her sappy husband.

Frank Borzage deserves a vote of thanks for having filmed the play so faithfully that the switch became necessary to please the Woolworth picture audiences. He has turned out a screen version of the play that holds interest and has handled his players perfectly.

There is always something in favor of a short cast story so that the average viewer can follow the story easily. That is exactly the case here. Incidentally, it is also difficult for any player to have to stand to put over anything that is going to stand out above the others, but that is exactly what Eugenie Besserer does in this instance. She plays the Leslie Rolle to a fare-thee-well. She, George Fawcett and Alec Francis so far overshadow the youngsters in the film that the latter never have a chance.

Creston Hale rather overplays the sappy husband and has a laugh to think what Malcolm McGregor could have done with himself in the scrap scene written to fill in the desired ending.

"The Circle" is not going to be a boxoffice knockout by any means, but it is a picture that will pleasantly entertain in the bigger towns. In some of the small ones they are going to wonder what it is all about.

Fred.

would attack his beloved master and mistress.

June Marlowe and John Harrington carry the juvenile love story along nicely. The acting honors go to Victor Potel in the role of the half-brother of the heavy, the latter played by Pat Harrington. A comedy role is well handled by Charles Conkling who secured a lot out of a leaking roof scene and also in a dog training bit.

Fred.

## TESSIE

Arrow production made by Dallas M. Fitzgerald from Sewell Port's story. May McAvoy starred. Direction by Mr. Fitzgerald. Reviewed in projection room Sept. 18. Running time, 65 min.

**Cast:**.....May McAvoy  
 .....Bobby Agnew  
 .....Harney Taylor  
 .....Lee Moran  
 .....Mrs. Rodney Wallace  
 .....Myrtle Seelman  
 .....Mame McGuire  
 .....Gertrude Starr  
 .....Aunt Maggie  
 .....Mary Gordon  
 .....Uncle Dime  
 .....Frank Perry

Good little farical comedy based on a "Saturday Evening Post" story and made in good fashion. The story tells of a little candy counter girl, Tessie, and of her errant sweetheart, Barney, who threw the bologna and caught himself a

society sweetie and left poor Tessie flat. Whereupon the son of the society sweetie sets out to take up the duties of the man who is soon to become his step-father. Mother, of course, misunderstands and thinks that Tessie is vamping the darling boy, while Tessie says little and gets a little revenge in razzing her ex-sweetie who is tied up with society for a short term.

The ending has the sappy son of the idle rich marrying the pretty daughter of the Irish and, in a good technical touch, the taxi in which they are riding fades right off the roadway into nothingness.

Miss McAvoy as Tessie gives a corking performance and Myrtle Stedman as the mother is also above par. Lee Moran is miscast as Barney, while Bobby Agnew dons a pair of cheaters and gets by with the rich son role. Frank Wood as an Irish father, introduced by a title as "Ireland's gift to evolution," is excellent, while several minor types are well taken.

The important thing about "Tessie" is that it is the first of many features lined up by Arrow for the new season and that it is mercifully free from the pathos and bunk which have permeated so many features from the independent market. This one is a breezy and ingratiating little comedy able to hold up the feature end of a program in the intermediate and neighborhood houses.

Sisk.

## OFF THE HIGHWAY

Producers Distributing Corporation release directed by Tom Forman and made by the Hunt Bromberg unit. Screened from the novel "Tatterly." At Loew's New York, Sept. 17. Running time, 65 min.

**Cast:**.....Marguerite De La Motte  
 .....Caleb Fry  
 .....William V. Mong  
 .....John Bann  
 .....Charles Gerrard  
 .....Joel Suckard  
 .....Gene Conrado

A funny combination of story, this picture, and yet very interesting because of a dual characterization and the strength of the theme. Caleb Fry is an old man, wealthy but miserly. His nephew, Donald, is a struggling artist. And when the mandate comes from his uncle to either give up art or his share of an inheritance, the boy sickens to art and Ella Tarrant, his sweetheart. So the fortune is left to a spendthrift nephew, Kiddon, who immediately begins squandering the money.

But Caleb Fry has not died. Instead, his man servant, Tatterly, who looked enough like him to have been his twin, fell over the desk and then Fry decided to fool his relatives, for he assumed the guise of Tatterly and let them bury "Caleb Fry." The usual happens for the spendthrift nephew who talks too much and the real Caleb Fry overhears. And the nephew

who spurned the money lives sensibly.

The love interest is nice and the story fully justifies its running time. In production the casting has been well done with Mong shining brilliantly in the dual role. The photography in these scenes is apparently so well done that it defies detection in any detail. The female star, De La Motte is also good, as is John Bowers. Some artists' studio scenes will need shears, but aside from that, okay.

As a program feature for the intermediate houses, "Off the Highway" qualifies.

Sisk.

## SPOOK RANCH

Universal production, starring Hoot Gibson. Directed by Edward Laemmle. Story by Raymond Schrock and Edward Sedgwick. Photographed by Harry Neumann. At Loew's New York one day (Sept. 19) as half the bill. Runs about an hour.

**Cast:**.....Hoot Gibson  
 .....George Washington Black  
 .....Jules Cowles  
 .....Narcisse  
 .....Tote Durow  
 .....Kivra  
 .....Helen Ferguson  
 .....Leon Ramak  
 .....Robert McKim  
 .....Sheriff  
 .....Frank Rice

The Hoot Gibson series are now billed as Jewel productions, somewhat of a distinction over the pictures made by Jack Hoxie, Art Accord, Josie Sedgwick and other Universal cowboy stars, which are known only as Blue Streak Westerns. In spite of the Jewel label,

EACH ONE BIGGER than the first / THE ONE BEFORE!



## BELOW THE LINE

Warner Bros. production with Rin-Tin-Tin starred, June Marlowe and John Harrington featured. Story and adaptation by Charles A. Logue. Directed by Herman Rossmann. At Warner's, New York, Sept. 18. Running time, 67 min.

**Cast:**.....Rin-Tin-Tin  
 .....June Marlowe  
 .....John Harrington  
 .....Pat Harrington  
 .....Victor Potel  
 .....Charles Harrington  
 .....Gilbert Clayton  
 .....Mrs. Coss  
 .....Edna York  
 .....Taylor Duncan

This is one of the best pictures starring a police dog that has come along in a year or so. The question now remains whether or not the public is tiring of dog stars. That seems to be the general impression in the trade as far as Class A houses are concerned. However, in the localities where they still go in for this type of picture the audiences will eat this one up.

There are a few minor details that should be looked to. There is one title which informs that the scene is laid in Louisiana and a little later there is a reward offered in Kentucky. Of course, if the action took place in Kentucky it wouldn't have been possible to have the alligators in the swamps, so it's quite possible the Louisiana title will have to stand and the producers will have to just hope that folks won't notice the difference in locale. Despite that, and other aliphed bits here and there, the story certainly has suspense and Rin-Tin-Tin does work. He isn't a dog that would ever get a thing in the show-ring, being short in body and a little low, but he does make a good flash in this picture. However, in his fight with the dogs the stuffed animals used in certain shots were all too noticeable.

The story is that of a trained dog shipped south to head a pack of blood hounds in trailing criminals. The crate in which he is shipped falls from the baggage car and lies in a swamp for three days with the "rators prowling around it. Thus is the dog's spirit broken. It is further broken by the brutal trainer who takes him in hand and tries to beat him into doing his will. Then comes the change. It is through love that a new life brings back the animal's self-confidence and in the end the dog saves his life, the church, funds with which he has been entrusted, kill the villain and finally fights off the pack of savage blood hounds who

and now the THIRD



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# MUSIC MEN TOLD OF RADIO GROWTH BY SECRETARY HOOVER

**Commerce Head Decries Tax—Says Public Pays—600 Stations in United States with Over 6,000,000 Homes "Listening In"—400 Million Expenditure**

**Variety Bureau**  
Washington, Sept. 22.—The music men, through the American Society, have been given a bit of concrete evidence of just what Secretary of Commerce Hoover thinks of the statement the radio listener receives in the material—address delivered recently by the Secretary from WRC here, with WJZ and WGY hooked in. He stated that "was not true that the listener-in gets anything for nothing for he 'pays' it directly for it."

Believing that the European method of taxing the receiving set owner would not be practical in this country Mr. Hoover continued by stating that the plan we used out here has entirely done away with the much expressed statement of a few years ago that broadcasting could not be carried on without direct taxation. Such method would limit the number of stations and also bring about censorship. As worked out in this country there will always be room for a station with a channel to release its program.

There are now over 600 stations in this country, said Mr. Hoover, with over 6,000,000 homes wherein radio receiving sets are installed. This within five years. "Five years ago the total expenditure in the industry was less than a million dollars for the year. It will probably exceed four hundred millions this year," said Mr. Hoover.

"There is no industry so dependent upon public good will as the present," was another statement made by the Secretary.

## FEIST'S NEW HAVEN SUIT

**Important Decision Expected in Action Over Copyrighted Music.**

New Haven, Conn., Sept. 22.—An important legal action, which may decide the extent to which song publishers can restrict the public playing of their copyrighted music in a theatre, dance hall or on the radio without permission, is scheduled for trial at the fall term of the United States District Court here. The term opens this week.

The action is a suit brought by Leo Feist, Inc., of New York, against the Brooklawn Amusement company of Bridgeport for damages. The amount is to be determined by the court and an injunction asked against further playing of the plaintiff's copyrighted music.

## "Song Factory" in Air Popularizing Unknown

"The Song Factory" is hereafter to be a new feature via WGBS radio station. Don Clark, radio announcer, prominent in musical activities at Union College, Schenectady, N. Y., will launch the "song factory" idea tomorrow (Sept. 23) by singing some of his own compositions and playing the accompaniments.

The Clark scheme may make Clark popular as a composer whose songs are unknown to the present music publishing houses.

## MUSICIANS NOT SAENGERS

Houston, Sept. 22.—The Saenger Amusement Co., has issued a statement claiming that Max Fink and Harry Towers Johnson, musicians, were never employed in their radio theatre orchestra as reported at the time of their arrest. The men are said to have worked in a combination known as the Iris orchestra.

Both men are being held on serious charges instituted against them for an alleged attack upon two color girls.

## NEW COLUMBIA RECORDS

The Columbia Salon Orchestra has made its appearance to record concert waltz numbers exclusively. Robert Hood Powers has this organization in charge.

Moran and Feldkamp, vaudeville pianists, are another new addition to the recording ranks, making two new date recordings.

Felix Schindler, famous English ballad, will also "can" exclusively for the same label.

## Romano's Dual Radio-casting

Phil Romano, feature band at the Roosevelt ballroom, New York, broadcasts through two stations regularly from the dancehall, WJZ and WGBS both run direct wires into Roosevelt to pick up Romano's jazz.

Romano returns to the Hotel Keimere, Albany, Sept. 27. Prior contracts necessitated the return.

## Garron in Politics

Chicago, Sept. 22.—Hubb Garron, formerly manager of the Ager, Yellen and Bo Stein office here, has relinquished his hold on the profession to enter politics.

Garron is now employed in the tax assessor's office.

## HERE AND THERE

With the closing of Pantages Park, Strickland's orchestra jumped from the park to Clover Gardens, Grand Central Palace, where it will play until next April.

Mrs. Jesse Crawford will leave for a belated vacation Sunday. One has yet been appointed to replace the feminine crooner at McVicker's.

## Still "The Fiddler"

Chicago, Sept. 22.

Siggie, who has been receiving extensive billing prior to his opening at the Pantheon, Chicago, where he is dispensing the same idea in stage presentation as introduced by Paul Ash at McVickers, became temperamental one morning informing his wife that the eggs weren't to his liking.

The better half standing on her own rights remarked, "Listen, or, boy, oh, what a joy, you're still Sigmund, the fiddler."

That last crack got big and he resumed his breakfast.

## SHEE'S MUSIC'S "COMEBACK"

**Sales for First 6 Months of '25 Increase \$662,000**

Washington, Sept. 22.—The sale of sheet music in chain stores during the first six months of the current year has recorded "a comeback" over a same period of last year, according to figures just made public by the Bureau of Census.

The sales for the first half of 1925 reached a total of \$3,465,000 as compared with \$2,744,000 the first six months of last year.

These statistics are compiled by the Bureau from reports forwarded by four chain store systems. They disclose that for 1925 figure also exceeds the sales of the first half of 1923.

The table following will give comparative data on the three years as well as the number of stores in operation month by month.

	1923	1924	1925
Jan.	\$560,000	\$571,000	\$581,000
Feb.	575,000	582,000	592,000
Mar.	560,000	584,000	577,000
Apr.	561,000	585,000	570,000
May	561,000	585,000	570,000
June	580,000	577,000	586,000
Totals	\$3,203,000	\$3,474,000	\$3,465,000

Taking the year 1924 as a whole the average monthly sales of sheet music totaled \$917,444 as against \$1,026,000 for 1923. This last named year was the banner one according to the statistics. The average monthly sales for 1919 was \$905,000; for 1920, \$985,000; 1921, \$1,175,000; and 1922, \$914,000.

## "EILI EILI" DECISION

J. K. Sandler and Richmond Robins, Inc., Denied Injunction Against J. P. Katz

Following a two court battle over the rights to "EILI EILI" where Jacob Koppel Sandler and Richmond Robins, Inc., sought an injunction restraining Joseph P. Katz from publishing and vending the words and music of the song as well as an accounting, the injunction asked was denied and the case dismissed. The decision was by Judge Knox in the Southern District of New York of the United States District Court.

In his decision Judge Knox stated it was to be recalled that Sandler wrote "Eili Eili" cannot enjoy the fruits of his labor, but it is difficult to find that he did not for many years acquiesce in the widespread publication of the song and that the evidence did not seem sufficient reason for the delay.

Attorneys for the plaintiffs were Jackson and Brock while Katz was represented by Goldstein and Wolf.

Frank Amos's Brunswick Orchestra is playing Saturday nights at Dreamland Park Newark, N. J.

## Blame Ill. for Ukes

Chicago, Sept. 22.

A byline issued by the Illinois Chamber of Commerce gives this state credit for the manufacturing of 65 per cent of the pianos sold in the United States.

Also also, that most of the Hawaiian ukuleles are manufactured here.

## INSIDE STUFF On Music

### Publishing House Steals Arrangement

A music firm of New York and a Chicago office is reported to have copied a novelty arrangement from a standard vaudeville turn and reproduced it with slides so as to make a suitable organ specialty. The number referred to has been due to death but the publisher figured that the new idea would give it an extra plug. When the act arrived in town and got wind of what happened it immediately sought the manager of the office. The latter denied any connection with the infringement, claiming the organist used it on his own initiative, which the organist denied, stating it was given to him by the publishing firm and he was not aware of the fact that the material was the sole property of someone else.

This is not the first complaint registered regarding the lifting of material and arrangements by publishing houses using for their own ideas, distributing them nationally as sure fire organ solos. It is unjust to the actor who either pays a substantial amount for his material or wracks his brain to conceive a novelty.

### Six Brown Brothers Make Radio Debut

The Six Brown Brothers and their Saxo-Pala have reached the air. Hereafter this band of musicians, which has been making records for years, has passed up offers to play radio stations. Fred Brown, personally managing the brothers, who are under William Morris' booking direction, arranged for the debut of the band via radio.

The band played through WJZ on the night Senator Jimmy Walker was nominated for mayor on the Democratic ticket.

While east the Browns are also making some "mechanicals." Following their Rivoli, New York, date the Browns will play a series of engagements in picture houses outside New York, being in Newark this week.

### Paris Likes American "Blues"

The Billy Pierce office, New York, have received word from colored entertainers in Paris that they have scored greater impressions through the introduction of the latest "blues" numbers as well as using "Charleston" song accompaniments for dancing.

Two American colored girls, Emma Maitland and Aurelia Wheelin, having the knack of changing songs daily, have kept Mr. Pierce occupied sending them the latest numbers.

## Marion Harris Leaving Cafe and B-B. Records

Marion Harris, after a week in New York, is reported about to secure a release from Brunswick of her disk making contract. It does not expire until December.

At the same time Miss Harris has been booked to appear in the Coast Orpheum theatres for five weeks. That will entail the disposal by Rush Hughes, her husband, of his interest in the Cafe Lafayette, Los Angeles, where Miss Harris appeared before coming to New York on this trip. Mr. and Mrs. Hughes left yesterday for Indianapolis on their return to the coast.

It is said Miss Harris is dissatisfied with her Brunswick sales, claiming that Brunswick does not release early enough, holding back for the record making until a number has reached a hit stage elsewhere.

## Inheritance of \$120,000, But Living in Redding!

San Francisco, Sept. 22.

One day pumping an organ in a movie house in Redding—

The next, still pumping the organ, but \$120,000 richer.

This happened to Geza Rosner, brother of the late Edmund Rosner, for many years the orchestra leader of the Orpheum theatre in this city. Rosner's good fortune came to him through the death of an uncle in Budapest. An itinerant musician, Rosner has been wandering about the country for many months while the Hungarian consul in New York sought to trace his whereabouts and now—with every indication that the money will be delivered.

Rosner is going to keep on pumping the organ in Redding. Were you ever in Redding?

## DISK REVIEWS

By ABEL

**SUMMER NIGHTS (Fox Trot)—Don Bestor and His Orchestra CHARLESTON BABY O' MINE—Victor No. 1971**

A working dance couplet by the Don Bestor orchestra. It is all to the dance, the "Summer Nights" being a very nice thing with the "Charleston" stuff. Bestor has some interesting arrangements on this disk.

**ARE THEY PICKIN' ON YOUR BABY (Fox Trot)—The Georgians CHARLESTON BABY O' MINE—Same—Columbia No. 407**

"Just hot" this couplet. The Georgians are Paul Spivey's sizzling jazz unit, and throw a "natural" in their torrid delivery. The numbers are designed for straight hot stuff, not overrating on melody. Excellent products.

**AT THE END OF THE ROAD (Fox Trot)—Regent Club Orchestra JUST A BUNDLE OF SUNSHINE—Carl Fenton's Orchest—Brunswick No. 2507**

The Regent Club Orchestra, newcomers to the Brunswick label, are a clean-cut aggregation featuring some smart arrangements. The violin, piano, banjo and reeds accept their solo opportunities smartly, and the product is an aural treat as well as for the purpose.

Similarly, the arrangement (probably by Walter Henderson, product) by Carl Fenton's jazzists, distinguishes the "Bundle of Sunshine" number (Brown-Spencer), which has Jones and Hargreaves contributing vocally.

**CAKE WALKING BABIES FROM HOME (Fox Trot)—Clarence Williams and His Five BANJO RAG (Banjo Solo)—Chauncy C. Lee—Okeh No. 40321**

"Cake Walking Babies" (Charles Williams) is the Henry Clay Thomas' hit, as parodied by Williams' Blue Five, with Eva Taylor contributing vocally.

The Banjo solo, composed and

played by Lee, is corking. Chester Meyers accompanies on the Ivorles.

**WAIT'LL IT'S MOONLIGHT (Fox Trot)—Ace Brigade and His Virginians MAKE THOSE NAUGHTY EYES BEHAVE—Same—Columbia No. 401**

A crack dance disk by a crack orchestra. Bruce, in the Monte Carlo, New York, has a neat dance organization and gets all possible out of this couplet.

## WANTED! MUSICAL DIRECTOR For Dance Orchestra

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**Bands in Penn.**

**By Nat'l's Bookings**

Through J. E. Horn, their manager in Harrisburg, Pa., National Attractions have arranged with the Capitol Booking Agency of that city to book their orchestras in the Capitol's dance halls throughout Pennsylvania.

The arrangement calls for one week stands in several cities of the orchestra. The route begins Sept. 25 when Carl Fenton and his band open at the Cinderella, Wilkes-Barre, Pa. On the following week Fenton is slated to move while another combination follows him and so on.

Those to tour the new circuit are Fred Damon, U. S. S. Leviathan Orchestra, Barney Rapp, Dan Gregory, Fred Hall, Tommy Christine, the White Fleet Orchestra and Fenton. The bands are expected to go the route throughout the fall and winter.

**4 NEW FLOOR SHOWS**

Chicago, Sept. 22.

Four new floor shows were introduced on cafe tables last week with each one holding a "name" attraction. The managers of the various cafes arranged matters among themselves so that their respective openings would not conflict. The Frolic gave its 11th edition Monday; the Moulin Rouge, Deauville and Silver Slipper followed respectively. The latter three have been closed for the summer.

Chicago, with its limited night life attendance, is bursting forth more conspicuously this season than it has in previous years. Several new cafes and night clubs have been added to this year's crop, and it is doubtful if all of them can be put over from a financial standpoint. The openings were attended strongly with "actically the same patrons present at each event."

This is the 11th revue presented here by Roy Jack since Ralph Gallett and Jake Adler have assumed the management.

The new edition was originally supported to be headed by Eddie Cox and Loretta McDermott. One

of the members is reported to have been taken suddenly ill. With the show slated to start the following day it broke up the troupe. Jules and Josie Walton, co-featured in the second edition of "Tony and Eva," were secured for one week. This is a corking dance combination and their opening number, a novelty "Charleston" took the gathering by storm. A Spanish fox-trot, also clicked solidly. Here is a couple of agile youngsters who have the ability and personality and are surefire show steppers for any production.

Joe Lewis, a holdover from two previous shows, landed solidly with his comedy numbers. Babe Kane, an old favorite here, returned amidst a volley of applause. Marie Russell, another holdover, supplies the important dance numbers with a varied routine. Charlens, an exceptional good show worker, also landed. Lydia Harris puts over several "pop" numbers to good reaction while Ed Newton, a newcomer to this cafe, possesses a good tenor voice. A saxophone specialty, introduced by five members of the "Tony and Eva" troupe, was another high light. The current edition is well backed by portable scenery which adds to the brilliancy of the performance.

The revue is presented in four sections with the last being a repetition of the first. Austin Macle's Century Serenaders supplied the accompaniment for the revue and dancing. This is a good combination holding down both assignments with ease. The costuming is above the average floor show wardrobe with the program crediting Mile. Lenne and Lester.

**Moulin Rouge**

The inaugural performance at this cafe was inducted with Irving and Jack Korman as the premier attraction. This is strictly a vaudeville revue bolstered by the appearance of several comedians in the show. The presentation four times nightly running at half hour intervals. One of the Korman boys acts as master of ceremonies.

Lucas Sisters, harmony singing, opened the second section. Their songs blend nicely with the Marselles, combination singer and dancer, sauntered through a number with her dancing, setting her. Then came Joe Hess and Genola, Chicago's favorite exponents of refined terpsichore. The team introduced a Spanish dance that clicked solidly. This combination was one of the outstanding hits of the evening. An elaborate plause standpoint. Tock and Toy, Chinese mixed team, the male member of which exposes a corking blend of comedy and vaudeville. The Irwin Sisters followed with routine Egyptian dancing. The girls are experts in their lines of work. Lillian Fernold, character songstress, delivered a "pop" number in the third section. The girl recently was a sensation in one of Paul Ash's presentations and duplicated her success here.

Jimmy Wade's orchestra (colored) supplies the music. Not a good dance combination but may develop. The Kaufmans are presenting the show on the same basis as the New York night clubs. Dan Blasco, identified with cafes here for over a score of years, is taking care of the managerial end.

**VANITY FAIR, CHI.**

Chicago, Sept. 22.

The Trocadero Cafe has changed owners, name and policy. Where formerly it was a dine and dance place, it is now a dine, dance and be entertained under the title of Vanity Fair. Five specialty turns have been added.

Less than a fortnight old, the Vanity Fair gives indications of becoming an important link in Chicago's night life. Its new proprietors, Otto E. Singer and Ralph H. Hansen, are experienced cafe men. Leonette Ball has transferred from the Rendezvous and sings ballads of the day with her usual charm. There is the Brock Sisters, who harmonize pleasantly and get across neatly.

Billy Adams, a blonde miss, plays around among the high notes, and Bob Heen, Hawaiian, also sings. The show needs variety. John and Adelaide Jennings are flashy dancers and click easily.

The cabaret has a seating capacity of about 200, putting it in the "intimate" classification. It follows the canopied ceiling and cloth-

**"Soft Stuff" in Bulk**

Washington, Sept. 22.

The consumption of soft drinks in this country has now reached five billion bottles daily, according to the Bureau of Chemistry. It was found that the greatest portion of this enormous quantity was of the limitation fruit beverages, which have now reached such perfection that it is almost impossible to tell them from the real article. Even the cloudy effect always noted in pressed fruit juices is secured.

This is not unlawful, say officials of the bureau, as long as the manufacturers do not endeavor to sell the beverages under a label that they are real fruit juices.

As to what effect prohibition had on this consumption these same officials declined to express an opinion.

**Elkins at Ciro's**

Eddie Elkins and his orchestra have been signed for the season at Ciro's and opened last night (Tuesday). Felix Young, owner of the place, gave Elkins a contract following a tryout and the leader has installed an 11-piece outfit. The feature of the whole thing is that a few weeks ago Elkins had no plans for the season, not knowing definitely whether he would return to the Club Richman, but notwithstanding the situation, he sunk himself for heavy money and got a new band together and placed them in rehearsal. Knowing that in a pinch he could play picture hooking time, he kept with the rehearsal and waited for a break.

With Elkins and his band at Ciro's is Al Wohlsman, Frances Williams (doubling from "Artists and Models") and Drew Beach, a dancer recently imported from the coast.

**CABARETS**

Jimmy Durant put a flying start to his Durant Club on West 58th street when reopening. Asaids, d' un Eddie Jackson as principal "un maker. The two comedians jazz it up so entertainingly at the Durant they clinch return visits from guests. The Durant Club was widely extravagant during its summe. closure. A new dressing is on the walls and ceiling, some black and white stuff that makes Jimmy look all the more handsome through contrast. He must have made a big killing at the races or had a spending party for one night before his western trip, for the decorations, according to an expert, needed an investment of \$62.31.

An "inside" story of how political favoritism plays an important role in the matter of "selling" in the Main street cabarets concerns a Broadway cafe which has been notoriously wide open. The other evening an evidence seeking emissary visited the place accompanied by a woman and a small child and purchased liquor.

An enforcement agent on the premises recognized the liquor sleuth and soon squared it for the house without an consideration other than assuring the latter that the management was "nice to the boys" and therefore he should "lay off." He did.

**Club Radio Opened**

The Club Radio opened 50th street and 17th avenue, opened last night (Tuesday) with the Willard Robinson Orchestra, and Jack Duff, a professional master. Bigelow and Lee, Edythe Sterling and eight others are in the show.

covered light principle. The dance floor is as large as many cafes, with far greater capacity.

**Picks Automat as Booze Seller—"Shake" Talk**

Can anyone imagine a person going into the commissary department of the Automat and accusing them of shipping "booze"? To find out that the suspicious looking boxes contained crullers and doughnuts to be transported to their various eating places.

This was the statement of night forman, Antonio Antonio, of the Automat's commissary department, 609 West 50th street, that Joseph Cowhill, said "a deputy sheriff of Hudson County, N. J., entered the commissary early one morning demanding a small sum" (\$200) or he would "make a 'pinch'." Cowhill, himself was "pinched" by patrolman David Doody, of the West 47th street station.

Arraigned in Court Side Court before Magistrate Wale on the charge of attempted extortion and on further examination, he denied the charge, saying he entered the restaurant to view it because of its "wonderful" food.

Antonio stated that Cowhill entered and displayed a deputy sheriff's badge, threatening to make an arrest for violation of the Volstead act unless he received \$200. A fellow worker notified the patrolman. The badge was found on Cowhill.

**"Bricktop" Smith's Cabaret in Paris**

"Bricktop" Smith plans to reopen her place, 38 Rue Pigalle cafe, Paris, October following a trip Miss Smith took to Spain where she spent several weeks.

"Bricktop" had a birthday party August 14 and colored Americans gave a party for her. In the gathering were Bobby Jones, Kid Coles, Mrs. Coles and George Archer.

Miss Smith sent word to New York friends last week that she was remaining in Paris until July, 1928, when she would likely make a trip back to Broadway.

**PHIL ROMANO**

Has just completed a highly successful Summer Season at the Roseland Ballroom, New York, with his crack dance orchestra, and returns this week to the Kenmore Hotel, Albany, to resume acquaintance with his old radio public via WGY Schenectady. Phil Romano opines that "Robbie-Rose" Jones, former local goodly portion of credit for this popularity. He is especially featuring your big four!

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"Look Who's Here!"  
"Hong Kong Dream Girl!"  
"Molly!"  
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# N. Y. STATE FAIR FINANCIAL FAILURE THROUGH INSUFFICIENTLY PUBLICIZED

**Only 11,960 People Present Opening Day—Dobyns Carnival Alleges Loss on Week—Ptomaine Poison Epidemic from Impure Foods—Single Headed State Fair Commission to Be Advocated**  
**Lieut.-Gov. Lowman Rails at Syracuse Trying to "Steal" Fair**

Syracuse, N. Y., Sept. 22. "An artistic success, but a financial failure."

That's the way the 1925 New York State Fair needs must be written down.

That the fair lost money is practically certain, although the final figures will not be available until the meeting of the New York State Fair Commission here in two weeks.

While inclement weather on four of the seven days the fair was open is the primary reason for the failure of the exposition to attract normal patronage, there are others which played no small part in the slump.

The fair was not sufficiently advertised or publicized throughout the State. Syracuse newspapers gave more space to the fair than ever before, but there was little attention paid to it in the newspapers of other State cities.

Secondly, the usual Syracuse Day—always Monday of Fair Week—was tossed into the discard at the instigation of Lieut. Gov. Seymour Lowman, chairman of the State Fair Commission, to whom anything that matters of Syracuse is as a red rag is to a bull. Last year, Syracuse Day drew over 48,000 to the State fair. Monday, this year, had an attendance mark of 13,937. Saturday, the opening day this year, attracted 11,960.

Friday, four or five county fairs were in progress during the week, and drew ruralites who ordinarily would have paid a visit or two to the State exposition.

Fourthly, there was a lack of cooperation on the part of State Fair Commissioners themselves. The commissioners this year seemed to be following the policy of "every man for himself." There were conflicts in regulations in various departments, and this did not make for harmony. The commission is supposed to meet daily while the fair is in session. Nary a session materialized this year.

Tuesday and Thursday, in spite of the weather, the 1925 attendance figures exceeded those of 1924. Thursday, with Gov. Al Smith present, fresh from his majority triumph with Senator Walker in New York, the fair attracted 45,204. On Saturday, with motor races during the afternoon, and boxing bouts at

night, the fair drew in the neighborhood of 60,000.

## Lowman's Tirades

The 1925 fair was the first that Lieut. Gov. Lowman ever attended. While he indulged in a tirade against the exposition, and Syracuse, which he accused of attempting to "steal" the fair, Lowman announced he would battle for a \$1,000,000 building appropriation at the next session of the State Legislature to erect three new buildings—women's, boys' and girls', and horticultural.

Lowman also announced he would seek to influence the commission to change the fair dates from mid-September to late August or late September in an effort to avoid the seasonal rains. The fair dates heretofore have been governed by the Grand Circuit racing card. It is doubtful if the commission would make any change that would cost the Grand Circuit meat.

The exposition, point of exhibits and attractions, broke all records this year. The experiment with running races was sufficiently successful to bring the announcement that the commission will extend the running races next year.

So, too, the night shows were regarded as worth while and to be continued. Fifteen acts of vaudeville and an elaborate display of fireworks furnished the bill in front of the grandstand, while the George L. Dobyns carnival operated the midway. Action fireworks, something new, were given a tryout and went over big.

Continuance of the motor races as a feature of the last day of the fair is also assured. Johnny Seymour, with his Indian, broke four world's records on the circular mile dirt track Saturday, and then, just to show it was no fluke, drove a special event—one mile—against time, and repeated his record by driving activities. Ralph De Palma annexed the 100-mile auto race in which \$15,000 in prizes were hung up.

## Dobyns Losing Week

Concessionaires this year were lucky to break even. The weather hit them a body blow, and a general tightening of pocketbooks on the part of visitors added another. According to George L. Dobyns of the Dobyns Shows, his organization had a heavily losing week.

Food concessionaires, caught with big supplies the first part of the week, are blamed for an epidemic of ptomaine and stomach disorders at the fair. The goods, half-spoiled, were served to visitors during the last half. Children particularly were sufferers.

Concessionaires made an attempt to cover their losses by boosting prices on Saturday, the last day. It is claimed. The fair commission had warned no profiteering would be permitted this year, following wholesale complaints last year. The concessionaires waited until the last day and then evidently decided to take a chance. Expulsion from the grounds meant nothing then, they figured.

Ticket scalping at the auto races brought on an arrest by State Troopers. The scalper, an usher, was offering \$5 tickets for \$10. After the arrest, the Troopers determined that the anti-scalping law did not apply outside of cities, and the scalper was released. His tickets were confiscated and he was barred from the grounds.

Fairly "Dry"  
The fair was fairly "dry," although some hip pocket bootleggers operated a little trade. One handled a poor lot of stuff at 50 cents a shot, and sent not a few customers in search of medical relief. "Hind leg" stands were conspicuously absent this year. There were a series of mishaps during the week. Spark from the (Continued on page 46)

## 17 Tons Sauerkraut Eaten at Festival

Springfield, Minn., Sept. 22. Springfield's annual cabbage festival is over, but the returns are still coming in as to the number of cabbages devoured served the form of sauerkraut. Experts have placed the estimate at 17 tons, said to be a new record for the big local event.

The cabbage fete was attended by thousands, and the sauerkraut gussing saw barrel "fruit" consumed.

# ALABAMA BARS TEXAS ANIMALS

## State Quarantine Ruling Hits Circus Stock

Chicago, Sept. 22.

The State of Alabama has placed the entire State under a quarantine because of the hoof and mouth disease and no animals will be allowed to enter from Texas territory until the disease has been abated and the exhibitions removed. The quarantine dates from Sept. 20.

Texas now has restrictions against several counties in Arkansas due to the prevalence there of the tick which necessitates dipping all animals traveling with circuses or carnivals.

## CIRCUSES GET BREAK

Escape Rain That Ruin Fairs in Midwest

Chicago, Sept. 22.

All circuses in the middle western territory escaped any serious damage either to equipment or business from recent rains and bad weather that ruined many minor county fairs. Reports indicate business brisk, however, up to the present time.

Further west the Al G. Barnes Circus marooned by bridge washouts for a week in a little town on the Dever & Rio Grande Railroad, has been rescued and its route resumed.

Sells-Floto made a detour in its route in order to avoid a similar hazard. The show got through without mishap and is now in Kansas headed for Missouri, Arkansas and the south.

Animal diseases in Texas and Arkansas may force some of the shows to deviate from their original course. The Ringling show is eastward bound from Los Angeles with Texas dates scheduled.

## Oklahoma Fair Expands Entertainment Features

Oklahoma City, Sept. 21. Ten acres of fun is promised by Ralph T. Hemphill, general manager of the Oklahoma State Fair at Oklahoma City, Sept. 26-Oct. 3. The Morris and Castle will head the midway attractions.

Others will be a wild west and rodeo, Matel's Military Mules, Kemp's Model City, a water circus and Rome Under Nero, a fireworks spectacle.

## CIRCUSES

Al. G. Barnes  
Lake Charles, La., Oct. 12; Delidcor, 15, Mauney, 14; Vivian, 15.  
Sparks  
Helena, Ark., Sept. 26.  
Sells-Floto  
Clinton, Mo., Sept. 30; Springfield, Oct. 1; Rogers, Ark.; Ft. Smith, 3; Fayetteville, 5; Okmulgee, Okla., 6; Tulsa, 7.  
Christy Bros.  
Shelby, N. C., Sept. 19; Monroe, 21; Dillon, S. C., 22; Mullins, 23; Georgetown, 24; Darlington, 25; Hartsville, 26; Cheraw, 28; Camden, 29.  
Walter L. Main  
Washington, N. C., Sept. 28.

# OBITUARY

## WILLIAM T. CLARK

William T. Clark actor, 60 years of age, died on Sept. 18 at St. Mary's Hospital, Brooklyn, where he had been a patient under the care of the Actors' Fund of America for some time.

Mr. Clark was born in Springfield, Ohio, and made his first stage appearance in 1876. His last appearance was in January, 1925, in "The Monrel" at the Longacre Theatre. Prior to that he had been in comedies.

He was married in 1914. The dancers were a standard act for a number of years, appearing both in vaudeville and musical comedy. Their last joint appearance was four weeks ago at the 81st Street, New York. Aside from his accomplishments as a dancer, Weilly also had creative ability and incorporated in their various acts and especially the "Artist and Models" dance which the team made famous internationally.

Mr. Weilly was a member of the Fria National Vaudeville Stock and the Jewish Theatrical Guild. He is survived by his wife and two brothers.

Holman Clark, 61, one of the best known character actors and producers in London's West End, died Sept. 7 in a nursing home after an illness of some weeks.

Clark made his first appearance in 1891 with a Ben Greet touring company. Later he joined Beethoven Tree in London. He was in the original cast of "The Little King" and played Captain Hook in "Peter Pan" more times than any other actor.

As a producer of comedy he was the head of that branch of the profession.

## WILLIAM BEGGS

William Beggs, 32, leading man with the National Vaudeville Stock Company, Phoenix, Arizona, died of a punctured lung as the result of an automobile accident Sept. 11. Mrs. Beggs was wired to Modesto, Cal., and asked to make arrangements for the funeral.

Mr. Beggs was born in Belfast, Ireland, coming to the United States in 1910.

M. Ventura, Variety's correspondent at Cairo (Egypt) died suddenly August 28. Mr. Ventura was well versed in foreign, theatrical and had forwarded some very timely articles on conditions abroad, especially in the picture market, to Variety.

The mother of A. Bert J. Lonatelli, head of a New England theatre circuit, died at her home in Somerville, Mass., Sept. 12.

Frank Morris, 30, radio vocalist, died Sept. 16 at St. Luke's Hospital, Chicago.

Father of Arthur T. Hoyt, motion picture actor, died at his home in Hollywood, Cal., Sept. 18. Mr. Hoyt was a retired mining engineer.

Walter Rogers, veteran stage hand died in Milwaukee, Wis., last week from the effects of a hemorrhage. The deceased had been employed in the Empress, Milwaukee.

Frank Morris, 30, radio vocalist, died Sept. 16 at St. Luke's Hospital, Chicago.

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## CARNIVALS

(For this week, Sept. 21, unless otherwise indicated)

Mau's Greater Shows, La Center, Ky., 21.  
May & Dempsey Shows, Logansport, Ind., 21.  
Metro Bros. Shows, Torrington, Conn., 21.  
Metropolitan Shows, Kingwood, W. Va., 21.  
Mighty Welland Shows, Grayson, Ky., 21.  
D. H. Murphy, Springfield, Ill., 21.  
National Amus. Co., Lebo, Kan., 21.  
J. J. Page Shows, Newport, Tenn., 21.  
Queen City Shows, Bladen, Neb., 21.  
Nat Reiss Shows, Roanoke, Va., 21.  
Matthew J. Riley Shows, Charlottesville, Va., 21.  
Rice Bros. Shows, Marysville, Tenn., 21.  
Rice & Dorman Shows, Lyons, Kan., 21.  
Schubert & Wallick, Culbertson, Neb., 21.  
Seibrand Bros. Shows, Eureka, S. D., 21.  
Snapp Bros. Expo., Omaha, 21.  
Sam Spencer Shows, Clearfield, Pa., 21.  
Sunshine Expo., Dresden, Tenn., 21.  
Tip Top Expo., Enfield, N. C., 21.  
Rocky Mount, 28.  
West's World Shows, Ashboro, N. C., 21.  
Zeldman & Pullie Shows, Huntville, Ala., 21.  
Tune, Oct. 5; Meridian, 12.  
Alamo Expo., Clinton, Tex., 21.  
Harold Barlow Shows, Golden, Ul., 21.  
Bernard Greater, Allentown, Pa., 21.  
Bernard Expo., Pueblo, Col., 21.  
Boyd & Linderman, Lindsay, Ont., 21.

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# CHICAGO

The usual Sunday gathering at the  
Majestic turned out strong for the  
matinee. The eight-act bill rounded  
out a good variety program that  
delighted the audience. The show  
strong on comedy and the audience  
enthusiastic highly over the entertain-  
ment, responding frequently with  
applause and laughter.

The Three Salitos, novelty acro-  
batic turn, opened. Some good tricks  
are disclosed with draw the at-  
tention of the audience as to their  
risk and merit.

Leon and Dawn, sister team, with  
one of the girls an eccentric com-  
edienne who reads most of her lines  
while lying on the floor fitted in  
nicely in the early position. Their

is set for the smaller houses, but  
is probably doing on the four-a-day  
Hubert Kliney with five girls and  
a pianist closed with varied dancing.  
The troupe is a good one, sur-  
rounded by talent and held it down in  
the closing position. Not an act for  
that spot.

Harry Carroll is indebted to Bert  
Wheeler for ad libbing most of the  
comedy in the revue he is present-  
ing this week at the Palace. The  
comedy is not one of the original "Every-  
thing Will Be All Right" produc-  
tion. It has not the continuity nor  
the balance. Talent there is and

shows. An operatic burlesque on  
"The Fairy" is also reminiscent. Apart  
from these considerations, Wally  
Sharpley and company must be ac-  
credited class rating for vaudeville.  
Twenty of laughs and wit done.

Bevan and Flint, not comic and  
woman, did so-so next to closing  
with time-worn material. The in-  
ternational Jar Revue, a novelty  
singing and dancing aggregation  
with much member presumably and  
probably of a different nationality,  
closed nicely.

Eva Tanguay is doing four shows  
a day, but she's getting plenty of  
"jack" for it is at the Rialto this  
week. Apart from a little added  
weight, it is the same old effort-  
cent Eva singing about her nerve,  
her voice, her legs and her philoso-  
phy. She uses three drops as many  
costume changes and fights every  
inch of the way.

This is the first time Miss Tan-  
guay has played a loop, "ouse in a  
long while, the Rialto being a local  
booth through the convenience of  
Arthur Horner and Johnny  
Jones with Miss Tanguay getting  
\$2,500. A smart business woman and  
a clever performer, "eternal Eva."  
The rest of the show was average,  
except for Andrea and Del Val,  
dance team with a six-piece orchestra  
trio, which act is like a dozen other  
small time flashes, has little enter-  
tainment value and no novelty. Al-  
timate and Allee, two men, were id-  
eal for the Rialto audience. The hoke  
was broad and easy of comprehen-  
sion. On fourth, they scored strong-  
ly. Smith and Barker, following,  
also did well with comedy.

Julius Furze and Co. hand bal-  
ancers; Melva Taina, baftad singer,  
and Wedge, Van and Wedge,  
vocalists, were the first three as-  
signments, not too auspiciously.

Six acts, instead of five, now is  
the regular menu at the Chateau.  
This is by way of concession to the  
fact that the Chateau has new op-  
eration on the south and on the north.  
Either the extra act or the Chateau  
habit managed to bring out a cap-  
acity audience on the night the house  
was covered. As yet it looks as if  
the heavy opposition had little effect.

Bob Andersen and pony started  
the show off with Frank Bradwood,  
"the cowboy poet" in the deuce.  
Bradwood needs new chatter and  
songs, but is sufficiently clever, has  
appearance and a good voice. Walsh  
and Clark, man and woman, suc-  
ceeded in scoring a minor hit, but as  
the man remarks himself, "it is so  
hard to do anything original." This  
comic acts the hunched shoulder  
walk of Buster West, but mentions  
his source.

Beebe Moffic and Co. (New Acts)  
is a small revue. Earl Foster and  
Bridget need new closing, made  
much of a flirtation act. While some  
of the material is bright credit must  
be chiefly with the delivery. "The  
Four Bradnans, novelty, acrobats,  
closed.

Dr. Maurice Rosenberg, who re-  
turned from active service two years  
ago to take a trip to South Amer-  
ica, returned last week.

Beggars have infested the loop,  
preying heavily on the theatrical  
profession and theatregoers. A  
first they consisted of the ordinary  
vagrants but later were substituted  
with the "Beggars" who, in re-  
cent woman panhandlers have in-  
fested themselves on the public.  
One was paid \$50 and another \$100.  
She played without a whimper.

So far as Chicago is concerned the  
theatrical season has arrived when  
the Sunday Tribune carries, two  
solid, "The Black-"  
(Continued on page 45)

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless  
otherwise indicated.  
The cities under Correspondence in this issue of Variety are as  
follows and on pages:

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talk is bright in spots with some  
singing and dancing intermingled.  
Will hold down similar assignment  
in any of the smaller houses.

Robinson, Janis and Leach had a  
comedy turn with some rich mate-  
rial. The two boys and girl look  
good and handle their parts nicely.  
Extracted about all the laughter ob-  
tainable.

Harry Garland had several songs  
and stories with the aid of cork. It  
runs along the conventional lines for  
singles of this caliber. His imita-  
tion of Eddie Cantor singing "Id-  
eal could be discarded. The speech at  
the finish could also be taken out  
and close with the dog singing. The  
latter would have a tendency to  
speed up the turn and automatically  
give it a stronger finish. Held down the  
Kendall.

Leo Kendal, eccentric "Dutch"  
comic who employs the assistance  
of a straight man and extra female  
supplied good talk. It pertains to a  
picture studio and the filming of  
"Adam and Eve." The telephone  
business has been heard before, but  
this turn manages to get more out  
of it. All that this turn needs is a  
finish.

Gorden Kibler and orchestra are a  
straight musical combination. In a  
couple of comedy numbers thrown  
in. From a musical standpoint they  
run with the average, but lack the  
essential novelty. For a 10-piece  
combination it hardly supplies suf-  
ficient entertainment to warrant it  
connective work.

Charles Olcott with a girl intro-  
duced practical comedy turn as  
presented with Polly Ann. The  
turn needs to be whipped into shape  
the two-a-day, which is what it's all  
about.

some bright material, but as a fol-  
low up for a flash of the class Car-  
roll and Ballard Macdonald packed  
into the line. The first three as-  
signments ago it can't stick at all.  
Closed the show at the Palace and  
held the audience, but did not suc-  
ceed in working up any particular  
enthusiasm.

Dottie Wilson, a blonde with youth  
and charm, did about the best of  
all with "Hay Foot, Straw Foot."  
Wheeler's dancing in a scene with  
Jack Wilson seemed to surprise  
the audience, who did not credit  
the comic with that talent evidently.  
Carroll is using the scene reported  
at present in four different New  
York musicals wherein the barrel-  
house bandstand told to come to bed  
by his wife who is trying to act  
pleasant. "Oh, well, I might as  
well—I'll get hell when I get home  
tonight." And it's older than that  
in burlesque.

Immediately preceding the Carroll  
turn Bert Wheeler in his own act  
led the audience in knots, going  
over much stronger than upon his  
last appearance. Second comedy  
honors for the bill belong to York  
and King, and their old family tri-  
type.

As notable a triumph as has been  
seen by any opening act at the  
Palace in months went to the Che-  
valier Brothers, sensational acrobats  
and dancers, who in a hand-  
plished the feat of holding up the  
show in that position. Dave Apol-  
on and Co. came second. Ramona,  
the dancer, was handicapped by a  
bandaged knee, but did well con-  
sidering.

The troy spot in the stewardship  
of Fenton and Field as a pair of  
blackfaced highlanders in kilts was  
amusing to the customers. The  
pieces of business with which the  
act is replete sell it. Some of the  
gags are pretty ancient.

Alba Thibault, the encyclopedic  
artist, lived up to her billing as  
respects versatility. She does a  
host of things and all well. A very  
limited command of English does  
not materially check her speed.  
Alma Nelson and boys proved a  
song and dance act, and looked  
good. The house was good, but not ca-  
pacity, the opening matinee going  
through with the customary smooth-  
ness.

The Diversity is so big it can  
take away an average size vaude-  
ville audience and still be built  
up. That was the condition last  
Friday night. Business has greatly  
slowed up at this new house. As  
noted before, the acoustics are far  
from good, and the theatre is so trou-  
blesome that vaudeville is not at  
its best in the house.

Moran and Wiser, familiar but  
underrated, opened effectively.  
Followed by Eddie and Toledor,  
two boys whose material is better  
than his handling. Cross-word puz-  
zles, lineville and some tried and  
proven puns summarized their act.  
They finished fair.

Wally Sharpley and Co. came  
third. Assuming Sharpley has fully  
obtained permission to use his  
scenes everything is okay, other-  
wise it is a terrible steal from mus-  
ical comedy. He has the murder  
scene of a recent Music Box Revue  
where the husband shoots his wife  
because she has been a bad girl for  
some time. Then another scene sup-  
posedly written by a mad man in which  
nothing is done rationally. This  
has been seen in the \$5.00

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Every day we have the pleasure of greeting them at the Showfolk's Shoeshop. Miss Louise Groody of "No, no, Nanette" was in last week, while Miss de Marco and Miss Ivy Sawyer both dropped in direct from dear old London to buy their shoes from us. Another day, Miss Frankie James arrived to choose slippers for "Big Boy" and Miss Emma Haig to select hers for the road.

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**CHICAGO**  
(Continued from page 44)  
stone, where "Ladies of the Evening" is playing, does not quote any of the local critics in its copy, using a quotation from Jack Lait's review of the show in New York for Variety—Joanne Bagels will not act on the Sabbath when she comes to town Oct. 5 with "Rain." All Sunday performances for the run are declared definitely out. "Willie Howard and "Sky High" will inaugurate the new Schubert-Olympic, which will become a legit house Sunday.

Wallace Bruce has concluded his stock engagement at Hutchinson, Kansas, and has assumed a repertoire policy. The company will tour Kansas, Nebraska and Iowa.

Helen Martell joined Raymond Hitchcock in "Service for Husbands" in Milwaukee for the road tour.

Mrs. A. Milo Bennett is producing "The Climax" and "Two Fellows and a Girl" to offer as Duxem attractions opening in October.

The second dramatic unit to go over the Chicago Keith-Albee time will be "The Shepherd of the Hills," by Harold Bell Wright. This has been condensed to 59 minutes and has been booked in Michigan for three weeks by Fitzpatrick and Mc-

Elroy preceding the Keith-Albee opening.

The Irwin Sisters, who opened with the initial revue at the Moulin Rouge, became temperamental and walked out leaving the management flat. The following day they reported with a view of being reinstated, but were met with those famous last words. "Your services are no longer required."

William Slattery has left Chicago by motor to take his wife to California for her health.

## ACROBAT'S CHARGE

(Continued from page 9)  
that his money was taken with the watch during the search.  
"De Luca was found together with the other veterans they gave chase after the "searcher," who fled and escaped. Keough appeared and on De Luca's complaint O'Neill was arrested. Neither money or watch was found on O'Neill.  
O'Neill is an acrobat. His wife is said to be a comedienne, reported at the Hotel Traymore, Detroit. Mrs. O'Neill was notified and immediately left for New York.

Two of the series of two-reel comedies, "Us Kids," written and directed by Capt. Leslie T. Peacock, have been completed.

Matt Moore and Dorothy DeVore are the leads in Warner Bros.' screen adaptation of "The Sap." Herman Raymaker directed.

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Direction LEW GOLDER

### N. Y. STATE FAIR

(Continued from page 43)

fireworks fired an exhibition tent and it was destroyed. An oil stove explosion resulted in the serious burning of Mrs. Ida Jacobson, 56, mother of a troupe of Argentine acrobats appearing at the fair. Morris Howe, 16, of Watertown, Junior project worker, was stricken with pleurisy. Norman Batten of Brooklyn, entrant in the 100-mile auto race, had a close call when his car crashed into the fence on "Death Curve" while he was making the 22d lap. Batten was only bruised.

Abolition of the fair admission fee at night, decreed by the Com-

mission after wet weather had cut into the day attendance, was only a temporary measure, it is stated. It is doubtful if this will be followed again next year.

Judging from gossip at the fair, the next Legislature will see another attempt made to replace the Fair Commission with a single commissioner. Gov. Smith favors this. So does J. H. Wilson, research director for the State Board of Estimate and Control. Should the plan go through, the job may go to Commissioner Fred B. Parker of Batavia, who for several years has been in charge of the entertainment program at the State Fair. Parker is also the "boss" of the Batavia County Fair.

During the fair, State Troopers waged a successful war to stamp out "sheet workers." Approximately 50 were exiled, following an investigation by Lieut. Inspector Albert D. Moore, who found they were "gyping" fair visitors out of from \$1 to \$5 apiece.

### INDIANAPOLIS

By VOLNEY B. FOWLER

English—"Service for Husbands," first half; last half, dark. Broadway—Burlesque, Erin Jackson.

The Palace will continue show unit Vaude shows the first half and regular acts the last half.

Bert F. Merling has been named director of the newly organized Indianapolis Theatre Guild. Merling is a graduate of the Northwestern Conservatory of Dramatic Arts at Minneapolis and has had a widely varied career in legitimate and stock.

The Little Theatre Society of Indianapolis has obtained the use of the lighting equipment of the Dayton, Ohio, Stuart Walker Company for the society's productions this season. The first presentation will be Edna Ferber's "Minick."

### BURLESQUE ROUTES

(Continued from page 13)

Moon Light Maids—1-3, Palace, Trenton.  
Naughty Nights—Empire, Cleveland.  
Night Hawks—28, York; 28, Lancaster; 30, Altoona, Pa.; 1, Cumberland, Md.; 2, Uniontown; 3, Washington, Pa.  
Pleasure—Gayety, Louisville.  
Red Hot—Corinthian, Rochester.  
Round the Town—Garden, Buffalo.  
Smiles and Kisses—Garrick, St. Louis.  
Speed Girls—Howard, Boston.  
Speedy Steppers—Troadero, Philadelphia.  
Step Along—Gayety, Wilkes-Barre.  
Step Lively Girls—Mutual, Washington.  
Stolen Sweets—Gayety, Milwaukee.  
Sugar Babies—Garrick, Des Moines.  
Tempters—Gayety, Baltimore.  
Whirl of Girls—28, Allentown; 29, Columbia; 30, Williamsport; 1, Sunbury; 2-3, Reading, Pa.  
Whizz Bang Revue—Gayety, Brooklyn.

### SEATTLE

By DAVE TREPP

Coliseum—"As No Man Has Loved."  
Strand—"The Lost World" (third week).  
Blue Mouse—"Wife Who Waan't Wanted."  
Liberty—"Havoc."  
Heilig—"The Lucky Horseshoe."  
Columbia—"California Straight Ahead."

"The Lost World" drew heavily for two weeks at the Strand, but slipped considerably the third, indicating three weeks too long for this feature in Seattle.

Montana has been having a big fuss over alleged betting at the state fair. The attorney general called upon Governor Erickson to call out the troops to stop betting. The governor refused.

L. K. Brin, president-treasurer of Kwalita Pictures, Inc., has started suit in superior court here against Mrs. Kittie David and her husband, J. W. David, for \$5,000 and cancellation of a promissory note of like amount, alleging breach of contract. Brin charges that the money and note were given Mrs. David in January, 1924, as his share of information of a corporation she claimed to be organizing for the operation of the Pantazes theatre, Broadway and Alder, Portland. According to complaint of Brin the corporation was never formed, the theatre never leased and neither the money repaid or note repaid.

The Abner-Kline shows were the midway attraction at the Central

Montana fair, held at Lewistown last week.

Helen Stryker joined the Duffy Players here last week.

### ST. LOUIS

By LOU RUEBEL

American—"No, No, Nanette."  
Shubert-Jefferson—"White Cargo" (third week).  
Empress—"Under Cover" (stock).  
Garrick—"Jazztime Babies" (Mutual).  
Gayety—"Let's Go" (Columbia).  
Liberty—"Beef Trust" (stock).  
Missouri—"Coast of Italy."  
Loew's State—"The Gold Rush" (second week).  
Delmonte—"Yesterday's Love."  
Kings and Rivoli—"Coming of Amos."  
Grand Central, Lyric Skydome and Capitol—"Sally of the Sawdust."

Publicity at the Missouri theatre is now temporarily in charge of Leonard Schlesinger. He will hold the office until Oct. 1, when relieved by E. C. Jeffress, of Dallas.

Inasmuch as the recent fire at Loew's State was thought to have been caused by an overload on one of the stage borders, which in turn caused a short circuit, the Building Commissioner and his deputies are looking for overloads in other houses. They have found half of the skylights sealed up, numerous switchboards improperly fused, and a general neglect of fire prevention requirements in many of the smaller theatres. Oscar Dane's Liberty Music hall was hit hardest of all houses. Dane had to spend \$500 for new skylights and was obliged to clear the theatre of all stock scenery except that used for the current show. The two legitimate theatres (American and Shubert-Jefferson) passed the inspection.

### BUFFALO

The reopening of the Shubert Tick held several surprises for local theatre men. For the first time in 15 years the house has been redecorated. William Stierrett is back

as house treasurer after an absence of two seasons. Frank Cruickshank, veteran Shubert executive, is in active charge of the entire division from Albany to Detroit; and the Teck is back on the billboards following a season's absence and now using about 30 stands of paper.

The success of the stage has been procuring a 5 per cent increase to continue for the next two seasons has resulted in the musicians making demands for a similar increase.

Edwin O. Weinberg, formerly house manager Universal theatres here and in England, has been appointed manager Strand-Catara theatres, Niagara Falls.

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"delectable miss, tremendously alive, delightful personality."—San Francisco Examiner.  
"Miss Green has an ideal vaudeville personality. She typifies modern youth."—Milwaukee

"Cape hangers exit this way. There is no chance at the Orpheum for any of the tribe to withstand the tornado-like verse of Jane Green... captures the eye... catches the ear and the imagination."  
—GREGORY ROSS, Los Angeles.

"A avile collection of pep, audience hated to see her leave... stopped the show dead."—K. Mc. G., Los Angeles.

"Almost caused a riot the phantoms were so loud."—San Francisco Chronicle.  
"captured and captivated the crowd."—San Francisco "Val"

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Poli's—"Good Bad Woman"; next, "Mission Mary."  
Gayety (burlesque)—"Monkey Shine"; next, Harry Steppe.

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**BERT'S BEST CLOTHES**  
Burlesque's best dressed straight man is Jus Forte, of La Revue Parisienne, appearing at Horst & Seamon's, New York, this week and wearing Bert's Clothes.  
The Publicity Building, Room 202  
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Mutual (burlesque)—"Night Hawks"; next, "Step Lively Girls"  
Columbia—"The Golden Princesses"; next, Douglas Fairbanks in "Don Q."  
Metropolitan—Milton Sills, "The Knockout."  
Palace—"Sally of the Sawdust"; next, "The Mystic."  
Rialto—"The Goose Woman"; next, "Lightning".

Sam Steinberger's roof atop his Arlington Hotel is getting its greatest business of the season. The past few weeks have been "woxy" with part of this, due to Happy Walker directing his orchestra.

Mark Gates, Jr., infant son of the manager of the Columbia (pictures) can now use his leg again, which was broken recently when the youngster was struck by an automobile.

The local managers' committee and a like one from the musicians and another from the stage hands are still in the midst of conferences with nothing decided as to what the new scales will be for the present season.

Harold Phillips, dramatic editor of the "Times," has launched a new departure, at least locally, in his Saturday spread, where within a box he sets forth the new books of the stage, both plays and works on the drama, with comment as to their respective value.

The purveyor of publicity for "The Good Bad Woman," current at Poli's, crashed the news columns with a request that the five critics combine and sit with Washington's two unofficial police com-

sors and pass on the show. Eliminations could be made as per the recommendations. All very good until one or two of the scribes started to kid the idea.

Sousa and his Band plays the Auditorium Oct. 7. The house will its large capacity is sealed accordingly and locals are predicting record attendance.

So far Washington, in support of its claim as being the champ "dog town," has had to pass upon the following: "The Vortex," "Gunpowder," "A Lovely Lady," "Accused," and currently "The Tale of the Wolf" and "The Getaway." Only those which had their first performances here are listed. Others have played the town but had gotten through the "birth" stage prior to their advent here.

## MILWAUKEE

Davidson—"Cobra."  
Palace—Vaudeville.  
Miller—Vaudeville.  
Majestic—Vaudeville.  
Gayety—"Kandy Kids" (Mutual).  
Empress—"Shimmy Queens" (stock burlesque).  
Alhambra—"The Iron Horse" (film).  
Garden—"The Lost Battalion" (film, 2d week).  
Merrill—"The Freshman" (film).  
Strand—"Shock Punch" (film).  
Wisconsin—"Fine Clothes" (film).

Elimination of Chicago from the Mutual burlesque wheel was announced here when Frank Dannel, owner-manager of "Make It Poppy," received notice to transport his troupe directly to Detroit and lay off one week. The "Calumet in South Chicago has been losing from 1500 to \$1,000 weekly, it was asserted.

Morris Perry, Hebrew comedian, will succeed Billy Blank in the burlesque stock at the Empress.

Differences between motion picture operators, stage employers and the owners of theatres were settled this week at a joint meeting when a revision in the wage scale and hours was made. The terms of the compromise were not given out.

Despite adverse weather conditions the Wisconsin is having one of its biggest weeks with the Hillton Sisters, Texas "Siamese" duo, as the added attraction.

## SYRACUSE, N. Y.

By CHESTER B. BAHN  
Writing—Reopening next week with "Some Girl" (first half), "When She Smiles" (last half).  
B. F. Keith's—Vaudeville and pictures.  
Temple—Pop vaudeville and pictures.  
Strand—"The Lost World"; next week, "The Ten Commandments."  
Empire—"The Wife Who Wasn't Wanted"; next week, "Hill's High Road."  
Robbins-Eckel—First half, "Slave of Fashion"; last half, "One Day Street"; next week, "Kent's Pride."  
Rivoli—"The Fighting Cub."  
Regent—"The Marriage Wild."  
Crescent—"The White Outlaw."  
Savoy—"Before Midnight."

Under the reticence that he wished to consult an attorney, Alie F. Poor of Natural Dam, charged with possession and sale of intoxicants at a concession at the Jefferson County Fair grounds, left the U. S. commissioner's office in Watertown and "forgot" to return. Investigation showed he consulted one to try, but that the lawyer refused to take his case. Poor, it is claimed, mixed

alcohol in drinks of coffee at his stand

The Capitol, formerly the Amuso, Elmira, will reopen in two weeks. A \$30,000 organ is being installed. The house, remodeled, will seat 1,000, and will play pictures. Frederick Scheppe is manager.

County fairs up-state make money as a rule this year. The Lowville exposition cleared about \$2,000 and the Boonville fair made about the same.

Louis Crabtree will hand" music criticism for the Syracuse Hearst newspapers, replacing Dr. Adolf Frey of Syracuse University.

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K.-A. VAUDEVILLE

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ARTHUR UNGAR in Charge  
Chapman Bldg., Suite 610  
756 So. Broadway; Phone 5005 Van Dyk

# 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.

Hal Skelly and Co. in "The Clump" were the headline feature last week in the next-to-shut spot at the Orpheum. Following Frances White, who had a rather tough time in making the folks pay attention to her repetition of songs from the week previous, Skelly and his two female aides breezed out and tied up the show. The turn was the classiest of the bill, with Skelly easily selling his wares and the Misses Sauvain and Hope augmenting his endeavors by looks, singing and dancing, in which the latter excelled.

Opening were Kianit Sisters and Co. (one man). The turn is gymnastic and strength, but rather poorly arranged for selling value.

One of the women, a superb understudy, can be placed in the Samson class, but forces her stuff over in such a way that it does not stick. The trio have entirely too much routine for one act, and were they to cut it in half and use the outstanding feature of the big houses. Next came the Empire Comedy Four, including Joe Jenny, who was in the original act. The turn was drafted from a W. V. H. A. road show, and did nicely in the spot.

Joseph B. Stanley and Co., man and two women, were third, offering a melange of talk, song, musicalization and dancing which they called "Waiting." Much of Stanley's business in the turn is reminiscent of the Charlie Howard routine of walking into the saloon. In this instance a drop depicts a drug store. Stanley is a whiff of a low comedian, but seems to be carrying considerable surplus in a four-piece vehicle. Much better value would be gotten from him by cutting the act

in half and condensing the routine, of which he has an abundance. Frank De Voe, with popular and character songs, was next, assisted at the piano by Lucky Wilber. De Voe has a likable personality and a faculty of making his songs sell without effort. Unfortunately, a good portion of his repertoire consists of risqué and blue melodies. Not that the lyrics are of that nature alone, but De Voe makes sure that the idea gets over with the manner in which he delivers. De Voe was a big hit and would have been bigger had he kept away from the "off color" thing.

Jim Toney and Ann Norman followed. In their second week they repeated the accomplishment of the first and tied up the show. They made it rather a difficult journey for Frances White, also a holdover, who did not change of ability her song routine. Miss White opened very slow, with her singing getting little headway as it progressed.

Closing were the Lind Trio—three men on ladders. Though spotted for the finishing groove, the novelty of the setting managed to hold the crowd in fairly well.

Ung.

Nothing startling about the layout at the Pantheons last week. But Earle and his California Densio Girls outran the rest of the field by several lengths.

Robin and Hood opened in a ladder routine which became tiresome, due to a similarity in stunts. A more varied program is the crying need. In the two spot, Charles Kinas was fairly pleased with his acrobatic playing, Bulley, Ruth and Co. have a scenic novelty in "Rolling Their Own." The cross-section of a three-room bungalow is the seat of action, where the usual family squabble takes place. Some of the talk is bright. The climax occurs when the couple decide to return to the city, and the bungalow is transformed into a moving van auto.

Harry Paul and Dorothy Argo were especially pleasing, but seemed to fall short in dialogue. Miss Argo is a vivacious girl and appears at her best in a crying number. In a curtain speech Johanne Walker, picture actor, announced he had been using his sketch, "The Lash," for 20 weeks. In it Walker is third-degree for the murder of his father, finally confessing to his guilt. "The Lash" runs but 10 minutes, with Walker basking in the calcium during his stay on the stage. As an excuse for a personal appearance the act will do, but it is of small-time standard.

Burt Earle and his feminine mu-

sicians closed. The girls are a talented group, equally at home with the classics of jazz. Earle uses the banjo only, and the girls join him for a banjo ensemble for "Swanee River." Otherwise the regulation orchestra instruments are used. Carmen Staley, a soprano, is featured, and two songs proved her worthy.

"The Reckless Sex" was the screen attraction.

Bernard Glaser has been engaged by Samuel Goldwyn to provide an original story, with Spanish atmosphere, for the next George Fitzmaurice production. Ronald Colman and Veima Banky are to be co-featured.

Bert Levey, of the Levey circuit, was here this week and made arrangements to add several new houses in this locality to the circuit. He has gone to Dallas, Texas, where he will hold a conference with several managers from various parts of that State, regarding the booking of their houses. He returns here early next week.

L. A. Smith has filed permit for the erection of a two-story theater store and office building at Maplewood and Western avenues for the West Coast Theatres, Inc. The building will cost \$110,000. The theater will seat 1,300 and have a policy of vaudeville and feature pictures.

George Kunkel, singer, filed claim with Deputy Labor Commissioner Levey against the Los Angeles Opera Company. Fred O. Stetler, its manager, and Joseph Rose, its director, are named.

Kunkel claims that he sang in "Pinafore" for two weeks at the Hotel Ambassador, Plunge and in return for his services received only a check for \$50, which he could not cash.

Hearing of the complaint is set for Sept. 24.

"The Hollywood Evening Class" was a modern drama from the writers' standpoint.

Three sessions a week of two hours each are held, with the aim of the course being to lay the foundation for play writing, as well as to develop an appreciation of the best in modern drama.

Mrs. Julia J. Hareton is to instruct the class.

The Philharmonic orchestra, under the direction of Walter Henry Rothwell, will inaugurate its seventh year at the Philharmonic Auditorium on Oct. 22.

The season will run Friday and Saturday of each week until the latter part of April.

Two new additions added to the Hal Roach editorial staff are C. R. Wallace, formerly with Universal as scenario writer and assistant director, and Frank Terry.

"What's Your Wife Doing" displaces "The Sap" at the Majestic next Sunday. Edward Everett Horton heads the cast, which includes Ruth Stonick, Franklin Pangborn, Ruth Stewart, Carol Wines and Herbert Bethew.

Ackerman and Harris will now book the Ritz, Long Beach, exclusively.

They provide two vaudeville acts the first half, one a big act and three the last half.

Una Fleming, who retired from the stage after appearing in "The

Family Tree" with Nora Bayes, returned this week to play a featured role in the coast revival of "Little Nellie Kelly."

Irving Willat begins work next week on "The Enchanted Year," from the novel by Peter B. Kyne at the Paramount west coast studios. Jack Holt, Florence Vidor and Noah Beery are in the cast.

Jack Wall, manager for Julian Bittine, and St. Masters, manager of the Hollywood fight stadium, have opened a theatrical agency in Hollywood. They will do a combination of studio and picture booking besides handling vaudeville acts. Their first booking was Fide; La Barba for the Orpheum this week.

## OAKLAND, CAL.

Instead of depicting the big Diamond Jubilee celebration in San Francisco heaped the Oakland theatres for while drawing thousands out of town it attracted as many more from the back country who played around the bay region.

This was noticeable at all theatres, particularly the Orpheum and the Fulton, the former doing a record breaking business with Singers' Midgets as a feature and the latter smashing all previous records with the third week of "The Best People."

Eugene Ebey, treasurer of the Fulton, sustained slight injuries last week when his automobile turned over after a collision with a small car near Lake Merritt.

"Lightnin'" goes into the Auditorium for three performances on Friday and Saturday with Thomas Jefferson, Mrs. Frank Bacon and Bessie Bacon featured.

## NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Steppings Stones"  
Broad—"Lovely Lady"  
Proctor's—Vaudeville.  
Loew's State—"The Circle" and vaudeville.

Newark—"Hell's Righdon" and vaudeville.

Stanford—"Night Life of New York" and vaudeville.

Rialto—"In the Name of Love" and vaudeville.

Mosque—"The Commandments" and vaudeville.

Capitol—"The Gold Rush" (second week).

Fox's Terminal—"As No Man Has Loved."

Goodwin—"The Air Mail"

City—"Kick" (stock)

Miner's Empire—"White and Black Revue."  
Lyric—"Hey Ho!"  
Orpheum—"Mamie Smith's Revue."

A. Gordon Reid has resigned as director of productions for the Fabians. So far the Fabians have taken no action on the resignation. When this news is generally known it will no doubt cause a mild sensation, as Reid has been with the Fabians for years and has been considered a fixture. His productions have been criticized by many, but it is not known whether the Fabians gave him a free hand or not. It is their policy to hire good men and pay them well, but give them little real authority.

Frank Dalley has added the Newark Athletic Club to his clientele. He will play with his Meadowbrook Orchestra Wednesday and Saturday nights in a six-piece band for the dinner hour.

The largest theatre in the Oranges will be built on Main street at Brick Church, East Orange, by the Church Construction Co. The house will seat 2,200. This is part of a big realty deal involving many structures. Another house, seating 2,000, will be erected on Central avenue, near Harrison street, East Orange. Henry Boehlin is the architect.

The new Mosque, showing "The Ten Commandments," did big business on its second week. Matinee climbed steadily, while a turnaway started Wednesday night and continued thereafter. The result was that the entire bill was retained a second week.

The new Capitol has had a big smash with "The Gold Rush" as expected.

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THE

# MARVELL'S LOCKFORDS

THIS WEEK (SEPT. 21) KEITH-ALBEE HIPPODROME, NEW YORK

RETAINED FOR SECOND WEEK

What VARIETY said:

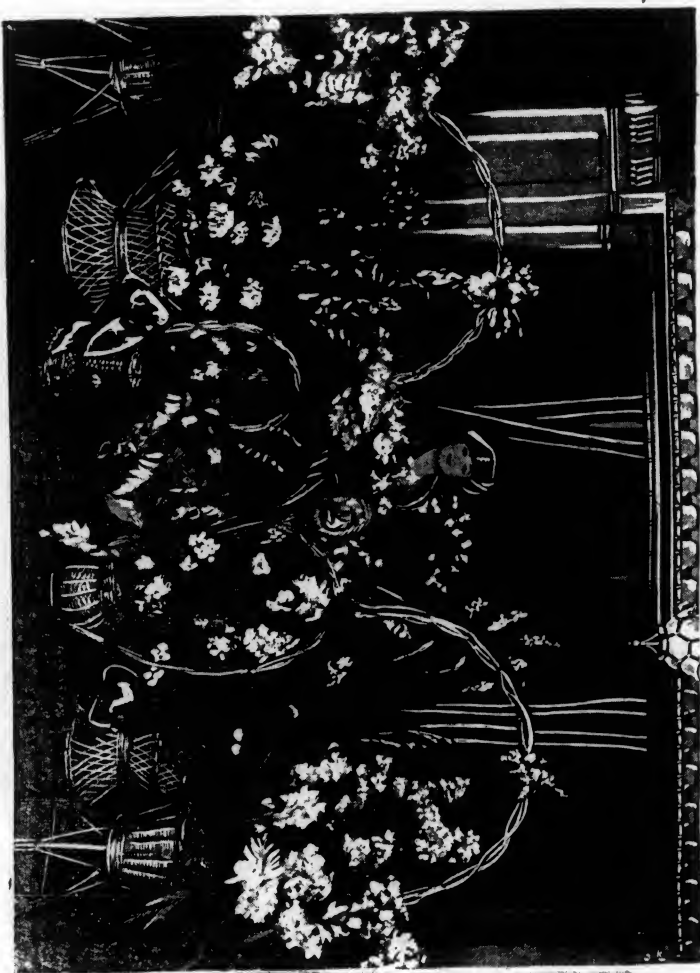
"The Lockfords, augmented by the Alan Foster girls, closed the first half with as classy a dancing turn as has been seen heretofore in some time and also clicked for a hit."

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## JUST FACTS

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HAVE PLAYED THREE WEEKS SO FAR, WITH THIS COINCIDENCE:

Week Aug. 15th, T. & D. THEATRE, Oakland—House Record Broken

Week Aug. 22d, SENATOR THEATRE, SACRAMENTO—House Record Broken

Week Sept. 5th, LOEW'S STATE, LOS ANGELES—House Record Broken

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### "SOUTH SEA IDEAS"

WHICH WILL TOUR THE WEST COAST THEATRES CIRCUIT; Address WEST COAST THEATRES, Inc., LOS ANGELES



### OKLAHOMA

Oklahoma City, Sept. 22. The Liberty, Seminole, Okla., has reopened. It had been dark all summer.

Sam Jones opens his new theatre at Altus, Okla., Oct. 1.

The foundation of the new Ritz, Tulsa, Okla., has been laid and work

### JOHN BOYLE

#### FUPILA

Fred Stone, Frances White, Tom Dingle, Wellington Cross, Glois Foy, Fred Allen, Joe Brown, J. Harold Murray, Gus Rhy, Queenie Smith, Olin Howland, Chester Fredricka, Tom Patricia, Ida May Chadwick

224 West 42nd Street, New York  
Phone Penn. 4722

In the interior commenced. It is expected to be completed in April.

After being out for some time the Oklahoma Independent Film Service has rejoined the Oklahoma City Film Board of Trade.

Eugene T. Oliver has been appointed manager of the Majestic, Little Rock, Ark.

F. P. Engle has purchased the Victory, Clarendon, Ark.

G. O. Vail has resigned as manager of the New Grand, Morrilton, Ark. W. I. Nance of Conway, Ark., has succeeded him.

The Gem, Palestine, Tex., was destroyed by fire last week.

Audrey Cox will open his new theatre at Lamesa, Tex., Oct. 15.

The Midway, Dallas, Tex., is being enlarged, and a new screen installed.

Henry B. Seaton, formerly with Vitagraph in Los Angeles, has been appointed traveler for Specialty Film Co., to cover the South Texas field, while Paul Myers has been made special salesman.

William A. Taylor has been appointed exploitation representative for United Artists for Oklahoma and Texas.

### BALTIMORE

By "T" Academy—"Accused." Auditorium—"Is Zat So?" Ford—"Seeking." Maryland—Keith-Albee vaudeville. Hippodrome—Vaudeville, pictures. Garden—Vaudeville, pictures.

The local legitimate is off to the most ambitious season since the fracas across the big pond. The event of first importance is the definite return of the spacious Academy as a legit house. Under the direction of the James L. Kernan inter-

ests, with Frederick C. Schanberger, Jr. in charge, it reopened last night with E. H. Sothorn in "Accused." This is the first break in exclusive Belasco bookings at Ford's.

Ford's entered a third week, while Schanberger's other house, Auditorium, with Leonard B. McLaughlin continuing as manager, shared the opening night with the Academy. The policy of the Academy, after several preliminary weeks of dramatic bookings, will be almost exclusively light opera, musical comedy and revue. The dramatic shows will be booked into the more intimate Auditorium.

Nathan Brulloff, leader of the Meyer Davis Tent Band, is wielding the stick at the new "Tent," which opened to a capacity crowd last Wednesday night.

### BROOKLYN, N. Y.

By ARTHUR J. BUSCH This week finds "Rain" at Werba's Brooklyn, with the "Music Box Revue" next week. This will be the first time that this Harris-Berilo revue ever played in Brooklyn, a remarkable and daring venture by Louis Werba.

"Silence" moved over from the Majestic to Teller's Shubert this week. "Dancing Mothers" at Majestic.

The Brooklyn Mark Strand enters the second and last week of the booking of "The Cold Rush" with fair business. Packed houses continuously were expected, but they weren't forthcoming the first week.

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OF  
SENSATIONS

By RAY MILLER  
and FRED FISHER

THE MOST SENSATIONAL NOVELTY FOX TROT AND SONG IN YEARS. A KNOCKOUT FOR ACTS AND SINGING ORCHESTRAS. FEATURED AND PROGRAMED IN EVERY LEADING VAUDEVILLE AND PICTURE HOUSE IN THE EAST. RECORDED 100 PER CENT. FOR SPECIAL RELEASE THE FIRST MONTH OF PUBLICATION—WHITEMAN ON VICTOR, LOPEZ ON OKEH, MILLER ON BRUNSWICK. PHIL SAX'S BIG HIT WITH AARONSON'S COMMANDERS IN ELSIE JANIS' "PUZZLES OF 1925." RAY MILLER'S FEATURE SPECIALTY IN JOHN CORT'S NEW PRODUCTION, "SUZANNE."

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# REMOVAL NOTICE

XXX

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#### PITTSBURGH

By JACK A. SIMONS  
Nixon—"Edgar Allen Poe."  
Shubert Alvin—"My Son."  
Shubert Pitt—"What Price Glory"  
(2d week).  
Loew's Aldine—"Recompense"  
(film).  
Grand—"Knockout."  
Olympic—"Man Who Found Him-  
self" (film).

"Topsy and Eva" will follow  
"Edgar Allen Poe" at the Nixon.

Harry Sloan dropped into Pitts-

burgh four weeks ahead of "Lady Be Good," booked for the Nixon week of Oct. 12. Charlie McClintock in advance of "Topsy and "Eva."

M. C. Hughes, formerly managing the Paramount Pittsburgh Exchange, has left for Florida, where he plans going into the real estate business.

Pittsburgh has a real film romance terminating in the wedding Oct. 18 of David Victor and Sarah Broder. Mr. Victor has for many years been manager of the Victor, McKeesport, while Miss Broder is with the local First National exchange, in the clerical department.

G. R. Ainsworth, manager of the Pittsburgh branch of the Producers Distributing Corporation, has been named a member of the Arbitration Board, representing the Film Board of Trade in Charlestown, W. Va. Mr. Ainsworth, the oldest member in Pittsburgh in point of service on the arbitration board here, will go to Charlestown at the special request of the Will Hays office.

Resigning as cashier at the Paramount Exchange, Paul Krumen-

acher will assume a similar position at Warner's Exchange. His position at Paramount is being filled by Dorothy Hawkins.

#### TORONTO

Royal—"When You Smile."  
Princess—"The Dancing Girl" (stock).  
Uptown—"Social Secrets" (stock).  
Comedy—"Beauty and the Barge" (stock).  
Shaw's—Vaudeville.  
Pan—"The Speed-Spook" (film) and vaudeville.  
Loew's—"Sun Up" (film) and vaudeville.  
Regent—"Gold Rush" (6th week).  
Tivoli—"Souls for Sale" (film).  
Hippodrome—"The Fool" (film).

It looks like a big season for the home talent and a slim year for road attractions, with the Royal the only local house carrying outside attractions at present.

Police report that this year's Canadian National Exhibition, just concluded, was marked by the complete absence of dips, vices and other undesirable, and the big fair was practically free of petty crimes.

Toronto now has three stock companies, all doing well. Two of them are English, filling in the gaps with home-brewed semi-pros. In addition there are a dozen amateur organizations going after the theatrical public to a sufficient extent to affect the downtown box offices. They range from operatic societies, which burst out a couple of times a year, to Hart House Little Theatre, which has announced a season of 17 bills.

#### DETROIT

By GEORGE WINTER  
Lafayette—"The Student Prince" (2d week).  
Shubert-Detroit—"Sky High."  
Garrick—"Able's Irish Rose" (21st week).  
New Detroit—"Last That Off."  
Bonstelle Playhouse—"Kiki" (stock).  
Majestic—Woodward Players in "The Boomerang" (stock).  
B. F. Keith's Temple—Vaudeville.

The Bonstelle Company will close early in October to make way for the premiere of Rafael Sabatini's play, "The Carolinian," at the Bonstelle Playhouse, which Charles L. Wagner is sponsoring.

Dorothy Webb, supplanted Lorna

# NOTICE OF REMOVAL SAMUELS MUSICAL BUREAU

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FINK'S SYMPHONIC JAZZ ORCHESTRA WITH

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Adolph Fink, Conductor

Week September 28th, Grand, Pittsburgh

SAM HERRMAN, Marimba and Xylophone Virtuoso

This Week Warner's Theatre, Youngstown, O.

SAMMY KREVOFF, Sensational Whirlwind Dancer

This Week (Sept. 21), B. S. Moss Colony Theatre

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Acts and artists desirous of representative service for productions, revues, etc., and faithful performance as such, apply immediately.

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DAVID S. SAMUELS, General Manager

ABE SAMUELS, Booking Manager

SUNJA S. SAMUELS, Director of Production

Carroll in "Able's Irish Rose" this week. Miss Carroll having been transferred to the Boston company.

Ground will be broken for the new Shubert-Wayne theatre this week, and it is planned to have the house in operation next February. The Shuberts will then control four theatres in this city.

The new Roosevelt Theatre, seating 2,000, devoted to pictures and vaudeville, opened last week.

E. J. Monaghan has gone to the Orpheum, Omaha, theatre as assistant manager. Monaghan has been identified with Omaha theatres since 1897.

Francis X. Hennessy

SCOTCH PIPER—IRISH PIPER

Violent (Gaelic). Irish Pipe

and Scotch Highland Dance. Per-

forms. Vanville. Would join Musical Art, Bur-

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HARRY WEBER, East

STRAND, LANSING, MICH., OCT. 8-9-10.  
 ORPHEUM, BAY CITY, MICH., OCT. 11-12-13-14.  
 STRAND, SAGINAW, MICH., OCT. 15-16-17.

MAJESTIC, JACKSON, MICH., OCT. 22-23-24.  
 PALACE, FLINT, MICH., OCT. 25-26-27-28.

WILLIAM JACOBS, West

#### BOSTON

By LEN LISBEE

By the appearance of the audience, old-timers being sprinkled plentifully throughout the house, and also by the balance of the acts which made up the bill, it was easy to see that Weber and Fields were the stars at Keith's this week. They are so far above the other acts on the bill that their position as headliners is never approached.

Their return to the stage had been broadcast so generally the act was pretty well discounted, but this did not detract from the enthusiasm when they made their appearance. They received an ovation, and the act contained as many laughs as it ever did. "The Dying Gladiator" was the usual scream.

Only two other acts on the bill which really stirred the house. One was Sun Fong-Lin and his company.

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 Next Week (Sept. 28), B. F. KEITH'S PALACE, New York

Direction ARTHUR KLEIN

IN A CLASS BY THEMSELVES

the other Fleurette Jeffrie, soprano soloist. The Sun Fong-Lin act goes forward with the speed that characterizes Chinese Juggling acts, with the acrobatic work of one of the company attracting as much interest as did the work of the star. The finish, where two of the performers go back and forth on swings suspended by their hair, is a novelty for Boston, and was treated accordingly.

Miss Jeffrie's turn is rather high class for vaudeville. Her first two numbers are better fitted for concert. She has a fine voice under excellent control and, for an act of this character, did nicely.

The balance of the bill is not up to standard. Opening with Holliday and Austin, wire workers, the house had to wait until the male member rode a bicycle on the wire to get a thrill. Next was Foster with his dog, "Peggy." The spot for this animal act is justified by the work of the canine in playing a piano.

At Tucker and his orchestra clearly had the house puzzled. They were not prepared for the burlesque type of act, and never really got the idea. There is considerable nut comedy, and much of the material used as patter was over the heads of the listeners. For instance, Bostonians are not very well acquainted with the dolins at Latoria. Joe Weston and Grace Eline plainly dragged. This couple seem to be capable of better entertainment than they are furnishing this week. They handicap themselves by the opening, which runs far too long.

At Tucker and his orchestra clearly to audiences at this house. One of the many regulation song and dance acts, featuring Roy Zerman, Frances Farrar and Marie Walker, closed. The opening number, an Apache dance, isn't calculated to hold a house, and it is hard to control the walkout that starts.

"Buddy" (Lawrence) Stuart, manager of the Fenway since taken over as a first-run house by Paramount, is through with the theatre. He has gone to St. Louis and is due in New York to take up a position in the Paramount offices. William

Gray, general manager for Paramount here, is in charge of the Fenway tempo.

The opening of the new Keith house here, scheduled for early October, will be without formality. This is due to the fact that the house will operate on a 9 a. m. grind policy, and reservations for a formal opening were out of the question.

Fred E. Wright, many years manager Selwyn theatre here, and before that connected with the Plymouth theatre, has accepted a position as manager of "The Florida" company at the Wilbur. He will go out on the road with the show. The Selwyn theatre will not be reopened. The site to be used for the new Statler Hotel.

A Judge in Suffolk County Probate Court last week granted a decree nisi of divorce to Madeline E. Hawkins, Boston actress (Madeline Beatrice), from her husband, Lewis V. Hawkins, Boston actor ("Budd" Hawkins). The libel alleged cruel and abusive treatment of his wife and his mother-in-law.

#### CLEVELAND

By C. S. GREGG

Hanna—"Artists and Models." Ohio—"Kid Boots" (3d week). Metropolitan—"White Cargo" (12th week).

Keith's Palace—Vaudeville. Keith's E. 105th St.—Vaudeville and "The Goose Woman" (film). Hippodrome—Vaudeville and "The Goose Woman" (film).

Loew's State—Vaudeville and "He's a Prince" (film). Colonial—"Sweetest Girl in Dixie." Curley Burns Co. (3d week).

Columbia—"Girl Club" (Columbia burlesque). Empire—"Innocent 'Aids" (Mutual burlesque).

Band Box—"Keep Smiling" (burlesque). Loew's Allen—"Sally of the Sawdust" (film).

Loew's Stillman—"Graustark" with Norma Talmadge (2d week). Loew's Park and Mall—"The Circle" (film).

Circle—"His Majesty, Bunker Bean" (film).

Euclyd Gardens reopened this week, with Eddie Peabody's orchestra as main attraction.

The Music Box, cabaret, which opened here a couple years ago and

did a " flop," reopened this week with Guy Lombardo's Royal Canadian orchestra as the attraction. Reduction in prices and elimination of cover charge is expected to aid in putting it over for the new owners.

Will Rogers is announced to appear in Masonic Hall here Oct. 4. He will be assisted by the De Reszke singers, an American male quartet uncharted by Mary Garden.

"Outward Bound" will be the first attraction this season at Cleveland's Play House, the city's foremost amateur theatre.

"White Cargo" remains a sensation. It entered upon its twelfth week in the Metropolitan Sunday, playing to capacity.

Two houses, long dark, were among those in operation Sunday. One is the Colonial, where performances haven't been given in nearly a year. The other was the Metropolitan, where a couple of stock companies played last winter.

Two picture houses are also open on Sunday. The Ambassador is a new one. The other, Circle, was closed over the summer.

The Ritz, new Euclid avenue dance palace, has opened. Deppe's Ritz Serenaders for music.

The Play House, Cleveland's principal producer of unusual plays, will begin its tenth season Sept. 28. The opening bill will be "Outward Bound."

#### KANSAS CITY

By WILL R. HUGHES

Orpheum—Vaudeville. Panthea—Vaudeville. Gayety—"Silk Stocking Revue." Columbia burlesque.

Empress—"Sugar Babies." Mutual burlesque. Newman—"The Unholy Three." picture.

Royal—"The Freshman," picture. Liberty—"California, Straight Ahead," picture.

Mainstreet—"The Scarlet West," picture and vaudeville.

The first legitimate attraction of the season will be "White Cargo," which opens at the Shubert-Missouri September 28 for a three-week run. The Missouri is the Shubert's second string theatre, and no bookings have been announced for the regular Shubert house.

Will Rogers will appear as one-half of a concert attraction at the Ivanhoe Temple auditorium Oct. 10. The other half of the bill will consist of the De Reszke Quartet. The attraction is appearing under the auspices of the Ivanhoe Amusement Co.

#### MONTREAL

By R. CUSACK

"No, No, Nanette," at His Majesty's last week broke all records, Bert Lang, who handled this attraction, is contemplating bringing on others and is in New York.

Chaplin's "Gold Rush" at the Capitol next week.

Meyer Davis orchestra under the direction of Simone Martucci opened limited engagement at the Venetian Gardens this week.

Mount Royal, pictures, has re-

opened with a new policy of four double film programs weekly.

The French season at the Orpheum is open with "Les Marionnettes."

Madame Jelitza will sing at the Forum, Montreal's largest hall, Oct. 5. Management is Bourdon.

The local Managers' Association has compromised by agreeing to give the stage hands a 5 per cent increase and a settlement has practically been reached on that basis. B. M. Garfield is secretary of the association. The stage hands asked for 10 per cent on the ground a prosperous year was ahead for theatricals in this city.

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Wiley, Dave  
Wilson, Jimmie  
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### LOS ANGELES

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Nathan, Jos. T.  
Rice, Felix G.  
Reeves, Goldie

Leonardson, Daniel  
Violet A.  
Shipley, A. L.

### BRONX, N. Y.

By P. W. TELL

The recently-erected Hughes theatre has been sold by the Shapiro Brothers to the R. S. Amusement Co., 1540 Broadway, of which Al Suchman is the head. The R. S. has a number of film houses in this borough, including the Bijou, Webster and Benenson.

If Ed Cantor, former vaudeville actor and now manager of the Crescent, is unable to settle differences with Joelson & Grossman, operators of the house, he will go over to the Congress, it is reported. Cantor is at odds with the heads of the Crescent over the conduct of the house. The Congress has had a number of managers since its opening, about six months ago, but not one has been able to hold down the task for any length of time.

The Boston Road theatre, being built by Leo Brecher at 173d street and Boston road, wrapped in three weeks with a straight picture policy.

### CINCINNATI

By MELVIN J. WAHL

Grand—"Topsy and Eva."  
Shubert-Houdini.  
Keiths-Vaudeville.  
Olympic—"Wine, Woman and Song."

Empress—"Pleasure."  
Palace-Vaudeville and "Sun Up" (film).

Photoplays—Lyric, "The Lost World"; Walnut, "The Freshman"; Capitol, "Wild Horse Mesa"; Strand, "A Son of His Father"; Family, "I'll Show You the Town."

Emil Schmidt, steward of the Maketewah Country Club, and Edmer Corell, employee of the Hillcrest Country Club, were fined \$500 and costs in liquor courts here as a result of raids on the two clubs during which liquor was found in lockers of prominent Cincinnatians.

John Weber, musician, charged in a warrant, that Harry MacDonald, orchestra leader, had appropriated

\$1,884 to his own use. Weber alleges that he and five other members of the California troupe headed by MacDonald are entitled to the money as wages. MacDonald cannot be found.

John V. A. Weaver will conduct the dramatic department of "College Humor," a Chicago publication with the new department incorporated in the December issue of the publication.

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WEEK OCT. 4, ORPHEUM, ST. LOUIS  
WEEK OCT. 11, RIVERIA, CHICAGO  
WEEK OCT. 18, KEITH'S CLEVELAND  
WEEK OCT. 25, KEITH'S CINCINNATI  
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Colonial—"The Marriage Whirl"  
(film).  
City Square—"The White Monkey"  
(film).  
Capitol—"The Wife Who Waxed"  
(film).  
Liberty—"The Arizona Romeo"  
(film).  
Bijou—"The White Desert" (film).  
Ventnor—"Romola" (film).

Lex Carlin, formerly treasurer of the Apollo theatre, has taken the place of Sam Tuck, who managed that Boardwalk playhouse. Buddy McGowan is now in the box office with Walter Boyd.

The winter, theatrical season has set in here with the closing of some of the amusement places. The Garden Pier theatre is now dark after the "Student Prince" occupancy of 10 weeks; and Keith vaudeville has fled the globe. Several of the piers are expected to close soon.

### ATLANTA

Atlanta—"No, No, Nanette" (grand show).  
Forsyth—Keith vaudeville.  
Loew's Grand—Loew vaudeville and "Sun Up" (film).  
Howard—"The Freshman" (film).  
Metropolitan—"Her Sister from Paris" (film).  
Rialto—"Not So Long Ago" (film).  
Cameo—"The Birth of a Nation" (film).  
Palace—"Thief of Bagdad" (film).

With the agreement being reached by the local musicians' union and the Atlanta theatre managers, all the movie houses are again operating with orchestras.

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### ATLANTIC CITY

By MORT EISEMAN

Apollo—"Naughty Cinderella" (legit).

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Virginia—"Siege" (film).

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"MARGUERITE"  
"LET IT RAIN"  
LET IT POUR  
"NO WONDER"



ARTIST'S COPY

## Red Hot Henry Brown

(FOX TROT SONG)

Words and Music by  
FRED ROSE

Moderato

Take a look at me, — If you want to see — A man that's step-pin' a —  
Get the peo-ple's goat, — What a o-ver-coat, — I'm warm when-ev-er it

-bout, — I go in — ca-fee so fast, — I must my-self com-ing  
snow, — My tail- or works o-ver-time, — 'Cause I burn up all my

out. — Ev-'ry-bod-y's heard a-bout — me all o-ver town. —  
clothes. — I can do the Charles-ton, I'm — the champ of the day. —

Girls can't tame — me, they nick-name — me, Hot-test man a — round. —  
Oth-er dance-ers, take no chance — es, Throw their shoes a — way. —

CHORUS

I'm Red Hot Hen-ry Brown, — The hot-test man in town, — That  
I'm Red Hot Hen-ry Brown, — The hot-test man in town, — Went

red hot man-ma that you heard a-bout, — Took a look at me, — and her  
to A-lack-a-bout a year a-go, — 'Cause they sent for me, — just to

fire went out, — I'm a man that's hard to find, — 'Cause I'm the red hot step-pin'  
melt-the snow, — I'm a man that's hard to find, — I'm the in-vent-or of steam

kind, — I got a heat-in' stove for Christ-mas from a gal named Ann, Had to  
heat, — Say, when I go in-to a big ca-fee then it's no joke, Soon as  
I bought a bag of flour — once, so sweetie she could bake, Be-fore

take it back and change it for a 'lec-tric fan, — 'Cause when I hot-sey tot-sey  
I walk in—the place be-gins to fill with smoke, 'Cause when I hot-sey tot-sey  
got it home, right in my arms, I baked a cake, 'Cause when I hot-sey tot-sey

round, — They call me Red Hot Hen-ry Brown, — I'm Brown. —  
round, — I'm the hot-test man in town. — I'm town. —

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# VARIETY

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VOL. LXXX. No. 7

NEW YORK CITY, WEDNESDAY, SEPTEMBER 30, 1925

64 PAGES

## PHONEY AND GOOD LIQUOR

### CLEVELAND POLICE SAY SHUBERTS MUST ABOLISH NAKEDNESS

**Safety Director of City Orders Changes After First Show—Management Complies Quickly and Girls Given Costumes**

Cleveland, Sept. 29. "You've got to take those nude girls off the stage or dress them up."

Said Safety Director Edwin Barry to the producers of "Artists and Models," a Shubert show, at the Hanna theatre.

The safety director's order, given to Gilman T. Haaskel, followed the opening performance which representatives of Barry's office attended.

The order was complied with and the girls given more apparel.

"They can't get away with parading nude women on stages here," the safety director declared.

### CATTY?

A well-known actress was recently "tipped" by a friend that her husband was rather friendly with a rival star. She had already heard it. The colloquy was as follows:

Friends—I hear your husband is mixed up with one of our talented stars.

Wife—I have heard that disrupted.

### MAUDE ADAMS REAPPEARING

**Playing Role in Film with Invention**

Maude Adams, who is believed to have successfully worked out a practical method of motion picture color photography, after several years of experimenting at the General Electric laboratories in Schenectady, N. Y., has entered the picture producing field, and will personally appear in the pictures, to be done in colors. Rudyard Kipling's "Kim" will be the first production, as reported in Variety some time ago. It will be Miss Adams' first public appearance since her retirement from the stage 10 years ago.

Miss Adams is interested in the newly formed Meador-Robinson picture corporation, the principals of which are Jack Meador, formerly general manager for Metro and John S. Robinson, well known feature director.

The inventor-star will sail for Europe this week, there to consult with Kipling on the making of "Kim," the story of an East Indian boy's life. She will also consult with Banes Blasco, the Spanish author, a number of whose stories are controlled by the Meador-Robinson company.

### Automat's \$42,000 Rent

Space on the ground floor of the new Paramount (present Putman) building on Times Square is reported having been taken by the Automat, for a restaurant.

The rental is quoted at \$42,000 yearly.

### TRADERS SET DUAL PRICES ON ALL BOOZE

Two Quotations on Almost Every Brand of Liquor—Dependable Drinks Average 25% Higher in Cost—Champagne Good at \$85, While Cheap Gin Is Characterized as Poison

### OLD STUFF RELEASED

Brands of liquor are now so distinguishable in price and quality that Variety for the first time in printing bootleg liquor market prices is carrying quotations for both the bad and the good.

Scotch at \$38 is a mixture of raw alcohol, while the good Scotch quoted at \$46 is cut with malt. This latter Scotch also ranges up to \$65 a case, dependent upon the bootleg-

### Liquor Market

	Phoney	Good
Scotch (case)	\$38	\$46
Rye	15	110
Champagne	60	85
Gin	15	42
Brandy	75	110
Absinthe	36	180
Beer (bbls)	38	38
Ale (bbl)	45	45
Sparkling Burgundy	48	85
Cordials (assorted)	95	95
Light wines	36	42

ger and his customer, although prices here quoted are known as "dealers' prices." The \$18 price for (Continued on page 10)

### FRISCO SHOCKED BY 'SHAME WOMAN' POSTER

**Sarah Padden, in Title Role, Also Objects—House Manager of Wilkes Relieved**

San Francisco, Sept. 29. The city by the Golden Gate has been "shocked."

One morning last week the town awakened to find that some of the gentry playing their trade with paper, paste and brush had decorated a few hundred three sheet boards with paper announcing and

(Continued on page 3)

### MOST EXPENSIVE AND CHEAPEST SHOWS EVER ON BROADWAY NOW

**"Sunny" Costliest—"Courting" Cheapest—\$20,000 Weekly Overhead for "Sunny"—\$16,000 Payroll for Cast—Not Over \$100 Salary in "Courting"**

### Low Cost Cast For Scotch Play

"Courting," the Scottish play which the Shuberts brought over with an imported Scotch cast, is geared as low as any show that has hit Broadway in years.

But one set is used, and that a simple proposition, said to have cost \$250.

There are eight principals with top salary said to be under \$100.

With the single set the theatre expenses are at a minimum, although a five-piece orchestra is employed.

"Sunny" cost Charles B. Dillingham \$250,000 to produce and its overhead is \$20,000 weekly. Added to that a pro rata of production cost for 35 weeks \$7,000 weekly, and "Sunny" must get for its share at the New Amsterdam, New York, at \$4.40 top, nearly \$40,000 weekly, if the terms are 70-30, as they are believed to be.

Of the overhead, \$16,000 is the weekly amount paid to members of the cast, principals and chorus, with Marilyn Miller receiving 10 per cent. of the gross as her salary.

(Continued on page 8)

### \$100,000 YEARLY FOR FILM HOUSE PRODUCERS

**Fanchon & Marco with West Coast—Started at \$200 Weekly**

Los Angeles, Sept. 29. Fanchon and Marco, staging the presentations and productions for West Coast theatres during the past two years, have renewed their contract for a three-year period at a figure which will net them around \$100,000 per year, said to be the highest salary.

(Continued on page 8)

### Class Residence Cabaret

According to report the group formerly operating Delmonico's, has secured the former Huntington residence on East 58th street for a night club (cabaret).

The property was recently purchased by the Shulte Cigar Stores Co.

### COSTUMES GOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN. EXCLUSIVE DESIGNS BY LEADING STYLE CREATORS. **BROOKS** 1437 B'WAY NEW YORK ALSO 18000 COSTUMES TO RENT

### BILL PREPARED INVESTIGATING MUSIC TRUST

**American Society Object of Congressman MacGregor's Measure**

Clarence MacGregor, (R) of New York is the latest member of the House to voice the oft repeated attack on "the practices indulged in under the Copyright Act" by the American Society of Composers, Authors and Publishers. In a printed statement the Congressman states he has already prepared a bill calling for the investigation of the "Music Trust," better known as

(Continued on page 13)

### 185-Lb. Social Light Different—"Charleston"

A leading social light in the Fifth Avenue set, who weighs 185 lbs., is being taught the "Charleston" dance by an efficient colored exponent of it.

Asked why she wanted to know how to dance the "Charleston," not being deemed practical for heavy people, the society woman replied: "I want to do something different. My friends can do and say much at our parties that I can't, but none can dance the 'Charleston.'"

# LIGHT WINES AND BEER MODIFICATION WITHIN TWO YEARS, SAY OBSERVERS

Not Surprising if Church Alliance Espouses Modification of Law—Supper Clubs and Speak-easies Increasing by Hundreds in Times Square Districts—Over 4,000 Speak-easies in Section—300 Night Clubs—8,000 Eating Restaurants "Selling"—"Hard Liquor" Gone Forever

Prohibition observers state with assurance their belief that within two years the 15th Amendment will be modified to permit the sale in the U. S. of light wines and beer. At the same time they assert that "hard liquor" for legal sale is "gone forever" in this country.

Not only has their observation comprehended the futurity of liquor suppression but the recent survey made public by the church alliance is to them merely the forerunner of an open announcement from the same sources that the country and its people besides the "hard liquor" be best conserved by a more liberal reconstruction of the most unpopular measure ever put through Congress. It is stated by the observers that possibly six months will be granted the latest reorganization of the enforcement forces to bring forth favorable results. These results are not looked for, they say. It is anticipated that about Christmas time admission is once more made that prohibition is a failure, propaganda and agitation for modification will commence through hitherto silent forces.

## More Ins Than Outs

It is alleged by speakers who seem to know the ins and outs of national enforcement, with their claim that there are more ins than outs, that enforcement of prohibition to the extent of even commencing to

eradicate liquor or the sale of liquor over here is impossible. Discarding the "country" and the long border lines besides the oceans, they pick Times Square for the example. In New York they claim with all of the federal forces centering upon the city at numerous times besides maintaining a continuous scrutiny, and over 14,000 metropolitan policemen, places selling liquor have increased by the hundreds.

Taking the Times Square district as between 34th and 72nd streets, Madison to 8th avenues, there are alleged to be 4,000 speak-easies, 300 chartered night (or supper) clubs and over 800 eating restaurants where liquor is sold. Similar places continue to open weekly.

## Expensive Places Best Patronized

In one block of the 40's, counting both sides, are 51 speak-easies. On the same block are over two night clubs with several eating restaurants. An eating restaurant, at present described, is a restaurant where the catering is mainly to eaters with drinking secondary, if at all.

Of the night clubs now in the district the places with a cover charge of from \$2 to \$3 draw the largest and best trade, leaving no doubt as to the calibre of people who visit the place. If the night club is "selling," the best people become a party to the violation of the law.



## THE DUPONTS

"A STUDY OF NONSENSE"

This week (Sept. 28), return engagement, at Keith-Albee Hippodrome, New York.

Booked solid for Orpheum-Keith-Albee unit show.

Direction, MORRIS & FEIL

## SAILINGS

Oct. 17 (London to Australia) Ella Shields (Ormonde).

Oct. 10 (London to New York) Harry Foster (Aquilana).

Oct. 2 (London to New York) Kimberly and Page (Republic).

Oct. 1 (Hamburg to New York) Johnny Clark and Company (Republic).

Oct. 1 (New York to London) Mary and Jeanette Johnson, Melville Goddard (Cleveland).

Sept. 28 (Southampton to New York) Dr. A. H. Glanini and Pauline Hall (Majestic).

September 26 (New York to Southampton), Peggy Joyce, Mr. and Mrs. Albert Spalding (Homeric).

October 3 (New York to London), Jay Lindsey (Leviathan).

Sept. 26 (London to New York), Ada Reeve, J. H. Traak (Berengaria).

Sept. 26 (New York to London), Roy Royston (Homeric).

Sept. 26 (London to New York) Maud Allen, Carl Laemmle, Herbert Witherspoon (Berengaria).

Sept. 26 (New York to London), Willie Edolstein (Paris).

Sept. 19 (Liverpool to New York), Lennox Pawle (Celtic).

Sept. 19 (London to Australia) Mrs. C. Williamson (Grossa).

Reported through Paul Tausig & Son, 104 E. 14th St.

EDDIE POLO'S BANDIT ROLE

Budapest, Sept. 19.

Eddie Polo, the American superstar, is now in this city and will shortly begin work for an unnamed American film company on a story which concerns Hungary's most famous bandit, Rozsa Sandor.

Frank Allen's Estate

London, Sept. 19.

The will of the late Frank Allen, for many years a director of Moss Empires, leaves an estate valued at \$235,800.

England's Oldest Actor, 91

London, Sept. 19.

E. J. Odell, oldest British actor, was 91 on Sept. 14. He is one of the leading members of the Savage Club and defies old age.

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THE TILLER SCHOOLS

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LONDON

Director, JOHN TILLER

# HIGH FOREIGN ARTISTS MAY ENTER U. S. WITHOUT TROUBLE OR DELAY

"Das Program," the German theatrical weekly, in its latest issue, calls upon "Variety" to assist in smoothing away the foreign paper charges and the difficulties arising and retarding the departure of Continental artists, when securing an American engagement.

The article stated that German acts under contract in America had been called upon by the American Consul over there to furnish a bond of \$4,000 for each member before sailing, besides providing each with return transportation, imposing an outlay for passage tickets alone of \$1,200 per person.

"Das Program" continued, stating this country held to a strict time limit for foreign professional entertainers, while demanding that the foreign actor when leaving this side, return to the port of his passport. In other words if a Continental leaving Hamburg and finishing his American engagement, wanted to proceed to Australia, for example, he would first have to return to Hamburg.

Under the impression that "Das Program" had erred in some of its conclusions concerning the entry and stay of foreign artists over here, and for the information of professional Europe, also in compliance with the request of "Das Program," the following was obtained at the State Department, Washington, through Variety's Washington correspondent.

Variety Bureau,  
Washington, Sept. 29.

No bonafide artist but that artist of the legitimate or vaudeville, or in fact any professional, who possesses a contract with a responsible American theatrical firm, is subjected to the requirements as set down in "Das Program." It was stated at the Department of State after the aforementioned German article had been gone over by officials of the Visa Division.

The following statement was made by the department: "In the greater majority of cases a bonafide actor wishing to proceed to the United States for a temporary stay on business is under contract with an American theatrical producer. The temporary nature of the contract issued is generally taken by the Consul as conclusive evidence of the temporary nature of the artist's visit. The responsibility of the producer in America is investigated at the request of the American Consul whenever he desires it.

## Keeps Out Undesirables

This method does not keep the American theatre from securing European talent—but it does keep the foreigner, who claims he is an artist, from defeating the immigration laws.

Under the new operative immigration law, in effect July 1, 1924, in the granting of a visa the Consul works under a clause of but 16 words—clause 2 of Section 2 wherein it is stated that a foreigner seeking admission to this country is an "immigrant" with but six exceptions. Of these six exceptions, clause 2 is the one applicable to professionals. It reads, "an alien visiting the United States temporarily as a tourist or temporarily for business or pleasure." It is up to the Consul to protect himself under those 16 words as he alone is held responsible by his Government through the State Department in Washington.

## No Manager Embarrassed

"We have yet to have an American manager complain that he has been left in the lurch because of the department's failing to grant a visa." It was stated and it was shown wherein the department here in Washington and the American Consul abroad were co-operating in every way. In many instances the large vaudeville circuits forward, in advance, lists of acts contracted for and dates to be played. When these acts present themselves for visas and are granted, the manager is left at ease.

But—if the foreigner presents himself to an American Consul and says he has a contract to appear here—that performer must prove his statement to the satisfaction of the Consul abroad. If the Consul deems it necessary he may cause the performer to show that he will be able to post a bond, if he believes such bond will be required upon landing over here.

If that actor states he is going to return immediately and the consul has his doubts, the Consul often demands the purchase of a return ticket, but this is resorted to only when that artist emphatically states he is returning to the country of debarkation.

## "Speculation" and Time Limit

If the Consul thinks the applicant is endeavoring to evade the immigration laws and is coming over here "in speculation" as if he hopes of securing work and thus liable to B. P. C. (become a public charge) that applicant is then treated as any other immigrant seeking to reach the United States.

There is nothing in the above clause, it was pointed out by the department, as to time limits. No manager is bound to contract for less than 25 to 26 weeks as set down in "Das Program." The department files will disclose many visas granted for much longer periods. At the end of the original visa, should a responsible American producer or manager desire to contract further with the foreign artist or artists he has but to apply for an extension to the department in practically all cases, and there must be something decidedly wrong in the department of the act when within the United States to bring about a refusal as this request when properly supported is granted without delay.

"An actor is handled as any other temporary visitor whose responsibility is established," was another statement made by the department official. He could not get the longest term visa granted to a professional but did cite a case of an electrical engineer (a temporary visitor) whose visa had been extended several times until now he had been in this country in excess of three years.

## "Continental Actors"

The question was asked if the American Consuls abroad have lightened the conditions of the Continental performer, as if he shy of the discrimination. The reply was that if the author of the article in the German paper could but spend a week in a Consul's office he would come to the conclusion there were more "Continental actors" than the human mind could visualize. "Following the success of the Russian companies here our Consulates were literally 'swamped' with 'Russian actors.' It was stated.

American agents bringing individual artists or companies will do well to work through the established circuits. Not to bring actors over and then attempt to "sell them." A contract signed by an individual whose responsibility cannot be traced to the satisfaction of the department is of little value to the performer, either at the American Consulate or when he comes to the point of "cashing in" on that contract.

## "Clean Hands" and no "Red Tape"

If the foreign artist is responsible or holds a contract with a responsible American producer or manager the department does not in the least care where he goes when he leaves this country. The "domestic" foreigner method of getting out of the country is to get a passport to protect himself, and as Section 23 of the immigration law reads, "Whenever any alien attempts to enter the United States the burden of proof shall be upon such alien to establish that he is not subject to exclusion under any provisions of the immigration laws," should the foreigner then object to establishing himself. The department answers with an emphatic "no." The foreign artist is advised to "come with clean hands" before the American Consul abroad. If they do that the Consul has instructions to act promptly and with the least possible "red tape."

# LONDON

London, Sept. 19.

Oscar M. Sheridan, now collaborating on a play with the wife of the novelist, Robert Chambers, nearly lost his life, Sept. 13. He was boating with Mrs. Chambers when their craft struck rough water and he fell overboard. Luckily, Mrs. Chambers managed to seize him by the coat and hung on until help arrived.

Birmingham reports the success of a new play and a high-brow known actress at the local Repertory theatre. The play is entitled "Bert's Girl" and the player is Dorothy Black.

"The Lady Christlinda," originally produced in America as "The Painted Lady," will be produced here Oct. 12 with Isobel Elsom as the lead.

Thorpe Bates has terminated his engagement with Jose Collins, whom he has been supporting in vaudeville. Nat D. Ayer will become the Gaiety favorite's partner in her new act.

Matheson Lang will produce his new play, "The Chinese Bungalow," at Hull, Oct. 2.

The cast of "The Last of Mrs. Chatterley," at the Langham theatre, includes Gladys Cooper, Ellis Jeffreys, May Whitty, Mabel Seabey, Ronald Squire, Dawson Milward and Gerald du Maurier. The production is due Sept. 22.

Hentley Wright is busy preparing for the production of a new play. Title and type of the piece is a managerial secret, but management will be in the hands of Charlton Mann.

It is said the Scala has been blessed and sprinkled with holy water by a high ecclesiastical dignity as a preliminary to the production of the Theosophist play, "Pipes Divine." The issuing of this "deceit" has led unkind paragraph-

ists to comment on the number of plays already seen at this house without the advantage of being solemnly blessed, and they wonder whether the proceedings will drive away the evil spirit which seem to dog the footsteps of some managers.

## DRESSING UP "UNCLE TOM"

British Censor Demands Slave Market Scene Be Decorous

London, Sept. 19.

The Lord Chamberlain has demanded assurance from Frederick Baugh, producing the revival of "Uncle Tom's Cabin," at Coventry, prior to bringing it to London, that the dresses of the slave market scene be decorous and strictly decent.

This action is probably due to the fact that the revival is called a musical comedy version. Had the producers been foolish enough to term it a revue it would probably have been stopped altogether.

The first British dramatized version of "Uncle Tom" was produced here about 1878. However, a quarter of a century before that drama entitled "Uncle Tom's Cabin" or "The Horrors of Slavery," greatly appealed to the public.

## ARRIVALS

Sept. 29 (from Southampton) Archibald de Bear (Majestic).

Sept. 23 (from London), Doris Kenne (Homeric).

Sept. 23 (from Cherbourg), Mr. and Mrs. Gil Dong (Gilda Gray).

Hope Hampton, Jean Rendetti and Giuseppe Bamboschek (Paris).

Sept. 21 (from Liverpool), John Dalwater and Mary Servess (Baltic).

There's Welcome on the Mat at

# THE PICCADILLY

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Cable Address: PIQUIDILLO, LONDON



# TREATMENT ABROAD OF COLORED ARTISTS MAKES IMPRESSION

## Negresses Return to New York Without Complaints—Going Back—American Colored Women With Own Cabarets in Paris

The kindly treatment accorded to colored professionals abroad has resulted in two of New York's stage entertainers to arrange for immediate return trips.

Several of the principals with the "Chocolate Kiddies" returned to New York only to re-engage passage on the "Majestic," sailing Oct. 3. Miss Gee resuming her former place with that colored American troupe, now playing dates in Germany.

Upon Miss Gee's arrival here, she displayed letters from the foreign interests, controlling the "Kiddies" show which signified that she had left the show under a mutual agreement with Miss Gee's fare paid back to the States.

Last week Miss Gee received a cable from Dr. Leonidoff, one of the show owners, confirming her return at his expense. Miss Gee is rejoining in Hamburg. The show at present is in Copenhagen, having recently concluded an engagement in Stockholm.

The other colored woman who only returned to New York last week, Theresa West, and who is going back within the near future, says nothing but the highest praise for the countries where she appeared and that no local offer could change her mind about returning.

Miss West first went to Paris where she remained for some time as a member of the colored contingent of entertainers that Billie Pierce, New York agent, sent to the Moulin Rouge.

Later she visited other countries, among them Turkey, where she was surprised at the treatment accorded an American Negress. Miss West was in Constantinople for some time and expects to reappear there before the end of the year.

The trips abroad by the Misses Gee and West were made under separate arrangements and that both returned without complaints while going back, has created new confidence among other colored players who have been offered overseas engagements.

Atop of their enthusiasm is the big success several American colored women have made in operating cabarets in Paris, one of these being "Bricktop," Smith's place, frequented by both the French and Americans.

## SOPH'S A WOW!

Alhambra, London, Breaking Records With American Artists

London, Sept. 29. Sophie Tucker is credited for the phenomenal business the Alhambra (vaudeville) has been doing. The house looks to be on the crest of the best business wave it has enjoyed since the present variety policy was inaugurated two years ago.

The day following Miss Tucker's opening the theatre "went clean" for the entire week, with turnaways at each performance.

## REVIVING "LA GLU"

Paris, Sept. 29. Jean Richemin's famous five act piece, "La Glu," has been revived by Paston as a temporary autumn vehicle for a month at the Ambigu. Jeanine Zorrell, Sophie Mosse, in the title role, and Hubert Preller constitute the principals.

## HAL SHERMAN FOR PARIS

Paris, Sept. 29. Hal Sherman, now appearing in London, has been booked for the Theatre Champs Elysees, opening Jan. 22.

After opening a three week Riviera tour at Cannes, Feb. 9.

## ONE POSSIBILITY IN 3 NEW LONDON PLAYS

### "Mrs. Chaney" Leads—"Easy Money" and "Moon and Sixpence" Minus Appeal

London, Sept. 29. Three more openings but only one hints at becoming opposition to current West End shows. The possibility is "The Last of Mrs. Chaney."

This Frederick Lonsdale three-act comedy has been playing to capacity at the St. James. It uncovered an excellent cast which includes Gerald du Maurier (producer), Dawson Milward, Basil Loder, Ronald Squire, Frank Lawton, Guy Fletcher, E. H. Paterson, W. H. Burton, Violet Campbell, Gladys Grey, Mabel Sealby, May Whitty, Ellis Jeffreys and Gladys Cooper in the title role.

"Easy Money" at the St. Martins is a boring farce which a clever performance by its players is unable to save. It looks like a certain failure.

"The Moon and Sixpence," Edith Ellis' adaptation of the Somerset Maugham novel, reveals itself as a brilliant and fascinating character study for the better class of theatre goers but is minus that popular appeal to make it a certainty. This writing is splendidly portrayed by Henry Ainley as Charles Strickland, while the producer, Reginald Denham, has surrounded the lead with Grace Lane, Helen Goss, Viola Tree, Enno Hubbard, Kinsey Pette, Leslie Banks, Sydney Bland, Frederick Moyes, George Elton, Clare Harris, Tom Reynolds, Arthur Tor, Edward Dignon, Margaret Yarde, Ellen Sharp, Herbert Lugs, G. P. Boulton and Cathleen McCarthy as accompanying players.

### "Gold Rush's" \$30,000; "Sally Sawdust's" \$5,000

London, Sept. 29. "Chaplin's" "Gold Rush" approached \$30,000 gross in its first week at the Tivoli.

"Sally of the Sawdust," another United Artists' release, did less than \$5,000 on the week at the Empire, with the picture paying \$2,375 rent. It will be succeeded next Monday (Oct. 5) by Famous Players' "Madame Sans Gêne."

## PAVLOWA AS USUAL

London, Sept. 29. Paviowa opened a four weeks' engagement at the Covent Garden last night (Monday), scoring her usual success.

Paris, Sept. 29. Anna Pavlova and her entire company have been signed to appear at the Champs Elysees theatre, Nov. 20. An offer from the Empire at a higher salary was refused, the dancer preferring the highbrow music hall. The Empire plays straight vaudeville.

## "LONDON REVUE" CUTTING

London, Sept. 29. "The London Revue," the programme, is starting to trim ship by materially cutting expenses through cost reductions.

Rose and Harry Martine Do Lightly London, Sept. 29. Rose and Harry Martine had a poor opening at the Victoria Palace (vaudeville).



BETTY FELSON

Broderick and Felson Colony Theatre, N. Y., This Week

Miss Betty Felson and Mr. Jack Broderick, a new dancing team to Broadway, are appearing in the prologue to the Harold Lloyd picture at the Colony Theatre during the run of the picture. They are assisted by the Judd Hill Syncopators of Chicago. The act is under direction of

RALPH G. FARNUM  
EDW. S. KELLER OFFICE

## Four Words Out—"Aloma"

London, Sept. 29. Recent activities of the censor include the cutting of four words from the script of "Aloma of the South Seas" and the complete banning of Pirandello's "Six Characters in Search of an Author."

This latter piece was but lately permitted to be produced in Italian at the Oxford.

## ETHEL LEVEY'S PLAY

London, Sept. 29. Ethel Levey is said to have refused an offer to reappear in American vaudeville. She is desirous of appearing over there in "The Blue Kitten," an American comedy, and is reported in negotiation for the English rights.

Joe Sachs has a new backer named Sawyer with whom he will produce the American musical, and is reported in negotiation for the English rights.

Joe Sachs has a new backer named Sawyer with whom he will produce the American musical, and is reported in negotiation for the English rights.

## Ambassador's, Paris, Closes

Paris, Sept. 29. The Ambassador's summer musical hall closed last week. During the winter the place is to be changed and will be open next year as an indoor vaudeville theatre.

## PRINCES' FRIVOLITIES

(Sixth Edition) The stage, at one end of the hall, while there are several things to commend in the Princes' Restaurant new show, the two outstanding features are the music room and the production activities of Percy Athos.

For the current midnight show Athos opens with a military fox-trot, in which two or three girls do single bits, backed up by Hal Swain and the Princes Saxophone Five. These boys are doubling at the local music halls. The second number is done by Frew Dixon, acrobatic dancer, who has been here for some time. In this instance he is supported by Edna, an admirably drilled by Athos. Another one of the "girls" is Audrey Pointing, in a brief single, quickly followed by a heavy of "Pansy" played by Gee Zoltana. She is followed by Dixon with Marian Phillips, who, in turn, are succeeded by the "Four Athos Beauties." Ben Zoltana returns once more for another single.

The stage, at one end of the hall, is set for an apache number, in which the entire company participating in acrobatic dancing in which she is constantly on the move. Hal Swain and the Saxo Five provide more entertainment, followed by the Athos Girls in a Charleston number with solo bits. The show closes with an attractive finale, followed by half an hour of floor dancing by the guests.

At a late hour Clapham and Rosemond, male colored team, do a brief specialty of popular ditties, with one of the men singing and the other playing piano. In comparison with other teams of the sort who have emigrated here from the States Clapham and Rosemond cannot be said to be a riotous success.

## Florida Stuff

Rufus, a colored man who had been in Florida, returned to his home in Memphis with stories of big money in the boom state—one typical of how they trade real estate down there.

Rufus related having sold his old hound dog for \$500. The dog was so old it could not be used for hunting.

"Rufe, you sure you got \$500?" queried an old friend.

"The sure did," was the answer.

"Dat's a heap of money, boy; you positive about all dat cash?" persisted the questioner.

"Well," confessed Rufe, "d'ey didn't give me money, but I got two \$250 cats."

## PICCADILLY'S NEW IDEA NOT SO GOOD FOR ACTS

London, Sept. 29. The Piccadilly cabaret (Piccadilly Hotel) tried the experiment this week of dispensing with the chorus and alternating the act with dances for the patrons. It didn't do so well.

The occasion was the premier of the new version of the "Piccadilly Revels," Carl Hyslop, Perry Harris, ballroom dancers, started slowly as did Sisale and Blake. Bee Jackson pepped it up considerably with her Charleston stepping, but would have been better with girls behind her.

Jane Green was splendidly received and indications are that she will develop into a favorite.

The chorus will probably return next week.

## FRENCH FILM DEAL

Reginald Ford Takes Over Distributing and Producing Concerns

Paris, Sept. 29. Reginald Ford, a new comer in the moving picture business, has just concluded an important deal likely to have a distinct effect on the French moving picture industry. Ford has taken over the Societe des Films Phocaa, capital of 13 million francs to be increased to 17 million. It has 15 branches and is recognized as the most important distributing organization in France. Mr. Ford has also taken over the Societe des Grandes Productions, which produces about 40 films a year.

His exact plans, concerning the reorganization, have not yet been decided upon.

## RUTH BUDD'S RETURN HIT

London, Sept. 29. Ruth Budd's most recent vaudeville debut on this side was a complete success.

Jack Potter and "Charlot Revue" London, Sept. 29. Jack Potter is here to look after the "Charlot Revue," which is readying for the American migration under Selwyn direction.

## FRISCO SHOCKED

(Continued from page 1)

Illustrating Wilkes presentation of Sarah Padden in "The Shame Woman."

The illustration, which "fairly glares at you" according to the women's clubs discloses a woman crucified on a cross, stark naked, with a mere strip of hair falling from her shoulders and the rest of her anatomy staring forth in black pen-and-ink lines against a clear white field with the words, "I Didn't Know," in red over her head. Sarah Padden, questioned by a variety reporter concerning this poster, is characterized hereabouts as the most shameful thing ever put on the boards, stated she felt a sharp burning in her face when she "spotted" the first of these on her way to the theatre. She also stated that she asked the management that they be covered immediately.

Louis Samuels, manager of the Wilkes, who was at liberty on bail because of the posters, has been relieved as manager of the theatre. Tom Wilkes, general manager for the theatre, is to make his headquarters here and act as house and company manager for Wilkes theatre attractions.

# AMER. STYLE OF FILM SHOW IN BERLIN

## Erno Rapee's Direction and Performance in Palast Acclaimed by Press

Berlin, Sept. 29. The reopening of the made-over Ufa Palast (picture house) under the direction of Erno Rapee was an extraordinary success and a triumph for the American conception of film house presentation. Rapee accumulated wonderful and this house, now seating 3,000, is on a par with the Capitol in New York.

Outstanding items during the premiere were the house orchestra, which played with an ovation, and a ballet staged by Alexander Omskany. Press criticisms were very enthusiastic.

The opening bill included a Than-houser overture, a prolog with 44 people on the stage, a classical rendition by the house orchestra for the first time in Germany, a Kreisler ballet and the feature film, "Charley's Aunt."

Booth Tarkington's "Seventeen," with Tom Douglas in the title role, is scheduled to succeed the "Emperor" here.

## ELLA SHIELDS' TOUR

London, Sept. 29. Ella Shields sails for Australia, Oct. 17. She is due to open for Williamson-Tait Nov. 23, remaining in Australia until April, 1926, after which she goes to America to play Keith-Albee time.

## "EMPEROR JONES" DYING OUT

London, Sept. 29. "Emperor Jones," with Paul Robeson, is fast waning at the Ambassadors.

Booth Tarkington's "Seventeen," with Tom Douglas in the title role, is scheduled to succeed the "Emperor" here.

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**COSTUMES FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS**

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## EVA NORTH IS VINDICATED; VICTIM OF SILBER'S FRAME-UP

**Silber's Interlocutory Divorce Decree Set Aside—  
Mrs. Silber Will Enter Counter-Suit for Divorce  
—Monya Audree Named**

Eva North's long battle to clear her good name in the divorce suit which Arthur Silber, the Pantages vaudeville booker and agent brought against her, has been finally adjudicated successfully for Miss North.

Although last year Silber was given an interlocutory decree of divorce against his actress-wife, which decree in due time became final, Miss North, after consulting Judge Herman Joseph, of House, Grossman and Vorhaus, her counsel, instituted mandamus proceedings a month ago to review the case.

Justice Wasservogel Saturday ruled in favor of the defendant and ordered Silber's divorce set aside, awarding Miss North \$500 counsel fees to defend herself. An order to that effect was submitted to Justice Wasservogel in the New York Supreme Court yesterday (Tuesday), Miss North now having the opportunity to defend the action, interpose an answer and counter-sue for a divorce as she contemplates doing.

The details of the marital difficulties between the litigants are involved and unimportant. The questionable feature from the wife's viewpoint was that the agent's alleged misconduct was so much property in the profession.

Silber and North were a vaudeville team for seven years prior to 1921 when they were married. The marriage waned the year following. In 1922 Silber became a Pantages agent and it was at that time that his affair with Monia Audree (Monya Audree, professionally) came to Miss North's attention. It was in December, 1923, that Silber proposed that his wife to Europe, he stating that when his "affair" was over, he would write her to come back.

Once prior to this, Miss North had caught Silber and Miss Audree in the former's office at midnight and the same day she returned from Europe in April, 1924, became aware once more of the liaison. It was on July 22, 1924, that Silber proposed to his wife they separate. That day was also marked by the evidence upon which Silber won the divorce decree that has been set aside. Miss North, through Judge Joseph, testified it was a "frame up."

**The Frame-Up**  
The details were that Silber suggested she dine with Pelham Lynton (of the Pathe film office), Lynton being a mutual friend. Miss North acquiesced and called at Lynton's room in the Hotel Alpine. The latter greeted her and excused himself to shave and change clothes. Miss North requesting a deck of cards to while away the minutes at solitaire.

The layout of the Lynton apartment in the Alpine is paramount in the North testimony. It being stressed that the first room to be entered is the sitting room; the bedroom is behind that and the bathroom last. With his dressing gown on, Lynton was shaving when the rear when the door was opened (it was not locked) and Silber with other witnesses including a private detective, entered. The latter walked over to Lynton, pulled aside his dressing gown and stated "that's all I wanted to know."

Several days later a summons without a complaint was served on Miss North in an absolute divorce proceeding. She filed a notice of appearance but when showing the summons to her husband, the latter asked for its return stating that the infatuation may pass away and suggested meantime no divorce, stating he did not want that; rather a separation. He offered to give \$2,500 on Miss North, pay her \$55 weekly alimony and take care of her professionally by securing engagements for her, etc. She acquiesced, deeming the divorce suit dropped, and Silber went so far as to give her \$100 for a birthday gift, \$50 for a Christmas present, paid her \$55 down and continued remitting thus—

ly and even paid \$500 on account of the \$2,500 settlement.

This continued until October 31, 1924, when, at the divorce trial before Justice Wasservogel, who heard the case then as now, Silber testified the defendant was in a chemise with the co-respondent.

At the mandamus proceeding recently, Judge Joseph pointed out that Silber's two witnesses differed as to the month of the alleged discovery and even were not sure of the suite, one stating 33 and the other 40. Judge Joseph also pointed out that if the allegations of being dressed for retirement were true, how strange it would be for them to leave the door of the apartment unlocked for easy access.

Lynton's implication is alleged to be innocent and not as suspicious as it may sound, but Judge Joseph held he was hired by Silber and another man before Lynton occupied it and before Miss North's movements were "shadowed" by the detectives. She, of course, went to Lynton's rooms on her husband's suggestion, he being a mutual friend.

Miss North did not ask for alimony pending the trial, because of her own earning power. At the trial she will ask for suitable maintenance and will counter-sue for an absolute divorce.

### Cox-McDermott Apart

Chicago, Sept. 29.  
Eddie Cox and Loretta McDermott are playing in opposition to one another. Loretta is at the Moulin Rouge, while Eddie is hopping the buck at the Frolic.

The pair contracted to appear at the Frolic, but a wire at the last minute informed the management Miss McDermott had been taken seriously ill, leaving the producer without a name for his opening night. The Waltons, local dancing team, substituted the first week.

Frisco, Loretta McDermott and a pianist have been booked into the Capitol, at a salary reported to be \$2,000.

### ANOTHER CARR WALK-OUT

Los Angeles, Sept. 29.  
Alexander Carr and his wife, Helen Cressman, are separated again for the third time in less than one year of married life.

Mrs. Carr left home after a family battle Sept. 17, leaving Alex alone.



The above is a portrait of Ted and Bill Deoley as they appeared in the Concert Halls of Tauxmania in 1944. Bill is now starring in Christie Comedies. His first "The Middy Sailor" will soon be released. Many think Ted is the funniest of the whole family. He is the greatest next-to-clothing act that was ever put on "number two." He is at the Broadway, New York, this week (Sept. 28). Booked Tight and probably the biggest hit that ever played that house.

P. S.—This is written before the engagement opens. If his interpreter fails to show up this prediction doesn't go.

## HEALYS MAY QUIT; DECISION PERMITS

**Ted Healy Upheld in Claim of  
Breach of Contract—Photos  
Removed from Lobby**

Ted Healy of "Vanities" was sustained by arbitration in his claim that Earl Carroll had breached his contract, removing Healy's photos from the Carroll Theatre, New York, lobby. According to the award handed down, Healy may withdraw from the revue.

It is said he is desirous of doing so, having been offered \$1,300 weekly in vaudeville with his wife, Betty Healy (also in "Vanities"). His salary with the Carroll show is reported to be \$100.

Charges were filed with Equity by the comedian and arbitration was agreed on. The two arbitrators disagreed, whereupon Wm. Hecht, a silk merchant, as umpire, ruled in favor of the actor, on the grounds that Healy's contract stipulated he was to be the principal featured member of the cast.

Differences between manager and actor started over the refusal of the latter to participate in a radio broadcasting stunt unless compensated. Carroll contended it was publicity for the good of the show.

The umpire's decision was somewhat of a surprise since Healy had also breached his contract by extemporaneously appearing on the stage of the Palace (vaudeville) recently. The award apparently disregarded that feature as technical.

### GAXTON'S LOST ACT

Dismissed Girls, Who Immediately Engaged Elsewhere

Chicago, Sept. 29.  
William Gaxton had an act but no work. Now he has work but no act.

Informed by his agent, after ending an Orpheum tour at the Riviera, Chicago, there would be no further bookings for "Klissa," he gave the girls in it two weeks' notice.

Later the booking office wanted him to jump to Omaha, following the Riviera, but the girls had contracted elsewhere.

Chorus Equity ruled a notice is a notice and nullifies the contract.

### LOIE FULLER MAY RETURN

Loie Fuller sailed from New York Saturday on the "Iberic." Miss Fuller came to this country from Paris to stage her "Fantastic Ballet" at San Francisco.

It was her first visit to New York City for 12 years. While here she conferred with vaudeville officials and returned later on to stage several ballets at the New York Hippodrome.

## OLDTIME COMEDY SKITS CHEAPLY PRODUCED, RETURNING IN VOGUE

History repeats itself in vaudeville as elsewhere, according to the booking men who predict that variety comedy turns are about to come back to their own.

The revival of Lasky's "Hoboes" in the Charles B. Maddock's "Tramp, Tramp, Tramp" turn is one instance of the need for former standards, unensured by the bookers until they observed the reactions of several discriminating audiences to a type of act popular a decade ago.

Producers are "steamed up" over the sudden turn in the situation as the Maddock turn represents but a moderate investment. Producers who have been shy away from the "flashes," due to the heavy production cost and the uncertain bookings are now turning eagerly to old scripts, figuring the pendulum has swung back again.

According to the producers, the public will welcome eagerly the former brand of turn where entertainment was stressed and not drapes and drops, if the bookers will give them a chance.

### Cannefax, Billiard Star, Booked with Rubin Act

Bob Cannefax, three-cushion billiard star, will enter vaudeville. He has been booked on all bills with Benny Rubin & Co.

Cannefax will do his trick shot and carom specialty with Rubin waiting in on his act for comedy.

The Egyptian room opened at the Franklin and Jefferson, New York, this week.

### Betty Arlen, Wampas Star, Joins Skelly Act on Coast

Los Angeles, Sept. 29.  
Betty Arlen, Wampas Baby star of 1925, and wife of Louis Goble, managing director of the Boulevard here, joined Hal Skelly's company this week in Oakland.

Miss Arlen replaced Peggy Holt.

### Freak in Vaudeville

Hedgial, the Egyptian billed as the "Human Volcano" on account of his trick stomach, which can take and disgorge such trifles as colored handkerchiefs, etc., will open a vaudeville engagement at the Lyric, Hoken, Oct. 1.

The Egyptian played a side show engagement at Coney Island last summer. He has been in vaudeville houses in the west but is new to the east.

### Bryan Foy's Elevation

Los Angeles, Sept. 29.  
Bryan Foy, son of Eddie Foy, has risen from the rank of a comedy director with the William Fox organization.

Foy has been appointed a co-director of comedy sequences for dramatic productions. He is assigned to the Victor Schertzinger unit.

### JOE COOK ASKS \$2,500

The closing Saturday of the Earl Carroll show "How's the King" with Joe Cook starred, revealed that Mr. Cook may return to vaudeville if the big time will pay him \$2,500 weekly.

Mr. Cook left vaudeville when receiving about \$1,100 a week to go with Carroll's "Vanities."

### EDUCATION OF CHILDREN AFFECTING PERFORMERS

**Compulsory Law, Whether  
Children Appear in Act or  
Tour with Parents**

The compulsory educational law of New York pertaining to minor children of performers has jammed up several parents at this early season. It has caused several cancellations that the parents, who appear together in the stage turns, may make the necessary preparations to abide by the law.

The latest in Hajah, mind reader, summoned last week and ordered to make arrangements for his children's schooling under penalty of a fine. Hajah has two children.

Neither appear in the act. The performer's wife appears, it has been their habit to take the children on tour with them. The latter having reached the school starting age precipitated the Board of Education to demand the children be placed in school or that the parents satisfy the educational authorities a responsible tutor will be carried.

The intervention of the authorities has caused the cancellation of several weeks' bookings with the parents still at a loss as to how they will remedy their predicament. Neither has relatives here and are none to eager to be separated from their youngsters, placing them in a boarding school while they are travelling.

Rajah is attempting to effect an arrangement between the Federal Children's Scout but has found out that the children must put in a minimum term of personal attendance before eligible to continue their studies by correspondence.

### NOW IN ROAD "A. & M."

In the road show of Shubert's "Artist and Models," recently joining, are Grace Hayes and Fred Hildebrand.

## JAMES THORNTON PREFERRED BY LAYMAN AS VAUDEVILLE'S PREMIERE MONOLOGIST

Chicago, Sept. 24.

Although not of the profession, I would like to interpose my opinions on the great Walter C. Kelly controversy over monologists.

I refuse to grant to "The Virginia Judge" the title of America's—and hence the world's—best monologist. After a lifetime of vaudeville going and having seen them all, in my estimation the best ideal of monologists was and is James Thornton.

Perhaps, though, we should define our terms. By "monologist" I mean an entertainer relying solely upon speech without any of the hanky-panky tricks of "personality" or "hooking it up" that have debased the noble tribe of monologists in this day and age.

James Thornton the Prince

By all odds James Thornton was the prince of all these story-tellers. He is a man of quick wit and spontaneous humor. There are and have been good monologists, but I am for James Thornton.

Actually, I dare say, there are not as many out-and-out almost pure monologists in vaudeville that have any claim to standing.

As a traveling man getting into all parts of the country I believe for a layman I am well versed in vaudeville lore and I cannot name six.

Ernest C. Kahler.

In the mention of the monologists, meritorious for entertainment the record should be gone into. Those departed left a memory. Among them are the late J. W. Kelly Kendall, Frank Fogarty, Dick Knowles and Cliff Gordon, among others, while there are those who have left the vaudeville stage, like Fred Niblo, Will Rogers, Julius Tannen and J. C. Nugent.

If this discussion on monologists and small time is to be continued, no doubt many another will be mentioned by those who have their favorites.

# NIGHT LIFE OF THE WORLD

(Sixth in Variety's series of Night Life in the Principal cities of the world.)

## CAIRO

By ARCHIE BELL

[Archie Bell (Cleveland "News") has recently returned from his ninth visit to Egypt.]

There are people who are mean enough to blame a late President of the United States for the present-day night orgies of Cairo. "Self-determination of nations" was a pretty slogan in Egypt for the Egyptians was another. And following the big blowup in Europe in 1914, England took the hint, saying "goodbye" to Cairo. She withdrew and gave the young folks a chance to show what they could do.

Young Egypt was waiting for the opportunity. She wanted to run things in her own way. She's doing it in a manner that would make Cleopatra's little escapade with Marc look like an old fashioned movie of the first Ford.

During the day, the young fellows show a veneer of occidentalism. At night—well, Egypt for the Egyptians and their guests, Abyssinians, Siamese, Patagonians or Americans. "It's the night life of the world," they are supposed to do, if one may believe the funny columns in the newspapers.

**Polygamy Unfashionable.**  
Polygamy has become unfashionable. King Faud has only one wife. All the young bloods are discarding their extras or declining to take them. On the harem is out of date. It's only the white-skinned who go for that sort of thing. The new fashion is called popularly "Paris Style." It means a wife at home, while hubby is running around nights—making the rounds of places of entertainment and dropping in to say hello to the various concubines (as the girls are politely called) who are installed in apartment houses.

An Egyptian never was much of a stay-at-home and now that there's no harem to provide extravaganzas, there's small inducement. And Young Cairo has a "kiss-me-if-you-dare" for the Egyptians has meant going back to "native" costume, with a sneer for the trousers and coats of Egypt. The young blood wears B. V. D.'s and a magnificent silk coat that comes to his heels. His costume reeks of odors that are anything from attar of roses to an onion. Often he carries a jasmine flower of an evening, as he starts out for the promenade.

He meets the rest of the fellows at the sidewalk cafe. Nothing hurried about it. As the Italian has antipathy before a meal, so the youth of Cairo prepares himself for the evening's shindig by his drinks and confectations. Then he starts out, and in all of those side streets that branch out from the Ezbekiah and the park of the same name in the center of the city, he calls around—much as old time leaurs did in America on New Year's Day. The difference is that he doesn't call to say "Happy New Year" and instead of it being a one-day-in-the-year tour, it's the usual event of 365 nights.

Oh, the zeal and the endurance of Young Egypt is amazing!

Visitors to Cairo  
And he's a cordial individual. He wants all visitors to "live as the Egyptians do when they're in Egypt." Sit on the balcony of Shepheard's or the Continental. Savoy hotels, watching the oriental and occidental world go by, and the American visitor is as unmolested as he sat by his own fireside in a New England winter.

Let him venture down the four steps that lead to the sidewalk and he is literally swooped into a net. There he is fairly bewildered by the attentions. He is lionized as never before in his life. His first impression might be that all of Cairo had turned out to entertain him. There are no theatres during (Continued on page 3)

## N. V. A. HOME

37-Acre Tract at Saranac Bought for \$42,500

Saranac, N. Y., Sept. 29.  
Spion Kop, an estate of 37 acres with two cottages upon it, has been purchased for \$42,500 by the National Vaudeville Artists. It will be utilized as a home for its ill and disabled members.

Possession will be taken around Nov. 1 when a larger building may be constructed.

The Northwoods Home here, until now the only sanatorium catering for professionals, will continue to house professionals sent here by the Actors' Fund.

Spion Kop is in this township, on the Lake in Lake Placid.

## Houdini's Grosses

Pittsburgh, Sept. 29.

Houdini, playing here for two weeks on his first road show trip with this his first big city stop, did \$6,000 the first week (very warm), did \$5,000 the second (mild), at \$2.50 top.

The Houdini show is under the direction of L. Lawrence Weber, playing on a Shubert route.

Cincinnati, Sept. 29.

The Houdini road show here last week played to good business, due to the local publicity stunt and tie-up by Joe Lee, Houdini's advance man.

Prior to this date the show had suffered from the weather, running only 25 consecutive days of unfavorable weather.

## Kahn's Quick Return

Probably the quickest return to the Palace is the Roger Wolfe Kahn band next week for a three-week stay. Kahn was last week at the Keith-Albee act, breaking it up with this week at the Riverside and back to the Palace which will probably conclude the Biltmore hotel band's vaudeville itinerary. Young Kahn has a show for which he is completing the score and will prepare himself for that over the fall.

## WIFE GETS CASH BAIL

Newark, Sept. 29.

Elsie Sleivin, vaudeville, was awarded the \$500 cash bail put up by her husband, Charles Richard Sleivin, to secure the payment of \$35 weekly alimony by Vice Chancellor Backes of the Court of Chancery.

Testimony in court showed Sleivin was back \$1,135. Sleivin was adjudged guilty of contempt. He did not appear and was said to be on tour as a musician now in St. Louis.

## VAUDE. ACT IN CAFE

Keller Sisters and Lynch have forsaken vaudeville for the nonce and are at the Montmartre Cafe, Chicago, where this harmony and musical trio are featured in the revue.

Henri Gendron's orchestra from the Club Richman, New York, are the dance feature at the same cafe.

## CANCELS ROUTE

Charlotte Walker has shelved the ill-fated version of "The Sign on the Door," which she tried for several weeks as a vaudeville vehicle. She may return to legit.

Miss Walker had several additional weeks to go before completing her route, which was cancelled by mutual consent.

## FIELDS' PUCK & WHITE SHOW

Pva Puck and Sam White will be featured in a musical production to be made by Lew Fields. Mr. Fields' own will supply the book. Puck and White are reported frantically investing as well in the show.

## Bard and Pearl Dissolving

Bird and Pearl will dissolve partnership following the completion of their current vaudeville bookings of the Orpheum Circuit.

Both have been signed by the Shuberts for separate attractions, hence the dissolution.

## ADELE JASON CLAIMS \$5,000 FROM MAURY

Through Producer Professing Love, Artist Turned Over Earnings, She Alleges

Adele Jason has started suit against Maurice L. Greenwald, Chicago vaudeville producer, to recover \$5,000 alleged saved by her and turned over to him between 1919-1923 for safekeeping. The money is said to be withheld by Greenwald.

Miss Jason, acting through Kendler & Goldstein, sets forth that during that period Greenwald professed great love for her and that because they were practically engaged, she entrusted her earnings with him. She was being starved in his vaudeville productions at the time earning between \$50 and \$100 weekly.

Miss Jason has an itemized account for \$3,793.55 but alleges she has lost receipts for the difference up to \$5,000.

## The Florida Rush

Washington, Sept. 29.

Recently Variety reported that the "wild rush" for Florida had swamped the Post Office Department. How badly swamped is indicated by the Post Office establishing a branch there.

"The rush has been without precedent," said Postmaster General New. "Post offices organized to serve 10,000 are called upon to serve over 100,000 and it is a manifest impossibility."

John H. Bartlett, first Assistant Postmaster General, William R. Spilman, Superintendent, Division of Post Office Service and John R. Tullis, Assistant Superintendent, left Washington for Miami yesterday to establish the branch and meet situations as they may arise.

## CHAS. K. HARRIS' ACT

Music Publisher Singing Old Hits and Telling

Charles K. Harris will essay a vaudeville single turn exploiting some of the old songs he has written. He has been offered to the Keith-Albee bookers for a "showing."

Harris, one of the oldest music publishers in the business and famous as author of "After the Ball," has devoted little of his time of late to the publishing business.

The single turn will be "reminded" by the author of the old Harris hits. The monolog will be a resume of song hits of long ago down to the present.

## Fiance Sees Orchestra Leader's Great Sacrifice

Dayton, O., Sept. 29.

Nelson Anderson, 26, musical conductor at the local Keith houses, gave his life to save a five-year-old boy, Bobbie Trube, Sept. 27. Anderson was killed when a train struck his stalled auto on the Dixie Highway.

When the car stalled on the Big Four tracks the musician, his sister and his fiance, Mildred Cooper, jumped to safety. It was then that Anderson realized the child was still in the machine, rushed back and threw the youngster to safety as the train ran him down.

## Louise Dresser Will Be Starred by Universal

Los Angeles, Sept. 29.

Louise Dresser has been chosen by Universal for starring honors in its films. Miss Dresser's first starring picture is called "Perch of the Devil," about to start in the making.

En route to stardom came to the former musical comedy actress and vaudeville following her sensational success in the U's "Goose Woman," one of the best drawing program features U has produced in years.



## CHARLES ALTHOFF

LOS ANGELES "NEWS":  
"Charles Althoff, the Yankee Fiddler, succeeded in getting more applause from the audience than any other performer. Althoff is a splendid comedian, and he can play the violin."

LOS ANGELES "HERALD":  
"When he finally does play the violin as it is meant to be played he scores another hit, for his music is just as enjoyable as his comedy."

Direction Alexander Pantages

## Over "Stealing" Days

A plant for some time of a single vaudeville comedian had occasion to mention his name the other day.

"Oh, that sp-urge guy," he said. "Now he can't see me but forgets when I 'planted' for him, how he sent me around after every show to steal gags for him."

## SUZETTE ASKS DIVORCE FROM JOSE BERMUDEZ

Many Complaints by Wife—Dancing Partners, Married Last Month

Los Angeles, Sept. 28.

Suzette Marie Bermudez, vaudeville and cafe dancer, under the name of Suzette has brought suit for divorce against Jose Bermudez, her husband, who also has been her dancing partner.

An action was filed in the Superior court asserting that Bermudez beat his wife on several occasions, has never supported her, called her names and falsely accused her of unfaithfulness. The couple were married in August, 1924, in San Francisco.

After the marriage Suzette severed her business relations with David Murray, who was her dancing partner, and began to appear with her husband, who she asserts she taught to dance.

## VAN HOVEN REMARRYING

New Orleans, Sept. 29.

Frank Van Hoven expects to be married here Thursday to Eve O'Connell, of Indiana, non-professional.

Van Hoven was divorced several months ago by Jean Middleton, the violinist, who is now abroad. He also married Miss Middleton in this city, but is willing to try out the Crescent City just once more.

## Piano Player Blamed by Wife for Divorce Suit

Los Angeles, Sept. 29.

Mrs. Kathrine Fox was granted a divorce from Louis Clinton Fox, of McWinter and Fox, vaudeville.

Mrs. Fox charged that her husband would play out with his partner, a piano player, late at night and when she objected to it, her husband left her and failed to provide for her support.

Superior Judge Sommerfield granted the decree.

## HILDRETH DISAPPEARS

Toronto, Sept. 29.

Arthur Hildreth, described as a former actor, out on bail on a charge of impersonating Keith following his arrest in a raid on a spiritualist church here, has disappeared. The local police are distressed to let him rest in peace as long as he remains away.

## \$4,000,000 FOR LOEW'S ESTATE

Showman's Pick on L. I. Is Large Fortune in Profit

When Marcus Loew purchased his Glen Cove (Delmar) estate on Long Island that cost \$3,000,000 for about \$1,000,000, real estate men said Mr. Loew had purchased a bargain if he should want to subdivide. Realty operators added that as an estate it would be too expensive in its upkeep to find a purchaser.

An offer for \$4,000,000 for the estate was declined yesterday by Mr. Loew, with the broker stating that if he would set a higher figure, the prospective purchaser would consider it.

Mr. Loew says he will not decide until he visits all of the rooms in the mansion. He has yet to see around 39.

## PAN'S VAUDEVILLE IN HEARST'S NEW BUILDING

California Products Favored for Columbus Circle Structure Theatre of 3,000

A deal is reported to have been consummated on the west coast whereby Alexander Pantages will place "California Vaudeville" into the modern house to be built at Columbus Circle by William R. Hearst.

The plans call for a theatre, office building and stores on 8th Avenue between 56th and 57th streets. The house is to have in excess of 3,000 seats. Its stores will be leased to firms exploiting California products and the lobby and foyer is also to specialize in a California atmosphere.

The policy of the house, according to the information from the coast, will be vaudeville and pictures at popular prices, with Pantages securing his headline and feature acts in the metropolis.

## RAN OUT OF "NOES"

Washington, Sept. 29.

Irene Franklin and Jerry Jarnagin are married. They both cheerfully admit it, dating the event July 12 at Bridgeport, Conn.

According to Miss Franklin, Jerry proposed \$45 a time, covering territory equivalent to half the globe. He asked the question in nearly every state, the Pacific Coast, Hawaii, Pango Pango, Fiji Islands, New Zealand and Australia and when the pianist started to run out of geography, she was unable to say no in Bridgeport.

Jarnagin has been accompanist for Miss Franklin for several seasons. Last spring he played several Orpheum houses as a single and has been booked daily with Miss Franklin this season, offering his own act, and also continuing as her accompanist.

## MULLER PRIAR TREASURER

Herk Resigns Through Business Pressure

The resignation of J. H. Herk who was elected treasurer of the Friars in June has been accepted by the Board of Governors at this urgent request. In a letter to the club board Herk explained the pressure of business had left him no alternative. Herk is head of the Mutual Barbecue Circuit.

J. P. Muller, former treasurer of the Friars, was invited to relieve Mr. Herk, Muller accepting. When Herk was made treasurer, Muller became a Governor. Herk was formerly on the board and will again act, virtually exchanging places with Muller.



September 22, 1925.

# A WORD OF WARNING TO THE VAUDEVILLE ARTISTS WITH REFERENCE TO THEIR BAGGAGE

A case just came to our attention. Toto was booked for Cleveland on Thursday. At that time he was playing Poughkeepsie, N. Y. The train going to Cleveland came through Poughkeepsie at 11:04—12:04 our time. No arrangements had been made by the act, and they took chances that the baggage car would be empty enough to take the large number of pieces which Toto carries.

When the train arrived they were unable to care for his baggage, and when he arrived in Cleveland he was obliged to go on without any paraphernalia at both matinee and evening performances, as the baggage did not arrive until the next day.

What Mr. Royal should have done was to have cancelled the act. There has been enough said in the past few years about artists attending to their baggage, and I can see no way of correcting this excepting to have the artists pay or to cancel their act when they appear without their baggage, unless they can give a very good excuse for the same. There is no excuse that could be offered in the above case, excepting pure negligence on the part of the artist and his representative.

I trust this will serve as a warning to other artists to make their baggage part and parcel of the obligation of their engagement. They should see that their baggage is on the train with them, also if there are connections to be made to see that their baggage is transferred. This is important to every vaudeville house in the United States and important to every artist.

E. F. ALBEE

## FORUM

Chicago, Sept. 24.

Editor Variety:

D. D. H.'s story in this week's Variety, lamenting that vaudeville houses are so large monologues have a harder time getting over due to the fact that their facial expression gets lost to the further-away audience in the back rows, reminds me of a story Poodles Hanneford told, while playing a summer engagement at White City.

Not so long ago when Poodles was playing the Hippodrome, New York, a monologist booked to appear on the bill came into the theatre at rehearsal. He stepped out on the stage and with a gasp took a look at the rows and rows of seats.

"My God," he moaned, "I'll have to mug here with a megaphone."

Dick Asman.

## JUDGMENTS

Kentucky Derby Co., Inc.; Am. Aluminum Ware Co., \$27.40. Grand & North Film Exchange, Inc.; Grinnell & Co., Inc.; \$529.30. Archie Gottler; B. Altman & Co.; \$261.36.

Abner Greenberg; William Roland; \$30.10.

Satisfied Judgments  
Gil Boag; L. S. Samuels; \$1,000; Nov. 22, 1924.  
Same; I. Schmal; \$112.22; Nov. 5, 1917.

Same and Gilda Gray; J. W. Crosby; \$1,200.94; Jan. 15, 1925.

## INCORPORATIONS

Albany

E. C. Fielder Co., Manhattan, pictures, 100 shares common, no par; Directors, E. C. Fielder, 520 West 19th street; W. L. Worral, 30 Broad street; M. J. Werner, Pine Orchard, Connecticut. Attorneys, Curtis, Mallet, Prevost, Cole & Mosle, 30 Broad street.

S. R. Producing Co., Manhattan, 3,000 shares common, no par; Directors, H. Baron, National Theatre; M. Weiss, 77 West 174th street; F. Riser, 595 West End avenue. Attorney, W. Klein, 1440 Broadway.

Vancal Realty Co., Manhattan, realty, hotels, restaurants, theatres, capital \$25,000; Directors, T. J. Gich, Elmhurst; R. A. McCourt, 2474 Grand avenue, Bronx; James A. Harkins, 577 Isbam street. Attor-

neys, Hallinan & Groh, 35 Nassau street.

Berkshire Productions, Manhattan, acts, pictures, capital \$5,000. Directors, E. Berthoff, 1674 Broadway; R. Metz, 648 Hinesdale street, Brooklyn; S. Loewinshain, 1871 7th avenue. Attorney, L. C. Sebulitz, 1674 Broadway.

Calderone Valley Stream Corp., Hempstead, theatres, pictures; common stock, no par. Directors, S. Calderone, W. Carman, Hempstead. Attorney, G. L. Maggie, 261 Broadway.

Landcase Amusement Corp., Bronx, pictures and vaudeville, capital \$50,000. Directors, Matthew and Fable Christy, 125 Landcase avenue, Yonkers; A. P. Tersia, 91 Radford street, Yonkers. Attorneys, Levy, Gutman and Goldberg, 277 Broadway.

Cimino and Pignuolo, Manhattan, hotels, restaurants and theatres, capital \$25,000. Directors, Nicholas Cimino, 110 East 42nd street; P. Pignuolo, 1915 Davidson avenue. Attorney, C. A. Dunham, 19 West 44th street.

Ludlow Theatre Co., Yonkers, capital \$100,000. Directors, W. W. Farley, Albany; Vincent J. Farley, 117 West 61st street, Manhattan; Guy A. Graves, 9 Main street, Yonkers. Attorney, Amasa J. Parker, Albany.

Heysen-Peppard, Manhattan, theatre tickets, cigars and newspapers, capital \$10,000. Directors, George M. Heysen, 1244 Grand avenue, Bronx; James Peppard, 1401 Webster avenue, Bronx. Attorney, Henry Herzbrun, 220B West 42nd street.

Kazbek Restaurant Corp., Manhattan, restaurant and theatre, capital \$20,000. Directors, R. Lasky, H. J. Rubenstein, A. Lisnansky, all of 745 7th avenue. Attorney, J. L. Bernstein, 5 Beekman street.

Swingalong Movie Productions, Manhattan, theatrical, musical and picture, capital \$50,000. Directors, E. E. and B. C. Hart, 167 West 1st street; William G. Bitzer, 143 West 64th street. Attorney, A. E. Schwartz, 1540 Broadway.

Universal Artists, operatic, dramatic and picture entertainments, resort and restaurant, capital \$100,000. Directors, Ruth Sherman, Muriel Boroman and P. D. Kaufman, 1440 Broadway. Attorneys, Hays, Podell & Schulman, 1440 Broadway.

Silver Lake Point, Castle, Wyoming county, public amusement resort and restaurant, capital \$100,000. Directors, A. A. Retter, M. E. Swanson, Joseph Snyder, Silver Lake, Idaho. Attorneys, Steedman and Waterman, Batavia.

Sears Amusement Corp., Manhattan, pictures, 100 shares common, no

## 'Gunga Din' to Music

Rudyard Kipling's "Gunga Din" has been set to music and the well-known poem will now be delivered in song.

Edna Wynsorell will introduce it on the radio for the first time in America Oct. 4. Charles Gilbert Spross set the music to the poem.

par; Directors, Louis Mehl, 266 Belmont avenue, Brooklyn; Anna Radloff, 1146 Union street, Brooklyn; A. Schmel, 86 East 109th street. Attorney, S. F. Hartman, 120 Broadway.

Forest Avenue Studios, Manhattan, pictures, capital \$25,000. Directors, A. S. D'Agostino, Elmhurst; Charles Ohmann, A. T. Mann, 239 West 42nd street. Attorney, Edward Peligor, 239 West 42nd street.

K. W. F. Productions, Manhattan, theatrical, operatic and picture programs, capital \$10,000. Directors, Clark Ross, 409 West 188th street; M. W. Dixon and Dorothea Hein, 149 Broadway. Attorney, W. E. Russell, 149 Broadway.

## NEW ACTS

Paul Nelson, Band with The Lockfords, Lynn Cantor leaving turn.

Van and Carrie Avery.

Armstrong and the Gilbert Sisters, dissolving as a trip through the death of one of the sisters, who in private life was the wife of Armstrong, is to be resumed as a two-act, with Armstrong working with his sister-in-law.

Beasley and Edwards have dissolved. Ed Beasley, has formed an alliance with Moe Lucky (Luck and Harrie).

"Just the Type," five people tabloid musical featuring Billy West. London Hamilton Orchestra (30). Sydney Marion and Co., with Gene Vernon (Lang and Vernon); Harry Eldridge (Moore and Eldridge).

Flourance Le Vere (Holmes and Le Vere) with three people.

Betty Neal Trio.

George Jinks and Ann Lloyd and Dory, Co. (3).

Ed Jolly and Wynn Will. McKenna and O'Donnell. McGinty and Freeman have dissolved, with Miss McGinty having

formed an alliance with Helen Jackson for a two act.

DuBois Trio.  
Terrell and Kemp.  
Dave Gardiner.  
Three Tassmanias.  
Jack Mitchell and Eileen Dove.  
George C. Davis (monolog).  
O'Brien, Josephine and Co. (3).  
Ethel Vaughn.

Aerial Cromwells (2).  
Fisher and Graham.  
Hilan Wonder Birds (1).  
Bernard and Fayne.  
Maryland Collegians (10).  
Edwards and Lillian.  
Dot Rose Revue (5).  
Darling and Phillips.

Laughlin and West (3).  
Eddie Powell Revue (6).  
Wally Dare.  
Ashley Buck and Co. (4).  
Carl Schenk and Son.  
Civic Comedy Four.  
Edith Lamond.

Dell Elwood.  
Boris Fridkin's Revue (8).  
Ashley Buck and Co. (4).  
Al Belasco.  
Eddie Menetti and June.  
Bob Nugent and Al Martin.  
Stan Hughes and Verma Burke (3).

Dolara Sisters, with Jean Schuller.  
Cole and Werner.  
McGreedy and Keller.  
Jack McBrady and Dorothy Redding.

Billy Fern and Grave Allyn.  
Hazel Haslam and Co. (3).  
Roufman's Baboons.  
Martin Jacklin and Ambassadors (5).

Rita Del Marga and Joe Fejer's Orchestra.  
Andre and Beryl.  
Walter Kane (Dale & Kane) and Paul Burns.  
Frank Dixon, comedy skit (3).

## HOUSES OPENING

The Lyric, Hoboken, playing Loew vaudeville and pictures, split week policy, opened Monday.

The Terminal, new, Brooklyn, N. Y., will open tonight (Wednesday) at 4th avenue and Dean street, 11 in a small Strassberg Circuit house.

The Victoria, Bloomsberg, Pa., adopts a vaude policy beginning Oct. 12, playing four acts on the first half booked through Jack Lindner's agency.

## ENGAGEMENTS

James Crane, "Venice for Two."  
Helen Ware and Frederick Burke, "A Fascinating Devil."

Harry Welchman, "Zenda."  
Leona Hogarth, "A Holy Terror."  
Ruby Stevens and May Clark, "Gay Paree."

Geneva Mitchell, "Louie the 14th."  
May Vokes, Robert Halliday, Harry B. Allen, Harry Bolbrook, Mildred Richardson and Ester Lyon, "Spring and Autumn."

Charles King, Gloria Foy, Gus Shy, Irene Chadwick, Al Sexton, Marion Saki, Roland Hogue, Lottie Lintheum, Flora Finch, Beatrice Moreland, Rose Stillman, George M. Callahan, J. Irving White, Harry Kline, Edwin Michaels, Carl Judd and Louis LeVie, "Some Day."

Walter Craig replaced Allen Kearns in Chicago company of "Mercenary Mary."

Elia Palma, baritone, La Scala Grand Opera.

Antoinette Perry, Gladys Harlbert, Eva Casanova, Lillian Booth, Lester Vail, Robert Harrison, Boyd Clarke, Edwin E. Vickery, "Caught" (Gustav Blum production).

Margaret Knight, replacing Minna Gombel in "Cobra" (road).

Dodson Mitchell, "The Sheepman."

Leona Hogarth, Leila Bennett, J. T. Morrissey, Frank Monroe, Elizabeth Allen, G. A. Smith, Richard Carlyle, Frederic Malcolm and George Le Roi Operi, "Pumpkin Wilson, Thomas F. Tracey, Gordon Hart, Phillip Wood, Marcel Dill, S. Thomas Gomez, Stanley Kalkbrenner, Louis Pohn and Edith Barrett (complete cast) to support Walter Hampten and Ethel Barrymore in "Hamlet" (Hampten's Theatre).

Richard Keene for "17" New York, this week has been placed with the Shuberts by Rufus Lee Maire for "17."

Teheran for the show will start within two weeks.



# BUSINESS PROMOTION IDEAS BY MANAGERS PASSED UPON

Over 500 Suggestions Received in K.-A.'s National Competition—Three Judges Making Final Selections—Applicability of Idea Considered

At a meeting held Wednesday in New York by the Keith-Albee Circuit to determine the winners in the managers' national competition for new ideas for vaudeville, two suggestions were picked. Final determination was put over, due to the absence of J. J. Murdoch, the circuit's general manager.

The judges who will appraise the ideas and suggestions are E. F. Albee, J. J. Murdoch and Edwin G. Lauder, Jr. All of the best ideas will be placed in effect throughout the circuit.

Suggestions for headline attractions; for building up and supplementing lesser acts and artists; "week celebration" plans applicable to local or national circumstances or events; proper exploitation of importations; encouragement and promotion of local talent, are all covered by the 500 suggestions received.

The cash prizes are \$1,000, first; \$500, second, and \$250 third. The applicability of an idea to the entire circuit will carry special weight with the judges.

## 3 SHOWS DAILY IN ROCHESTER

### K.-A. Change Following Success at Syracuse

Rochester, N. Y., Sept. 29. Keith's, now playing the K-A big time policy, will switch to a three-a-day within the next few weeks. Contracts are being issued for future bookings reading "two or three performances daily."

The success of the three-a-day policy at Syracuse is believed to have influenced K.-A. circuit in its decision to change the policy here.

### OUTSIDE ARBITRATION

Bookers Settle Engagement Date For Gonzales White Act.

A controversy between A. & B. Dow and Joe Leo over the services of Gonzales White and Band last week was amicably adjusted through outside arbitration with the Dows. The act for a split week of the Cohen houses at Newburgh and Poughkeepsie, N. Y., with Leo compelled to substitute with another act at the Star, New York.

The controversy is said to have arisen by the act's agent having unwittingly booked it into two separate engagements for the same date but with Gonzales White, owner of the act, actually attaching her signature to the Dow contract.

According to reports the act was submitted to Leo prior to the Dows. Leo insisted verification, but held no contracts. Another representative of the act's agent not knowing of the Leo transaction submitted the turn to the Dows who issued contracts signed by Miss White. Leo, in the meanwhile had billed the flash heavily and later learned of the Dow booking.

The act played Newburgh, N. Y., the first half and Leo expected it at the Star the last half. Dow agreed to release the last half to make the Star date providing the turn would play the Poughkeepsie date the first half of this week. This arrangement was blocked through the turn having been tied up for this week with other bookings and the matter was given over to outside arbitration by consent of both principals.

Bransby Williams Arrives  
Bransby Williams has arrived from England to open a tour of the Keith-Albee vaudeville circuit.

### Booking Radio Acts

Independent bookers opened a new field for radio entertainers through booking them in nearby spots not conflicting with their broadcasting duties and exploiting them heavily.

Goldie and Dusty, known to ether fans as the "Gold Dust Twins," were booked into the Caldwell, Caldwell, N. J., Saturday at \$200 for the single day. Several other single dates have been arranged by independent bookers.

### MIDWEST "OPPOSITION"

Chicago, Sept. 29.

Vaudeville acts are apt to experience considerable confusion in trying to figure out what is and is not opposition in certain down state towns. The Theban Circuit having passed to the Midwest Theatres Corporation, a Balaban and Katz subsidiary, is still booked by Sam Tishman of the Western Vaudeville Managers' Association.

In the same towns in which the Theban vaudeville houses are situated are movie houses which book one or two acts and presentations but booked direct by Midwest.

Tishman has come out with a flat-footed declaration that the Midwest (former Theban) houses booked by himself is opposition to the Midwest houses booked direct through the B. & K. offices and that no act wishing to play for the W. V. M. A. should play for the Midwest.

### PICKETING STOPPED

Kansas City, Sept. 29.

The fight against the Grand theatre by the several unions connected with amusements has been taken up by the Employers' Association and threatens to be the start of a long and determined struggle.

Since the house opened several weeks ago with all non-union help, it has been constantly picketed.

This week, upon application of the management, an injunction was issued by a federal judge restraining the unions from picketing.

## INDEPENDENT MANAGERS BLAME BOOKERS

Claim Bills Not Booked Far Enough in Advance—Impartial Opinion Is Both at Fault

Variety's expose of existing conditions and petty jealousies obtaining in the independent field has precipitated a rise from a number of house managers who unwittingly or deservedly accepted some of the inside stuff as pointed in their direction.

The managers lay full blame for the existing hit and run methods on the bookers and their inability to book vaudeville shows sufficiently well ahead to permit proper exploitation. They emphasize its unique week when there is not over one drop out on a bill probably booked but a few days in advance. They seemingly justify their present arrangement of exploiting their films heavily since these are booked far in advance and can be relied upon.

Managers claim to have previously wasted time and money exploiting acts that never showed and in consequence gave patrons an idea that the managers were at fault for the desertions.

Bookers' Argument  
The bookers retaliate that they are unable to book ahead when even house managers, save a few, refuse to obligate themselves to the extent of contracting a year's bookings with one office, preferring to leave a loop hole through which they may jump to another.

The general consensus of those outside the independent pale claims both are equally at fault. The managers because of lack of faith in their booking affiliations and the bookers who seemingly are making no efforts to protect their business.

A few, however, have gumption enough to run their business without interference but the majority prefer "yesing" their clients, rather than to chance the loss of them.

### Try-outs in Chicago

Chicago, Sept. 29.

Starting this week Morris Silver and Harry Borne, of the Western Vaudeville Managers Association booking staff, will hold try-outs in Roosevelt hall on the top floor of the State-Lake building to find new and acceptable material for picture house booking. These try-outs will be held at two o'clock Friday and a record will be made and filed of all talent.

Individuals with song and dance abilities and teams are sought, there being a dearth of available attractions for the film houses.

### "Acoustic Tiles"

Washington, Sept. 29.  
A veteran inventor here, Emile Berliner, has perfected and patented what he terms "acoustic tiles" for use in large auditoriums, concert halls, theatres, etc. Mr. Berliner demonstrated these tiles at his laboratory to several government officials. The demonstration was pronounced successful and of considerable value.

It was commented upon that with the present tendency in the building of theatres with large seating capacities that these tiles would be of great value.

## 3 WEEKS OUT ON PAN ROUTE

Lost in Travel—14 Weeks Guaranteed

A readjustment in the routing of the vaudeville road shows over the Pantages circuit has eliminated two weeks of compulsory layoffs. It now has 32 out of 35 weeks on each route, with the three lost weeks consumed in travel.

The shows open in Newark, N. J., and follow with Toronto, Hamilton, Niagara Falls, the latter splitting with South Bend, Ind.; then Toledo, Indianapolis and Chicago, jumping to Minneapolis for the Coast trip.

Contracts issued out of the New York office are on a basis guaranteeing 14 consecutive weeks, with an option for the additional 18 weeks. The minimum clause was inserted when agents and performers had lost confidence through previous cancellations after several weeks out, which precipitated issuance of pay-or-play contracts for 14 weeks, with the additional option.

### CHINESE CORPORATION

Difference Over Profits Settled by Incorporating

Chicago, Sept. 29.

A corporation has been formed in this state for the promotion of acts with Chinese performers. The incorporators are William Jacobs, the agent; Jack E. Dwork and James T. Pickard, the latter a Chinese and promoter of the Chinese Synchronators.

The incorporation is said to be the aftermath of a claim filed by Joseph Lopa, a Hawaiian, who alleged that one-half the profits of the Chinese Synchronators belonged to him on the grounds that in 1922 he and Pickard had been partners. The incorporation settles the issue of ownership.

### Sun-Keeney Takes

James, Columbus

The James, Columbus, has switched from the Pantages Circuit and beginning next week (October 4) will take the Sun-Keeney bills of six acts for a full week.

The Sun-Keeney shows will play the James after the Colonial, Detroit, another new link in the Sun-Keeney Circuit. The James is one of the largest vaudeville houses in the Middle West. It has been playing the Pantages bills for several seasons.

It is reported that the Sun-Keeney Exchange may get the Rivoli, Toledo, and Lyric, Indianapolis. Both houses are playing Pantages bills.

The newly formed agency is now booking eight weeks out of its New York office, where Warren J. Todd is the booking chief.

### ADELAIDE WITH BOYS

Adelaide (Adelaide and Hughes) will re-enter vaudeville assisted by six dancing boys. Johnny Hughes will not appear in the act, being temporarily incapacitated.

## UNION RULING MAY KILL OFF CONEY'S UNITS

Demands Carpenter Be Carried—Producers' Profit but \$75

Chicago, Sept. 29.

Coney Holmes plans for the rejuvenation of family time vaudeville may collapse as the result of the sudden entrance into the situation of the stage hands' union, which has ruled that four acts booked together and moving intact with an after-piece must carry a stage carpenter.

At present the profit of unit producers is about \$75 a week. The salary of a stage carpenter would wipe out this profit and kill the whole scheme.

After working all summer lining up time Holmes launched his scheme of rotating units a month ago. It is considered probable the stage hands' union may have been influenced by the fact that road show unit No. 3 (Andy Wright's condensed version of "Why Men Leave Home") carried a carpenter and figured that the vaudeville units could afford to carry one a dramatic unit could not.

The small town managers had been keyed up to expect a new era in cheap entertainment with Holmes guaranteeing that they could play (Keith-Albee Chicago) vaudeville units, alternating with dramatic units and novelty units at a maximum cost of \$200 a night. The outlook at present is rather pessimistic as a result of the union rulings.

### QUARTET CONTESTS

Radio's Apart from K.-A's—Finals with Both

The Keith-Albee denial of any tie-up with Radio on the National Quartet Contest and refusal to book the winners of the Radio contest or allow them to enter the K-A competition has reacted with the Radio promoters securing Mecca Temple, New York, for their finals, guaranteeing the winner a week's booking at the Strand, New York, according to latest reports.

The local K-A contests will be launched at the 81st Street, Oct. 3; Riverside, Oct. 12; Fifth Ave., Oct. 12; Hippodrome and Palace, Oct. 19; 58th Street, Oct. 24, with the finals at the Hippodrome in December.

It was agreed the competing forces appear only at the evening performances. The Riverside, 58th Street and Fifth Ave. will hold the contests for five nights only, and on the following Monday select the winners.

One week in advance the terms and conditions of the contests will be announced from the stages of the various houses. Quartets entering at one house are not barred from participating at another, providing the dates do not conflict.

### Indoor Circus Act

Full of Freaks

Mandell & Rose are producing a circus turn to play the Low Circuit and give a 90-minute show in lieu of the regular bills. The act will be called Marcus Low's Indoor Circus. The cast will include Hotstock's Riding School, Marceline Lillian St. Leon and Co., Jolly Irene, the fat girl; Lionette, the lion-faced girl; Mite, Worth, intoned lady; Alma, snake charmer; Lundy Lou, eight-foot klantea; Harry Stone, ringmaster; and George Seibert, lecturer.

A lobby display of the freaks, sawdust, pink penonade and other circus features will be included.

### PAN'S PICTURES AT TACOMA

Tacoma, Sept. 29.

The local Pantages house, following a walk-out of stage hands and musicians, has switched to a straight picture policy.

### Preston Managing Tivoli

Low Preston has succeeded Roy Caulder as manager of the Tivoli, New York. Preston was formerly field man for the Jack Linder vaudeville agency.



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# NIGHT LIFE OF THE WORLD

(Continued from page 5)

the greater part of the season. Even the opera is third or fourth rate. The cinemas are too tame—even for the Egyptians. Visitors must be entertained, so the "suggestions" come from a hundred voices. If one walks a distance of three city blocks along the Elbekah, Cairo's most prominent and best illuminated street at night.

"Good evening, Mister, how about the Fish market tonight?" When it is explained to the newcomer that in the so-called "Fish Market" are between 200 and 300 girls costumed for the tropics, well—

And if the Fish Market does not appeal to the visitor (who may have been there the night before) he is invited to luxuriately appointed parlors where ebony-hued Abyssinian or Soudanese damsels are attempting to maintain the art standard of their own country, a foreign land. Or desert girls by the dozen twisting and squirming "as they do in the tents of the Arabs." Yes, or French girls—"the most beautiful from Paris," German girls, Spanish girls. Young Egypt must be entertained and wants all visitors to join in the revelry.

The "solicitors," to call them by a dignified name—must be numbered by thousands. They work on commission—and then demand a bakshesh from their customers. In present times, no stigma seems to attach itself to their profession. When the boy is 15 or 16 to men of 70. "Tell me what you like to see tonight, Mister, and you shall see it. Not much money."

Touting for Entertainment  
The first time a well dressed Egyptian youth takes a table next to where you are sitting enjoying your coffee. "Good evening, Mister," he says, to prove that he speaks English. "I am unaccustomed to your language, but I shall try to be of service to you. I may be your guide tonight and take you to see Cairo night life." It is not the uncommon, but quite the usual thing.

The foreigner who is addressed by an Egyptian in Cairo at night nowadays (and he is certain to be so addressed about 50 times during an attempt at a one-hour promenade at night) knows that he is being addressed by a solicitor or tout for some sort of entertainment. These boys, extraordinary in their manner, answer will be met with in all unexpected places. Sometimes they are cabmen, hotel porters, room boys, waiters—everybody has a duty to offer, and they begin for his commission at the source and for a "present" from the one accommodated.

It is quite impossible in this journal to attempt to summarize the items in this repository of entertainment, although the various items are enumerated quite frankly on every occasion in Cairo by night. The extraordinary items are confined themselves entirely to the human race, either, as anyone will hear after the first half-hour during a promenade of the Elbekah. Talk about "Consul," "Napoleon" and other famous monarchs, they have toured America—why, they were sophisticated, prim, dignified and moral, perfect models of virtue, compared to the boys of Cairo. And the monkeys of Cairo are considered quite the piece de resistance or star-liner acts in what might be called the theatres intimés of the Egyptian capitals.

The predominant religion of Egypt is doubtless responsible for the state of things at the present time. Men in Egypt, as elsewhere, are the companions of their opposite sex. (Even African apes seem to feel the same way about it.) Until very recent times, women have not been permitted to go abroad at night, only the men are in the cafes, and during the evening, in theatres.

## Veils Thinner

Wives are not permitted too many privileges or freedom in the modern Egypt, but the lady of an Egyptian family—also inclined to be very friendly with all visitors—are venturing more and more into public places. The veils are becoming thinner and thinner, and the exposed faces of the charmers. Sometimes, if the wearer has ventured into the theatre, she permits the veil to drop from her face during the dark scenes; and it has been

noted that some of the wearers forget to lift them again when lights are flashed up. Sometimes it is sneeringly referred to as "Constantinople style."

Women, however, are supposed to take their alms in the late afternoon. They are supposed to be at home in the evening. And at home means at home in Cairo.

Young Egypt recently has borrowed a form of entertainment from Old China as from Old Egypt. The young buck of China takes his friends for a boat ride in the evening, if he lives in the neighborhood of a lake or river. This may have been true in ancient times, at least, the romancers would have us believe that it was. The painters have showed Cleopatra and some of the other ladies enjoying the cool breezes of Egyptian nights when upon a Nile barge.

## Blind Boatmen

The custom is being revived, but it isn't confined to royalty. It's quite the smart thing to invite one's lady friends to a boat on the Nile, where a deaf, dumb and blind (if paid sufficiently) boatman rows the craft up or down stream. The ultra smart gentry even engage musicians to sit on the bow of the boat and play Arabic, Turkish and Persian music.

Another favorite excursion at night, with the natives as with visitors, is to the Pyramids and Sphinx. "Want to see Pyramid and Sphinx—too late," is a common invitation from the street solicitors and to a dumb-bell the explanation is made that one is not expected to go out there into the sands of Gizeh (only about one-half hour by motor) for the purpose of making archeological explorations.

## "Desert Sports"

Out there are what is popularly known as "desert sports," which seem to be quite as amusing to Cairo natives as to visitors. The Egyptian boasts that he is not an Arab, just as the Arab boasts that he is not an Egyptian. The youth of metropolitan Cairo likes to go into the desert beyond the pyramids to see how wild men and wild women of the Bedouin tribes disport themselves. They are encouraged by gold coins and two glasses of cognac.

This is a novel excursion, the program quite as acceptable to the city-bred Egyptian as to his American and European brother. Usually a motorist takes a side-walk safe in Cairo, then a jolly little automobile ride to the Mena House district, near the Pyramids and then a transfer to camels. The camel-drivers make the best kind of service to receive their passengers and then start off through the winding valleys through the mountains of sand. A nod to the Sphinx en passant—that's all. And then the camps of the Arabs and Bedouins. Comfortable are their tents. Fine rugs and huge heaps of cushions. Tobacco pipes—and, yes, a puff of hashish are offered to the visitor. A sidewalk safe in small bit of ambergris in his coffee?

How those girls can dance—and entertain! Not at all conventional, perhaps, from the western point of view, but some knockers to receive a ride back to Cairo while indigo Egyptian night is illuminated by millions of stars that never seem to shine over western lands. Or perhaps a drive to town in the morning, after the east has begun to take on the legion and coral of sunrise.

## The Good Old Days

Yes, the Young Egyptians wanted to turn their country in their own hands and they are doing it. In the daytime they chatter and bicker themselves about politics and religion—King George and Mahomet—but at night, they think of Hathor, who was enthroned at Denderah not so far away up the Nile.

The English king has removed his army, they don't think much of Mahomet's injunction about booze of view, but some knockers to receive a ride back to Cairo while indigo Egyptian night is illuminated by millions of stars that never seem to shine over western lands. Or perhaps a drive to town in the morning, after the east has begun to take on the legion and coral of sunrise.

## Davenport's Liberty Reopens

Davenport, Ia., Sept. 29. After a long period of inactivity, the Liberty theatre on Perry street has been reopened for pictures by Fred E. Leher of Burlington.



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## HARRY RIDINGS RESIGNS

Too Much Grief with Unions As Presidents of C. T. M. A.

Chicago, Sept. 29. After 10 years as president of the Chicago Theatre Managers' Association, Harry Ridings has handed in his resignation without assigning any cause. The Association has been in the throes of a wage scale argument with musicians and stagehand locals for some time and there has been plenty of grief connected with the presidency. Among the things the demolition-artist Ridings was, for many years, manager of Cohan's Grand Opera House and Chicago representative of the author-actor-manager.

## Some Colored Artists Dodged Paris Trip

When the colored troupe of entertainers for a special Paris revue engagement sailed recently on the "Berengaria" several of those originally slated to go did not make the trip.

Will Marion Cook remained to stage and produce a new colored musical show, "Too Bad." Hartwell Cook, reported under contract for the Paris trip, was not on board. With Cook said not to have given an explanation. Cook is working at the Club Alhambra, New York. Among those going were Mr. and Mrs. Louis Douglas, eight girls and Josephine Baker, who had been one of the principals at the Plantation Revue. Miss Baker's place at the Plantation has been filled by May Barnes, formerly of the "Runnin' Wild" quartet.

## Evanville House Turns From Vaudeville to Films

Evanville, Ind., Sept. 29. Pictures and presentations are supplanting the vaudeville formerly at the local Victory.

Phil Tyrell of Chicago will book in the stage specialties to the theatre.

## DEPORTING MIDGETS

Two of the former El Rose Midgets are to be deported as minors by the Consulate of Immigration. The midgets came into this country members of a group of eight who appeared in the Rose act.

Conferences with Rose and the guardian of the midgets is said to be behind the trouble with the Immigration Authorities. The Immigration people were not tipped off on the ages of the midgets until after the play.

The act played some Low circuit and independent vaudeville dates.

## TABS REPLACE BURLESQUE

Kansas City, Sept. 29. The Twelfth Street theatre, next door to the Pantages, playing 35c stock burlesque all summer, has switched to tabs and pictures. A 30-week contract has been signed with Sun & Ackerman, the shows to change weekly.

The opening attraction this week was Billy Earle's "Jazzmania Revisited." The show will give four shows daily, with five Saturday and Sunday at a 35c. top, except Saturday and Sunday, when 50c. will be the toll.

# INSIDE STUFF

ON VAUDEVILLE

The Pat Rooney show, "The Daughter of Rosie O'Grady," will not reach Broadway for some weeks. It is in Newark this week with Baltimore to follow. Other outside dates have been filled in with the show presented in far Brooklyn and the Bronx shows, New York, before any downtown Broadway premiere is announced.

George White is said to have entered a complaint with the Keith-Albee office that the Avon Comedy Four are infringing upon the bit of pantomime acrobatic business, while Chicago and Tivoli Theatres but denies he did. Mr. Whitehead suggests the hoax may have originated with the same malicious person, wishing to inflame creditors, circulated a report that he, Mr. Whitehead, had struck out in Florida.

Joe Smith and Charlie Dale, the original Avons, replied they have been doing the same bit for years, and probably did it before George started as a hooker with Benny Ryan.

Joe Whitehead, himself, in the flesh, paid his annual visit to the Chicago office of Variety last week and branded the report that he had died as embarrassing. He admitted playing the Chicago and Tivoli Theatres but denies he did. Mr. Whitehead suggests the hoax may have originated with the same malicious person, wishing to inflame creditors, circulated a report that he, Mr. Whitehead, had struck out in Florida.

Clifton Webb and Mary Hay turned down a big time vaudeville route at \$250 weekly to join "Sunny" at a salary reported to be much less weekly. It is said the team expected to fill in with a cabaret engagement during the run of the show. So far they have not connected. Moss and Fontana, dancers and also in "Sunny," are reported receiving \$1,000 weekly in the show, while the drawing card at the Margilda cabaret night club, with their cabaret income over \$3,000. The Margilda's cover is \$3 p. p.

## \$100,000 YEARLY

(Continued from page 1)

are paid any producer for novelties in picture houses.

With the signing of the contract, West Coast theatres have decided to produce all of their presentations as units and have them travel from house to house. At the present time there are 16 houses in which they will use the presentations and it is expected the bill will increase this to 30 by Jan. 1. Under these conditions it is believed they can offer 20 weeks' work to their players.

The contract provided a salary said to be around \$1,000 a week for Fanchon and Marco and a percentage of the earnings of the booking office, which engages people for the F. and M. Productions.

The couple started their career at the Warfield in San Francisco two years ago and had a hard struggle keeping in the West Coast fold. The determination of Arch M. Bowler, now general manager of the West Coast, that they would make good helped them. At the time of their start their income was said to have been around \$200 per week and he paid them \$1,000 per week, which they received at the conclusion of their old contract.

Under the new plan the shows are to be produced alternately at the Warfield, Los Angeles, and the Warfield, San Francisco, and then to be sent on tour into houses in the following cities: Sacramento, Oakland, Stockton, Fresno, San Jose, Bakersfield, Modesto, San Ana and the Boulevard and a new house at 10th and Western, in Los Angeles.

## MARRIAGES

Gladys M. Kaplan to Charles R. Elbey, Sept. 18, in Skowhegan, Me. Both members of Miller Brothers carnival shows.

Milton E. Schlesinger, Jockey, to Rose Presl, dancer, Sept. 21 in New York.

Boris Kaplan to Clara Finkelstein, Sept. 24 in New York City. The groom is auditor and financial man for Arch Selwyn.

Monty Katterjohn, scenario writer, to Phyllis Kater, script writer, at Los Angeles, Sept. 16. Both are employed at the De Mille studios in Culver City.

Nicholas O'Neill (professional) to Violet Kidson (not professional) at Los Angeles, Sept. 27.

## BIRTHS

Mr. and Mrs. Terrence McGovern, son, Sept. 21, in hospital at Great Barrington, Mass. Mrs. McGovern is Mildred Harris, former wife of Charles Chaplin.

Mr. and Mrs. Curt Rehfeld, son, Sept. 23, in Hollywood Hospital, Hollywood, Calif. The father is a First National director.

Mr. and Mrs. Robert Littell, son, Sept. 16 at Bar Harbor. The mother was formerly Anita Damosch, daughter of the New York Symphony Orchestra conductor.

To Mr. and Mrs. Frank Joyce, Wednesday, Sept. 24, at Polyclinic Hospital, a son. Mother and father were formerly in vaudeville as Joyce, West and Moran and Frank Joyce and Lew Lewis.

## PRODUCTION PRICES

(Continued from page 1)

"Sunny" possible gross at the Amsterdam is \$43,000 to full capacity at every performance.

Though "Sunny" is at present looked upon as an extravagant production in the number of "names" it is said that some considerable cuts will be made after the show shall have been operating a few weeks, saving the producer a large amount of money.

At \$250,000 for production, "Sunny" stands at the top of all musical extravaganzas ever produced on Broadway.

There are eight acts or individuals in "Sunny" receiving \$1,000 or more weekly.

A chorus of 64 is in the show—42 girls and 22 boys. A large stage crew is required.

Upon the opening of "Sunny" last Tuesday night in New York prices at a small amount were offered for the first night tickets. Not a coupon was available anywhere. One holder of a pair of tickets sold his two seats as show time approached for \$150. Offers of \$75 for a pair of seats in the same box were common. It was the biggest turn out Broadway has seen for a legit debut in many seasons.

## ILL AND INJURED

Freddie ("Bone") Bachman, business manager for Ernie Young, has been removed from the Augustinia Hospital, Chicago, to the Winfield Sanitarium, Winfield, Ill. He is recovering.

Charles E. Cook, manager, Colonial theatre, Lawrence, Mass., is in a sanitarium recovering from a nervous breakdown.

Donald D. Dineen, first cornet soloist, Sousa's Band, was taken ill with paralysis in Elmira, N. Y., last week.

Dorothy McNulty, dancer, "Sky High," suffering from blood poisoning, is under medical treatment to prevent lockjaw. Infection resulted from an unsterilized needle.

John Peter Toohey, general press representative for Crosby Gage, is ill at his home.

Sarah Shields, wife of Lieutenant Prevost of the French army, was seriously injured in an automobile accident near Paris last week. Prior to her marriage Miss Shields appeared in vaudeville on this side. She is a sister of Miss Sydney Shields.

Eddie Sullivan is still at the French Hospital, New York, suffering from the relapse of his former illness.

Mayme Whalen, treasurer of the Ritz Theatre, New York, confined to her home with stomach trouble, is recovering after a serious attack.

Luella Temple (Vine and Temple) is recovering from an operation at Mt. Sinai Hospital, New York. The operation followed an abdominal ailment.

Lydia Dixon, character comedienne, is confined to the Rapture and Crippled Hospital, New York City, recovering from an operation for tumor which she underwent last week.

## 42nd STREET 10 YEARS OLD Celebration Started Mon- day Without Parade

The 100th anniversary of 42nd street, New York, was fittingly commemorated Monday by an Anniversary Exposition, in the grand ballroom of the Hotel Commodore and under the auspices of the 42nd Street Property Owners and Merchants Association. The exposition will run for this week.

The exposition was formally opened at 4.30 by President Coolidge pressing a button at Washington. It turned on a switch lighting a smother American flag followed by the rendition of the "Star Spangled Banner" by Nanette Guilford, prima donna of the Metropolitan. The singing of the national anthem was the only feature of the exposition not relayed to the ether fans, through Miss Guilford's contract with the Metropolitan broadcasting.

Police Commissioner Enright, as representative of the city government, delivered a brief opening address followed by the Police Glue Club. Among the other speakers was A. E. Thorne, president of the Association under whose auspices the exposition is being given.

### Parade Disappointment

A parade announced for Monday afternoon and supposed to have in line representations from the current shows in town and the players in costumes failed to materialize. The committee claimed it was called off on account of the Jewish holiday and a desire not to further offend the thoroughfares. But from other quarters it was learned that those in charge had been unable to get the show folk together. Several rallies announced the parade would be given and many who had taken up points of vantage along the supposed line of march were disappointed.

The position hall has been converted into 100 booths with about 75 concerns represented. Stern Brothers, Wallick Brothers and the New York Telephone Company are the most pretentious displays. Sterns' booth offers a rare collection of tapestry rugs and antique furniture, while the Wallick's display shows styles of men with a fashion show depicting the evolution of masculine wear from 100 years ago to date.

Other exhibitors are Horn and Hardin with a miniature Automat; Schrafft's, and Mirror Candies.

The exposition will be open from 10 to 11 daily, with a 50-cent admission charge. Entertainment programs have been arranged for each afternoon and evening session with the night allotted to various attractions in town tonight (Wednesday) will be grand opera night; Thursday, Shubert night; Friday, David Belasco night, and Motion Picture Night, Saturday. The opening night was given over to the Hippodrome. The exposition is broadcasting daily talks through WMCA.

## Former Assistant House Manager Turns Bandit

Melvin Dunham, 29 who said he was formerly a manager of the Liberty Theatre in St. Louis, and Sidney Szarn, 24, a brainer, were arrested for holding up N. B. Natronski, United Cigar store clerk, 60th street and Broadway. Both were captured after a lively chase by Patrolman John J. Leahy of the West 68th street station.

The duo looted the cashier's register of \$53. After they had locked the clerk in the rear room they fled. The clerk's shouts were heard by Leahy who overtook the pair near Columbus avenue.

Dunham said he was employed at the Liberty three years ago but quit to come east. He married a show girl, Phoebe Nichols, whom he states is appearing in one of the revues on Broadway.

He further stated he began his bandit career only recently. "Slicking up clear store clerks was so easy I quit the clerking game and entered the 'Jesse James' racket," said Dunham.

## Affidavit as Convincer

The profusion with which "bankrupt sales" stores have cropped up in Times Square has given one an idea of attempting to counteract competition.

The store is on 42nd street, in an attempt to establish authenticity of its merchandising plan, it displays an affidavit claiming the sale genuine.

## CHEESE CLUB UNCERTAIN ABOUT AN EATING PLACE

Factions Discuss Tavern and Other Places—Tavern Imposes 15c Couver Charge

Factions within the Cheese Club are discussing where to lunch. One faction, said to be headed by President Harry Hershfield, wants to remain at the present place, Billie Lahiff Tavern, the opposition side thought the Club might migrate to equalize trade moving frequently to obtain the good will of all Square restaurants.

From 40 to 50 Cheeseers eat lunch daily at the Tavern, except Sunday. They may eat on Sunday, too, but that is not an established fact. As an association of regular eaters they are assigned the rear room in the Tavern in order that the waiters inside shall have no complaint nor hear of the errors of the administration, city, state or national.

### Company Warned Up

As the discussion on eats progressed and the assembled company warmed up enough to be distinguished by a lunch in their own place, the Cheeseers lost their nerve about informing Lahiff they might move, according to the story. Instead, they advised Billy that while some of them might be indulged in, he should not listen to it even though he did hear it, and they were like a party of kids in the kitchen at the Tavern.

### No Sandwich Thrown

Mr. Lahiff must have thought it over overnight. It is suspected he resented having been called into the Cheeseers' room and allowed to depart without having had a ham sandwich thrown at him. To let the Cheeseers get the Lahiff idea, the next day each eater found on his check a couvert charge of 15 cents for bread and butter, whether they had gotten or eaten any bread and butter or not, or either bread or butter.

It was the first time any of the Cheeseers ever paid a couvert charge where there was no music or dancing. To keep up their past never to do that, the Cheeseers themselves in their rage made music as they hopped around in their indignation. As Mr. Lahiff, it is said, heard the noise within and believing that somehow the Cheeseers had found a new way to amuse themselves while feeding, it is reported he decided to tack on the regular amusement daylight tariff of 15 Cent, 50 cents p. p. in the future.

### 15 Cent Wrench

Still laboring under the 15 cent wrench, the opposition faction of the Cheeseers is now said to be in the unenviable position of knowing Mr. Lahiff doesn't seem to care and not knowing whether they will be building, where gambling was conducted from craps to faro. All of those arrested were taken to the Central station and with the exception of the dancers and the other four men were released, after their names were taken in case they are needed as witnesses.

The seven held for trial pleaded not guilty.



GEORGIE OLP  
OF  
OLIVER AND OLP

Miss OLP, before entering vaudeville, will be remembered as having been featured in "Polly of the Circus," "Little Miss Brown," "Excuse Me," "Too Many Cooks," "Under Cover" and many other legitimate successes.

Oliver and OLP will appear shortly in a new vehicle entitled "Man Wanted," by William Anthony McGuire, author of their present vehicle, "Wire Collect"; also "Six Cylinder Lord," "Kid Boots," etc.

## PLAYWRIGHT HELD ON NARCOTIC CHARGE

Asked Taxi Driver to Locate "Stuff"—Needed It While Away

Detectives Brady and Billafar, of Deputy Police Commissioner Simon's Narcotic Squad, arrested Arthur Rex Farbusch, at the Hotel York, for the possession of a quantity of morphine and cocaine. He was locked up at the 50th Street Police Station.

Farbusch informed the commissioner that he was a member of a prominent Philadelphia family. He said he was a playwright and producer and was about to leave town to put on one of his productions. He was located through a taxi driver who told the police he had been commissioned by Farbusch to locate some one who would sell him at least an ounce of cocaine.

When arrested it was found Farbusch already had quite some morphine and cocaine in his possession. He explained that as he was going out of town and expected to be away for some time he thought it best to get some more in case he ran short during his absence.

## Hollywood's Night Club Pinched—Nude Dancers

Los Angeles, Sept. 29. Three girl dancers and four men will face Police Judge George Bullock to account for nude dancing and gambling at the American League Club in Hollywood, at which 175 persons besides these people were taken into custody by the police.

The girls are Lola Ruiz, Mae Merritt and Myrtle Ellis, all dancers, who are out on \$200 bail, while the men are Eddie Cobb, James Hicks, Bert Frank, booking agent, and Kenneth Kavanaugh, all released in \$500 bail.

Word had been spread around Hollywood that for \$3, providing one had the right introduction, they could see the "hottest" show in town. Four cops parted with the \$3, while about 40 others remained in the vicinity of the place.

Many of the people in the place who did not care for the dancing were in another portion of the building, where gambling was conducted from craps to faro. All of those arrested were taken to the Central station and with the exception of the dancers and the other four men were released, after their names were taken in case they are needed as witnesses.

The seven held for trial pleaded not guilty.

## Joke "Raid"

The hullabaloo and police raids of loungers in the Times square district last week has finally quieted down with practically little moral effect upon the loungers.

The corners are congested as much as ever, and with the others taking the raid as a joke.

## POLICE REFUSE LICENSE TO WATERFRONT HALLS

Spanish Syndicate Blocked in Village Revival Project—Will Fight

The proposed attempt to resurrect the water front dance and concert hall idea along the water front of Greenwich Village has run up against a seemingly insurmountable handicap through police refusal to approve license applications.

The water front district of the Village is practically a Spanish section. The water frontage is given over to markets and other branches of commercial pursuit. They are currently a few entertainment places operated but as coffee houses and "blind tigers."

A syndicate of Spaniards had leased several large lofts. They contemplated opening them as cabarets with the Spanish idea carried out in decorative scheme and entertainment.

Applications were made for dance permits last week with the police objecting, upon the blanket objection that such places would be public nuisances and attract an undesirable element.

The same contention has been used continuously as regards the night places of the regular cabaret belt of Greenwich Village but with the places eventually acquiring the licenses over the head of police objectors.

The Spaniards also propose making a fight to secure licenses to protect heavy investments they have made through leasing and making the places habitable. Meanwhile the section is getting extra police attention to see that none of the places attempt operation until the license matter is threshed out one way or another.

## Flanders Window-Tossers Hearing Set for Thursday

Dr. Joseph Pauline, Henry Case and Jack Phillips, of the Flanders Hotel, will be arraigned in West Side Court on Thursday before Magistrate McGowan. It is believed that the examination will be heard.

The three defendants, who had their liberty for only a short time after they are alleged to have tossed Sol Trencher, waiter, from an upper story of the Flanders, are still incarcerated in the Tombs prison. They were remanded to jail on default of \$10,000, increased from \$5,000 by Magistrate McAndrews.

## 'ROUND THE SQUARE

When Eddie Hartman Swore Eddie Hartman (Variety) died yesterday (Tuesday) at Silver City, N. M. His death from tuberculosis is recounted in the obituary column of this issue. Eddie contracted the disease after returning from France where he was gassed.

When enlisting, Eddie was sent to Governor's Island, in New York Bay and assigned to the Quartermaster's Department. After hanging around for some while Eddie grew impatient, commencing to ask his companions when they were going over. He asked others but received no satisfaction. Another period passed when Eddie, unable to longer restrain himself, burst into headquarters, without regard to military discipline, and rushing up to an officer, talked Times Square to him, like this:

"What's this idea of kidding me? When in hell do I go over and what in hell do you think I enlisted for?"

Every one about thought it was a court martial and life for Eddie. He was ordered to report to the Commanding Officer, but was stopped en route, for when the G. O. was advised of the occurrence.

"That's the kind of boys we want—boys with spirit. Send that boy over immediately."

Upon arrival abroad Eddie was attached as a sergeant to the Quartermaster staff at General Pershing's headquarters.

"Sweetest Sinker Joint"

"That's the sweetest sinker joint in the world, and I'll bet on it" said a New Yorker as he passed Child's restaurant facing on the boardwalk at Coney Island. This Child's is a place from which a sinker is a Moorish castle. On the inside its appearance is like a show room for high-priced automobiles. That one could purchase "sinker" in the place also see male diners eating with hats on could not at anyone as possible were it not for the illuminated name of Child's above the place.

## WIFE GONE WITH SMALL CITY COP AND \$10,000

Michael Ray, Concessionaire, Trusted Mrs. Ray Completely

Mrs. Michael Ray was 17, living with her folks in Germany, when Michael Ray, returning from A. F. F. service abroad, just after the war ended, had a first love experience and made Helen his wife.

Helen turned out to be a good cook and a good enough wife as wives run nowadays, with Mike esteeming her so highly he opened a joint hair parlor with her. It gave either Mike or Helen full privilege to withdraw the entire account at any time. Mike wanted to let Helen know how she stood with him.

Their married life ambled onward without a disturbance, with Mr. Ray eventually landing at Rye Beach, N. Y., as a showman with concessions, and \$10,000 in the joint account.

### Cop Wearing Ring

When Michael Ray visited the city police station the other evening, he asserted as his belief that Mrs. Ray, the \$10,000 wife, and John Shea, whom he described as a police officer from White Plains, N. Y., were on their way to Miami, Fla., along with a diamond ring, his wife also taken, Ray claimed.

In connection with the trip southward, Michael wanted the police to watch out for an Essex coach, Illinois license 12345, New York.

The car had been purchased the same day, added Michael, that the bank account failed away. The ring worth \$500, said the husband, also had been in his property but removed, and when the couple were last seen, to his knowledge, added Mike, it was on Shea's finger.

### NO CALLERS—MOVES

Delores Ducoe Leaves Alamac and Hotel Relinquishes Complaint

Delores Ducoe, actress, and Earl Simmons, producer of "Love's Call" and "The Lonesome Trail," arrested on a charge of disorderly conduct, were freed in West Side Court by Magistrate McAndrews. Both were arrested in the apartment of Miss Ducoe at the Alamac Hotel by a hotel detective.

According to the house sleuth, Simmons came to visit Miss Ducoe in the "wee" hours to discuss a new production in which she was to appear. The detective objected to the time of receiving callers and she told him it was none of his business.

In court, a representative of the hotel said that Miss Ducoe had moved and they didn't care to prosecute.



## AMONG THE WOMEN

By THE SKIRT

The best dressed woman of the week:

ESTHER HOWARD.

("Sunny," at New Amsterdam.)

### Harsh Notes in Refined Palace Bill

The Palace, Monday matinee, held a capacity audience. Benny Roberts in the pit was a show in himself the way he roared with laughter at Tom Smith's antics.

An air of refinement pervaded the bill until Harry J. Conley's act. In a burlesque house this act should find its level. Three women toiled furiously and hard. The dressing was but mediocre. Phoebe Diamond, Four Diamonds, appeared first in a brocade coat pink in tint with feather trimming or a darker shade. Underneath was a dress of white satin with lace inserted in the skirt. And it was real Duchesse lace. A yellow chiffon dress had a decoration of flowers fashioned in orange petals.

Frances Starr was dressed the same as on an earlier visit to this house. The red velvet coat, dress and hat, as before, are most becoming. While the grey cloak chinchilla trimmed was as sumptuous as ever.

After six years Alice Lloyd came back and renewed old friendships and made plenty of new ones. Her first dress was blue satin draped slightly to one side with a fringe cape at the back. A small hat had a large rose at the side. Another frock was chartreuse green, chiffon embroidered in several shades brilliant. The long lines ended at the hem in godets of the chiffon while a panel back gave the wearer a slim appearance. But it was the bathing outfit that drew the round of applause. A tiny suit of white piped in blue had a heavily embroidered cape of cerise.

Virginia Barrett, with Dick Keene, was very nice in a simple blue frock made with a tight bodice and full skirt that fell away revealing a pink petticoat. Countess Sonia was at her best in a gold cloth Empire gown.

### A Rave Over "Sunny"

Staged by Hazzard Short, "That sunny means money invested. But in this case of "Sunny" at the New Amsterdam it is money well spent. A more gorgeous production than "Sunny" can't be recalled. It would have to be a poor producer with all the money in the mint to fall down on such material as a deck on board ship, a Grand Salon on the same ship and a ballroom with a hunt ball in progress. The wedding scene, the finale of the first act will live long in one's memory. Marilyn Miller was bound to have a wedding scene as she made such an adorable bride in "Sally." Her bridal gown is a picture in simplicity. Made almost Empire in style, the white satin is encrusted in pearls and crystal. A lengthy train veils with a veil equally as long.

The first costume worn by Miss Miller was a ballet dress of pink meline with a crystal bodice. A sort of Pierrot costume was of yellow satin pants and blue jacket. A modern dress was of yellow made with a skirt that scooped at the hem banded with velvet.

Two riding tows fell to Miss Miller; one in brown and one for side-saddle in black. Miss Miller was a youthful Genes in this one. Esther Howard was extremely well dressed and much better when wearing a hat.

It was joy to witness the hit made by cute little Pert Kelton. The dressing of the chorus, and that goes for the boys as well as girls, beggars description. Such colorings! They were the achievement of an artist and from the "numerous" names named on the program, everyone in New York had a finger in it.

The color schemes ran to the yellows and orange and black, skillfully blended with silver and white. Even red, white and blue was artistically used with no hint of the flag.

Long live "Sunny." No one should miss it.

### When is a Burlesque Show Good?

If one good comedian and one good soubrette make a good burlesque show then "The Fashion Parade" (at the Columbia last week) is a good show. J. B. Hamp is the comedian and Gertrude Beck is the soubrette. Mr. Hamp has some funny material; Miss Beck displays a nice figure and a pleasing voice. Margaret Knight and Winnie Clifton are the other principal women. The voices of these two young women amount to very little but they are comely enough to warrant the engagement.

Gertrude Beck appeared in a hooped dress of rose and blue made over lace petticoats. An orange and gold costume was very good looking. The short pants were gold, while the abbreviated skirt was orange satin. The bodice was merely a strip across the breast leaving the back bare to the waist line. Miss Beck was very nice in a rose velvet dress made also short and over white satin pants edged with fringe. Another good foundation was enveloped with peach chiffon.

Miss Knight was resplendent in red velvet, made severely plain having only a gold girle. In silver tissue cloth this girl was regal. No trimming was used, the material alone being sufficient. Miss Clifton wore two distinctive dresses, one with white and blue meline and pompadour and a blue taffeta made with extended sides. The chorus made several changes but none spelled money.

### "Merry Merry" Instantaneous Hit

An instantaneous Broadway musical hit went on the records when Mr. Andrews' "Merry Merry" at the Vanderbilt Theatre last week. It's such a nice show that, aside from the personal interest in it, there is no one who would fail to see and hear it without unbounded pleasure.

The principal object of delight (not forgetting the music) is Marie Saxon as the little girl from the country who starts her stage career via chorus. Miss Saxon seems to be always doing something in this show and whatever she does is liked.

The first act has Marie in a blue piped skirt and short coat of velvet. Grey shoes and one white hat to match and a beaded bag add to the right touch. A second dress was of blond chiffon made with tight bodice. From the shoulders hung a short lace cape. In the Pierrot number Marie looked lovely. With the palest of flesh colored tights, a jacket of white satin was set off with neck and wrist ruffles. Miss Smith had a very pretty blue and silver evening dress with blue stockings. A coat and skirt worn by this real comedienne was in a pale shade of tan.

Perqueta Courtney, with a legitimate playing role, wore an evening dress of gold. Two boys in white and blue meline ballet dresses. The short full skirts were ruffled and piped with silver.

The ten girls of the ensemble are first in street clothes of the light frothy style for Spring. In evening frocks the girls look very well. The Pierrot number was a blue meline ballet dresses. The short full skirts were ruffled and piped with silver.



### LOVELY MARY JENNINGS

Dimpled darling of marvelous charm and sweetness, who, with her brother John, comprises one of America's most brilliant, sensational and spectacular dancing teams.

The extended engagement of THE JENNINGS at VANITY FAIR, Broadway at Grace street, Chicago's newest restaurant achievement, is a tribute of which they are well deserving.

### TWO KINDS OF LIQUOR

(Continued from page 1)

good Scotch is a drop from \$55 at Sept. 1.

Rye remains the same as to quality, no guarantee and no guarantee should be accepted. Even the bootlegger doesn't know what he is selling when offering rye. Its \$110 quotation has been renewed fixed at that amount for months.

Champagne at \$35 a case is of the best, with the \$60 a case quality very poor. The \$60 champagne is being used by many night clubs in New York. A \$30 a bottle for \$30 to \$30 a bottle for it, although they could obtain the best brands as easily if willing to pay the market quotation of \$85.

Gin at \$42 a case is quite reliable, but the phoney \$15 gin is "poison."

Phoney Brandy "Terrible" The \$75 a case brandy is "terrible" while the \$110 brandy may be relied upon. Through brandy being held as a rule at a high price the "phoney" figure is now tilted to be in accord and assure a semblance of quality.

It's the reverse with absinthe. Good absinthe is \$15 a bottle with no reduction on case lots, the price remaining \$150 a case, seldom however sold to individual consumers by the case. The phoney absinthe seems to meet the demands of the absinthe drinkers and finds a more ready sale at the phoney price of \$3 a bottle. Where the drinker is not a fiend, absinthe as a general thing is employed to "pop" up other drinks.

### "Needles" Beer

Beer at \$35 a barrel (120 bottles) is known as "needles" not pure as of pre-prohibition but about the best to be secured in the east. The etherized beer is plentiful but held at the same figure and with difficulty in detection as against the other, unless the drinker has his pre-prohibition beer taste remaining with him. After effects are the best indicator of what kind of beer has been consumed.

Sparkling Burgundy at \$95 is genuine, but the \$48 kind is highly diluted. It has the taste of carbonized charged claret and is being freely used in side street table restaurants.

Cordials and light wines are but seldom tampered with as the demand is light, with but few dealers handling these liquors. Ale appears to be about the only alcoholic drink free from misale although ale satisfies according to its strength. Canadian ale is preferred by New Yorkers.

From stories about and through deliveries of liquor made of late in the Metropolitan district, those aware of the source of the deliveries have reached a conclusion that some pre-prohibition liquor stocks, held back for years through fear or expectancy of securing a very big figure, are now being released and disposed of at the current liquor market quotations.

### McCoy Doing Field Work

New Orleans, Sept. 29. Howard McCoy has been appointed to do field and exploitation work for the Loew circuit.

## THE FEMINE SIDE

### Dancing at the Hip

The Hip program contains a variety of dancing. Amalia Molina, Spanish dancer, presents a number of her native steps in native costume. It is interesting to note that the Andalusian idea of the "Spanish" costume omits hoops. She begins with the "Spanish for trot," wearing a broad white satin gown extending to her ankles. The skirt is full, the basque tight. Small ruffles of silver lace edge the gown. An applied red flower and green vine forms the belt.

"One Big Revue" is a contrast between three distinct types of American dancing. If you include "hula" songs. First, there's Linda with her aveline curves and Mercurial feet. The program says it's the dance of the model. Linda's gown of sheer georgette and satin has for its only trimming a black plush flower at her left side. Second, Ida May Chadwick, "the boogier's girl," exhibits some clever tap dancing. Her admirers in the audience evidently consider her the champion. A short checked skirt and tight blue jacket were far more becoming to the character she was portraying than was the rather pretty pink and blue hat. It was a shade too pretty but Ida May Chadwick is a beach scene in Mr. Ziegfeld's "Follies." Hilda does her "hula" sulrma with a little fringe, a little bead, and lots of nerve.

It's the third week for Annette Kellerman, the athletic esthetic. And you may be interested in knowing that one of the Hip girls has her hair cut into a short, close boyish bob on the right side, and into a flapper, curled bob on the left!

### Riverside's Haap Big Night

It was a heap big Monday night at the Riverside. The "ad libbing" at the end of the program was enthusiastically received by the packed house. When Ed Johnson and Edna Collette gave the "surprise party." The stuff was impromptu and light. Estelle Demarest wore a lovely pink trepe gown trimmed in dainty, blue rosettes. In Earl Lindsay's "Dance Creations" the Phelps twins wear some interesting clothes. They appear first in orange satin semi-tailored frocks with brown georgette capes and brown hats. Lillian Lee as the selfish daughter-in-law in Hugh Herbert's sketch wears a lovely wisteria georgette frock trimmed in groups of silver spangles at her belt and on her skirt. The sentiment of this act, which roundly scooped the material, younger generation, seemed to please immensely. And as for Camilla's white birds, they were a bit feather-brained at times, if not down-right light. Not that the audience objected.

After the show. Olsen and Johnson entertained "the folks" out in the lobby for a few minutes, too, just for good measure.

### No Chance for Clothes

Why the novel, "Tatterly," was changed to "Off the Highway" when it became a film is not made clear. William V. Mong waxes angry with the picture's honors in his dual performance as the miserly old Caleb Fry and as the servant, Tatterly. John Bowers and Marguerite De La Motte are convincing as the poor artists and lovers.

Miss De La Motte has no chance to exploit unusual clothes, but she does get an opportunity to register a variety of emotions.

### Important—in a Way

Tribly Clark, as Mary Owen in "The Bad Lands," film, is the only woman in the cast whose name is programmed. It is the only important feminine role, but not so important. Little Buck Black as 10-year-old Stubby Meade is interesting. The time of the story is about 1870.

The trouble is all over firearms being a bit feather-brained at times, if not down-right light. Not that the audience objected.

Miss Clark wears three or four very appropriate outfits, considering the period. Her riding habit is composed of a light tight jacket, long, sweeping skirt, a high derby with a long white veil flowing from its crown, a lace jacket worn outside her tightly buttoned coat and high gauntlets. She rode side saddle! One of her dresses is obviously made of flowered organdie or old-fashioned challis. The bodice is tight with a lace fichu crossing in the front, and a black velvet bow perched on top the fichu. Two ruffles of the dress material decorate the bottom of the wide skirt, and a hat, about as big as a minute, is balanced on her left ear.

Another one of those free-thinking films, not healthy food for children, is "Love's Gamble." The story is disillusioning. In spots, scordil, Lillian Hulette plays a dual role, giving an engaging performance. Pauline Garon and Kathleen Clifford put ginger into this story that could so easily grow mauldin.

The heroine entertains a child-like faith in men. She is disillusioned. The story is kept technically moral, but the girl's escape into the storm is a bit of a farce. When Robert Francis is arrested for the murder of his wife the girl's tearful testimony made the audience at Loew's New York laugh. Miss Rich wears a pretty white sports frock during the escape. It has band trimming running from the collar to the hem in four rows, is sleeveless, and has a high collar of the band trimming. Another time she dons a metal cloth evening cape with a fur collar that is rather pretty.

But the women in the story are all po artists or tea room owners, and have little money for funny-diddies.

### Funny Testimony

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### The Modern "Lena Rivers"

Shortly after the Civil War (or was it before?), Mrs. Mary J. Holmes wrote a sentimental novel called "Lena Rivers" in which the black slaves were happy on a southern plantation. The modernized film version is inconsistent. The black slaves are French servants, and the plantation is on Madison avenue, New York.

This leaves the impression with the audience of hearing Mrs. Holmes' heirs say to the arroy people: "Change it any way you please, but retain the title." Anyway, that's what has been done. The picture will probably be popular in towns where the taste for accuracy is not keen. The old plot moved up 60 years will be questioned by critical audiences. Among the several inconsistencies, there is one in the matter of dress. According to the film, Lena's mother, 20 years ago, wore a tight fitting, cotton dress with a basque and long sleeves adorned in puff tops. And as though this were not enough, her hair is bobbed. Gladys Hulette plays a dual role, John Walker is the only actor featured but the burden of the film falls on Miss Hulette, Earle Williams and Edna Murphy. Edna Murphy puts a great deal of realism into the catty cousin, Carrie Nichols. In fact, here's the best feminine role.

### Crighton Hale Without Opposition

Crighton Hale appears to greater advantage in "Seven Days," in a light, amusing role than he does in "The Circle" as a fussy young English lord. Both are films. He also seems to be at more ease with the women in the comedy (Lillian Rich and Lilian Tashman) than he is in the drama. The comedian, Crighton Hale, is the only actor featured but the burden of the film falls on Miss Hulette, Earle Williams and Edna Murphy. Edna Murphy puts a great deal of realism into the catty cousin, Carrie Nichols. In fact, here's the best feminine role.

Which is nothing to be sneezed at with women audiences. When Miss Boardman glances at the ingratiating Malcolm and back at Crighton, the film forgets the role of the young forlorn, well, the sentimental verdict will no doubt be that Crighton should elect himself permanently to comedy—such as "Seven Days."



# MUTUAL SHOW 'PINCHED' IN IA; COURT DISMISSES CHARGES

**Members of "All Set to Go" Taken After Thursday Matinee—Indecent Performance Charged—Women Complaints—Critics Testify for Defense**

Des Moines, Ia., Sept. 29. Eighteen girls and four men, members of the Mutual show, "All Set to Go" were found guilty of participating in an indecent and obscene entertainment before Judge Sellers in municipal court here Saturday.

N. S. Barger, resident manager of the Garrick theatre, was bound over to the grand jury on a charge of permitting and encouraging an obscene and indecent production.

All members of the company and Manager Barger were arrested Thursday following the matinee performance. They were hauled to police station in the patrol and were soon released on \$300 bond each. The preliminary hearing began Friday morning and continued almost two days.

Newspaper reviews of the show said it was one of the cleanest on the circuit and two of the critics took the stand for the defense.

The arrests were made on the complaint of C. W. Belts, member of the Uplift league. He testified the shimmy dances by the girls resembled the "men only" and "hoochie-coochie" dances he had seen in Chicago and other cities. A half dozen women uplifters, prominent in local society, took the stand along with Belts in an effort to convict the troupe.

Two of the women, Mrs. George Harnage, president of the Parent Teachers association and Mrs. W. K. Norton, daughter of the chief of police, testified their moral standards had been lowered as a result of the show.

The newspapers made light of the whole affair and thoroughly "kidded" Belts who had testified he had felt a desire to kiss Chubby Dradiade, singing soubrette, when she was appearing in one of her numbers.

Those in the know credit the raid to Chief Cavender, a strong uplit worker. Cavender tried to close the Garrick theatre when it was presenting burlesque last season but was unable to secure tangible evidence.

## "MODELS AND THRILLS" ORDERED IN FOR FIXING

**Not Up to Columbia Standard—Talk of Town's Repeat Date**

Peck and Jarboe's "Models and Thrills," reported one of the weakest shows on the Columbia Circuit, has been taken off temporarily for "fixing."

The attraction was to have played Hurlst & Seamon's place last week but was replaced by Harry Strouse's "Talk of the Town."

The "Talk of the Town" booking is a repeat engagement, the show having played the house earlier in the season. It will play the current week under "Models and Thrills" paper on account of the late transfer.

"Models and Thrills" will be fixed up considerably before returning to the Columbia Circuit to resume bookings. The attraction was ordered "fixed" after it played the Columbia, New York, where it had opened the season and was sponsored by Sam Scribner. The show was "caught" again at Paterson, N. J., but despite several cast changes was reported not up to standard.

**Reid Show Favored Orpheum.** Jack Field's White and Black Reel grossed \$7,200 at the Orpheum, Paterson. According to Watson, owner of the house, the gross represents six days. Through error it was reported last week that the Reid gross was secured at another Paterson house. Arthur Peterson's "Powder Puff Frolic" is reported to have grossed \$5,500 at the Orpheum last week.

# GUS HILL SLIPS IN ONLY ON SUNDAYS

**Dodging Dealy Judgment for \$24,124—Worth \$500,000**

Gus Hill, in private life Gustave Metz, legit and burlesque producer and former club swinger and juggler, is reported to be showing his old-time agility in the dodging of judgments, subpoenas and other legal embarrases by remaining in New Jersey, out of New York State jurisdiction, until Sundays, when he comes into his office at the Columbia theatre building, New York.

According to information Hill makes it a point to leave well before midnight, thereby dodging any possibility of being taken for judgment for failure to pay a judgment of \$24,124.17 to James J. Dealy, awarded July 23, 1923, which Hill has failed to satisfy to date.

Dealy, an actor in one of Hill's numerous cartoon comedy companies, was given the judgment for damages resultant from the faulty discharge of a prop pistol which caused the loss of eyesight of Dealy's left eye.

Hill went into bankruptcy and listed Dealy's judgment as a claim. Dealy originally sued Gus Hill's firm, but the complaint was amended, naming Gus Hill individually, charging he had transferred all assets from the corporation so as to make Gus Hill's, Inc., insolvent and unable to satisfy any judgment.

Hill is reputed worth over \$500,000.

## BERNSTEIN DROPS SHOW; PEARSON'S FRANCHISE

Rube Bernstein will turn back his Columbia Burlesque franchise under which the "Bathing Beauties" are operated, according to reports. The circuit will turn the franchise over to Arthur Pearson, who will produce another Columbia show.

Pearson's "Powder Puff Frolic" marked his comeback to the Columbia this season. It had ingratiated him with the Columbia heads to the extent they are anxious to have him do another for the circuit.

Bernstein has been a Columbia producer for years. Outside business interests are given as his reason for leaving the burlesque field. He recently purchased a one-third interest in the 45th Street Yacht Club, a Times Square Night Club.

## GIRL STILL HELPLESS

San Francisco, Sept. 29. Ruby Adams, formerly with the Will King show, is still unable to walk, owing to injuries received backstage here when a sand bag fell on her.

Despite her helpless condition the girl is most cheerful.

## MUTUAL'S OPEN WEEK

Negotiations are on for Chicago house to replace the Calumet, recently dropped from the Mutual Burlesque Circuit. The week is now an open week for the Mutuals between Milwaukee and Detroit.

**Cast Changes in "Step Livey"** Emma Koller succeeded Helen Hyrd Russell as prima donna with the "Step Livey Girls" at the Mutual, Washington, D. C., this week. Elsie Burgher, ingenue, also joined the cast.



## CHAZ CHASE From the Ziegfeld "Follies" "MOST UNIQUE"

Touring Orpheum Circuit  
The Los Angeles "HERALD," Sept. 22nd, says:—

"He's the funniest fool I ever saw," commented the person in the next seat, as Chaz nonchalantly swallowed a burning cheroot. Chaz walks around the stage doing nothing in particular and the audience goes wild. It threatens to be a riot but Chaz leaves them clamoring for more.

Per. Representative, PETE MACK

## BURLESQUE ROUTES

### COLUMBIA CIRCUIT

Oct. 5.

**Bathing Beauties—Empire, Providence.**

**Best Show in Town—5-7 Van Curen, Schenectady; 8-10 Capitol, Albany.**

**Black and White Revue—Miner's Bronx, New York.**

**Bringing Up Father—5 New London, Stamford; 7 Meriden, 8-10 Lyric, Bridgeport.**

**Burlesque Carnival—Gayety, Kansas City.**

**Chuckles—Columbia, Cleveland.**

**Fashion Parade—Orpheum, Paterson.**

**Happens of 1926—Gayety, Rochester.**

**Follies of Day—Empire, Toledo.**

**Gay Old Time—Columbia, New York.**

**Golden Crook—Empire, Newark.**

**Happy Moments—Gayety, Boston.**

**La Revue Parisienne—L. O. Luck's—L. O.**

**Lucky Sambo—5 Geneva, 6 Auburn; 7 Oswego; 8-10 Colonial, Utica.**

**Look Us Over—Empire, Toronto.**

**Mas Tabasco—5 Lyric, Detroit.**

**Models and Thrills—Hyperion, New Haven.**

**Money Shines—5-6 Wheeling, W. Va.; 7 Zanesville, O.; 8-10 Canton.**

**Mutt and Jeff—Empire, Brooklyn.**

**Peek a Boo—Casino, Boston.**

**Powder Puff Frolic—Casino, Brooklyn.**

**Rarin' to Go—Orpheum, Cincinnati.**

**Reynolds, Abe, Rounders—Hurlst and Seamon's, New York.**

**Seven Eleven—Gayety, Washington.**

**Silk Stocking Revue—Star and Garter, Chicago.**

**Slappee, Harry—Gayety, Pittsburg.**

**Step On It—Casino, Philadelphia.**

**Talk of Town—Palace, Baltimore.**

**Watson, Sliding Billy—Gayety, Detroit.**

**Wilson, Joe, Club—Lyceum, Col.**

**Wine, Woman and Song—Gayety, St. Louis.**

**Williams, Mollie—Gayety, Buffalo.**

**MUTUAL CIRCUIT**

**Band Box Revue—Read's Palace, Trenton.**

**Chick—Savoy, Atlantic City.**

**Cunningham, Evelyn and Gang—Empire, Cleveland.**

**French Models, Gayety, Milwaukee.**

**Giggles—Garden, Buffalo.**

**Girls Girls—La Majestic, Jersey City.**

**Happy Hours—Trocadere, Philadelphia.**

**Hey Ho—Gayety, Wilkes-Barre.**

**Hollywood Scandals—Star, Brooklyn.**

**Holst Totay—Gayety, Scranton.**

**Hurry Up—Miles Royal, Akron.**

**Innocent Maids—Gayety, Louisville.**

**Jackson's Friends—Mutual-Empire, Kansas City.**

**Jazz Time Revue—Garrick, De Moines.**

**Kandy Kids—Cadillac, Detroit.**

**Kudding Kuddies—Park, Erie.**

**La Fata—Troy—Gayety, Brooklyn.**

**La Mont, Jack—Empire, St. Paul.**

**Make It Peppy—Strand, Toronto.**

**Moonlight Maids—Lyric, Newark.**

(Continued on page 60)

## FASHION PARADE

Columbia Burlesque Circuit attraction, produced by J. G. Jernon, Inc. Book by I. B. Hamp. Also featured comedian, Daney staged by Valdemar, staged under supervision of John G. Jernon. At Columbia theatre, New York, more Sept. 29.

An average show of the Columbia brand, its principal attraction in the majority are better than their material. In proof of which, when they have any material it stands up and gets over. This commences to happen after a dull first half of the first act. Toward the ending of that section the performance suddenly picks up and runs swiftly to the finish of it.

The second act is an in and out, dotted with specialties, small time acts, but fitting in. The second part opens with a "Bagdad" scene, with acts in "one" thereafter until a late finish, although the delayed ending was through a belated start, the show not getting under way until after 8.30.

One of the scenes is outstanding, "St. Yess" from "No. 1" in the idea but in the manner executed, all comedy, with a rather smart scheme of dressing, adapted from similar dressing of similar acts. Another comedy skit was an old "Dr. Dippy" afterpiece, probably forgotten even in burlesque by now, but also nice, but over here through a music school setting instead of a medico's office.

In the performance are many holes where laughs could be built up. Someone should be carried over the week to watch each performance from the front. Not only would it send the laughing value of the show much higher but it would even and close up some of the show early spots, besides possibly bringing about a rearrangement of the order that would improve generally.

Dressing is burlesque but once in a while gets to the long skirt effect. Were the latter gowns more uniform in attractiveness, the portion of the wardrobe could be preferred to the straightaway tight costumes. Some of the longer skirts look well while others seem drab in comparison. The best looking gown was a white and black. A girl prima (a low-cut red-trimmed affair), while leading a number to build the finale.

In numbers the performance is lively without enough numbers in the second part. Two "Charleston" numbers are in the first section. That is excusable under the present circumstance.

I. B. Hamp, principal comedian, is funny at times. He suggests that he has a mind but his knowledge besides limited personality and proper direction, he could do something away from burlesque.

As the soubrette Gertrude Beck fits the picture in appearance and work. She does very well in Hawaiian (a risqué musical number when, besides singing and dancing, she also plays the piano. The same musical who looks like phonetic "Hawalaans," do not play their Honolulu strings as well as they do the "Hawaiian" style of music.

Probably get Your Old Pal, Al, quite soon, since he isn't doing it any more.

Joe Knight has a pleasant voice, above the burlesque grade of primas, and always looks well. Under a star he will be the second comedian, doing it fairly without sufficient opportunity. Hamp taking care of that evidently. Hamp probably gives the performance, although John G. Jernon takes program credit. It could only be someone who knew a lot of time about that would recall the "many husbands" bit along with the "Dippy" skit.

Fred Taylor is the straight, good enough, and that goes for his "dope" portion of a final comedy scene. The troupe with this scene is its third, wrongful repetition.

Winnie Clifton must have been the "Columbia" dancer, doing that fairly as the dance is universal and done nowadays. She sings well enough and is also a soubrette, more so than Miss Beck, who, in the first act is also livelier and more animated than her companion, with Miss Beck, the best boss tight parader of the bunch.

In the specialties Luddy and Luddy, the men, win out, and easily. They sing, dance, talk and accrobatic a little, and that little of everything sends them over big.

Not a home run but needing coherence. **Time.**

**New People in Hodges "Follies"** Several changes have been made in the entertainment personnel of "The Follies of the Follies" at Miami, Fla. The Eight Little Sweethearts, a feminine dance ensemble; Mack Miller's "Little Jessie James" band, and Dave Manok's Hawaiians were added last week.

## THE GIRLIE GIRLS

(MUTUAL)

Prima donna, Irene Cassini  
Ingenue, Alice Richy  
Staged by Valdemar, staged under supervision of John G. Jernon. At Columbia theatre, New York, more Sept. 29.

The Newark Lyric Amusement Co. sponsor this gift to the amusement world, which is a throw-back to the days of Sam T. Ticknor as the house is concerned. The house, who functions with Minsky's Apollo stock burlesque company in Harlem, where they give them both barrels, is credited with the book. Rose may or not be responsible for all of the "smoker" bits in this one, but they haven't overlooked many bets.

The leading comedian, Chas. (Blimb) Davis, is the principal offender. Davis does an eccentric tramp character and goes the limit. Even in stock burlesque and vaudeville it is considered unethical to lay hands on a woman for laughs, but as the house is concerned, The Rose tummy of Irene Cassini in one scene in which the girl represents a nummy.

"By far the most offensive bit in the show is a chorus number 1-d by Miss Cassini with Lewis ad libbing. The girls carry lifting poles with pencil and eraser attached. The poles are held out over the audience and the boys are supposed to write notes. To make it doubly sure the Canadian has a flask of Scotch "notes" which he reads. They go about as far as they can, and as vulgarly as it is possible. The bit is 100 per cent crass and couldn't even be classified as burlesque.

Another detectable moment was "The Subway Train" bit moved down intact from the Apollo. Davis does the song, and the moment the lady who is nursing a baby and says "Take it or I'll give it to the conductor," is also present. Also the leading soubrette, who is one of the principals arguing whether the fluid is Scotch or rye, with both wrong when the keister opens, disclosing a toy dog.

The argument between the comedians as to the division of Miss Cassini's part was another high light. One comic makes a selection from the waist up. Davis has the lower half. Lewis takes one side of the cheek and then invites Davis to do likewise with his half.

Box Bids, a specialty of stories, songs and dancing was a total loss, but Jack McSorley's singing specialty revealed the only voice in the production. McSorley also led the first act finale, which was the old "old song and modern" duel with much salvos taking one side of the house and an ensemble finale of voices, one-half singing an obbligato.

The girls dashed out upon the runway to several ecodes, due to the "grinding" of Bobby Dixon, an experienced soubrette. Miss Beck showed ruggedness and endurance, but very little technique.

The women Miss Cassini was the only one who held. She is featured and deservedly for she stands out in this production. The work of the male comics could not be judged. Their talents were hidden under a lot of crud. Even with the material Lewis Hebrer was relieved quickly.

The production showed nice scenery and costumes. Two of the full stage sets were above the average and the costumes of the chorus was up to snuff. The dancing of the girls, subtracting the grinding, would average a routine of a step and a half apiece and check up on pulchritude, even lower.

Judging by the reaction of the audience, the producers know what they're doing. They ought to "clean up" financially with this one, which could be bylined as "Mortifying the shovel and the American cow."

## MUTUAL ADDS TWO CANADIAN STANDS

The Mutual Circuit has added the Grand, Hamilton and Grand, London in Canada, through a deal with N. L. Nathanson, managing director of the Famous Players Canadian Corp. Ltd.

The Mutuals will play Hamilton the first half and London the last half, beginning Monday, Oct. 19. The terms call for a house buying attractions of right will produce a percentage arrangement above a certain gross.

To take care of the additional week Jack Singer, former Columbia director of the Famous Players Mutual Circuit attraction which is to be organized immediately. The new Jack Singer show will open in Toronto, Monday, Oct. 19.

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.

Jack H. Vosburgh, 32, actor, and his wife, Marie, are in the Receiving hospital suffering from concussion of the brain as a result of their automobile plunging over a 100-foot cliff on Bonnie Beach street in Hollywood.





### HILDA FERGUSON

#### IDA MAY CHADWICK

#### LINDA

#### And Foster Girls (16)

#### Full Stage

#### Hippodrome

A combination dance number for a new production turn at the Hippodrome. It was staged by Alan Foster who interjected his own Hip chorus girls into it, and that did not hold back this rather light-weight turn one whit. Also assisting were Lou Post and Tim O'Connor, as dancers.

Hilda Ferguson has been with Ziegfeld "Follies" where she shimmied, that skidding name for "cooch." Linda is a buck and winder and howl! Linda is with "Sunny" now, having obtained the production engagement after having secured the Hip combination date, which explains that.

The scheme was to exhibit three styles of dancing in one act. The error appears to have been believed a coocher is a dancer. Yet the coocher, if cooching pretty and bare like Miss Ferguson, she can be made to draw if the house can stand for her cooch.

Miss Linda is a graceful stepping high kicker who looks and dances equally well. Miss Chadwick with her taps and steps can always take care of herself in any company. The two each were given one solo session. Hilda Ferguson came third and also had one inning, for her cooch. That was plenty.

If there's a stock burlesque show anywhere short of a "Follies," Linda and Hilda isn't cooching for Keith-Albee family trade, Hilda is handicapped. She's a good looking blond, besides.

For a costume Hilda wore a couple of breast pockets with a fringe. She shook everything and you could see it all as she danced. Whoever devised Miss Ferguson's costume scheme must have been informed the Hip got only stag audiences.

If there are to be cooch dancers in the Hip it is better to let them close up Toytown for the children while they are "performing."

If a combination such as this is to be sent over the circuit, and it's worth trying, the act should be padded out for more solo dancing.

*Stig.*

### TROJAN GLEE FIVE

#### Songs, Piano, Comedy

#### 14 Mins.; One

Male quintet from the University of Southern California, according to the banners, insignia and a passing announcement. The genuineness of this is further supported by "Moonlight and Roses" and "Just a Little Drink," their early numbers, which are currently big on the Coast, although not as well known in the east.

The boys look "collegiate" but not eccentrically so, making nice appearances collectively and individually. The piano accompanist has a comedy map that could be built up for heavy laugh returns. As it is, his inconsequential hoke got over.

The quartet opens with a medley of college airs, each wrapped in the South California colors to camouflage miniature megaphones which are employed for the rendition of "Moonlight and Roses," a fetching melody number. This is followed by the novelty "Drink"itty which sets the act right. A solo of "Mother, O My Mother," was well done, the number itself being intrinsically superior to the average "mammy" pop song.

The college yell and a couple of pop ditties followed, letting down somewhat with the doggerel for the closer lining to the good start.

The boys were liming and when purely routine they click. They fared well in the treasury here.

### JUTTY VALEY CO. (3)

Acrobatics

6 Mins.; Full (Special)

81st St.

Neat appearing mixed trio, two men and a woman, working on paralleling poles with a cross bar suspended trapeze work. Each is in white and the double pole, resting upon a cylinder, revolve for a triple teeth hold as a finish.

Fast, good looking and very much to the point for the better class houses.

*Stig.*

### ALICE LLOYD

#### Character Songs

#### 3 Mins.; One

#### PALACE

Alice Lloyd back after three years around the world with a cycle of old and new songs in just a week-end to American vaudeville as she was the first day pioneering the English invasion of women singles in 1917.

Miss Lloyd has picked up some weight and enlivened with the passing years but her act is as young and fresh and her delivery as clean-cut and effective as ever.

Opening with "Both Ends Meet," she changed for after the stage has "Who Are You Getting At, Eh?" This was followed by "Naughty But Nice," also delivered flawlessly. Another change to comedy makeup for "The Other the Fiddle the Sweeter the Tune," a bit of spice sold as only she can sell it, and a quick change to her bathing suit costume, the signal for an outburst of applause from those who remembered "Splash Me."

Miss Lloyd fooled them by singing "Have a Little Dip With Me," but was forced to enquire with "Splash Me" by insistent demand from out front. After the stage had become clogged up with moral pieces, Miss Lloyd sang "Turned Up!" another English lyric in which the audience was invited to join at the title words. The song was good for another "more or less."

Alice Lloyd never looked or went better than at the Palace Monday night. Her delivery is as youthful and sure fire as ever and her current song cycle on a par with any of her former ones.

*Gow.*

### "THE REVOLTERS" (3)

Singing and Dancing

20 Mins.; One and Three (Special)

AMC, Chicago.

This act in part is a reproduction of the male chorus in the "Student Prince" as to dress and number. The opening is introduced in "one" with a pianist offering an introductory number of the members by names. Davey Jamieson is featured and takes care of the dancing.

There are seven voices, each capable of doing a solo. Following "one" the act goes to "three," where several group numbers are executed. The latter consists of a medley of Southern melodies. Back to "one" with the boys gathered around the piano singing and Jamieson dancing.

Back again to three with another change of scenery has the boys singing "Old Heidelberg." Jamieson calls for styles of dancing to be followed by the act in delivering a varied routine. This is the applause feature of the turn.

The act is away from the usual array of flash acts and is capable of holding down a spot anywhere.

*Hal.*

### LA FANTASIE (6)

Illusions and Dancing

10 Mins.; Full (Special)

The producer of this act knew he had three good illusions to work with and evidently wanted to build up a big "flash" turn around them. In spite of the potent offering with the boys gathered around the piano singing and Jamieson dancing.

These are strong enough to hold up the act for the intermediate houses. One is the familiar cabinet trick, very well manipulated. The second has a woman suspended by one narrow iron bar with her feet not touching the stage, and the third is another of the cabinet variety, neater and more baffling than the first. It is completed in fifty and made more effective by the introduction of a burning skeleton where the body of the girl has just disappeared.

Between the magician's feats a befuddled couple in Spanish and whirling dancers do just moderately and a deep-voiced announcer makes a mess of some badly written lyrics and verses. Some unexpected laughs develop during one of the illusions when a couple of comical-looking and misfit crowns are placed on the woman posing in midair.

If the turn is to be a successful closer of shows several minutes might well be clipped from the running time.

### FRANKIE HEATH (1)

#### Special Songs

#### 14 Mins.; One

#### Albee, Brooklyn

Miss Heath's new song cycle is billed as "a quartet of songs" and with Harry Hines credited for authorship. The songs are really a-tor-proof although the Heath treatment is not the least charm of the delivery. Mr. Heath has William W. Doan at the piano.

The numbers are introduced by a generally observation about the various types of lyrics, Miss Heath concluding with "The Harem." The act is accompanied by some hard dialect between two women. It runs a bit too long but is consistently productive of laughs. A "butter and egg" conversation about the Harem which is making his first convention trip to the city hit home with the Brooklyn Babbitts and will click generally. It has plenty of song, gospel, interwoven with the persiflage and is the most substantial number in the routine.

The third is a lighter effort about the gal who doesn't acquiesce or refuse but keeps the boys interested with "The Harem." It is concluded with a rather pedantic dramatic song that doesn't quite fit as a getaway offering but was none the less effective. Yet, in view of the preceding, no possible switch suggests itself.

The songs are the meat of the act. Coupled with Miss Heath's song craftsmanship and other (also) the act is top-notch. The songs for the best there is in vaudeville.

*Abel.*

### RITZ BROTHERS (3)

Song, Dance, Musical

15 Mins.; One

Albee, Brooklyn

At Jimmy and Harry Ritz have been around but not together, this being their initial try in trio. It's a clever combination, the three being dapper young men. Their opening is introduced in "one" with a pianist offering an introductory number of the members by names. Davey Jamieson is featured and takes care of the dancing.

There are seven voices, each capable of doing a solo. Following "one" the act goes to "three," where several group numbers are executed. The latter consists of a medley of Southern melodies. Back to "one" with the boys gathered around the piano singing and Jamieson dancing.

Back again to three with another change of scenery has the boys singing "Old Heidelberg." Jamieson calls for styles of dancing to be followed by the act in delivering a varied routine. This is the applause feature of the turn.

The act is away from the usual array of flash acts and is capable of holding down a spot anywhere.

*Hal.*

### DUKE KAMAKUKA AND HIS Mid-Pacific Artists (8)

Stringed Orchestra

17 Mins.; Full (Garden)

Majestic, Chicago

Six young Hawaiians making some beautiful music on stringed instruments are abetted but not particularly aided by the party who gets the billing. After the ice has been broken by the six he comes garbed as a Mexican and sings long and windily about pale Latin skies. His further contributions are at the finish of the act when he pounds out something on xylophone.

There is a white-skinned girl who comes on for half a minute and wiggles out a luscious Hula-Hula. The act is a bit of a while since then with that of Mr. Kamakuka.

If not too expensive there are probably houses on the Association's books that can handle this. It is rather slow in tempo but is redeemed by the pleasant harmonies of the instruments.

Kamakuka wears his hair long.

*Hal.*

### HANDERS AND MILLISS

Comedy, Singing and Dancing

12 Mins.; One

More than 14 years ago according to Variety's files, Tom Handers and Arthur Milliss were a team of hoofers, albeit a good one, according to the early reviews. Since then they have spent much of their time in England. Last year they entered the legit in the short-lived "Flossie."

Their make-up now go in for semi-comical makeup, one getting laughs from a one-sided mustache. The dancing remains a feature, but it is all of a comedy nature now. The best results are obtained with deft manipulation of a cane while stepping. While this sort of hat trick has been seen before Handers and Milliss introduce new ideas with the lids.

The rest of the routine is of the "boob" variety. Some of the incidental talk is weak. One of the boys is double jointed, and the manner in which he twirls his arms around is uncanny and good for hoots. The act should make a name for itself in the two-day world.

### "DANCE CREATIONS OF 1925" (9)

#### Song and Dance Revue

#### 20 Mins.; One and Full (Special)

#### Riverside

A revival more than a new turn since Earl Lindsay, sponsor, had a similar act out two years ago with the present cast about the only thing new in this one. Newsies may be said for the wardrobe, but the routine and musical numbers are hold-overs from the former turn.

The new cast enlists Virginia Franck, Phelps Twins, Thomas Manahan, Marjorie Lane and Urida featured with Adelaide Thom, Hazel Vee, Mary Lee Reed rounding out the ensemble.

The flash is divided into seven scenes with the opening in full stage, led by Manahan as a young producer, giving those out from a glimpse of a revue in the making. The feminine applicants chant lyrically they have forgotten rehearsal rompers, but are instructed they must begin at once which prompts the shedding of their dresses revealing the girls in chemise and with the producer giving them their first routine of dances. The undress feature is handled in an inoffensive manner and naturally clicks as does the spectacle contributed by Manahan and his brigade of youthful, good looking and accomplished actresses.

The act closes in "one" for a legman, Manahan going to full stage again for a picturesque set with the Phelps Twins in Colonial costumes for "Music of the Wedding Chimes," which the girls harmonize nicely and top off with a dance. Virginia Franck follows with another ensemble "Five O'Clock in the Morning," as an introductory for a rube dance by herself and four other girls, also well planned.

The Phelps Twins changing to pink kid outfits hold forth in "one" with the girls in chemise and dance after a bixing for top value with succeeding specialties by Manahan, Miss Franck, Marjorie Lane and Urida. "Stepping in Society," led by the Phelps girls and with everybody contributing brief solo dancing, was worked up for a peppy curtain that sent the act across for a wow.

Mr. Lindsay has a formidable array of talent and good looking in this assemblage and he has been anything but stingy in providing a lavishly produced act. As the second stanza on this bill it clicked for an outstanding hit. Big time material from any slant and a welcome flash for the best of them.

*Eds.*

### "TOWN TOPICS" (7)

Miniature Revue

17 Mins.; One and Full Stage (Special)

181st St.

This is the latest Alex Gerber flash act, styled according to the bill as "The Latest in the Latest." It is billed by Charles Davis, and including in its cast of seven, Arline Coleman, Eugene La Blanc, Betty Carpenter, Larry Lawrence, George Armstrong, Mary Barrett and William Randall.

While it is tastefully set and costumed, the spectacle is a good share of talented dancing it will be most discussed for introducing to Broadway about the best Cliff Edwards' imitator it has yet seen. He is one of the four boys mentioned above and if the present ukulele craze keeps up it will be much easier to identify him a few months from now. A fool with a uke, a nice crooning, singing voice and a series of "doo-doo-doo," gurgles and queer noises that he himself probably has never attempted, to make up his stock in trade. He stopped the show completely.

On the other hand the young Dutch comic, acting as the Bailiff, or master of ceremonies, fell entirely flat. The fault was not all his though by a long shot, as Gerber, writing far below his usual standard, has given him very un-funny material to sell. One of the girls has a sweet soprano voice and it is her number during which she was accompanied by a boy on the violin. The dancing is of uniformly high grade, the best among the girls being a girl who appeared an eccentric specialty by a second act of the girls. The women looked young, pretty and shapely from the top of the huge balcony, which is so far from the stage it may be giving them a break.

The Charleston is of course present in force and the finish is the conventional Russian floor stuff. The act is a good one of its type, and it more classy and peppy than the average peppy one.

### MARGARET YOUNG (2)

#### Songs

#### 19 Mins.; One

#### 81st St.

A new routine for this songstress and a combination of lyrics that should keep her busy for some time to come.

The lyrics being the principal item with Miss Young, the melody to her numbers is not too impressive. But that isn't so necessary inasmuch as this feminine single talks a majority of her time.

She sang today Monday night's labor which included a former chorus girl bit, still good, and a Lenox avenue quarrel. Miss Young is singing pop numbers instead of strictly artistic, to specially conceived wordings as formerly.

Well set for a tricycle ride around the better emporiums. A pianist accompanies.

*Stig.*

### YUCAN and BATHER (8)

Dance Act with orchestra

15 Mins.; Full (Special)

81st St.

Mixed team of dancers backed by a six piece string Persian orchestra (so billed) in conventional and Oriental costumes. The act is pretty and should hold a spot on the Inter-medias if not placed too late. The tempo is not sufficient to hold a house if closing a show, as the act was planned here.

Five dances in all with the orchestra permitted to predominate by itself during costume changes. A solo acrobatic contribution by Yucan looks to be the strongest selling point as the girl is at her best in the double numbers.

*Stig.*

### GARY and BALDI

Talk and Song

12 Mins.; "one" (spec.)

Majestic, Chicago

The drop is a backstage of a residence with the family garage to one side. At the curtain the man in chauffeur's uniform is in the garage looking to be the strongest selling point as the girl is at her best in the double numbers.

The girl is the mark and the cross-fire is between the two, with maximum effect. The man does work for no particular reason unless he did it in his last act.

The turn finishes poorly with a pop ballad but otherwise qualifies as a reasonably neat filler for the No. 2 spot on the split weeks.

*Hal.*

### LORD HOKUM

Comedy

14 Mins.; One

Vic, Chicago

Dressed as a "polite bum" with a high-pointed Peckinpain collar this comic, evidently of British antecedents, does not depend on gags but on business and hence has some originality.

Lord Hokum opens on a dark stage singing opera and stressing the "oh-oh-oh's" at the finish. This gets a laugh to start. His routine consists of a little patter and a few songs. So heavy does he lay on the hoke many audiences will fail to recognize that his imitation of a symphony orchestra is really clever. A session at the piano with an accompanying orchestra of a barjo, the latter flangers, will also be muffed in many quarters.

Lord Hokum will unquestionably find plenty of work.

*Hal.*

### "AT FOUR P. M." (3)

Skit

18 Mins.; Full Stage

Jimmy Conlin wrote this skit, designed for small time. He chose the "doe-doe-doe" for the lead and the latter's old man type is the main thing "At Four P. M." offers. A drop and benches depict the entrance to a park where engaged couples are waiting for their date.

This is explained by a telephone bit on a darkened stage making a suspended clock showing the hour of the day necessary. Lights up and an old man ambles to a bench, rubbers this way and that and takes a nip from his flask. Boy entrances, sits beside the old boy and annoys him, asking for one more drink. Lights up and the young man enters explaining how he loves his girl. While the boy is off the girl comes on and on bothers pop, too, so he exits. Upon his return the girl is over-joyed and declares the engagement off but they side up and sit beside him. Follow sage advice to the kids who make up and the finale has them worshipping a special number "At Four P. M."

Hodge makes his old man very real and he takes a funny crack at a laugh. One of his remarks was a crack the flask and a glass through a window for it yet.

*Stig.*

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ADVERTISING CURTAINS—DROPS—SCENERY



# CLIFF NAZARRO and Co. (1) Singing, Dancing and Piano 15 Mins: One

Cliff Nazarro has been around for several years in a number of other vaudeville acts, and has a good variety of support. He is assisted now by Bob Geraghty, a neat appearing and capable pianist, whose one specialty shows much talent at jazz playing.

Generally, stage assets have been generally recognized and he seems to be better now than ever. He is still pit-sized but makes a strong cartoonish flash. His singing is still a little off, but he sticks largely to the safe. At one time he goes into an eccentric fast dance that is a leg twister and brings down the house. Again he assays a comic specialty as the piano, but although he can really play and performs a couple of fairly funny tricks, it can stand a good deal of improvement.

His best vocal number seems to be "Hello, Hello," which is sold with a maximum of intensity and feeling. An Al Johnson number is not very faithful if it is intended for an imitation, but gets across on the strength of Nazarro's delivery. Cliff no longer sings falsetto but his tenor voice is as pleasant and firm in volume as ever.

Like several others of the young and diminutive variety, Nazarro is inclined to strut and parade about the stage, whereas a bit more modest demeanor at times would be more becoming. Regardless of that, however, he is a sure-fire turn for the small-time houses and one that can very well play early spots on the two-n-day.

# COMEDY SKIT with Music 14 Mins: One and Full (Special)

A seven-people turn with this name was produced eight years ago, but there evidently is no connection.

The trio playing this act are billed as Kirby, Leo and Anger, the latter possibly from the well-known vaudeville family. The skit is in the style of Jimmie Conlin (Conlin and Glass) and mediocre.

It concerns its unconvincing little self with the divorce and remarriage of a young couple. This comprises the first and third scenes in front of a judge, while the second, the night the divorce has been granted, finds the couple in adjoining rooms at a hotel with the bedclothes pulled down when they learn about it. Most of it is sung or recited in rhyme, not in the sprightly way that vaudeville sometimes achieves, but in awkward, stumbling fashion. The acting is poor, but the short scenes executed by the married couple are rather neat. The act has practically no strength to spare a bit. The act is ugly and about ready to fall apart. In fact, the general tone of the act is "way off."

Whatever merit there is for a small-time bill is brought about chiefly by the smooth and capable ability of the man playing the husband. In the bit in his bedroom he manages to score quite frequently.

# FOUR DANCE LORDS (5) Dancing and Songs 12 Mins: Full Stage (Special)

Four girls make up this billed quartet a quintet, the remaining members of the act being boys who adhere to stepping. The feminine member is on and off to sing and make costume changes with a voice just average for the pop lyrics. The men flash nothing new in the line of dancing, having stayed within the safe navigated channels for their comical routines. The strength of the act, such as it is, is seemingly in the simultaneously stepping as the boys are without distinction when they dance. Too much time is another handicap, especially when assigned to the opening spot.

Strictly for the intermediates on bills shy of dancing and under that specification, ruling a spot behind the "gun" for a "firecracker." Skip.

# WILSON and GORMAN SISTERS. Music and Dancing 15 Mins: Three (Special)

Really four: two Gorman sisters, Wilson and a male assistant. The girls open with a song and dance, which is a different sort of novelty for a major routine. The costumes and atmosphere are in Chinese although the company are all white. Wilson is in regulation chick role.

He shows some familiar cabinet illusions finishing with a flashy disappearing (girl) stunt. The novelty possibly lies in that the whites for a change are the girls. The Orientals have shown to vaudeville that it's time to come. Outside of that, it's fairly good, although likely to be dismissed for the intermediaries. A bel.

# PALACE

The outstanding hit of the Palace Hill Monday night has been the Smith accepted the toughest assignment of the season, and those who were in the audience were in for a treat. Smith, clowning, nutter, danced, satirized and burlesqued his way to a resounding success. When the lights were pulled the bon mot of the evening by burlesquing the curtain speech of Harry J. Conley. Conley was on stage in one of the longest acts of vaudeville. He topped it off by a speech in which he wished to thank the audience for the privilege of being with whom Mr. Conley considers one of "America's greatest playwrights."

Conley's new vehicle, which succeeds "Hill and Old Shoon." Conley's speech gave the house the impression that Mack Smith was slumming. Smith's burlesque was an unintelligible take-off, but extremely funny to the lay-off and again out front. The Conley sketch is going to work out into the best comedy vehicle of the season. It has even had him it's going to take considerable prunings to do so. There are numerous lines in the act which are attributed to Willard Mack or anyone else. These lines are slammed over when Conley is alone on stage. Mack's funny-bird mannerisms. When the act gets down to the meat and Conley as the rule to put up his own self an entire new act. The act is a Riverside drive blonde, the act elicits along, but drags here and there in 45 minutes. The second act, in "one" is planned to provide a place for the French vamp, who is to be the act's main attraction. The Riverside drive blonde, the act elicits along, but drags here and there in 45 minutes. The second act, in "one" is planned to provide a place for the French vamp, who is to be the act's main attraction.

Allice Lloyd (New Acts) opens the second half of the show, ahead of Mack Smith. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

The "name" attraction, Frances Brown, closed the first half with a sketch "Colette." It is a lukewarm vaudeville vehicle with a surprise element. Without the wit it would have been aemic entertainment. Courtney White and Lavinia Shaw were strong support, but Charlene's dancing was not as comprehensible as a subway guard's. Spotted as was on this excellent bill. The Starr sisters received a hearty applause by an audience that had been snuffed with a corking first half.

Arco Bros. opened with an interesting hand-to-hand turn. The understatement of the act was in moments to display his muscular development, posing atop a pedestal bathed in an overhead spot. The nature trick was a little off, but hand from a bridge. They hit heavy.

Four Diamonds breezed on second half of the show, but the act was a sure-fire return with their versatile dancing. The kids have grown a few more hairs and are now a little more cultured to handle in the acrobatic stuff. The act is vaudeville and variety, and sure fire.

Keene and Barrett, third, third, from a mild start to solid returns with their excellent dancing and singing. The act is a well-known vaudeville vehicle with a surprise element. Without the wit it would have been aemic entertainment. Courtney White and Lavinia Shaw were strong support, but Charlene's dancing was not as comprehensible as a subway guard's. Spotted as was on this excellent bill. The Starr sisters received a hearty applause by an audience that had been snuffed with a corking first half.

# COWARD and BRADDO (19) Song, Piano, Dancing 17 Mins: Two (Special)

Mary Cook Coward, soprano, and Lavinia Braddo, pianist, have been the act name with Galina Chabelski, danseuse, programmed in support. Judging by acknowledgment and centered response, the company is a good one. About 15 minutes of the act was footed was fairly tip-off.

Miss Coward handles her songs in a nice voice. Braddo's piano solo is a something with a piano solo. Miss Chabelski's term work in the interludes was mediocre. As a vaudeville offering, this act is all to the breeze and charming. A bel.

# HIPPODROME

Not so good this week with bill was short of comedy. Neither the Roach film comedy, opening the show, nor the Palies supplied the deficiency.

If it weren't for Alan Foster's 16 Hip girls Monday night the program would have looked and played nearly sightlessly merciless.

And right in the middle was a newly framed act of excellent comedy. The act was a good one for anything but box office business when Hilda Ferguson let loose her cooch dance. Ida May Chadwick and Linda were the other dancers (New Acts) with the Foster girls draped around Hilda for her suit. Sea excess of scenery and person. As a business-getter, though, Hilda if allowed to let out should draw them in.

Then again did the girls hop into the dance turn of Amalia Molina, from Spain, perhaps originally. Without a girl, the act is a Hip setting, the Senorita's act by itself will have to be seen to be appreciated. It is a hold-over, like Anne Kellerman, with Miss Kellerman doing but one section this week. The act is a good one for anything but box office business when Hilda Ferguson let loose her cooch dance. Ida May Chadwick and Linda were the other dancers (New Acts) with the Foster girls draped around Hilda for her suit. Sea excess of scenery and person. As a business-getter, though, Hilda if allowed to let out should draw them in.

Opening the second part was a new act, but it was a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

# ALBEE, BROOKLYN

A well-knit, smoothly-running program that fell a wee bit shy of the best of the season. The act is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

Plenty of highlights to the show. Tom Brown and his Merry Minors, orchestra leader, and Dick Osterman and (Miss) Frankie Heath, two "single" contributions.

The Jewish holiday Monday night accounted for the capacity attendance. The act is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

Richard DeMarr and Lillian Lester, second, overcame their somewhat inflated introductory song about "you've probably seen in production or review, they are undoubtedly in the top group. The act is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

course his corked get-up and fantastic costume in an asse, right off the bat and sort of a sea. The act is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

Following "Fables," the Ritz Brothers (New Acts) resumed the second half. "Lasta Maslova," a new act, was a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

Jack Osterman came on close onto 10. But had them with his act. The act is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

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# RIVERSIDE

A fast show, well spotted and diverting entertainment which more than satisfied the amusement-craving appetites of the large holiday audience Monday night. A sell out for the first time in a long while at the Palace.

Highlights of the seven-act bill were Olsen and Johnson, who panned them in the getaway; Roger Smith, who sang "The Old Folks at Home," and Earl Linn, who sang "The Old Folks at Home."

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a youthful and attractive ensemble of eight girls and a boy (New Acts). The act is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

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# 81ST ST.

A long hanging suspense bridge with plenty of suspense, gives the act the first act in this house for the current week. The act is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

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# AMERICAN ROOF

The show atop the American Monday night developed strength as it went along. The act is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act. The act is a new one, but it is a well-known vaudeville act.

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**ROSE & THORNE**  
Mita Vernille Co.  
Harry Hines  
Country Sisters  
Olson & Johnson  
(One to fill)

**Harris**  
Blaney & Wood  
William Smith  
Fawell Bill  
Russell (One to fill)

**Shuridan Songs**  
Lights & Shadows  
Faulds & Francis  
Coe Jack George  
Marching of the Reddy  
(One to fill)

**1st half**  
Edward Marshall  
Roger Imhof Co.  
(Two to fill)

**ROCHESTER, N.Y.**  
Temple  
Buckley Cat't & S  
M. McGowan  
Allen & Canfield  
Kas & Whitney  
Wilton Hays  
Dooley & Sales  
Tracy & Hay  
(One to fill)

**SCHUENET, N.Y.**  
Proctor's  
Wright & Dale  
Carroll & Gorman  
Faulds & McCoy  
Rog & Dance  
(One to fill)

**1st half**  
Rihal Hopkins  
Cunn'ghm Light R  
(Two to fill)

**WHEELOCK, W. VA.**  
Victoria  
Pigeon Cabaret  
Joe Roberts  
Harrison & Sands  
(Two to fill)

**UTAH, N. Y.**  
Gentry  
Furman & Evans  
Cuby & Smith  
Furman Cabaret Co.  
(Two to fill)

**1st half**  
Masked Athlete  
Alan Gold  
Johnson & Baker  
(Two to fill)

**WASHINGTON, D. C.**  
B. F. Keith's  
Dancehall  
The Merediths  
C. Actor Co.  
David Booth  
Ethel Davis  
(Two to fill)

**GREENE, N. Y.**  
Proctor's  
1st half (1-7)  
Miller & Gery  
(Others to fill)

**2nd half**  
Furman & Evans  
Cuby & Smith  
Furman Cabaret Co.  
(Two to fill)

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**WASHINGTON, D. C.**  
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(Two to fill)

**PANTAGES CIRCUIT**  
TORONTO, CAN.  
Hrb't-San's Rev  
BRU'W. WASH.  
Vaudeville  
Chinko & Kaufman  
Taylor & Monks  
Caldeman Four  
Bob McKim  
Morton Stryker  
Yong Wood Troupe  
(One to fill)

**HAMILTON, CAN.**  
Pantages  
Weston & Ship  
1st & 2nd  
Joe Fred Co.  
(One to fill)

**FORTLAND, ORE.**  
Pantages  
Chas & M. Stanley  
(One to fill)

**A VISIT**  
To This Agency Guarantees You  
AN OPENING  
To a Good Act This Means  
A ROUTE  
Bookings Leave and All Independent  
Circuits  
100 W. 4th St. New York City  
**JOE MICHAELS**

**SHENAND, PA.**  
Strand  
Healy Reynolds & S  
Nancy Decker  
Harrison & Sands  
Eugene Emmett Co.  
(One to fill)

**1st half**  
Jack McGowan  
Dave Tharby Co.  
Bobby Carver  
Kassava, Jape  
(Two to fill)

**STAMFORD, CT.**  
Strand  
1st half  
Terno & Jackson  
Zelda Santley  
(Two to fill)

**DR. MELVIN WOLK**  
for expert services and  
**MRS. FRANK JOYCE**  
for our new  
**BABY BOY**  
**FRANK JOYCE**  
100 West 47th St., N. Y.

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(Others to fill)

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Furman Cabaret Co.  
(Two to fill)

**1st half**  
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# VARIETY

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Vol LXXX No. 7

## 15 YEARS AGO

(From Variety and "Clippings")

Harry Lauder, booked solidly in England, was in doubt about American appearances over the Morris circuit, as the holders of his English contracts were asking prohibitive prices for his release.

Shirah Bernhardt opened in vaudeville at the Commodore last week. This was a huge success and this vaudeville date was quickly followed by bookings in the United States over the Keith circuit.

Maudie Lillian Berri sued Frank Moulton for divorce. Following this Moulton married Bernice Mershon, from whom he was divorced recently. Miss Berri was one of the best women on the stage, having inherited more than \$1,000,000 from her father.

A son was born to Mrs. Jesse L. Lasky and called Jesse, Jr.

Della Fox went under Shubert management.

William Morris announced the importation of an English pantomime, "Cinderella," for his American Music Hall during the Christmas season. The pantomime is musical English productions made at Yuletide.

"Buffalo Bill" (Col. Cody) had been signed for vaudeville at \$3,000 weekly by Frank Evans. Negotiations were shown through Major Lillie (Pawnee Bill), business manager of Cody's shows.

The famous Atlantic Garden ceased as a variety house in 1910 and after 13 years of service went over to Yiddish drama. It was originally owned by William Kramer in the Bowery, near Chatham Square, and in its days turned millions of dollars in profits. Pictures is the present policy.

A little known colored team from the Miller and the Colored "showing" their act at Yonkers, having been booked by the agents' office of Albee, Weber and Evans. The colored men in the act are featured in "Scandals" and in the interim have become probably the best known colored team on the stage. That excepts, of course, the Williams and Walker combination.

Allice Lloyd, who opened at the Palace Monday, was playing in America 15 years ago, having come over from Liverpool for A. Keith and Orpheum tour.

Henry W. Savage decided not to produce his English version of Puccini's "Girl of the Golden West" until after its premiere at the Metropolitan in Italian.

The Folies Bergere (now Fulton) was under construction in West 46th street, and Laddie Cliff and Fred Sany were mentioned as members of its company. The project, headed by Jesse Lasky, subsequently failed.

## 50 YEARS AGO

(From "Clippings")

Prince Adalbert of Bavaria had just died. The Kellogg Grand English Opera Company, with Clara Keegan starred in the Coliseum business at Booth's theatre. At the Academy of Music "Around the World" was in its sixth week headed for a good run. On tour the team of Harrigan and Hart was doing sensationally and their press notes from Baltimore and Washington indicated that they had captured the towns. Tony Pastor was preparing to bring his famous troupe in from mite tour to open at his new Metropolitan theatre, 385 Broadway, on Oct. 4, 1875.

E. T. Stelson, well known actor of his day, and popular as a "Tom" show producer, was to produce a piece called "Neck and Neck," which had played over 900 performances in New York and other cities.

Augustin Daly, lessee of the Fifth Avenue, had died before Justice Quinn to explain a \$10,000 arrears in rent payments. The executors of the Gilesey estate, which owned the house, wanted to oust Daly as lessee.

Edwin Booth had recently suf-

fered an accident and as consequence his engagement for the Fifth Avenue was set back about two weeks. Following a New York engagement, he was to tour in classical repertoire.

In Col. Woods' new stock company at Philadelphia the name of Augustin Mton was listed in the program. Richard and Carl Vengerson had just married. Shirl Barry, Harvey Duff and Mrs. Boucicault opened in "The Shag-

Another big shake-up hit the New York "American" editorial and reportorial forces last Saturday. In the most recent upset there was an exodus of 10 men. Among the men retained there were a shifting around that proved surprising to everybody. Gene Fowler remains as managing editor. In the shift Robert Murray replaced Edward Doherty as city editor, with Doherty resuming his former feature story work.

George S. Kaufman is tearing his hair out at rehearsals of "Coconut" the new Marx Brothers musical. Reason: Because Julius Marx has been inserting gags into the book. Now that the first act is now supplied with Julius' stuff, Kaufman admits it sounds good to him.

It was during the rehearsals of "Helen of Troy, N. Y.," that Kaufman got the idea of "The Butler and the Egg Man." Rufus LeMaire and George Jensen were the original producers. Then Rufe bought George's interest, but had to call for financial help, with Wilmer & Vincent finally taking over controlling interest. There is no attempt to characterize Rufe in "The Butler and Egg Man," however. The agent-producer in the show is a hard boiled egg. Rufe isn't—yet.

Apparently the David Belasco-Lenore Urie reunion is complete, as the portrait of Miss Urie, which D. B. had removed from the Belasco lobby when she quit playing "The Harem," has been put back into position.

That Belasco removes pictures of his stars from his lobby is well known, for last year there was apparently a disagreement between Lionel Barrymore and Belasco, for he sent orders to have the Barrymore pictures removed from the Lyceum and Empire lobbies, where they had been hanging for some time.

Park Row gossip is that the "Daily News," closely approaching the \$1,000,000 mark in daily circulation, is losing money on circulation alone. The \$100,000 was the figure which the paper made so much. Anything over that mark, according to the Park Row dopsters, is a loss.

Which means, paradoxically enough, that the "News" is now where its owners wanted it to be when it was started, for its inception here by the "Chicago Tribune" was because the Chicago paper was making so much that a loss incurred by some other paper seemed to be the only solution to keep from paying so much income tax. Accordingly, the "News" was started, and now it too, is at the losing point.

To the uninitiate in newspaper circles it might be explained that almost most newspaper printed costs more than it sells for, but that the profits are in the advertising. But the "News" now has such a white paper expense that even an increased advertising rate would hardly take care of the situation.

The selection of a male lead in "The Pelican" was commented on as a casting error, but the A. H. Woods office had no choice. Monday Jose Alessandro went into the show, playing the Frenchman, instead of Boris Ranevsky. The latter was sent here from London, the authors, F. Tenenbaum and J. M. Woodward, insisting he open with the drama. Ranevsky holds a run of the play contract.

"The Poor Nut" and "The Gorilla" opened last late spring about the same time and both are rated comedy successes, with summer continuing achieved by both. There has been rivalry between the two attractions in the matter of advertising billing, "The Nut" claiming to be "the undisputed laugh champion" and the "Gorilla" rating itself as some sort of champ, too. Sunday copy for the "Gorilla" probably ended its contest the mystery laugh show as "the chimpanzee of all comedies."

The proposed revival in London of "The Belle of New York" means nothing to George W. Lederer, who produced the piece originally here and in England. Lederer was in on 50 per cent abroad and the "Belle" was reported making a million there. After the London presentation which ran over two years, it was decided that under the then existing copyright laws, an American production to enjoy protection must have been produced first in England or simultaneously in both countries.

In the 25 years since Howard has toured the "Belle" in the provinces, Lederer received no royalties and he figures he was chiseled out of a fortune.

After the copyright matter on the "Belle" was ruled upon, Lederer was able to go to England to produce. When a show was produced here, it previously was announced in London. A three-sheet carried the price of tickets at five pounds, high enough to keep anyone from buying them. Two tickets, however, would be purchased by a mutual friend and a group of players would read the play from script in a hall or theatre. In that way the copyright law was technically complied with and the property protected from piracy in England.

Charles L. Wagner, producer and concert manager, denies that Sidney Blackmer and Lenore Urie are to be his beneficiaries in his will, for two reasons.

The first is that Wagner says he has his family to support in the West, while the second and most important is that he has not yet made a will.

Robert Benchley, dramatic critic of "Life" recently pulled a phrase in one of his reviews which has stuck by Alec Woolcott, critic for "The World." Benchley called Woolcott the "Jawbreaker critic" and Alec, in one of his writings, seemed very much pleased.

In the 25 years since he pulled that stick from John Anderson, of "The Evening Post," who wrote of the current plays and using a figure of speech, called the various producers schoolmasters. He referred to their plays as their teachings. Mentioning something about the A B C of drama, he referred to A. H. Woods as "that eminent 'abecedarian'."

The head of a theatre department controlling a number of houses on Broadway in looking over the advertising schedule for the theatres noted that a certain combination theatrical-scandal sheet was receiving the copy for two of the theatres and he immediately ordered it withdrawn. When the next issue of the paper appeared without the ads

ferred an accident and as consequence his engagement for the Fifth Avenue was set back about two weeks. Following a New York engagement, he was to tour in classical repertoire.

In Col. Woods' new stock company at Philadelphia the name of Augustin Mton was listed in the program. Richard and Carl Vengerson had just married. Shirl Barry, Harvey Duff and Mrs. Boucicault opened in "The Shag-

raun" on the other side and it was highly praised as being a reshuffle of previous works.

"Two Orphans" was having a great road tour.

Faro as a game may have still been going good, but the layouts for the game were listed in last price and will be by several manufacturers. This was heralded by editors as a return to normalcy after a gambling craze.

## INSIDE STUFF

ON LEGAL

## RIGHT OFF THE DESK

By NELLIE REVELL

A week's visiting schedule of three hospitals, a funeral and a first night might be considered rather strenuous for even a college athlete and considerably arduous for an ensemble invalid. But it was the one that the writer negotiated successfully last week.

So far this season we have attended four first nights and have spent most of them renewing old acquaintances. Thus we are inclined to agree with "The New Yorker," which says that "invariably first nighters have by this time seen enough of each other to be able to give a little attention to the play."

Certainly at the first night of "Merry Merry" everyone's eyes were centered on the stage and particularly of winsome, little Marie Saxon, it is the first time in a long experience we have ever heard an audience burst forth into "bravos" for a musical comedy artist as they did at the conclusion of one of Miss Saxon's dances.

Several people nearby commented on the likeness of Miss Saxon to our beloved Josephine Cohan, in her personality and her dancing. And we agreed with them which, from so ardent a Cohan fan as ourselves, is high tribute.

Years ago Josephine Cohan introduced eccentric dancing for women much as her brother, George M., was the peer of all the male eccentric dancers. Other women did it but Josephine's flexible abandon, saved from grotesquerie by her incredible grace and appealing modesty put her upon a pinnacle alone. In youth, charm, size and good looks Miss Saxon rivals that favorite of favorites, Josie Cohan. Miss Cohan danced just as well with her arm as with her feet; she was a willowy, billowy Josie Cohan, and Marie Saxon possesses that same quality.

This is not to infer that there is anything old fashioned about the dancing of this new little star. She has brought that style of eccentric dancing up to date and her grace and elasticity are all her own. There may or may not be something in this theory of reincarnation, but at least the spirit of Josie Cohan is hovering about the stage of the Vanderbilt whenever Marie Saxon twinkles thereon.

The management of the Chamin Theatre is doing its best to help Police Commissioner Enright keep his force on the job. At the front of the theatre's posted a sign, reading, "No Loitering Here—Police, Take Notice!"

The women's exhibit at the Commodore last week—technically the National Exposition of Women's Arts and Industries—was a solid and serious success. But unconscious humor is apt to slip into the soberest places. An insurance booth had a placard "Women—Do You Want to Develop a Business of Your Own?" About five inches away a placard in the Pence booth next door seemed to answer the question. It said: "Of course, yes. Perhaps that isn't so far out of the way after all. The men seem to have fallen down on the job."

Another booth displayed a voting machine. Probably this is the "machine politics" we have heard so much about.

After looking over the exhibit one comes to the conclusion that about the way art and industry that women haven't entered is fatherhood. The danger is in that when the men find out how much the women can do and how well they can do it, the males will resign their jobs and become loafers because their wives and daughters haven't left them anything to do.

Among the many ways Jack Hazard has of spicing the hospitality of his Goltre (Great Neck) home is his ability to tell, "I knew him when" stories that can be used in a column afterward. Saturday was the occasion of the writer's last visit, and the trophy consisted of a tale about May Irwin's custom of notifying a member of any road company she headed of their discharge by buying them a railroad ticket back to New York.

On one occasion in Milwaukee, a certain young lady of the chorus had annexed a butter-and-egg man and was high-hating in every possible way to keep the fires of his affection red hot. The wardrobe of the show included some beautiful and expensive hats used by the chorus in one of the numbers and the young lady quietly purloined her chapeau for a dress wear when her impresario sent her home.

The last night the show played Milwaukee the girl and her escort strolled into the old Pabst Gardens after the performance and the chorine spilled Miss Irwin gazed over in a corner. It seemed a good chance to show the butter-and-egg man something, so the chorus girl made the circuit of the entire room to get to the star's table and speak to her, forgetting completely that she was wearing a prop hat.

Miss Irwin took one look at the headgear and said nothing, but, according to Mr. Hazard, the ticket the girl got for her return to New York the next morning was four and one-half feet long.

This story may or may not be of age. The person who sponsored it says he couldn't find its birth certificate. So apologies to whoever claims it.

The teacher was giving her class a problem in mathematics. "You have \$500 and lend it to man at two per cent," she said. "What will the interest be for six months?"

All the class except little Solie Jacobs got busy with their tablets and pencils. Solie looked at the ceiling with a bored expression. "Why don't you work this, Solie?" the schoolma'am asked. "To me, teacher," Solie explained, "two per cent only wouldn't be no attraction."

People who have inquired recently of the whereabouts of Hattie Williams, that famous Frohman star of previous days, will be interested in knowing that she hasn't forgotten Broadway and isn't far from it either. She called to see Ada Lewis just the day before that beloved comedienne passed away.

A hundred feet from the room in which this is being written a jazz band is rehearsing something that sounds like "Red Hot Henry Brown." A hundred feet the other way a church choir is practicing a mass. It is a case of "You pay your money and you take your choice."

Now that election time is getting near — are hearing of the Irish vote. And the Jewish vote. And the German vote. And the Armenian-Czech-Russian-Slovakian-Swedish-Irish vote. But nobody says anything about the American vote. (It may be too small).

he received a telephone call from the owner-publisher of the paper who wanted the advertising restored. The department head refused to replace the ads, whereupon the paper was informed by the owner-editor that he might expect to be treated to unpleasant publicity in the paper, to which he replied, "Go ahead, I'm like Barnum, say something good if you can, if you can't, say something bad, but don't ignore me!"

The quick collapse of "Human Nature" (formerly "Gunpowder"), in New York followed on probably a record speed of rewriting, when J. C. Nugent, in a dr. dining-room at the Liberty theatre, worked more than 30 hours, with no sleep or food, on the script, trying to whip it into shape. Nugent had protested against rushing the play in, but when Gene Buck was threatened with a contract opening date the job went ahead from the moment the troupe arrived in town until the last minute before the curtain line, Thursday evening. A new leading man was broken in between Monday and Thursday, and the principal scenes as played in the "new" were shown "cold," as practically the whole script was rewritten.



# BROADWAY SHOWS GETTING MID-SEASON PLAY; 5 "SMASHES" GOING OVER \$30,000

Musicals Listed Ranging from \$40,000 to \$20,000—"Sunny" at \$43,000 Pace—"Green Hat," \$25,000—"Vortex" Capacity with \$16,300—Dozen Openings Next Week—First "Buy" for Vanderbilt

Broadway is off to a great start. No season on record has developed a like number of successes during the first month.

Ideal weather conditions last week, tuned in with the general interest in theatricals aroused by the fresh hits, set an amazing business face that started with the Jewish New Year and grew stronger as the week progressed. Monday of this week saw a second Jewish holiday and another busy day in the agencies and boxoffices.

One surprising feature of the sensational going is the number of musical successes on the list. There are a dozen such, "Marie" right holders and not including several which may later be rated in the money division.

Among the musicals two are in the \$40,000 a week class, while three more are getting \$30,000 and more with the others rated from \$20,000 to \$25,000. That kind of business has not been heretofore noted save at the peak of previous seasons.

## Big Musical Grosses

"Sunny," at the New Amsterdam, hit capacity and went to a standard business from the start, beating \$37,000 in seven performances and giving it a pace of over \$43,000. "Artists and Models" was little affected by the lurch and maintained its \$30,000 speed. "No, No, Nanette," clean for all performances, went to \$22,000 at the Globe; "Big Boy," at the 44th Street, very strong at \$19,000 and "Rose Marie" right with the leaders at \$20,000. "The Vagabond King" is highly regarded at the Casino, doing \$20,000 the first week while "Merry Merry" was hailed as a hit at the Vanderbilt and shows considerable strength in the agencies.

"Louis the 14th," jumped to nearly \$26,000; "Scandals" improved too, getting \$25,000; "Gay Paree," \$24,000; "Student Prince" holds to good trade at nearly \$23,000; "Varieties" perked up to over \$21,000; "Dearest Enemy" won praise but its first week was off, at \$11,200; "High Jinks" got \$17,000 and may climb. It was shown, however, that it did not materially affect the business of the holdover money getters, musical or dramatic, so the count of current successes really totals more than a score.

## Non-Musical "Smashes"

The "Green Hat" distinctly heads the non-musicals, last week's tallings being nearly \$35,000 at the Broadhurst; the scale has been increased to \$2.85 and the count will jump another \$1,500 or so; "Cradle Snatchers" in the Music Box at the capacity got \$19,000; "The Vortex," at the Miller, is also sensational, the gross last week being \$16,300, which is all the house can hold; "The Pelican," another English drama, did not start so well; its initial week at the Times Square approximating \$10,000; "The Jazz Singer" at the Fulton got a break from the Jewish holidays, jumping about \$1,500 for a count of nearly \$10,500; "The Butler and Egg Man" commanded real business in the agencies after a Wednesday premiere at the Longacre and got \$8,200 in five performances, a pace equivalent to about \$12,000 weekly; "Arms and the Man" over \$14,000; the Guild; "In Zet So" again nearly \$11,000; "Able's Irish Boy" over \$12,000; "The" still profitable at \$8,000; the Village claims a hit in "Outside Looking In" at over \$8,000—very good down there.

Some of the new ones are bad. "Harvest" stopping at the Belmont next Saturday; "Human Nature" was taken off after three days at the Liberty; "Easy Terms" being slated to go off at the same time. "Brother Ike" disappeared and the Princess last week. To close Saturday also were "The Dove," "Aloma of the South Seas," "The Mud Turtle," while "The Book of Charm" leaves the Comedy tomorrow.

(Continued on page 25)

## Road "Turkeys"

### Closing Fast

Road "turkeys" starting out with a rush and an idea of separating those of the bucolic regions from heavy dough with mediocre productions are coming even faster. More than 20 troupes that went out the latter part of August have folded up with most of the producers holding the bag for neat losses.

Most of the "blow ups" were attractions of the "wildcat" variety and without booking affiliations that might have protected them if the shows had half a chance.

Many performers suffered in the many strandings since the shows went out under the subterfuge of tale which took the matter beyond jurisdiction of Equity and the necessity of the producers posting the usual bond.

## FUND'S HOME MAY MOVE TO WESTCHESTER

Selling Staten Island Location—Owns Clyde Fitch Acreage Up North

A proposal to sell the present Actors' Fund Home on Staten Island for \$250,000 is before the Board of the Fund.

Sam A. Scribner, treasurer, is sponsor for the plan of placing the home on the 44-acre plot left to it by the late Clyde Fitch. A plan to rebuild the Home in Westchester will call for a subscription endowment of \$300,000, in addition to the proceeds of the Staten Island property.

A new burial ground for the Fund was opened last Thursday in Kenilworth Cemetery, Westchester. The purchase was made necessary through the available ground in the Fund's Staten Island cemetery having become exhausted. A monument symbolic of the theatre or the Fund will be erected at the head of the hill, down which the new cemetery slopes.

## Value Hurt by Location

The Fitch property in Westchester is free and clear. It is at Bedford Hills, adjoining the Bedford Reformatory for Girls. Through its location the value of the ground suffers, otherwise the Fund would have had a plot too valuable to forego an offer for it to other quotations for Westchester lots.

It is also calculated that with the removal of the Home to Westchester much of the current inconvenience to Staten Island will be overcome. Mayor Hylan in his last term in office believes he has successfully projected a subway under the Bay to the Island.

## JUST "BREAKS!"

When the new Owen Davis show, "Come Easy, Go Easy," opened in Wilkes-Barre at the Lyceum last week, most of the plaster from the ceiling fell in and struck the audience. Backstage a water main burst and flooded several dressing rooms. Business wasn't good, either.

## LABEL SUITS FROM FLOPS

New York Dailies Defendants—Backers Sue

Persons concerned with two recent quick flops on Broadway have filed libel actions against New York newspapers. The sponsors of "Love's Call," which lasted two weeks at the 39th Street, are seeking \$10,000 each from the dailies on the grounds that an incorrect story of a postponed performance had killed the show's chances for success.

Isabel Merson, an English actress (who was in "The Little Poor Man," which played as briefly), is suing several papers on the grounds that the criticisms had injured her standing. She claims one reviewer inferred she was an amateur.

A regular news service sent out the story about "Love's Call," though the service is not reported having also been sued. The yarn was to the effect that an statement by the costumer on the second or third night caused the performance to be cancelled that evening. The facts were that the "plaster" proceedings delayed the performance an hour. The attachment was \$150, but there was not sufficient money to satisfy the judgment when the sheriff arrived. The actions were started prior to the show's closing and may have been filed for publicity purposes, though none of the dailies carried the story and the show expired Saturday.

"Love's Call" is said to have been produced by funds subscribed by East Siders, the pot being about \$20,000. Much wrangling among the backers was reported during the short engagement. Harry Block, formerly an agent with S. Huron, was mentioned having the venture in charge along with H. S. Doty and Van Leer Woodward.

## "INTRODUCTION BUREAU" NEW CASTING RACKET

Charging Stage Aspirants \$10 for Daily Introductory Card to Casting Agents

As "Introduction Bureau" was latest to be thespians is the latest racket to separate the embryos from their coin. A smart promoter has taken the trouble to register in the theatre district and is charging his clients \$10 a week for the service which consists of an introductory card to casting agents and some of the never independent producers.

In most instances the casters have never heard of the man operating the bureau but out of courtesy to the clients, mostly women, take the trouble to register them. The "introduction" casters' feminine clients exclusively, under the supposition that none will be insulted when presenting the card. According to one of the clients who showed up at a casting office last week and presented the card the \$10 fee entitles them to a new card daily and they are permitted to subscribe for the service for as many weeks as their bankrolls can stand pressure. The operator is said to get his lists from the various dramatic societies in New York, probably without knowledge of the chieftains.

The casting offices may cut in upon the racket for several have told the girls that the introduction card is of little consequence and that they could have as easily registered at their offices.

## Fagan's "Devil"

Myron C. Fagan is assembling a cast for "A Fascinating Devil," a new play from his own pen which he will produce early next month.

## English Leading

English shows this season may predominate among the Broadway dramas. For the past two seasons the Hungarian drama have led all the importations.

So far English plays either opening or scheduled shortly are: "The Green Hat," by Michael Arlen; "The Vortex," by Noel Coward; "The Pelican," by F. Tennyson-Jesse and H. M. Harwood; "Man with a Load of Mischief," for Ruth Chatterton; "Hay Fever," by Noel Coward; "The Last of Mrs. Cheney," by Frederick Lonsdale; "These Charming People," by Michael Arlen; "Arms and the Man," by Bernard Shaw.

## MARIE SAXON IS FEATURED

Name Up at 2d Performance of "Merry Merry"

One of those uplifts over night infrequently happening on Broadway occurred at the second performance last Friday at the Vanderbilt, New York, of "Merry Merry," musical, when the name of Marie Saxon was placed in the electric outside of the house. At the same time the usual featuring was added to the show's billing.

"Merry Merry" opened Thursday evening. It's Lyle Andrews' new musical comedy for this season, with book and lyrics by Harlan Thompson and music by Harry Archer. Miss Saxon, in the same trio's "My Girl" last season but without prominence in role or billing, was given the lead part in the "Merry" production.

All of the notices in the New York dailies Friday morning mentioned Miss Saxon, her dancing, singing and acting besides personality as importantly as the play. This lead to the management deciding to feature the girl.

Marie is the daughter of Pauline Saxon, well known in vaudeville as a comedienne. She appeared with her mother some seasons ago on the small time as a "sister" act, later taking a minor role in a Choos production turn in vaudeville. Mr. Choos after three years of association with a small bit with a dance in "Batting Butler." From that show she graduated into "My Girl."

Marie's father, deceased, was James Landry, associated for some time before his sudden death (when she was but three years of age) with the Julius Cahn New England (legit) circuit. Landry was one of the most popular managers of his day.

## Wilkes' Grief with "Cargo" Leading Men

Los Angeles, Sept. 29. Tom Wilkes has had plenty of grief with his leading men in "White Cargo."

When the company played San Francisco, Wilkes put Edith Randall to retire and Richard Tucker, the male lead, objected and threatened to quit unless his name went into lights. He won out and started the battle which caused Miss Randall to return from the cast. When the company opened here for its return engagement Marcella Zabala, said to be a niece of Wilkes, was featured. Arthur Clayton was neglected altogether.

Clayton did not like it and served notice on Sidney Miller, house manager, that he would quit Wilkes was in San Francisco and Miller got in touch with him. With the show doing remarkable business and Clayton being a local favorite Wilkes instructed Miller to put Clayton's name in lights and to order four new three parts acclaiming the fact that Clayton was a former member of the cast. These three parts are now resting in front of the theatre.

Miss Zabala has not yet kicked up a row and it is figured will not do so as she does not like to see her uncle Tom worry.

## HOPWOOD STOPS THREE CHECKS FOR "PARTY"

Nearly \$6,000 Paid to Night Club—3-Day Successive Parties

Thomas Jefferson Ryan, acting as attorney for James Mulligan, reputed owner of the Imperial Supper Club at 10 West 32nd Street, New York, is reported having started separate actions against Avery Hopwood, the playwright, to recover the amounts of three checks given by Hopwood in settlement of his bill at the supper club. They followed a party given by the author mostly for the Mulligan place for three days.

The checks held by Mulligan are for \$25, \$910 and \$3,005. Another Hopwood check given also to Mulligan for \$1,155 was paid when presented at the bank during the week. Payment was stopped upon the other three.

Hopwood is said to have charged that Hopwood's unpaid checks have been raised in amounts. According to a story Hopwood alleges that the \$25 check was originally drawn for \$25; the \$910 check for \$10 and the \$3,005 check \$15. He is not reported as commenting upon the check for \$1,125 paid out of his account without objection.

Added Hostesses. Hopwood is said to have started his party at the Imperial Club on the evening of Sept. 7 when he called there with several guests. Upon leaving late the next morning Hopwood is said to have added several hostesses in the place of his party. They continued visiting, returning to the Imperial the following night. The same procedure was gone through, and again the next day the visiting around was repeated. The Hopwood party headed by their host reappeared at the Imperial for the third successive night.

Hopwood has written many successes for Broadway theatres, at one time having drawn royalty from five of his plays. He is considered an expert constructionist of a "bedroom" piece and is said to have been A. H. Woods' favorite author for several seasons.

## Arrests Just Roll Off Former Chorister's Knife

Milwaukee, Sept. 29. "What's an arrest or two in my young life?"

This is what Carmen Lopez, 19, former chorus girl, cabaret entertainer and now alleged check forger, told interviewers when approached in the local county jail where she is awaiting trial. While she talked, Carmen crossed her stockinged legs and twanged on a ukulele.

The Lopez girl, also known as Evelyn Durane and Mrs. Lloyl Booth, gave her home as Dallas, Tex., and is held with Phillip Hearst, 19, of Chicago, and James Loftis of Detroit, on a charge of having kited checks and victimizing Milwaukee businessmen. The three were nabbed while trying to pass off a check on a downtown women's apparel house.

## Two Lonsdale's Plays

Frederick Lonsdale the English playwright is said to superintend the direction of two new comedies by him, due for presentation next month.

Lonsdale's "Who Cares" will probably star Jane Cowl, produced by Arch Selwyn. Charles Pillingham has "The Last of Mrs. Cheney." It will star Ina Claire and first appear.

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COSTUMES

## MABEL NORMAND DISAPPOINTED BY FAILURE OF "THE LITTLE MOUSE"

A woman reached New York Sunday about as disappointed as one could be over the flop of a show that failed to reach Broadway. That was Mabel Normand, film comedienne, who had been out on a preliminary road tour in "The Little Mouse." Miss Normand is said to have blamed the show for its failure to click. A check-up on the receipts as well as the consensus of critical opinion of the writers on the different papers during the four weeks and two days the show was out told a different story.

In almost every town where the show opened, the first night was noticeably off in receipts, a fact which surprised the A. H. Woods office, which produced the Normand play. The factors in that New York sanctum felt reasonably sure that Miss Normand, by reason of her picture popularity, would prove a draw.

It is understood that Woods is not planning to place Miss Normand in another show as the prime figure although if remaining under his managerial wing she may be assigned to some show that has regularly ascribed legitimate "names."

The show opened in Stamford and closed in Providence. Only two changes were made in the cast after the show left its rehearsal hall. After the second week Alice Hegeman and Marie Adele withdrew and their places filled by Ruth Lee and Isabella O'Madigan.

## 8 GOING OUT

Another flock of seven attractions are off Broadway. Two quit suddenly last Saturday and six of the shows passing out or on are among the new productions.

"Human Nature" produced by Gene Buck was taken out of the Liberty after three days. The management recognized the play had no chance in its present form and made a quick decision. At the out-of-town try-out, the show was called "Gunpowder."

### HUMAN NATURE

Opened Sept. 24. New Nuppet play unanimously called disappointing.

"Brother Mike" offered somewhat quietly at the Princess stopped last Saturday also. The attraction was not regularly advertised and is estimated not having reached \$1,000 gross. It was on two weeks but is reported being recast for a third try.

### BROTHER MIKE

Opened Sept. 14. Covered by second-string men who were not optimistic. Variety (Lait) considered it unimportant.

"The Mud Turtle" produced by A. E. and R. R. Riskin at the Bijou will probably go to the road, after trying Broadway for seven weeks. The drama was highly touted when first out of town but could not climb above an average of \$5,000 weekly here.

### THE MUD TURTLE

Opened Aug. 20. Many critics superficially labeled it "a woman's show." Most thought Miss MacKellar better than the play. Variety (Abel) expected it to "ake out a moderate run."

"Alma of the South Seas" leaves the Lyric after a run of 14 weeks. While something of a novelty it was not expected to last through the summer but turned that trick.

### ALMA OF SOUTH SEAS

Opened April 20. Young (Times) and Pollock (English) were only critics to pan this entry. Gabriel (Mail, at that time) said "it will take the cash and let the credit go." Variety (Ibbs) thought it a good show for the road but did not believe it would last into the summer.

Average takings were between \$5,000 and \$9,000, higher grosses being drawn during the first part of the engagement. It was profitable.

"The Book of Charm" produced by Rachel Crothers at the Comedy, will close Thursday night and depart for Chicago. This is its fifth week.

### BOOK OF CHARM

Opened Sept. 4. Greated with almost even break from reviewers. Anderson (Post) and Woolcott (World) contrasted with "delightful entertainment" and "ludicrous and tedious" respectively. Variety (Edna) thought it too light to last.

The show won favorable notices and was otherwise well regarded but for some reason could not rise above a \$5,000 weekly groove.

"Easy Terms" a Shubert attraction opened at the National last week after a disappointing engagement in Chicago. Takings were reported \$4,000 or less and a succeeding attraction will enter the house next week.

### EASY TERMS

Opened Sept. 22. Rathbun (Sun) rather liked it. General reception was cool.

"The Dove" will take to the road from the Empire where it roomed its run five weeks ago. It is a belated attraction and played to sensational business last winter and spring, the original engagement extending for 19 weeks and ending only when hot weather arrived.

"Harvest" produced by John Cromwell and the Shuberts, will close at the Belmont Saturday, after a try of two weeks and one day. It had no chance against heavy dramatic competition. Business quoted at less than \$2,500.

### HARVEST

Opened Sept. 19. "Drab," "dusty," "dull," and "tapped" were typical adjectives applied by reviewers.

"Chocolate Dandies" has been re-organized for a tour of the T. O. B. A. houses and the road with a cast of principals that includes Lew Payton, Andrew A. Copeland, Hatt King Reiss, Onion Jeffery, E. Campbell Caldwell, Bernice Brown, Addison Carey, Catherine Perry and William A. McElvey.

The show is under Lew Payton's direction.

### ZIEGFELD THEATRE STARTS

Excavation started Monday on the theatre Arthur Brisbane is building at 6th avenue and 54th street for Flo Ziegfeld. The James Stewart Co. has the contract.

The same company is understood to have been awarded the work of constructing another Brisbane theatre at 6th avenue and 56th street.

### MARX BROS. NEW SHOW

The Marx Brothers' show, "Cocoanuts," opens at the Garrick, Philadelphia, October 13.

Two weeks have been booked for that house and one week in Brooklyn (tentative) before the New York opening.

### AL AARONS ILL

Alfred E. Aarons is reported seriously ill at his home at Irvington-on-Hudson.

Aarons planned re-entering the production field. He is suffering with a kidney ailment.

### REVISING COOK SHOW

"How's the King?" the Joe Cook musical produced by Earl Carroll, will be taken off following its Philadelphia engagement for revision.

It will not be brought to New York before the revamping process is complete.



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### Geo. M. Saved Money and Seats in Old Grand O. H.

Chicago, Sept. 29.

A legal technicality has probably saved George M. Cohan \$100,000 and 300 seats in his new Four Cohans Theatre. By using the four walls and stage of the old Grand opera house he is able to call the rebuilding of the theatre "repairs," thereby escaping the necessity for fire insurance on the south and east sides.

Besides the cost that would require costly passages which would materially lessen the size and hence the capacity.

### RIDDY SOMERSET IN N. Y.

Biddy Somerset, sister of Pat Somerset, is in New York, with a view of accepting an engagement. The Ziegfeld offices have been negotiating with her.

Miss Somerset is a brunette. She has appeared in London productions.

### Frazee—"Nanette"

New York, Sept. 24.

Editor Variety: Of the 50 or more people connected at one time or another with the beginning of "No, No, Nanette," there is scarcely one who has not assumed the credit of "making" the show. Since your issue of Sept. 23 finally lists the undersigned among the numerous band of lifeavers, and while he tried to do his bit in his own particular field, he feels that it is about time to state the facts.

"No, No, Nanette" was built to success by nothing else than the judgment and fine showmanship of H. H. Frazee. There the credit belongs—all of it—and to no other. In its early weeks, when certain weaknesses were apparent (as with all new productions) and business was none too good, due largely to the lateness of the season in Detroit and Cincinnati, it was the unswerving faith of its producer that carried on when almost any other man would have quit cold.

One needed to tell him what to do or how to do it. He followed his own single course—a typical Frazee policy, clear to anyone who really knows him—and took his losses, week after week, without turning a hair.

Maybe it was because of his experience in the world of sport—and maybe just Frazee sand—but it was the most superb display of sportsmanship I have ever seen—a lesson and inspiration to all of us.

I have been associated with many producing managers during 25 years in the theatrical business, most of them quitters at one time or another. I can't click at the start, but not one among them with such clear judgment allied with the courage to back it to the limit, as shown by Harry Frazee in the early days of "No, No, Nanette."

Charles Emerson Cook.

## SCOPES AT SCHOOL

Chicago, Sept. 29.

One of the "scopes" of 1925 may be modestly claimed by "Variety," vindicated this week by the matriculation of John T. Scopes, monkey-trial defendant, as a post-graduate student in the University of Chicago.

While the daily press of the country was speculating on Scopes' future as a lecturer, vaudeville monologist, chaunt-audience-spieler, film actor, this newspaper published a dispatch head story to the effect that Scopes would refuse to take a penny of direct or indirect profit from the trial; and no more did he; and that his one ambition was to raise \$400 to go to school on; which was raised quietly by scientists. He starts school again here next month as a student in advanced sciences.

## Selwyn Theatre Deal Off

The deal whereby the Shuberts would have taken over the Selwyn theatre in New York, is reported "cold" at the Selwyn office. The Shuberts proposition was similar to that whereby they gained control of the Eltinge, by paying rent in addition to 50 per cent of the profits.

The Selwyns were to have received \$130,000 yearly and half of the profits but the Shuberts refused to concede certain conditions which the Selwyns insisted must be in the contract. When negotiations were dropped it was stated the Selwyns could do better by operating the house themselves. Though guaranteed profits, the Selwyns would have been tied to the Shubert booking office for 10 years, for all attractions playing the house.

It is understood an attractive offer made Arch Selwyn to manage the new Shubert London interests, is also off.

## "K.K.K." Show's Second Return to Broadway

"Kosher Kitty Kelly," current at the Cort, Chicago, returns to New York for another run Oct. 12, closing in Chicago two days previously. The show tried to stay here before going to Chicago, as its business in the final week went to over \$10,000, which meant a good profit. The theatre in which it was playing, Times Square, was booked for "The Pelican" and "K. K. K." was forced out.

In Chicago the management had trouble with Helen Shipman, who was featured at \$400 weekly and 5 per cent of the gross. Miss Shipman was given notice and Catherine McQuinn engaged to replace her.

Otherwise the cast remains intact for the second Broadway engagement.

## Samoa Troupe Holds Up Rehearsal of "Half Caste"

Rehearsals of "The Half Caste" have been temporarily delayed after the desertion of the Royal Samoa Troupe who have passed up the legit attraction to accept a vaudeville route.

When the troupe were to have been the chief atmospheric feature of the piece, the locale of which is laid in the Samoan Islands. The troupe was imported by the Keith Circuit and played several nights last spring after which it operated as the Samoan Village, one of the side attractions in Luna Park during the summer.

When approached for the legit attraction the troupe had so routing for the season and okayed the engagement, subject to change if they were to go to vaudeville. The route came along and they accepted the latter. Jack McEllen, producer is negotiating with a similar troupe to supplant.

## EDYTHE RANSOM'S SUIT OUT

San Francisco, Sept. 29.

The \$107,000 suit brought by Edythe Ransom, ousted "Tondelayo" star of "White Cargo," against W. L. Le Doly, New York oil man in which she alleged Le Doly attacked her at a party in a downtown hotel, has been thrown out of court.

Miss Ransom failed to appear at the hearing.

## "NIGHT OUT" SETTLES ON ADJUSTED AMOUNTS

### Higher Salaried English Players Receive One Week's Salary, Others Two Weeks

Following conferences between Equity officials, A. L. Wartenberg, an attorney and secretary of the incorporated "A Night Out," arrived at a settlement with the English players brought over for the American presentation. The British artists held contracts guaranteeing them a minimum of eight weeks here, also transportation back to London. The attraction played but two weeks, taking off at the end of the Philadelphia booking.

It was agreed to pay the higher salaried players a week's salary with the others receiving two week's pay. Also the return passage was arranged for, to be available within six months. The passage money has been deposited with a steamship line.

The extended period permitted the players in the matter of return transportation is said to have aroused the ire of the principals of Edward Laurlard and associates, but cooler heads on both sides agreed the claims of "A Night Out" should be satisfied with as little friction as possible. Legally the claims might have hung fire for a year or more, since the producing corporation was fully paid up and non-assessable and no individual could be held liable.

A peculiar situation arose as regards Lucian Musiere, one of the principals who had been playing in Brussels. In consideration of releasing him from the contract there, he agreed not to appear in any other country except America for one year.

He is said to have been engaged for "Naughty Cinderella" and it is understood neither part of the company has been engaged by the Shuberts for a revue due on the Century roof. Others who accepted settlement were Fred Lord, Toots Pounds, Ralph Roberts, E. Ward Scott, Gordon Remick, Paul Simmons and Norman Griffin.

"A Night Out" will reopen in New York Oct. 30, with the Liberty tentatively scheduled as the theatre. The English cast has been nearly entirely supplanted by American players.

(In last week's account in Variety of the performance of "A Night Out" in Philadelphia, it should have been stated that Guy Lawrence as the maid who displayed personality. Indiscreetly instead that was erroneously credited to Nancy Corrigan, another member of the cast.)

## Colebrook Will Direct

### Cooper Square Players

Edward Colebrook has been signed as director for the Cooper Square Players at the Cooper Square, New York. He is casting a new production, untitled, to supplant the current bill, "The Flower of Heaven," in two weeks.

The Cooper Square Players play three performances weekly, Monday, Wednesday and Friday nights, and since its productions with changed casts, excepting the featured player, Richard Anthony.

The new playhouse, is an experimental theatre, each bill going in for four weeks. Any piece showing promise is to be moved uptown for a continued run.

## Film Exhibs Giving Legit Tent Shows No Chance

Motion picture exhibitors in hot spots are keeping legit tent shows out of their districts according to reports of an Equity deputy who has been checking up on the conditions among tent reps in the south and middle west.

These interests generally line up with local political powers and have been successful in purchasing the license privileges and keeping the dramatic touring companies out through exacting a prohibitive license fee.

A complete survey of the situation is said to show that less than 25 per cent of the picture exhibitors in the far out spots encourage the spoken drama shown in the way of a touring company.

# THE TRAGEDY OF A TRY-OUT

By J. C. NUGENT

The world being what it is, to quote Michael Selwyn—or is it Angelo—pardon, Arlen—the world being what it is, also the Times, not to speak of the Sun, Globe, Herald, American and the rest of the boys, on this morning of September 28 "Human Nature," a play by J. C. Nugent and Elliott Nugent, produced at the Liberty theatre last night, by Gene Buck, has received what only optimism can describe as "mixed notices."

I am using this column principally to give to my understanding variety followers the low down on stage experiences at first hand.

Perhaps, Oscar Wilde's "Ballad of Redding Gao" had more authenticity because of the bastille experience which immediately preceded it.

## LIFE A CHARMING COMEDY

So it may give a bit of human color to the recital of this tragedy of a try-out to mention that the Nugent domestic circle has always been a paradise of kidding, prognostications, impromptu rehearsals of coming events and a general treatment of life, and that world which Mr. Arlen admits is what it is, from the standpoint of a basic belief that at its best, said life is just a charming comedy.

In yesterday's family rehearsal at dinner time following the all-day rehearsal of "Human Nature" at the Liberty, we followed our custom and made notes of what each thought would appear in this morning's criticisms of the play.

Pausing a minute this forenoon from a post-opening reflection, one wishes to say that the notices are much better than we either expected or deserved.

## The "Low-Down"

And the "low-down" is this: after three weeks of rehearsals, mostly in small rooms, during which I constantly tried to get a director to take the work off my hands to give me time to rehearse the part and get ready for the inevitable rewriting which follows the try-out, we opened prematurely at Washington, one week ago last Monday. Desperate accidents in the opening performance were sufficiently well received to find that we had been booked to open immediately in New York at the Liberty, without even a day for the rewriting, which, under pressure of the physiology of an audience, became to me at once evident. My rebellion, my battle to get first two weeks and finally four days between our try-out and the New York opening, my insistence on another actor to take over the part and another director to finish up the production and the opening last night, to produce an altered script with complete parts, new rehearsals, two changes in the cast, and the duty of editing a play and directing the rehearsal for the balance of the week, are incidents common to so many hurried productions that they need only be mentioned incidentally. The marvel of it is that a heroic cast, who rehearsed until a half an hour before the curtain went up, on several days with a minimum of sleep and hardly time for a sandwich, sandwiched the production through the play at all.

Added to this, to have the curtain go up on a musical comedy sized auditorium, and speak into that auditorium for the first time with the curtain up, may explain why nothing much was heard by most of the house.

To explain that both Elliott and I begged for a postponement of the opening, for another try-out and another theatre is also confessing that we ultimately made the mistake which finds always the same result in hurried and half-baked productions.

That this does not at all change the fact, that the notices are very fair, and that out of it the following good points have come, which should be solace for everybody.

## SHREDDED GUESSES

First and most important to me, Gene Buck gave us a magnificent production, scenically, and has proven himself a prospective producer of high ideals as to the class of plays he would like to sponsor, even if that class is but faintly indicated by an immaturely developed idea of the vintage of the date of its birth, which, as shrewdly guessed, is some fifteen years ago, and as shrewdly guessed, and born of the loneliness of a coast-trip, with its lonesome hotel rooms and many profound books.

Secondly, it brought Brandon Tynan back to the legitimate stage where he belongs and importantly belongs. I am sure he met few finer minds in the profession and from none have received such concrete and constructive suggestions.

Next, it discovered Mary Duncan, who under the guidance of Frederick Stanhope and other good directors is on her way toward worthy things. When a girl so weak from physical exhaustion—she could hardly keep her eyes open—could get through last night's battle as she did, those who found any fault with her can afford to wait awhile before venturing ultimate judgment.

For each one of the rest of the cast, I can say exactly as much. Although, with the exception of Williams, Frank Connor and John Marston it is not needed. When I slip it to you that Marston and Tynan only had the parts for three days before facing the New York guns, I am telling everybody something, which in such cases should, perhaps, be kept in mind in judging every metropolitan production.

## RE-ALIGNED

For the play we have no alibi and neither want nor need any. There is a small audience for that sort of play at its best, both Gene Buck and myself knew that perfectly well and we're quite willing to abide by the circumstances forced on the premiere.

For myself I am glad that the play was produced as it was. Under the most favorable circumstances an attempt at a play of the first order by a new producer and by authors associated with comedy serves its purpose when it indicates that producer's ideals. I am not ashamed of having made an attempt to play the first order nor is he. Even though we knew it must die aborning, and if such be so why not get through with it?

Those are things which people who attempt to write and produce must expect. More than that are their experiences which they must learn to smile at and bury. I'm sorry Gene Buck didn't get a better chance to get easy. I'm sorry Gene Buck didn't get a better break for his production and that Joseph Urban's mastery work was wasted. But my kidding stops when I start to kid myself. The play would have been the most important thing in my life. The play would have been the most important thing in my life. The play would have been the most important thing in my life.

As for Elliot, his connection with this play—snatched from his work in "The Poor Nut" and swimming out at the beach was merely to pause long enough to cut a few papers of it and do some work on our next comedy. (It's really a pity that boy swims so much).

## ENCOURAGEMENT

Our family, bless you, is miles ahead of the usual regrets over things which must always blaze the way, which reminds me that Ruth, yes, she of "The Family Upstairs" at the Gaitey, squeezed my hand this morning after reading one of the notices, saying: "Don't worry, dad, you needn't all your well known stamina for your coming 'toughs'."

## So that's that

## The Second Night

Last night, the second performance of "Human Nature" (which I learn has been a good title since Drury Lane Theatre, London, days) went straight both as to script and acting and a legitimate, audience loved it. This showed me, much to my surprise, that there is a broad wide public for it though not the public we were shooting at.

But the die is cast. The play closes tomorrow. Thus two of my plays have been choked at birth by rushed productions. I hope this will teach other playwrights something about hurried productions. But they must also accept the breaks and play the game.

## Good for Stock

But here is an opportunity for the wise stock run producer. "Human Nature" with all its effort is killed for Broadway, but it may tap a new

## Text for Synagogues

"The Jazz Singer" story in the play of that name with George Jessel starred at the Fulton, New York, is said to have been the text for sermons in six New York synagogues last Saturday and Sunday.

## ADA LEWIS IS BURIED IN CALVARY

In a simple, little country church and, later, on the green lawns of Calvary Cemetery, Broadway said its last goodbye Saturday to Ada Lewis. "The tough girl who wasn't tough." That final tribute of tear-dimmed eyes would have seemed incongruous to Ada Lewis herself, for never before had she failed to leave her audience with a laugh. But for once there was no laugh in the hearts or on the faces of the stage stars who filed by the open grave to drop a white flower upon their beloved comediennes.

The funeral services were held in St. Gerard's Roman Catholic Church, at Hollis, L. I., where Miss Lewis had made her home for a number of years, and consisted of a high requiem mass. The service was celebrated by Father James J. Keenan, assisted by two priests attached to the parish. At the church were many of those with whom Miss Lewis had worked, played and laughed since the days when she became famous as the original "tough girl" with Harigan and Hart. Among the mourners were Mrs. George A. Walsh, Mrs. Oscar Shaw, Mrs. Ernest Truex, Mrs. Bob North, Mr. and Mrs. W. Erwin, Mr. and Mrs. Jack Hazzard, Mrs. Claire and Mr. and Mrs. William Russell.

Flowers were bunched high about the grave, the priest intoned the final blessing. They had come from George Arliss, Emma Pollock (who played with Miss Lewis in her first "tough girl" season), Mr. and Mrs. Jerome Kern, Mrs. Julia B. Walsh, Twelfth Night Club, May Irwin, Hattie Williams, Mr. and Mrs. Sidney Torpe, Catholic Actors' Guild, Polansky, Burke, Hennessy, Neva Aymer, Mr. and Mrs. Jack Hazzard, Ernest Truex, Nora Bayes, Blanche Bates, Hollis Women's Club, Mr. and Mrs. Oscar Shaw, and Mrs. Wm. Erwin.

The funeral of Ada Lewis was attended by extensive newspaper comment on the great loss to the world and to the stage. Though she had never been starred at any time in her career of over three decades, her reputation carried from page stories concerning her sickness and death, and great editorial writers, such as Arthur Brisbane, mourned her going as a blow to the cause of human happiness and laughter.

Perhaps only the deaths of national political characters have been more widely noted. All of it was in recognition of the fact that Ada Lewis, known as a tough and conservative in her private life, had created unique characters in her stage work, as the "tough girl," and as a "Mrs. Malaprop."

The comedienne died Thursday morning at her Hollis home, where she had lived with her sister and the five children of her deceased brother, all of whom she had adopted and raised. She was buried in Calvary Cemetery, Brooklyn, by the side of John Parr, her husband, who died in 1901, a year after their marriage. Miss Lewis had never ceased to mourn his death, and now, at last, the most important of her mourners, her husband, was at her side.

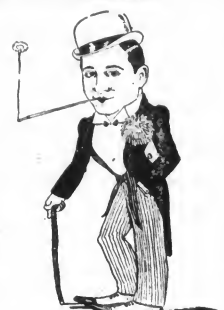
Her last stage role was a widow no longer.

## "Never Say Die" People

Principals have been engaged for the musical version by Ballard Macdonald and Walter Donaldson of "Never Say Die," which Rufus LaMaire is to produce.

Among the new are Mary Milburn, Janet Stone, Thelma Edwards, Cecil Kew, Lester Dove, Wilmer Bentley, Franker Wood, Richard Lee, Benjamin Franklin, James Hamilton, Lou Edwards, Charles Lawrence.

Rehearsals will start next week with the show opening around Nov. 1.



## RALPH ROGERS OF ELSIE ROGERS AND DONNELLY

Presenting "The Italian Count" We wish to thank Mr. Mack Leddy, who has again booked us for a tour of the entire Low Circuit, and Mr. Jacques Lubin and Mr. Moss Schenck, with whom he has been working.

ROGERS AND DONNELLY

This week: Orpheum, 86th St. and Lincoln Square, N. Y.

## CANTOR WOULDN'T OPEN ON HOLIDAY

Comedian Realizes Ambition to Call Off Premiere and Gets Away With It

Chicago, Sept. 29. Eddie Cantor positively refused to open at the Woods last Sunday because of it being a Jewish holiday.

The show was in and could easily have been set by eight o'clock. Cantor said it had been a life long ambition of his to become sufficiently important to open or not to open and get away with it.

When Cantor got a view of the front of the theatre, plastered with all sorts of matter plugging the name of Ziegfeld and glorifying the American Girl, he called the gentleman in charge aside and told him to dispense with the applause that "Kid Toot" glorified Eddie Cantor and the box-office.

The Jewish holiday did not prevent the opening Sunday night of "Sky High" at the remodelled Olympic. Willie Howard, the star, wanted the premiere postponed, but Jake Shubert assured Willie it would be wrong of him to disappoint his public by not opening.

## Bus Theatre Partils

Stamford Conn., Sept. 29.

The new theatrical season sees a new idea carried out by an organization called the Royal Parlor Coach Company, Inc. The company has instituted periodical runs of automobiles, conveniently called "coaches," between Stamford and New York to transport playgoers.

The inclusive fare is \$3.50, which means a round trip ticket and a "good orchestra seat." A choice of four plays is given, next week's excursion on Wednesday including "Desire Under the Elms," "Alma of the South Seas," "Gartick Gaities," and "Easy Terms."

The coaches leave Stamford at 6 P. M. and deliver occupants back in Connecticut at one o'clock that night.

The railroad fare from Stamford to New York, one way, is \$1.20.

## Edna Hopper's Health School

Edna Wallace Hopper is under contract to direct a health school at Miami, Florida next winter. She is due at the southern resort early in February, returning for the balance of the season.

Miss Hopper will continue as a feature for picture theatre until the Miami engagement and will later appear similarly.

## P. M. A.'s \$165,522 SPLIT 59 WAYS

The final figures showing the refunded amounts to members of the dissolved Producing Managers' Association last night totaled \$165,522.68. The disbursements consummated. During the five years of its existence the total paid in the form of dues and fees was \$592,089.49. It cost members of the active first class \$500 annually for dues and \$25 for each production and theatre.

Total disbursements reached \$165,522.68. Individual refunds were computed on a pro rata basis figured on the total sum paid by each member but not including contributions made during the strike of 1919. The Shuberts, A. L. Erlanger and E. F. Albee made such contributions, paid prior to the actual incorporation of the P. M. A. and hence regarded as donations.

The highest sum refunded went to David Belasco who received \$12,762. Sam H. Harris got \$11,533.78; Ernest B. Shubert, \$9,819.13; Shuberts, \$9,506.66; A. H. Woods, \$9,603.25; Charles Dillingham, \$9,558.24; the Selwyns, \$8,932.28; John Golden, \$8,554.54.

The disbursements ranged downward to zero, several members being indebted for dues and other payments. Some managers received less than others because of comparative inactivity in production, others because their membership was more brief.

## Owed Plenty

There was \$55,928.41 owing the P. M. A. at the time of its dissolution in the form of dues and fees, but owing to the modest amount of the P. M. A. was to raise a half million fund as a "war chest" to fight Equity. The objective of the fund was never approached nor did the managers remain a united organization against Equity's aims.

## The schedule of refunds to P. M. A. members is:

W. H. Ames	\$17,502.50
Milton	988.47
Lydie D. Andrews	37.04
William A. Brady	4,293.57
David Belasco	12,762.00
George Broadhurst	1,919.19
Chas. J. Coburn	628.16
Cohan and Harris	4,948.41
George M. Cohan	3,270.58
Ray Comstock	677.94
John Corbett	889.82
John C. Coughlin	8,917.47
Chas. Dillingham	9,558.24
A. L. Erlanger	10,013.37
Harry Frazee	928.70
Chas. Frohman, Inc.	6,951.81
John Golden	8,554.54
Geo. M. Gatts	530.13
Philip Goodman	416.87
Sam H. Harris	11,533.78
William Harris	4,955.40
Mr. H. B. Hart	376.96
Arthur Hopkins	1,432.42
John Hurlst	1,314.40
Arthur Hammerstein	2,619.39
Mark Klaw	3,189.27
John Lawrence	1,427.35
Mary Kirkpatrick	607.92
Frank Kantzing	111.13
Abe Levy	1,216.35
Jack Lambert	233.16
John Lester	265.90
Lewis and Gordon	747.37
Henry Miller	1,261.61
James Montgomery	1,490.39
Oliver Morosco (Hd'g Co.)	2,678.83
Moran and Andrews	1,715.33
Max Marlowe	1,358.88
John Meehan, Inc.	194.15
Robert McLaughlin	463.87
Guthrie McClintock	277.76
Norman and Shubert	412.33
Punch and Judy	472.37
H. W. Savage	6,959.44
Selwyn and Co.	8,932.28
Shubert Bros.	9,906.66
Shubert and Kussell	980.52
R. W. Tully	4,068.66
George Tyler	4,874.39
Augustus Thomas	74.08
Walter Vincent	46.75
C. L. Wagner	956.55
L. Lawrence Weber	417.75
George White	1,105.55
A. H. Woods	9,603.25
Wilmer and Vincent	162.46
Vaughan and Kemper	3,090.38
Thomas Wilkes	1,176.78
Plo Ziegfeld	1,176.78

## Pollock's "Enemy" in Hartford

Clarence Pollock's new play "The Enemy," tentatively scheduled to open at the Times Square Oct. 19. It opens next Monday at Hartford, Conn.

Fay Bainter heads the cast

large public. Its stock possibilities are enormous—its picture values I cannot judge—but to the popular woman audience it discloses a secret which the tired business man and Broadway sophisticate with a "compo" does not want disclosed to the chicken beside him.

"Human Nature" is human nature after all and a toupee can't fool it

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"THE PELICAN"

"THESE CHARMING PEOPLE"

(After English Designs)

"THE KISS IN A TAXI"

"APPLESAUCE"

"ALL DRESSED UP"

"THE PATSY"

"SPRING FEVER"

"NO, NO, NANETTE"

"MERRY MERRY"

COMING:

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Starring

GERALDINE FARRAR

"THE SHANGHAI GESTURE"



# STOCKS

The Garrick, Wilmington, Del., reopens with stock next week (Oct. 5). The house, operated last season by Harold Hevia, has passed into other hands with Hevia's former leading man, William Courneen, installed as managing director. The venture is reported financed by local capital.

Harry Norwood has leased the Colonial, Lawrence, Mass., and will open the house with the Norwood players Oct. 12. Norwood operated the Hudson, Schenectady, N. Y., last season.

The newly reorganized German stock company of Milwaukee will reopen the Pabst theatre season here Sept. 30 when Shakespeare's "Midsummer Night's Dream" will be offered.

W. S. Harkins Players will play several weeks in St. John's Newfoundland, and will follow with long engagements in Bermuda, Jamaica and the Bahamas.

The Carroll Players have opened their fourth consecutive season at the Opera House, St. John, N. B. Carroll will place a stock in the Majestic, Halifax, about Jan. 1.

The John B. Mack Players opened their second season at the Auditorium Theatre, Lynn, Mass., with "Just Married."

The Somerville Players at the Somerville, Mass., opened last week in "The Best People."

# SAENGER PLAYERS

## "KIKI"

Victor Renal, New Orleans, Sept. 29.  
Baron Rapp, New Orleans, Sept. 29.  
Brule, New Orleans, Sept. 29.  
Joly, New Orleans, Sept. 29.  
Adolphe, New Orleans, Sept. 29.  
The Doctor, New Orleans, Sept. 29.  
Fauvette, New Orleans, Sept. 29.  
The Cook, New Orleans, Sept. 29.  
Kiki, New Orleans, Sept. 29.

The Saengers Players are "in." Constituents of the locale stronghold of histrionism have opened their arms and bade the new complement of weekly-change artists welcome. The players had to fight every inch of the way, though, for the opening performance was given on the hottest night of the year, with a crammed, jammed audience suffering physical tortures. Notwithstanding that fact enthusiasm was at a high pitch throughout, which means they will be ambrosia for the mummies when the weather goes becomes real good.

Leneta Lane was the prize morsel. She grabbed the Uric role and sold it stock-wise for every light and shade it possessed, stretched and elaborated the "lucky" hits and fairly catapulted the climactic moments into the laps of the regulars and their supreme delectation. Miss Lane's grasp was spontaneous. Before the third act was reached she played an old favorite, receiving the plaudits of a cheering throng. A "looker," with a flare for extracting the most of dramatic passages, and voice enough to bridge the contingency that may arise, this girl who last season disappeared in Washington seems to be back.

The male lead, Walter Richardson, is possessed of all the stock and specialties and appears a great hook-up with the Lane performance for the always-to-be-expected honors and encomiums.

The supporting players are apt and efficient, save in one instance, and the fine Italian hand of Leo Ricciotti will anchor the company whole into an organization of parts.

Bill Guerninger and Leon Grandjean can take a bow on this one.

# WOODWARD PLAYERS

## "THE BEST PEOPLE"

The Woodward Players, under the personal direction of O. D. Woodward, entered on their fourth consecutive season of stock here with "The Best People."

An almost entirely new roster of principals is in the cast. Only four members of last year's company have been retained. These are all men, Edward Johnson, George Raymond Brown and Clara Hutton. All the feminine members of the audience were glad to see their favorite, J. Glynn McFarlane. He was leading man the first part of the year, but left in mid-season after a bit with another member of the cast. Selmer Jackson replaced him, but somehow could not get the girls with him.

Leona Powers, from New Orleans, successor to Hazel Whitmore. And a worthy one, from her opening performance, Charmis personality was stamped on her work and she pleased mightily.

Sylvia Farness has been replaced by Marianne Riedson, but judging

from the way she carried her ingenuite part last week, Miss Riedson cannot be compared favorably with her predecessor, Gilberta Faust, character woman, in her role of a society dame, was acceptable, but memories of Lora Rogers of last year are not dispelled. As second woman, Gloria Neese is new. Arthur Allard in a silly second-man part did well.

All in all, the show was well played. Whatever disappointments may have been occasioned by seeing unfamiliar faces will be forgotten in a few weeks. These disappointments, few as they were, were practically outweighed by the delight in the new principals, Miss Powers and Mr. McFarlane.

While no definite statement has been made, the players will probably move from the Empress, which they have occupied for three years, to the Rialto in November, to make way for the Shuberts' contemplated transfer from the Jefferson to the Empress.

E. R. Butler is manager of the company. Ruelch.

# MASCAINI IN AUSTRIA

Vienna, Sept. 19.  
Owing to his success here it is hinted that Pietro Mascagni will remain indefinitely in the capital, producing Italian operas.

The rumor is the composer of "Cavalleria Rusticana" is not given all the consideration he merits by the reigning Fascists, as he does not approve of their contempt of constitutional law.

# Cleveland Interested in St. Louis Opera Plan

Cleveland, Sept. 29.  
City Manager William R. Hopkins left for St. Louis last week to study features of the Missouri city's open air theatre in which summer opera is being staged with much success. A move to establish summer opera in Cleveland got under way sometime ago, and money already has been appropriated for its establishment.

The city manager, however, wanted to know more about the St. Louis project before going ahead with plans here.

# SUNDAY SYMPHONIC CONCERTS

The Sunday Symphonic Society, which last year gave a series of 13 free concerts in the Criterion theatre on alternate Sunday mornings for the theatrical profession, has started rehearsal for its third season.

Joshua Zuro will again conduct and manage.

# Brailowsky's American Tour

Paris, Sept. 29.  
Mr. Brailowsky will make a concert tour of the United States from October to March. He will then return here.



# FREDERICK W. McQUIGG

Dramatic Editor and Reviewer Chicago Evening American  
Following the policy of asking the dramatic editors and critics of the country for a brief biographical history of themselves in order to make this series of photographs and histories complete, Frederick W. McQuigg, who acts in the dual capacities on Mr. Hearst's "Chicago Evening American," reviewing under the nom-de-critique of "The Optimist," grinds out this:

"Variety has politely asked for 200 words from 'The Optimist' about anything you wish to say.  
"The Optimist" is the name the Evening American uses as what newspapers technically term a 'fly line.' To identify the 'Stuff' (another newspaper term) written by the reporter assigned to cover (another newspaper term) stage news. Just as the press agent of a show is sometimes staged as the manager, so sometimes the theatre reporter is staged as the dramatic critic.  
"During the last decade or more the reporter who reports under the name of 'The Optimist' has been asked two questions many, many times. One of these questions always sounds just as odd as it did the first time it was asked. Question: 'Is the Evening American Mr. Hearst's morning or evening upswapper?' The other query always carries a note of flattery (universal special appeal stuff). It is this one: 'Are you the Optimist and do you write the dramatic criticisms of the plays?'  
"So, Variety's request, which really is nothing less than a camouflaged command, gives unusual opportunity to register the correct answer to these questions. Should this be printed it should make it authoritative enough, but to make doubly sure, the following:  
"Frederick W. McQuigg, Chicago; born, white, married and of sane mind does solemnly aver that:  
"First, The Evening American is really an evening newspaper as the name implies.  
"Second, That under the authority of W. A. Curley, editor of the said and before mentioned Evening American, the undersigned has been more or less honestly duly sworn at and praised an average number of times as the author and writer of numerous theatre reports appearing in said Evening American under the line 'By The Optimist.'  
"Signed, Frederick W. McQuigg."

Now that Mr. McQuigg has finished his little lesson in technical newspaper terms, likewise his sworn statement as to the status of that certain Chicago paper which he says appears in the evening (we refusing to mention it again, believing that he got enough free advertising for it in the foregoing) it might be just as well to tell a few other little things about "Mac." He is a hustler, goes after big as well as reporting and is just as fast after the motion picture stuff as he is after the legitimate theatre.

We could say a few things about a stunt that he pulled early this year in Atlanta, but that would be double advertising for Mac and that certain Chicago paper. So we refrain. As to other stunts in Atlanta, the reader should know.

(This is the 48th of the series of photographs and biographies of the dramatic editors of the country.)

# \$8,908 Profit for St. Louis Municipal Opera

St. Louis, Sept. 29.  
The Municipal Opera season of 1925 made a profit of \$8,908. The season just closed was the seventh sponsored by the Municipal Theatre Association at the Municipal theatre in Forest park. The opera series began May 25 and ended Aug. 17. Altogether 30 performances were given and five scheduled performances were called off.  
The auditor's report for 1925 shows gross expenditures of \$324,132.22, or a weekly operating expense of \$27,015. Total receipts for the year were \$323,022.10, or a weekly intake of \$27,755.  
The principal item listed under the disbursements is \$91,970.30 for cast. Other expenses were: Stage settings and salaries of stage employees, \$37,576.76; costumes, \$13,795.41; traveling expenses, \$3,008.83; chorus training school, \$1,922.32; musicians' salaries and royalties on operas, \$48,554.72; improvements and repairs, \$5,991.18; publicity, \$17,201.84; miscellaneous, \$1,994.02; administration expenses (for 12-month period), \$34,923.11.  
Of the 12 operas presented only four were produced at a loss. These were: "The Barber of Seville," "Ruddigore," "Dolly Varden" and "Cavalleria Rusticana" and "Pinafore," as a double bill. The losses of the four operas were \$4,201.83, \$1,765.06, \$2,563.31 and \$29.18, respectively.

# TOSCANINI'S TOUR

Rome, Sept. 14.  
Sig. Toscanini, musical director of the Scala Opera, Milan, is listed for a tour in the United States during January and February. He will give a series of concerts with his orchestra at the Milan Scala in October preceding the grand opera season there.

Puccini's "Turandot" is to be produced at the Scala by Toscanini next season. This season the opera Puccini left unfinished and which will be terminated by another composer. At the place where the deceased composer left off when death interrupted the work, the musicians will suddenly cease playing. A singer is to advance to the footlights and announce: "It was here the master's work was stopped by his death."

# Rogers' Advance Sale

Columbus, O., Sept. 29.  
If the advance sale means anything the concert appearance here of Will Rogers, the "Frolics" humorist, is already an assured success.

The comedian appears in Memorial Hall here the night Oct. 5, with the DeReszke Singers, and the advance sale is unusually large.

# Met. Opening Nov. 2

The Metropolitan Opera will open its New York season of 24 weeks Nov. 2.  
By that time the San Carlo, the Manhattan opera house troupe and other smaller companies will have finished the usual preliminary grand opera season.

# Shows in Rehearsal (AND WHERE)

"The Call of Life" (Actor's Theatre).  
"The Lady Next Door" (John P. Brown) Bryant Hall.  
"Jana, Our Stranger" (Herman Gansvoort) Punch and Judy.  
"Same Day" (Mrs. H. B. Harris) Hudson.  
"Wolf at the Door" (Harris and Belasco) Harris.  
"Happy Love" (Anne Nichols) Republic.  
"The Baby" (Newing & Wilcox) Shubert.  
"The First Fiddle" (Herdon-Bel Geddes) Belmont.  
"Venice for Two" (Arch Selwyn) Times Square.  
"Cocoanuts" (Sam H. Harris) Music Box.  
"Arabesque" (Herdon-Bel Geddes) Century.  
"White Cargo" (road) (Harry Cort) Cort.  
"Mission Mary" (J. M. Nichols) Bryant Hall.  
"The Stars" (The Stars) (A Lady of Virtue) (Rachel Crothers) Comedy.  
"The Sheepman" (Roths, Gleason & Truex) Morosco.

# COAST OPERA CLASH

Los Angeles, Sept. 29.  
Two opera companies clash here this season when the Los Angeles Opera opens at the Philharmonic Auditorium, Oct. 5, and the California Grand Opera opens at the Olympic the following day.

Their old working agreement has been broken off and a wire from Edward Ziegler, assistant to Emilio Gatti-Casazza of the Metropolitan in New York, heaped on fuel. At the head of the California troupe is Merola, while Merle Armitage runs the Los Angeles organization. Formerly they had alternated in San Francisco and Los Angeles, but a quarrel over the services of Rosa Raisa, who was bid into the Los Angeles camp long ago but who was offered \$5,000 for a single night by Merola. She then told the L. A. management, which brought about the abrogation of their working agreement.

The California troupe originally announced itself for the Olympic with no opposition scheduled. Merola also announced that singers of the Metropolitan Opera would appear. This brought a wire from Ziegler of the Met to Armitage of the opposition, and Ziegler said that the Met's name was being used without authority and the backing of the company.

The Los Angeles company currently has a big advance sale at the Philharmonic Auditorium.

# Receiver Appointed for Hurok Concert Agency

An involuntary petition in bankruptcy was filed late last week against S. Hurok, Inc. This is the concert management agency alleged to owe a total of \$75,000 and have assets only consisting of sundry contracts in which Abraham Shubert, principal petitioning creditor, claims an equity.

Shub alleges that between 1917-1920 he loaned Hurok, Inc., a total of \$17,000. Victor Milestine is also credited with a loan of \$1,000, and the Musical America Co. claims \$600 for advertising.

David Steinhardt has been appointed receiver, Hurok, Inc., consenting to the adjudication of the bankruptcy.

S. Hurok, Inc., has been one of the most prominent concert managements in this country, with an imposing list of artists under its direction, many of them of international note.

# MOLLENHAUER RESIGNS

Boston, Sept. 29.  
Emil Mollenhauer has resigned as conductor of the People's Symphony Orchestra, which position he has held ever since its organization five years ago.

Stuart Mason, of the New England Conservatory of Music, Boston, has been appointed to succeed Mollenhauer, the latter intimating interference with his method of conducting was the resignation cause.

# AHEAD AND BACK

Arline de Haas, publicity, "School for Scandal" (Little).  
Leo Flynn, back, and S. I. Conner, publicity, "The Vagabond King" (Casino).  
Fred Roche, publicity, and back with "Jana, Our Stranger" (Cantovort).  
James Shesgreen, ahead, "Auntie," Frohman (on tour).  
Ruth Benedict, publicity, "Glass Slipper" (Guld-Frohman).  
Hert Felleman, back, with "Ladies of Evening" (Belasco), on tour.  
Tunis Dean, both ends, "The Dove" (Belasco), at Broad, Philadelphia.  
James Yekel, now handling "Jana Singer" and general publicity for Lewis & Gordon since resignation of Louis Cline. Yekel is also general press representative for Sam H. Harris.  
Fred Jordan, ahead, Chicago Co., "Rose-Marie," now on the road.  
Murdock Pemberton is handling promotion of "The Fall of Eve" at the Booth.  
John Thompson, formerly dramatic editor of the Commercial-Tribune, Cincinnati, is agenting "The Butter and Egg Man."  
Harry Reiners, back with "Spooks" on tour.  
Herman E. Shubert, general press representative for Schwab & Mandel.

# SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to some might suggest mediocrity or loss. The variance is explained in the differences in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

**"Abie's Irish Rose,"** Republic (17th week). Broadway's business took a big jump early last week and continued throughout; new hits with a perfect weather break saw exceptional trade; "Abie" continues at great pace; over \$12,000.

**"Accused,"** Belasco (1st week). Second new production on Broadway. David Belasco this season; E. H. Sothern starred; first known as "The Advocate"; excellent reports on out of town showings; premiere last night (Tuesday).

**"A Holy Terror,"** Cohan (1st week). First John Gordon offering this season; was tried out as "The Sharpshooter"; opened Monday night.

**"Alma of the South Seas,"** Lyric (4th week). Final week; show has been recast; business has made money through summer but new productions forced down pace; averaged over \$5,000; "Dorings in Autumn" next.

**"Applesauce,"** Ambassador (1st week). Richard Herndon's comedy which made excellent run to real business in Chicago last season; opened Monday.

**"Arms and the Man,"** Guild (3rd week). With Shaw revival doing business Theatre Guild is guessing what to do with attraction when new production season starts; with Garrick and Klaw spotted indefinitely another house may be sought for revival; over \$14,000.

**"Artists and Models,"** Winter Garden (15th week). Topped the list through summer and figures to hold well into new season; around \$35,000; has contender for money winners in "Sunshine" next.

**"Big Boy,"** 44th Street (14th week). Johnson took jump along with other leading agency demand; reported much stronger; takings \$131,000 right along.

**"Butter and Egg Man,"** Longacre (2nd week). Comedy about show business appears to have real chance; opened last Wednesday with excellent trade; made money with brokers making a buy starting this week; over \$8,500 first performance.

**"Canary Dutch,"** Lyceum (4th week). Tide of good business noted here also increased being around \$3,000 and gross going to \$5,000; new figure since opening, and management hopeful of further climb; "Cinderella" reported coming next month.

**"Captain Jinks,"** Martin Beck (4th week). Lived in musical up against strong competition; taking over \$17,000 permits some profit; agencies report demand growing.

**"Courtin',"** 49th Street (3rd week). Scotch comedy with original cast appears lost in the shuffle of highly rated new productions; paced at \$5,000.

**"Circle Snatchers,"** Music Box (4th week). Comedy smash; getting \$19,000 capacity; pairs with "Green" and "The Vortex" as new non-musical leaders.

**"Darkest Enemy,"** Knickerbocker (3rd week). Won some excellent notices and business second week may not indicate real rating; quoted at \$11,500.

**"Desire Under the Elms,"** Daly's (3rd week). Moved up from the Cohan Monday; is fourth theatre for O'Neil drama which opened in the Village last fall; getting \$7,000 to \$8,000 and making money.

**"Easy Terms,"** National (2nd week). Virtually no call reported for in the agencies; "When You Smile" listed to follow next week; drama may get another house.

**"Garrick Gaities,"** Garrick (15th week). Revue with youthful professions scouting along to comparatively good business at \$7,000; plans after continuance through November.

**"Gay Paree,"** Shubert (1st week). Established itself in revue field and has been getting strong attendance, especially on lower nights; \$24,000.

**"Human Nature,"** Liberty. Opened Wednesday last week and taken off Saturday; sponsors realizing it had no chance in present going; house dark; gets "Edgar Allen Poe" next week.

**"Invest,"** Belmont (3rd week). Final week; mild sort of drama stacked up against pretty strong stuff; business reported light; last week, really the first, maybe \$2,500.

**"Is Zat So?"** Charnin's 46th Street (4th week). Comedy pace; rising theatre tide, beating \$2,000 nightly and weekly takings \$14,000; good enough for all winter.

**"Judy,"** Central (4th week). Listed for another week or so; never figured to be a money house; takings averaging \$5,000; light for musical attraction.

**"Louis the 14th,"** Cosmopolitan (1st week). Picked up smartly by existing advertising and appeared to have good chance for

fall continuance; nearly \$26,000 last week.

**"Merry Merry,"** Vanderbilt (2nd week). Opened last Thursday to corking notices; Marie Saxon's name in lights immediately after premiere; steadily growing agency demand indicated.

**"No, No, Nanette,"** Globe (3rd week). No question about this musical's smash rating after the opening; capacity all performances for a gross of about \$32,000; ought to stick through season.

**"Oh, Mama!"** Playhouse (1st week). Early arriving farce has played to fair trade; but grades have been nothing to brag about; \$8,000.

**"Rosa Maria,"** Imperial (5th week). Holman's pre-war smash proved its class during September by steadily climbing and approximating capacity \$30,000; weekly pace good until holidays and maybe through second season.

**"Scandal,"** Apollo (15th week). Was listed to leave shortly; may hold over through fall; business improved in last two weeks; about \$25,000.

**"Student Prince,"** Johnson's (44th week). Was runner-up to "Rose-Marie" for operetta leadership last season; management claims offers for several theatres on Broadway and takings of \$6,000 and better not dependent on subsequent "Grand Street Follies" still at Neighborhood Playhouse; "Brother Elks" closed after two weeks at the Princess.

**"The Book of Charm,"** Comedy (6th week). Comedy pace; made money Thursday night in order to open Sunday in Chicago; though pace was only about \$5,000, sponsors think piece good for road; "The Call of Life" next week.

**"The Bridge of Distances,"** Morosco (1st week). New producing group offering Oriental drama; subscription idea of backing is sought; opened Monday.

**"The Buccaneer,"** Plymouth (1st week). By the same authors of "First Flight," taken off Saturday night last week; three days; Arthur Hopkins produced it; opens Friday.

**"The Dove,"** Empire (24th week). Second engagement. Final week for resumed engagement which started five weeks ago; was a last season smash; \$12,000 or more; "The Tale of a Wolf" next week.

**"The Eve,"** Booth (5th week). Business reported, but has not yet reached pace necessary for extended engagement; last week around \$6,000.

**"The Family Upstairs,"** Gaitey (7th week). Will move to the Little on Monday; "The Charming People" requires bigger money; not more than \$7,000.

**"The Gorilla,"** Selwyn (23rd week). Making a good run to profit with five or six weeks more here; paced nearly \$11,000; new "Charlot's Revue" house's November entry.

**"The Great Hat,"** Broadhurst (3rd week). Scale raised to \$3.55 because of big agency demand; second week's takings at \$33,000 night; indicated a \$25,000 gross which considerably topped all non-musicals.

**"The Jazz Singer,"** Fulton (3rd week). Started second week mildly and went to virtual capacity later; likely to be getting Jewish clientele principally; Impresario sent gross to nearly \$10,500.

**"The Kiss in a Taxi,"** Ritz (6th week). Making money both ways at between \$3,000 and \$5,000 or more; French farce a laugh show which does not require big money to get by.

**"The Mud Turtle,"** Bijou (7th week). Final week; average trade but a \$4,000 and \$5,000; came in with word of town rep; "The Crooked Friday" will follow here instead of at the Elliott.

**"The New Galathea,"** Cort (1st week). Opened last Thursday with moderate comment; Little aid in agencies; first indications not favorable for run.

**"The Poor Nut,"** 48th Street (23rd week). Ran a bit behind pace last week when gross was about \$11,000; that is real money in this house and show is a good holdover

**"The Policeman,"** Times Square (2nd week). First nighters did not accomplish this English drama that was highly touted; business fluctuated after premiere with first week's gross \$10,000.

**"The Vagabond King,"** Casino (2nd week). Here's one that came in

without flourish and won instant recognition; nightly pace building to \$3,500 and first week estimated at \$20,000 or more.

**"The Vortex,"** Henry Miller (3rd week). Second week saw tickets in high demand with capacity rule throughout; English drama looks "in" for run; takings \$15,288—all house can do; gallery seats selling at \$1 each.

**"They Knew What They Wanted,"** Klaw (4th week). Theatre Guild claiming improved business here since start of new season; and plans are for continuance through fall; \$3,000 or better.

**"White Collars,"** Sam H. Harris (32nd week). One week more to go, show then going to Chicago with "Puppy Love" following here October 12; "Collars" credited with better than \$5,000.

**"Vanities,"** Earl Carroll (13th week). Strength of new musicals appears to have bettered calls for the field; agency demand for this one stronger and takings last week raised over \$20,000.

**Outside Times Sq.—Little Theatres** "Outside Looking In" is the standard production offered in the Village; management claims offers for several theatres on Broadway and takings of \$6,000 and better not dependent on subsequent "Grand Street Follies" still at Neighborhood Playhouse; "Brother Elks" closed after two weeks at the Princess.

## BRADY'S NAME OFF "BAD WOMAN" SHOW

Opened Big in Wash. Last Week, but Fell Down—Only \$8,000 on Week

Washington, Sept. 29. With a cast universally panned by the local scribes, and with its producer "under cover," the supposed shocker, "A Good Bad Woman" opened at Follies on Sunday night last week to one of the biggest Sunday night grosses (\$2,300) yet recorded with a dramatic show. Following this, business gradually drifted until but a fair week was registered.

The "dope" around town was that the piece was being sponsored by William A. Brady, but due to the fact that it was so cheaply lined up he had dodged putting his name down as "presenting."

**Estimates For the Past Week** Belasco—"The Gateway." New. Accorded high praise. About \$3,500. National—"The Tale of the Wolf." Although new, business disappointment. Possibly \$3,500.

Poli—"Costing less than \$2,000" operate, including transportation, anonymous producer took long and

of \$8,000 week. Did not hold up after opening.

**This Week** Belasco—"Puppy Love"; National—Irene Bordoni in "Naughty Cinderella"; Poli—"Mission Mary."

## MOROSCO ATTACHED—\$4,018

Claiming an equity in the household furnishings of the Oliver Morosco domicile at 334 west 86th street, New York, an attachment suit for \$4,018.75 has been filed by Mrs. Corn A. Springer as administratrix of the estate of John H. Springer. In consideration for a loan for that amount was given to Morosco, the former was given an assignment of the Morosco furnishings last year.

Mrs. Springer started suit when the Morosco household goods were transferred to Van Brinck's Auction Rooms for disposal and widely advertised as the private collection of Morosco and Mrs. Selma Morosco.

## "THE LIVE ONE" NEW

"The Live One," a new comedy by Everett Hall, is now being cast and scheduled to go into rehearsal next week.

John Franklyn, a newcomer to the producing fold, is sponsoring it.

## PLAYERS IN THE LEGITIMATE

**BLANCHE BATES**  
Management, GUTHRIE MCLENTON  
NEW YORK CITY

**JOHN BYAM**  
Providence, O. H. Providence, R. I.  
Management, LYLE ANDREWS

**JOHN BOLES**  
"Mercenary Mary"  
Detroit O. H., Detroit

**REX CHERRYMAN**  
Management, TOM WILKES

**Edward Everett Horton**  
NOW—LIMITED ENGAGEMENT  
MAJESTIC, LOS ANGELES

**HILDA FERGUSON**  
ZIEGFELD "FOLLIES"  
Colonial, Boston

**MAX HOFFMAN, Jr.**  
"CAPTAIN JINKS"  
Martin Beck, New York

**WILLIE HOWARD**  
"SEXY HIGH"  
Detroit O. H., Detroit

**MISS (Angie) NORTON**  
PAULINE, "NO. NO, NANETTE"  
BILMORE, LOS ANGELES

**PAUL NICHOLSON**  
"CHICKIE" FIRST NATIONAL  
HOLLYWOOD ATHLETIC CLUB  
HOLLYWOOD, CAL.

**HARRY PUCK**  
"MERRY-MERRY"  
Vanderbilt, New York

**"MERRY MERRY"**  
WITH  
MARIE SAXON

**MISS HOPE VERNON**  
A Success In  
"TELL ME MORE"  
Selwyn, Chicago. Indefinitely

**NANCY WELFORD**  
"No, No, Nanette" Pacific Coast  
Los Angeles

**SIBYLLA BOWHAN**  
As WANDA in "Rose-Marie"  
Personal Rep.—JENIE JACOBS

**EDNA COVEY**  
Ballerina Comique  
ZIEGFELD "FOLLIES"  
Colonial, Boston

**EDMUND FITZPATRICK**  
as Uncle Tom, "TOPSY AND EVA"  
NIXON, PITTSBURGH, PA.  
Personal Dir., ROSEHM & RICHARDS

**TAYLOR HOLMES**  
"NO, NO, NANETTE," Pacific Coast  
Bilmore, Los Angeles

**"SAM HEARN"**  
"MERCENARY MARY"  
Detroit O. H., Detroit

**HARRY G. KEENAN**  
"MY GIRL"—Direction, Lyle D. Andrews  
Providence O. H., Providence, R. I.

**MIRA NIRSKA**  
as WANDA in "ROSE-MARIE"  
at DRURY LANE

**FULLER MELLISH, Jr.**  
Original "Corporal Kipper"  
"WHAT PRICE GLORY"  
Cincinnati, O.

**HARRY O'NEAL**  
"Mr. Molligan" with  
"THE GORILLA"  
Oxford Theatre, London, Eng.

**THOS. W. ROSS**  
with  
"LAFY" and "GAT OFF"  
Permanent Address, Lamb's Club,

**CHARLES RUGGLES**  
Orpheum Circuit  
NOW!

**GEORGE SWEET**  
"MY GIRL"  
Providence O. H., Providence

**DALE WINTER**  
ALCAZAR, SAN FRANCISCO

**H. PIERRE WHITE**  
with "ROSE-MARIE"  
JEFFERSON, ST. LOUIS

**ALFRED H. WHITE**  
Leading Comedian  
"ABIE'S IRISH ROSE"  
Republic, N. Y.  
Management, ARNIE NICHOLS

**BETTY BYRON**  
AS "LADY JANE"  
"ROSE-MARIE" Jefferson, St. Louis

**JAMES C. CARROLL**  
THE SKIPPER With Leon Gordon  
"WHITE CARGO"

**JAMES A. DEVINE**  
3rd Year Original "Bergant Forgus"  
"WHAT PRICE GLORY"  
Colonial, Boston

**LOU HOLTZ**  
In  
"TELL ME MORE"  
Selwyn, Chicago, Indefinitely

**DOROTHY KNAPP**  
ZIEGFELD "FOLLIES"  
Colonial, Boston

**EDNA LEEDOM**  
Tremendous Hit Singing  
"Tondeleyo"  
ZIEGFELD "FOLLIES"  
Colonial, Boston

**CLARENCE NORDSTROM**  
"ZIEGFELD FOLLIES"  
Colonial, Boston

**GUY ROBERTSON**  
America's Leading  
Juvenile Tenor  
Direction—MAX HART  
Met—ARTHUR HAMMERSTEIN

**CHARLEY SYLBER**  
As HARD BOILED HERMAN  
"ROSE-MARIE"  
Jefferson, St. Louis

**BILLY TAYLOR**  
JUVENILE  
Care Equity, New York

**CHARLOTTE TREADWAY**  
Leads—Morosco Theatre  
LOS ANGELES

**FRANK K. WALLACE**  
As Susan Lagre "TOPSY AND EVA"  
NIXON, PITTSBURGH, PA.

The play is a drama of the American Revolution period and will enlist a cast of 30,

Boston, Sept. 29.

With the eight legitimate houses here open for the first time this season the total gross for attractions was just under \$140,000. The only theatre dark last week was the Boston Opera House and that opens this week with a couple of weeks of the Boston Civic Grand Opera Company.

With the gross mentioned above it is safe to say the city is turning in mid-season business. It is doubt-

ful if the figures will be much exceeded. In the football rush, later in the season, the total box office money may go a little higher, but that is just a possibility.

Of the eight shows playing, one of them, the "Hollis" show, is sold out. This show is playing at a \$4 top.

Two, other shows, one a musical and the other a comedy, came near reaching the capacity mark.

"The Student Prince," which got away to a postponed start at the Shubert last Monday night, did a whale of a business at a \$3 scale.

The other two comedies were George Cohan's "American Born" at the Hollis with a \$2.50 top, and

**Veterans' Hold Up**  
Despite the appearance in the city of two new musicals "Rose-Marie," now in its 28th week at the Majestic and "The Girl on the Boat," which place has made a wonderful record here, having run even with "Nanette" all during the summer month, "The Girl on the Boat" may be one of the surprises. It is getting splendid word of mouth advertising. On Tuesday week "My Girl" did \$18,000 at the Wilbur.

The two tough breaks last week were "Duty," at the Park, and "The Buccaneers" at the Grand. "The Buccaneers" has another week to go at the Tremont.

The opening of "Able's" Irish Rovers at the Grand this week, has been put over a week.

**Last Week's Estimates**  
"Follies," Colonial, (2nd week)

Capacity business, between \$35,000 and \$36,000.

"The Show Off," Park, (1st week). In final week of three here "Duty" did \$5,000.

"The Buccaneer," Tremont, (3d week). Did \$7,000. "Seventh Heaven" underlined for this house, starting next Monday.

"American Born," Hollis, (2d week). Gross of \$18,500 for first week. Just under capacity.

"The Gorilla," Plymouth, (3d week). Did \$15,000.

"The Student Prince," Shubert, (2d week). Around \$25,000 the first week.

**"What Price Glory,"** Wilbur, (1st week). In final week "My Girl" did \$13,000.

**"Rose-Marie,"** Majestic, (25th week). Did \$21,000, a drop of \$4,000 from the week before. Not serious.

**Boston Civic Grand Opera Co.,** Boston Opera House, (1st week). In for a couple of weeks. Took over dark house.

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**30 IN "CAROLINIAN"**

**"The Carolinian,"** by Rafael Sabatini and J. Harold Terry and

adapted from the former's novel of that name, will bow in at the Jessie Bonstelle Playhouse, Detroit, Oct. 8, jumping to Boston Oct. 19 for a two weeks' run at the Hollis and then following into the Cort, New York. The production is sponsored by Charles L. Wagner and stars Sidney Blackmer.

The play is a drama of the American Revolution period and will enlist a cast of 30,

In the cut rates the 24 shows listed are: "Applesauce" (An Ambassador); "Harvest" (A Mimic); "The Mule Turtle" (Bjou); "The Fall of Eve" (Brooth); "Jung Day" (Central); "The Book of Charm" (Comedy); "The New Gallantry" (Cort); "Desire Under the Elm" (Daly); "The Poor Nut" (48th St.); "Courtling" (49th St.); "The Family Upstairs" (Gaiety); "Garrick Gaieties" (Garrick); "White Collars" (Harris); "They Know What They Wanted" (Klins); "Dearest Enemy" (Knickerbocker); "Canary Dutch" (Lyceum).

um); "Aloma of the South Seas" (Larrie); "Capt. Jinks" (Decko); "Easy Terms" (National); "Oh, Mama" (Playhouse); "The Kiss in a Taxi" (Ritz); "The Gorilla" (Selwyn); "The Pelican" Times Sq.; "White Cargo" (Wallacks).









The piece itself is untitled.

# 1-2-3 THEATRES 1-2-3 HOUSES

## ANIMALS NOW AS CO-STARS

### Keaton Has Cow—Elephant in Another Film

Los Angeles, Sept. 29. A cow as co-star in Buster Keaton's "Go West" picture will be played up, on the screen and in the publicity.

Another animal on its way to picture fame is "Norma," to be employed in "The Great Love," a Metro-Goldwyn forthcoming production.

While the cow may return to pasture when Keaton is through with it, it is reported that the Metro-Goldwyn people anticipate they may make "Norma" as famous to the film fans as Hal Roach's funny horse, "Tex."

### MACK SENNETT HURT—HORSE THROWS HIM

Los Angeles, Sept. 29. Mack Sennett is in a serious condition at the Clara Barton Hospital, following injuries he sustained while riding his horse on the Griffith Park bridge path. Sennett was taking his daily ride when his mount stumbled throwing him to the ground and trampling upon him. The injuries Sennett sustained, according to his physician, Dr. R. B. Griffith, are a fractured shoulder bone and shoulder, and also of the right arm and injuries about the chest and groin. It will be several weeks before Sennett will recover sufficiently to leave the hospital. The accident was kept a secret by the staff at the Sennett studio and none of the Los Angeles newspapers had an inkling as to what had happened to the producer.

Denials were made to Variety of the accident at the studio as well as at the hospital but Dr. Griffith finally verified the facts to a Variety representative.

### Elinor Glyn Has Not Renewed M-G. Contract

Los Angeles, Sept. 29. Mme. Elinor Glyn did not renew her contract with Metro-Goldwyn, with that concern having signed Jack Conway to make "The Only Thing," a story written by her which M. G. owns.

Mme. Glyn had intended to direct this picture herself, as it was outside of her original contract with M-G. It is understood the studio officials felt it would be best to have one of their own directors handle the megaphone, though they assigned Conway. Mme. Glyn, it is stated, did not at all enthuse over the idea and informed the studio officials she would have nothing further to do with the picture, leaving the lot.

She will leave for the east this week and sail for Europe early in October, returning around the New Year.

According to reports at Hollywood, at that time she will probably enter into a contract with United Artists to make a series of three pictures a year.

### Fairbanks' Million \$ Gift

Los Angeles, Sept. 29. Deeds covering 40 pieces of property valued at \$1,000,000 were filed with County Recorder Logan to signify that Douglas Fairbanks has turned these properties over to his wife, Mary Pickford and Charlotte F. Smith, her mother.

### F. P. Hearing Nov. 10

Washington, Sept. 29. The Federal Trade Commission has set Nov. 10 as the opening date for their arguments in the Famous Players-Lasky case.

### NEW KIND OF 'APPLESAUCE'

During the summer, when wild rumors of a merger between Famous Players and Balaban & Katz were about, many picture people received a wire reading somewhat like the following:

"Pay no attention to any talk in these days of rumors. 'Report' my going with Famous Players is applesauce." (Signed) "SAM KATZ."

## ACT IN EASTMAN, ROCHESTER'S BIG CLASS HOUSE

### Two-Man Turn Added to Program This Week—Others to Follow

Rochester, N. Y., Sept. 29. The Eastman, one of the finest and most modern houses in the world, considered as a municipal show place worthy of the biggest and best show attractions, has Rome and Gnut, a two-man vaudeville act, as an added attraction to its picture program this week.

The policy is reported to be continued indefinitely, with Van and Schick named as future booking possibilities. The house was built by George Eastman, multi-millionaire owner of the Eastman Kodak, and philanthropist.

The Eastman when built was practically donated to the public of Rochester by Mr. Eastman and was operated along non-theatrical lines. Concert stars and artists from all over the world were angled for by the management.

### FOX'S 5,300 SEATER

Los Angeles, Sept. 29. William Fox is to have a new picture house seating 5,300, costing around \$3,000,000, on 7th street, 200 feet west of Figueroa.

Harold Arnoll, automobile dealer, is the owner of the property and has agreed to build the house for Fox. A bond issue will be floated shortly to underwrite the project.

It is understood that Adolph Rasmussen may be associated in the enterprise with Fox.

### "Smooth as Satin" Barred from England

Los Angeles, Sept. 29. The English censors have banned "Smooth as Satin," Evelyn Brent's latest starring vehicle for F. B. O. from that country.

It is said that the English censors do not approve of the story, a crook play.

The picture passed the Pennsylvania and Ohio censors intact, despite the severe rules and regulations these officials have set down for pictures of its type.

### Tourneur Directing Gilda

Maurice Tourneur has finally been selected to direct the Gilda Gray screen starring production, "Aloma of the South Seas," the initial picture in which the star will appear for Famous Players-Lasky. Tourneur is to return to Famous with this contract after having been away from the organization for several years. October 5 is the date which has been set on which production will start.

In the supporting cast will be Ricardo Cortez, Percy Marmont and William Powell. The screen version of the South Sea play is the work of James Ashmore Croeland.

Percy Marmont has just signed a long term contract with Famous and is to appear in a series of productions for them.

## ABOUT 600 HOUSES UNDER CONTROL OF F. P.-B. & K.

New Picture Combine Operating in Largest Cities With Biggest Houses—B. & K. Claimed 500 Theatres, but Only 250 Figured—Total Number of Combined Houses May Reach 800 or More—First National Franchise Holders' Theatres Included, Now or Eventually.

### FIRST RUN MAJORITY

While around 600 theatres may be pointed at as within the merged theatre holdings of Famous Players-Lasky and Balaban and Katz, the total number of theatres operated, controlled or affiliated with both circuits more nearly approach 800, if not more.

Much of the holding is not made public, while many deals for theatres are at present underway.

Accepting 600 houses as the basis of calculation, the F. P.-B. & K. theatre department has about one-twenty-seventh of the total number of picture theatres in the country, with the whole number estimated at 16,000.

In total volume of the entire gross picture house business of the country, however, the merged department's theatres will do over one-third annually. Of the 600 theatres there is a very large majority of first runs with others also of the large capacity class in the biggest cities, averaging two or more to a city.

A conservative estimate of the gross picture box office business yearly is one billion dollars. That is believed to be within under the actual figures and the estimate of one-third of that business by the F. P.-B. & K. houses is also thought to be well under the actuality.

Among the remaining 16,000 picture theatres are those of every place and type, with but comparatively few able to rank alongside of the F. P.-B. & K. houses. As nearly every hamlet even has its "picture house," those as well as others in all of the grades down to the fifth and below that are computed in the 16,000 total.

The Southern Enterprises, one of the subsidiaries of Famous Players, controls and operates 223 houses. These are located in all of the south eastern states.

New England has three distinct units. One known as the Boston unit has 12 houses; the Gray unit has 18 houses and the Gordon chains has 15 houses.

In addition, there are the three New York houses, Rialto, Rivoli and Criterion, with the New Paramount building, the New York, which Loew's operates but in which Famous has an interest of 25 per cent of the profits; two in Boston, Penway and New Metropolitan, which is to be operated by Famous and in which the Keith interests are associated; three in Los Angeles, Million Dollar, Rialto and Metropolitan; Missouri, St. Louis. A house each in Denver, Colorado Springs; Greeley, Pueblo, making a total of four in Colorado; Lyons, Duluth, St. Francis and Imperial, San Francisco, and 31 houses in Canada, operated by Famous Players Canadian, Ltd.

In the latter are not included the list of Trans-Canada theatres which have been but lately taken over. This brings the total of 315 theatres.

In addition are a couple in New York State, one in Yonkers, one in (Continued on page 40)

## SHOOTING SCREEN VILLAINS IN OKLA.

From down in Oklahoma comes the story of what the audiences do in the event that they don't like the villains in a picture.

They shoot 'em!

At the Cosy, a 400-seat house in Chickasha, there are 10 or 12 bullet holes in the screen where the patrons forcibly expressed their opinion of the villain.

The operator at the house is a deputy sheriff, and he wears a .45 gun strapped to his side. Whenever any one in the audience expresses their disapproval of the villain with fireworks, he stops the machine, moves where the smoke rises from the gun, walks down, leans over and says:

"Are you comin' out peaceful or must I take you?"

Usually they "come peaceable."

## \$1,000,000 PAID FOR REISSUES

### Percentage Besides by Pathe for 8 Chaplins

Los Angeles, Sept. 29. Charlie Chaplin has closed negotiations with Pathe whereby eight Chaplin comedies, originally released through First National, will be distributed by that organization. The arrangements call for a payment of \$500,000 on a five-year leasing basis for four of the earlier pictures including "A Dog's Life," "Sunnyside," "Shoulder Arms," and "A Day's Pleasure."

The negatives of these pictures have already been shipped to New York with prints to be released immediately.

An additional \$500,000 is to be paid for "The Kid," "The Idle Class," "Pay Day" and "The Pilgrim."

The first two of these pictures were released in 1921 and the last two in 1922. At the end of five years after the release date these pictures return back to Chaplin. When securing them they will be turned over to Pathe.

It is said that besides getting a flat figure for the rental from Pathe, Chaplin will also have a percentage arrangement whereby he will collect if the pictures gross above a specified amount.

### Tangle in De Mille's List Rearrangement

Los Angeles, Sept. 29. On account of a tangle in production schedule, Paul Sloane will direct Letrize Joy in "Eve's Leaves" for C. B. DeMille, instead of Allan Hale, while Hale, in turn, will continue to direct Rod La Rocque and make "Red Dice" instead of Sloane.

The tangle came about when Mr. DeMille found that Hale will not finish with "Eve's Leaves" in "Irish heart" until about Nov. 10. The shooting schedule for the Joy picture was set for Nov. 7. Rather than set it back, it was decided to turn the picture over to Sloane.

Hale is scheduled to start "Red Dice" Nov. 17. DeMille will begin to produce "The Volga Boatman" Oct. 12, while Joseph Julian will begin the production of Max Marcin's "Silence" on Nov. 1.

### Yiddish Film and Cast

A Yiddish picture with a cast comprised of prominent Yiddish thespians is titled "Abie's Imported Bride."

It has Samuel Goldberg and Celia Thomascheky featured and is produced by the Calnek Pictures, being routed in the Yiddish community film houses.

## TWICE AS MANY FILMS IMPORTED

### Britain Doubles in '25 Over Total of '24

Washington, Sept. 29. British imports of picture films for the first eight months of 1925 has doubled the imports of the entire 12 months of 1924, says Alfred Nutting of the American Consulate in London. Total footage reached 54,891,458 linear feet as against 27,598,472 linear feet in 1924 and 21,063,516 linear feet in 1923.

The imports of positives totaled 36,651,101 linear feet for the current year as compared with 8,851,579 linear feet in 1924, and 10,020,170 linear feet two years ago.

The American official reports that this large increase was practically all recorded prior to July 1, 1925, when the McKenna duties of British imports of films were again made effective.

## SALES DEPT. NO LONGER DIRECTS F. P. OUTPUT

### Metro-Goldwyn Played at 5 to 8 of Famous'—Pictures for A or B Houses

Famous Players and Metro-Goldwyn have come seemingly to an understanding regarding the booking of the latter organization's product in the houses controlled by the former. Metro-Goldwyn product is to be played practically at a ratio of five to eight; five M. G. pictures to each eight of F. P. booked in the F. P. controlled theatres.

While this might appear on the surface as an ordinary business deal it is understood that there is a definite understanding beyond that point between the two organizations.

With the reorganization of the Famous Players' theatre department and the formation of the new F. P. and Balaban & Katz combination the divorcing of the theatre department from the producing and distributing end of Famous will take place. This will give the theatre department a complete scope in the matter of selection of product, and the distribution and sales division of Famous will not be able to compel the playing of F. P. product as in the past. While the theatres will undoubtedly play all the F. P. output, the department will be able to designate whether or not the productions are qualified to play the Class A or Class B houses.

Heretofore there has been a tendency on the part of the distribution division to insist that all F. P. product go into the A houses. There has been a point in the past in which prices between the various divisions of theatres that are in the F. P. chain, and by insisting on the product going into the "A" theatres the distributing end received top prices for the films.

### New University Course

Los Angeles, Sept. 29. Maurice Brown, director and producer will head a new department at the University of Southern California, to teach practical work in the theatre.

The course is to consist of acting, stage craft and training of directors. Brown is to teach four evenings a week.

## COSTUMES FOR HIRE

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## PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

(Variety's reviewers assigned to legitimate stage productions are instructed to judge each production with a view to its potential picture possibilities. Their judgments will be listed here weekly.)

### "The Vagabond King"—Yes and No

"THE VAGABOND KING" (Musical—Russell Janney—Casino). This operetta founded on the well known play, "If I Were King," in which E. H. Sothern starred years ago. In theme it is romantic, colorful and full of action. Predominant strain of poetry which is attractive. If produced, would be a costume play in period before the French Revolution and film production would entail large investment.

Three good male parts—hero, comedian and heavy—while good feminine parts would be of the same number—heroine, comedian's sweetie and vagabond girl. Enough plot to make a feature and characterization is much stronger than in the average musical. What would be necessary is director with enough understanding of the piece to realize that the hand of a clumsy scenarist isn't necessary to improve the plot. *Stick.*

### "Merry Merry"—Favorable

"MERRY MERRY" (Musical—Lytle Andrews—Vanderbilt). Easily adaptable to a scenario but carrying the familiar chorus girl story, here, however, with angle for "gold digging" kind. A "kick" possible for the expose of girls who believe that having entangled a married man they may commercially benefit through his fear of publicity. Play's story of country girl coming to city to go on stage, starting in chorus. Better title required for picture purposes. Unlikely picture rights will be released before fall of 1927. *Stick.*

### "The New Gallantry"—Doubtful

"THE NEW GALLANTRY" (John Cort—Cort Theatre). Dabbling in a sex theme that has been deplored for the films, there seems little chance for this play in pictures unless a daring producer willing to risk investment and reproach takes the gamble. Title unlikely to be of value through short life on Broadway. Play largely conversational with dramatic situations nil. *Ree.*

### "The Butter and Egg Man"—Doubtful

"THE BUTTER AND EGG MAN" (Crosby Gage—Longacre). Little possibility for film drama. The play is intended for laughing purposes only. It depends chiefly upon dialog into which the vernacular of show business is infused. What there is of a plot is familiar; a la "cheating cheaters." *Ree.*

### "A Holy Terror"—Favorable

"A HOLY TERROR" (John Golden—Geo. M. Cohan Theatre). Here is one ripe for the plucking. Seidman is a stage play shown that has the ready-made and obvious film assets of this Winchell Smith-George Abbott melodramatic comedy of the mountain feudists, poor miners, strike-breaking, dirty dogs, harum-scarum heroics, straight-shooting heroism, love, tears, suspense, mystery and comedy. A great "he-man" lead, several superb girl parts, no end of character support and God's mountains for scenery. A top-price Eastern-Western feature before the curtain rang down on its first performance—in the bag. *Loit.*

### "Human Nature"—Possible

"HUMAN NATURE" (Gene Buck—Liberty). Though a quick fix in the legit, this serious problem-drama by the Nugents (J. C. and Elliott) is by no means unattractive as a picture. It has an idiosyncratic situation with terrific underlying sex drama of the sort that will pass censors, though the action of the plot cannot in that particular be followed throughout. With some slight retwisting at the end, where the heroine is about to have an illegitimate child in the stage version, but which is not essential for exploiting the big idea of the mastery of the flesh over the spirit and the intellect, it has possibilities of a star of the Norma Talmadge or Pauline Frederick types. The male lead is straightforward, and there is considerable incidental sympathy, romance, comedy and atmosphere. *Loit.*

### "The Bridge of Distances"—Favorable

"THE BRIDGE OF DISTANCES" (International Playhouse—Morosco). A story of the Orient with plenty of chance for Chinese color and atmosphere. Based on the idea of reincarnation it could be treated with a strain of mysticism. A serious play of Chinese lore. *Ree.*

### "Easy Terms"—Unfavorable

"EASY TERMS" (Crane Wilbur—National). A thin story of little scenic appeal. Might prompt a comedy too reeler but nothing more, although some might grab the title and use different story for picture purposes, which has been done before. *Edna.*

### FRISCO CAPITAL FOR PICTURES

San Francisco, Sept. 29. Sidney Franklin, Jewish character actor is named on a prospectus outlining plans for a San Francisco corporation which is to produce pictures hereabouts in the future. Edward G. Boyle, said to be a native of this city, is promoting the company and coming scene locally. The Alpine Productions is the name of the new company. While it is to be financed by S. F. capital, the pictures are to be made in Hollywood.

### Fitzpatrick & McElroy in Agreement with B. & K.

Chicago, Sept. 29. It is understood here that Balaban and Katz have bought in on Fitzpatrick and McElroy with whom heretofore they have had a tacit understanding. B. & K. take over a theatre now building at 79th and Ashland, expected to open in January as direct opposition to Cooney Brothers' Capitol.

Fitzpatrick & McElroy will continue to operate their theatres in Michigan, Indiana and Illinois with B. & K. supplying the film product. F. & M. will also keep out of Chicago.

### De Mille's Radio Station

Cecil B. De Mille has obtained a permit from the United States Government to establish a radio broadcasting station at his Culver City Studio.

The name for the station will be KJL. It is stated the radio will not be used for broadcasting entertainment at present, but chiefly for business communications. The station has a wave length of 146 and will be used at present to get in touch with De Mille's yacht, "Seward," licensed as KFCH. It has a wave length of 600.

## FORMER F. P. BOOKING SYSTEM RESUMED

### Reorganization and Reassignment in New York Theatres Dept.—District Bookings

The centralized booking plan under which the Famous Players-Southern Enterprise theatres were operated since the Atlanta convention of the organization last January is to be discarded as impractical. In its place will be substituted the former system of district booking in vogue prior to the adopting of the "centralized system."

With this decision there will also be a reorganization within the Famous Players theatre department executive office in New York. Harry Goldberg who has returned to New York after vacation, will have entire supervision of the Southern Enterprise houses including the Carolines, but it is doubtful if the Texas, Oklahoma, Arkansas, Tennessee, and Colorado houses will be included in this group. *Stick.*

Sam Dembow will succeed Goldberg as assistant to Harold B. Franklin, while James Cowan (formerly with William Morris), will have charge of the buying of short subjects for the circuit and the booking of vaudeville and road attractions for the houses.

William Saal, formerly publicity representative in St. Louis (Missouri theatre), will be chief supervisor of all bookings.

The Florida houses will be booked out of Jacksonville by John Thomas; Oklahoma and Texas theatres out of Dallas by Blanche Bray; Georgia, Alabama and Tennessee out of Atlanta by A. C. Cowles; Wm. Little to book Denver, Pueblo, Colorado Springs and Grand Rapids; and Harry Gold Natatorium will book Tonkers and other New York State out of New York. *Loit.*

## Stromberg's Six

Los Angeles, Sept. 29. Hunt Stromberg has been assigned to take charge of six productions at the Metro-Goldwyn studios in Culver City.

His initial production will be "The Barrier" with George Hill producing. The second production will be "Monte Carlo" from an original story by Carey Wilson which Robert Z. Leonard will direct.

The other productions to be handled by Stromberg will be "Money Talks," screened by Archie Mayo from a story by Rupert Hughes; "The Mysterious Island" a Jules Verne story which Harry Gold is writing the scenario; "Bellamy, the Magnificent," by Roy L. Horniman, and "The Torrent," by Vicente Blasco Ibañez.

## "POLLY OF BALLET" OFF

Bebe Daniels and W. DeMille Will Make "Maggie" Next.

Los Angeles, Sept. 29. Bebe Daniels is not going to appear in "Polly of the Ballet," a screen story written by Clara Beranger, which William De Mille was to produce. At the last moment it was decided that the story is not the type for Mr. De Mille to make.

De Mille's next picture will be "Maggie," a crook story, which he wrote. Miss Daniels will be the star. Production is to start Oct. 5, with the scenario adapted by Violet Clark.

## Talmadge Dissatisfied

Los Angeles, Sept. 29. Richard Talmadge, picture actor, left for New York a few days after the departure of Abe Kays, who produced and M. H. Hoffman, who distributes them.

It is understood that the existing contract which Talmadge has with Carlos is not satisfactory to him. He is going to New York to get the money he wants, his revenue from it, according to the way he feels he deserves. If it does not materialize Talmadge will possibly connect up with some other concern.

## FEATURED IN INDEPENDENT

Los Angeles, Sept. 29. Conway Tearle and Agnes Ayres are being featured in "Morals for Men," which Phil Goldstone is making for Tiffany Productions.

## Katz' Final O. K.

Under the arrangement by which Sam Katz enters the office of the merged theatre departments of Famous Players and Balaban & Katz, Mr. Katz, it is said, will have the final approval of all theatre deals within the organization. Heretofore such deals as came up ultimately went before the financing committee of F. P. or its executives to be approved.

## Bear State Circuit, \$2,000,000 Combine

Los Angeles, Sept. 29. West Coast Theatres of Northern California, who operate all of the West Coast Theatre north of Fresno, have formed an association with Mike Nafley, president of the T & D Junior, and William Nasser, who owns a number of houses in the northern part of the state, to form the Bear State Theatres Corporation, which will be incorporated for \$2,000,000.

This new organization, it is said, will acquire the majority of stock of the T & D Junior circuit. Nafley is a partner with West Coast, has a 50 per cent interest in their Sacramento house, Monterey, T & D Oakland, and other houses in San Joaquin valley, while Nasser controls the Castro in San Francisco and has a large interest in the Royal on Polk street, San Francisco. He and Nafley are to open a new house on Polk street.

According to the plans of the new circuit, outlined by Sol Seidman, president of the T & D Junior circuit, the new corporation, to be controlled by the northern West Coast Corporation, will operate about 50 houses in northern California.

At the present time West Coast Theatres of Northern California have 22 houses, which include the State, new theatre, 1,200, being completed in Oakland; three houses in Reno, Nevada; two houses in Susanville, one in Monterey, two in Lodi, the Liberty and Hippodrome in Marysville, and one in Sacramento. In Oakland, one in Petaluma, two in Paso Robles and one in Selma.

Interest in O. & C. Theatres. It is also planned for the new corporation to acquire an interest in the Oregon & California Theatres Corporation, of which Eugene Barry is president. This circuit has a number of smaller houses in northern California, with six of them being located at Oakland in the neighborhood district, one in East Oakland, one in Fruitvale, one in Hayward and one in San Leandro. The new corporation is to start a building campaign in Dunsmuir, Marysville, Orville, Chico and Martinez.

In each of these towns a 1,500-seat house is to be built on business property, which will include a hotel and a theatre, the total cost in the neighborhood of \$250,000.

The houses in Northern California, including San Francisco and Alameda, which are owned by the Nasser brothers, are not to be included in this deal.

## Fox-M-G. Clash Over

### "Big Parade" and "Glory"

A legal clash is expected shortly between Fox and Metro-Goldwyn concerning the "Big Parade" and "Glory." The Fox Parades, the former of which has been bought by Fox pictures and the latter produced by Metro, written by the "Glory" authors.

Fox is understood to be sore because Metro is playing heavily on "What Price Glory" in selling "The Big Parade." The Fox worry is caused by fear that exhibitors will get the idea it is a picture version of "What Price Glory?"

Injunction proceedings to compel Metro to cease mentioning "What Price Glory?" in connection with the campaign on "The Big Parade" may be brought.

## HEADING SCENARIO DEPT.

Los Angeles, Sept. 29. Jack B. Mervin, who is chief for a number of the First National production units, has been engaged by General Manager Bernie Fineman to head the F. B. O. scenario department on the Coast.

## STUDIOS' COST MUCH CLIPPED AT HOLLYWOOD

## U Effects Saving \$36,000

### Weekly—Others Clip Through Dullness

Los Angeles, Sept. 29. Within the past two weeks Universal has cut its operating expense in Universal City from \$110,000 a week to \$74,000. According to studio officials the latter figure is the minimum operating expense when production is normal and not at a peak.

The organization has completed practically all of its 25-26 feature productions and will continue for the balance of the year making serials, Westerns, and comedies for the fall program.

Most of the people laid off as a result of the curtailment of expense were laborers and mechanics employed on or about the studios.

The chief office of the studio with its various departments also had a curtailment in help from 40 to 45 per cent.

### Another Studio to Clip 50 Per Cent

Another studio to which expenses have been curtailed almost 50 per cent is the Warner Bros. That concern has already made 25 pictures for their 1925-26 crop, which will be 40. They contemplate beginning on the 26-27 program, completing the 26-26 program by making three pictures a month instead of five and at least one a month for the 26 program, which will not be announced until next May.

There are only to be three more features made for the 25-26 production schedule which include "Nightie Night Nurse" with Sid Chaplin, and one more Ernest Lubitsch production besides "Lady Windermere's Fan." "The Sea Beast," which John Barrymore was starring in, is the last picture of the 25-26 program and is said to have cost around \$480,000.

The next picture which Barrymore is to make, "Don Juan," will be on the 26-27 as well as a third picture.

At the Famous Players-Lasky lot there has been a practical shut down during the past two weeks which took off the payroll the entire force. It is said that the saving to Famous Players due to the lay-off was about \$75,000 a week. Production is again starting up with three companies going and four more scheduled.

M-G's Reduced Forces. Metro-Goldwyn is also running along at late at a reduced gallop with the help about 60 per cent of the regular force.

Curtailment of production seems to have been general during the past few weeks at the various studios around Los Angeles with the result being that the studios have caught up with production.

United Studios seem to be running at full blast, notwithstanding, with six companies working at present.

## Frank Lloyd's Year's Rest

Los Angeles, Sept. 29. Threatened with a nervous breakdown, Frank Lloyd will retire from producing for one year following the completion of "The Splendid Road." This film is now under way for First National.

Lloyd will go to the Orient for his rest and his entire executive and working staff has been given four weeks' notice. Lloyd has been sick frequently during the last few months.

## J. J. Rubin with Power

Chicago, Sept. 29. Jules J. Rubin, of Joliet, has been invested with extensive powers in the Balaban and Katz subsidiary companies which control the smaller houses of the B. & K. circuit. He has been created general manager and vice president of both the B. & K. Midwest Theatres Corporation and the Great States Theatres, Inc.

The former corporation operates the theatres while the latter is the holding company, the directorship being interlocking but the two phases distinct. *W. J.*



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Ensemble Orch.  
Ted. Henkel, Dir.

Other Added Events



# FEDERAL TRADE COMMISSION'S BRIEF ON FAMOUS PLAYERS' INVESTIGATION

Varity Bureau,

Washington, Sept. 29.

Asking for a complete separation of the producing and distributing factions from the exhibiting angle, which separation will involve, it is stated, in excess of one hundred millions of dollars in property, W. H. Fuller, Chief Counsel and Gaylord R. Hawkins, Attorney, for the Federal Trade Commission have filed their brief in the Famous Players-Lasky case. The filing of this brief, is said to have come rather unexpectedly as it was generally accepted here that the case was to be reopened to incorporate the recent activities of Famous Players-Lasky and those named with them in the commission's complaint in the acquiring of theatres, since the closing of the testimony in the case in January last.

The brief was filed by the two counsels for the commission in two sections and constitutes in all 280 pages. Coupling this with the Trial Examiner's "Report Upon the Facts," prepared by C. C. Alvord, there is created what can be termed, a complete history of the picture industry and its development.

When the Trial Examiner's report is made public it is stated that these two documents, based upon testimony given by all branches of the industry itself, will have a historical value even in excess of their legal phase as to its legal value, although Messrs. Fuller and Hawkins declined to comment upon their brief, attorneys here who have gone over the document, however, pronounce it as presenting the commission's case in a conclusive manner.

## Conspiracy Charged

Delving first into the original complaint as issued by the commission on August 30, 1921, and the amended complaint, filed on February 14, 1922, it was charged that a conspiracy existed between the respondents Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation with the respondents Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr., and Realart Pictures Corporation, The Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., and Saenger Amusement Company, to unduly restrain competition in the production, distribution and exhibition of motion picture films in interstate and foreign commerce and to control, dominate, monopolize, or attempt to monopolize, the motion picture industry.

Opening with the first tie up of Zukor and Lasky in 1916 with the subsequent combining of all angles of the industry through the ensuing years the charges are set forth until the "progressive program" of Zukor, Lasky and the Famous Players-Lasky Corporation is reached. Under this "program" it is set forth that the three named "have built up and exercised a dominating control over the motion picture industry that has a dangerous tendency to give them a complete monopoly therein."

As to the methods used to build up the alleged monopoly counsel for the commission sets forth the following in reference to the acquiring of theatres:

Threatened to build or lease theatres in competition with exhibitors who refused to sell or lease their houses;

Threatened to cut off or interfere with the film service of the exhibitors who refused to sell or lease;

Secretly offered higher rentals, even upon expiration of leases held by exhibitors who refused to sell or lease;

Temporarily reduced the price of admission charged in theatres respondents owned, below that charged by the opposing exhibitor who refused to sell or lease;

Like methods were used in the alleged attempt to coerce and intimidate exhibitors to book and exhibit pictures produced by the respondents.

## Jurisdiction

As to the jurisdiction of the commission has no jurisdiction in the proceeding, the counsel for the commission then delves into the "public interest" phase which it is necessary to sustain under the interstate commerce provisions of the Federal Trade Commission Act. Here is brought in the testimony of Thomas Edison, who testified that 80 to 90 per cent of the nation's knowledge is gained through the eye; the testimony of H. B. H. Connick that from 15 to 20 million attend the picture theatres daily, with 75 per cent of these under 24 years of age; testimony of John J. Tigert, commissioner of Education, that testimony and opinion in America is much larger and more effective through the pictures than through schools, and Douglas Fairbanks, who testified to personal observations of the influence of American produced pictures throughout the world.

Counsel for the commission here brings forth statistics on the industry. It is pointed out that over \$1,500,000,000 is invested and the average amount paid in admissions is in excess of one billion dollars annually. It is also stated that approximately \$500,000 is expended daily in the construction of theatres throughout the country.

"Whether the motion picture will prove to be a blessing or a curse in the world is dependent upon whether or not each of the three branches of the industry, to wit, the production, distribution, and exhibition of motion picture film, can be kept free from the evil influences of monopolistic control," it is stated.

The history of the motion picture is next touched upon from the three-fold feature of 1912, with the General Film Company producing 50 per cent of all pictures then made, up to the organization of Paramount in May, 1914, which gradually built itself up until, the testimony shows, Zukor wrecked it in 1916, because of the opposition of its president, W. H. Hodgkinson, to the insistent demands of Zukor for the merging of production, distribution and exhibition angles into one large company.

It was in the early part of 1918 that a meeting in the home of Zukor in New York between Al Lichtman, Zukor's sales manager; Abrams and Green, stockholders in Paramount, and Zukor, that the alleged conspiracy to gain control of Paramount was set. On June 13, 1918, following this meeting, Hodgkinson was ousted as president of Paramount and Abrams and Steele were named as president and secretary and treasurer. The organizing of Famous Players-Lasky Corporation, according to the brief, on July 19, 1916, was to carry on the merger idea of Zukor's.

## Zukor the Power

"Zukor, as president of the new company," states the commission's brief, "has remained its one directing power. The whole record shows that Zukor speaks and acts for the corporation, and for all its subsidiaries, on all questions of policy and general management and for convenience and brevity we will hereafter in this brief refer to the Famous Players-Lasky Corporation as 'Zukor's Company'."

First National was later created as the only outlet for the exhibitor. First National was responsible for its organization. It is set forth, he attempted first to absorb it and then to later destroy it.

First National was organized in March, 1917, with 26 theatres. In 1917 they handled two pictures; 1918, 16; and in 1919, 24. None were produced prior to 1922 and only a few in 1923.

## Wouldn't Double Cross

As to Zukor's threat to absorb the First National, the following is quoted from the commission's brief:

"Zukor told Williams that if he declined to work with him that he (Zukor) would buy all the individual units of First National, or a sufficient number, to make it impracticable for them to buy any pictures. At that time First National had to have the consent of a majority of units before they could

buy pictures at a certain price. Williams and the other officials refused to be bought, bribed or scared and declined all propositions to do business under the terms of the cross and sell out First National."

That the acquisition of theatres was to be done on a scientific basis is evidenced in the brief wherein portions of the report of the American International Corporation entitled "Survey of the Motion Picture Industry," with particular reference to the Famous Players-Lasky Corporation, is set down. Zukor here issued a lengthy statement on selling policies and following this Kuhn, Loeb & Co. refinanced the company with an issue of ten millions of dollars in preferred stock.

In support of the charge of "unfair methods and coercion used in selling Paramount Pictures and acquiring theatres," the counsel for the commission goes into detail in the cases of M. H. Jacobson in Columbia, T. M. P. C. Cooley, McTampa; Frank Smith of Thomasville, Ga.; L. B. Joel of Jacksonville, Fla.; Henry Cincello of Gainesville, Fla.; E. F. Boyd of Adel, Ga.; C. L. Haddock of Huntsville, Ala., and on through the cases of many well-known theatres, according to the brief, were taken from them through broken promises, increased rents and other methods.

This report is the beginning of a group of independent exhibitors at the instigation of Willard C. Patterson, manager of the Metropolitan theatre in Atlanta.

As a result 700 exhibitors met in Chicago in April, 1920. This 700 has now grown into the Motion Picture Theatre Owners of America.

The acquisitions of theatres in Texas and Oklahoma is next set down, this following a delve into the work of the M. P. C. Co. in Dallas; Boland, five in Oklahoma City; Harris, four in Little Rock; Levy, two in Ft. Worth; Lyttie, five in San Antonio. These were the 100 per cent users of Paramount pictures. The taking over of these houses is well known. The forming of Southern Enterprises of Texas followed on Sept. 5, 1919, with a capital of one million dollars, this furnished by Southern Enterprises.

Here the first inroad into First National was made with the acquiring of Hulsey's houses. Hulsey testified that his bank sold him out, not he himself. The combination of Hulsey, Boland and Lyttie then followed. This "blue up" as Boland never attended a meeting, according to the testimony, and shortly after Lyttie "got scared" and sold a half interest in his theatres to Southern Enterprises.

## "Wrecking Crew"

The purchasing crew sent out by Zukor and Lynch was known as "The Wrecking Crew," "Dynamite Squad," "Dynamite Carriers," "Wrecking Gang" and "Dynamite Gang." This crew was headed by Stephen A. Lynch and consisted of "where the first picture theatre in Houston, and after that 'bought them so fast it was hard to tell when they bought their next theatre'."

The gradual "wrecking" of Hulsey is set forth in the part where for \$500,000 he bought all of his houses.

After acquiring practically all of the houses in the three states listed above, F. P. then began to displace of them in the smaller towns, as they could not be operated profitably.

As evidence that F. P. only desired to acquire theatres in the larger cities is set forth in the instructions given the exchange manager in Dallas. He was told to insist in all contracts with independent exhibitors a two week cancellation clause, so that "if Southern Enterprises afterwards bought a theatre in any town where the exhibitor had been sold, the contract for Paramount Pictures could be cancelled and taken from the exhibitor to whom it had been granted and placed with another exhibitor in Southern Enterprises had subsequently acquired. Further evidence of "unfair practices" (Continued on page 14)

## Showing How and Where 26 1st Nat'l Franchise Holders Stand

One of the ways to realize the extent to which Famous Players controls First National is to study the list of the 26 original First National franchise holders and see what has happened to them. The First National office refused Variety a list of these, their publicity man sending word to a reporter that it was not to be published. Several well posted men in the picture field have attempted to the correctness of the following:

Col. Fred Levy, Louisville. Still a franchise holder and a member of the executive committee.

Turner and Danken, San Francisco. Long ago sold to West Coast Theatres.

T. L. Tally, Los Angeles. Also sold out to West Coast chain.

Voss Herberg and Jensen, Seattle. Still active, with F. P. negotiations.

Swanson, of Salt Lake City. Died and franchise bought for Famous by Louis Marcus.

Finch, Kansas City.

Abbe Blank, Omaha. In with Balaban & Katz.

Noble, Denver. Famous now has control of Denver.

Balaban & Katz, Chicago. Since getting First National franchise this firm has expanded to gigantic proportions and recently took over the management of the Famous Players theatres, in a merger deal.

Tom Saxe, Milwaukee. Lined up with Balaban & Katz, probably on working understanding.

Rubin and Teitel, Minneapolis. Lined up with Balaban & Katz.

(This franchise was not originally owned by Rubin and Finkelshtein but purchased shortly after its issuance to Saxe); also B. & K. working agreement.

John H. Kusny, Detroit.

Moss Mark, New York. Still active and independent, so far, of affiliations.

Harry Cranfield, Washington. Recently sold 7 per cent of holdings to Stanley Company of Philadelphia. F. P. interested in Stanley Co.

Rowland and Clark, Pittsburgh.

Harry Schwalbe, Philadelphia, Pa. Lined up with Stanley Co., which has Adolph Zukor on board of directors.

Nathan Gordon, Boston. Recently sold circuit to Famous.

D. Craver, Charlotte, N. C.

Big Samuels, Atlanta.

Saenger Amusement Co., New Orleans, which has E. V. Richards as its general manager and his strong tie-up with Famous was shown when he defeated the William Fox deal for the West Coast chain. Richards now votes a pool of stock in the West Coast houses.

Famous a stock holder in Saenger Co. Richards accounted one of shrewdest showmen in pictures.

J. A. Hulsey, Dallas. Hulsey sold out to Southern Enterprises, the same as A. Lynch circuit, subsequently taken over by Famous.

Tom Bolan, Oklahoma.

Harry Mandelbaum, Cleveland.

Robert Leber, Indianapolis. President of First National.

Isaac Silver, St. Louis. He sold out to Skouras Brothers.

Isaac Silver, Cincinnati.

## C. E. A.'S DETERMINED "PUSH" ON "BOOKING"

Ask '27 Law of No Contract Signing for Films Until Passed by Censors

London, Sept. 19.

The Cinema Exhibitors' Association is to make a determined effort to crush the "block booking" system once and for all. This system has been the curse of the British renting business and has been used by several of the big American firms without scruple.

The C. E. A.'s resolution is to ask the Government to pass a law that after June 1, 1927, no contract shall be made for the exhibition of a film in this country until it has passed the British Board of Film Censors and is properly rated. Also, that any contract made for the exhibition of a film dated more than six months prior to the film's exhibition shall be null and void.

The Government has been taking a great interest in the film industry lately and although there is little likelihood of those interested getting the inquiry any way into the general trade there is no doubt of the authorities desire to help put the British film people on a sounder footing than they have yet been.

The present resolution is the direct outcome of conferences between C. E. A. officials and the president of the Board of Trade.

## Eltinge in Picture Houses Abroad at \$3,500 Weekly

Los Angeles, Sept. 29.

Julian Eltinge has contracted to sell for Europe early in March to fulfill a 14-week engagement in picture houses in Paris, London, Berlin and Vienna.

The induces he will play in are "Laramies," it is said Eltinge is to get \$3,500 per week. It is also likely that before going abroad Eltinge will play a four or six week engagement at the Hollywood Hotel, Eltinge, Miami.

Eltinge has an offer from this establishment and several others in Florida with the figure being set by all to be \$1,500 per week.

## SMALLER HOUSE PREPARING FOR STAGE ACTS

Four in Outlying Districts of Chicago Want "Names"

Chicago, Sept. 29.

The smaller outlying theatres are reconstructing their stages so as to give them ample room to play attractions in conjunction with pictures. Four theatres located in outlying districts and referred to as neighborhood houses, have put in bids for available attractions. The entertainment will be changed as often as the feature, three or four times weekly. The theatres, though composed of small seating capacities, are willing to play "name" attractions and pay pro rata. Singing and musical acts are mostly called for.

## Marion Davies Trying Another Costume Film

Los Angeles, Sept. 29.

Instead of doing "Polly Preferred" or "Buddies," Marion Davies will next make "Beverly of Graustark," a modern costume picture.

Irving Thalberg is to supervise the production with Sidney Franklin directing.

The work will be done at the Metro-Goldwyn lot in Culver City and is to start about Oct. 12.

## Dix's 'Vanishing America' To Be F. P. Road Show

Famous Players has withdrawn its production of "The Vanishing American" with Richard Dix from the releasing schedule. The picture is headed now in the direction of road showing and will open in New York Oct. 15.

If the New York showing gets over as expected, road tours will be held out for a film.

# OFF TO A FLY

Box office value of  
premiere showings

A 100%

## Showmanship Program

That's the promise made exhibitors in the announcement of our great product from the Cecil B. De Mille, Al Christie, Metropolitan, Marshall Neilan, Frances Marion, George Melford, and other units which are contributing to the greatest program of independent productions ever released under one banner.

The premiere showings of the first three releases on this super-showmanship program justify all advance claims. "They will coin the good old shekels," is the keynote of the reviews of these productions.

"HELL'S HIGHROAD," starring Leatrice Joy, had its West Coast premiere at the Forum Theatre, Los Angeles, August 22. The New York premiere took place at B. S. Moss's Colony Theatre, August 23rd.

"SEVEN DAYS" had its New York premiere Sunday, August 30, at the Colony.

"THE COMING OF AMOS" had its first showing at the Colony, September 6.

The unanimous verdict of New York and Los Angeles reviewers was, that each and every one of these pictures combined extraordinary entertainment value with box office appeal of assured showmanship value.

AL CHRISTIE'S  
laugh sensation

**'SEVEN DAYS'**

with  
LILLIAN RICH

Directed by  
Scott Sidney

uproariously  
funny

WHA

"'Seven Days' proves hilarious joyfest"  
—Los Angeles Times

"This is an uproariously funny farce."  
—N. Y. Daily Mirror

"Spanking good entertainment. If you don't laugh you're just pretending."  
—N. Y. Daily News

"It is a rattling good comedy. The titles are almost as full of laughs as the action."  
—N. Y. American

"Laughing incessantly until their sides ached, the first night audiences accorded a riotous welcome to 'Seven Days.'"  
—Los Angeles Evening Herald

"It's packed with every conceivable comedy gag. The fun is fast and furious."  
—N. Y. Evening Journal

"It looks to us like the most amazing picture on Broadway."  
—N. Y. Herald-Tribune

"Laughs? Thousands of them! 'Seven days' is the last word in merriment. The audiences roared, chuckled and shrieked all day yesterday."  
—Los Angeles Examiner

**Read These Evidences of Promises Fulfilled!**

# ING START —

f great program proved by  
f first three releases

CECIL B. DE MILLE  
presents

Leatrice Joy  
IN  
"Hell's Highroad"

A  
RUPERT JULIAN  
Production

"a box  
office wow"

CECIL B. DE MILLE  
presents

Rod La Rocque  
IN  
"The Coming of Amos"

A  
PAUL SLOANE  
Production

"a sure-fire hit"

## THE CRITICS SAY

"It will coin the good old shekels."

—Morning Telegraph

The scenes are spectacular and gorgeous."

—Los Angeles Evening Herald

"This is a sure fire hit for both sexes."

—Los Angeles Record

"The film is going to delight the Cecil De Mille fans."

—N. Y. Morning World

"Gowns are beautiful, sets spectacular, and acting all that can be desired."

—Los Angeles Illustrated News

"'Hell's Highroad' is glittering, romantic entertainment, presented in snappy style, with Leatrice Joy charming as the heroine."

—N. Y. Daily Mirror

"There are big, big ballrooms, beautiful boudoirs, gorgeous gowns, gaudy girls, insurgent innocents, wealthy widows, recherche rich men, palpitating poor men, a warring wife, a happy husband and a daring denouement."

—N. Y. Herald-Tribune

"'The Coming of Amos' is easily the best among the Broadway film offerings."

—N. Y. Evening Graphic

"'The Coming of Amos' has the earmarks of being a box office wow. It is raving melodrama, wild carnival and hectic action."

—N. Y. Daily Mirror

"'The Coming of Amos,' we are sure, will mean the bounding of the fans to the box office of the Colony."

—N. Y. Herald-Tribune

"Direction—careful. Sets—splendiferous. Acting—fine. Effect—just swell."

—N. Y. Daily News

"It is full of carnivals, gorgeous settings and Continental sophistication. The net result is a picture which will afford entertainment for most movie fans."

—N. Y. Evening World

"The story continues with a set of the cleverest subtitles flashed on the screen in months. It's nonsensically, melodramatically, delightfully amusing."

—N. Y. Journal

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PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND FAWLEY, Vice-President and Treasurer JOHN E. FLINN, Vice-President and General Manager  
Member of Motion Picture Producers and Distributors of America W. H. Hays, President

# PAUL ASH IS NATIONAL FIGURE IN PICTURES FROM MORE THEATRES

**Orchestra Leader and Showman Keeps McVickers, Chicago, Up to \$27,500, While Other Houses Tumble in Grosses—Chicago Theatre Last Week, \$41,200—Two Other B2nd Leaders Installed by B. & K. as Imitators of Ash**

Chicago, Sept. 29. The Paul Ash style of entertainment is fast creeping into prominence nationally. While Ash was located on the Coast he was just one of the many musical conductors directing a picture theatre combination. Since his invasion here he has become a national figure among theatre owners and exhibitors. Hardly a meeting goes by in any picture executive office that Ash and his personality are not mentioned. A couple of theatres in the vicinity of Chicago have offered \$10,000 to anyone who will suggest a musical director capable of dispensing Ash's particular style of picture theatre combination. B. & K. afforded Ash the opportunity to put himself over. Prior to his entry into McVickers the entire town was flooded with Ash. All of Famous Players' 24 sheet stands were given to Ash and, coupled with the space devoted to him in the dailies, it has made him one of the outstanding figures in the entertainment division of the picture industry. When Ashtown it was up to him to make good. His success has been so phenomenal every first class picture theatre in the country is looking for an Ash.

**Other "Ashes"**  
While business is surrounding loop houses showed a decrease over the preceding week's estimates, Ash and McVickers still maintained their top gross. The Ash presentation is one of the best picture combinations was revealed last week when B. & K. groomed and exploited an Ash of their own and placed him in one of the outlying houses which has been suffering from gross losses. They gave the new leader the moniker of "Sligle," billed him as they did the originator and set him in the Pauline. The results were that business was tremendous throughout the week. On top of this B. & K. have groomed Art Kahn and his band to operate likewise at the Senate (local) theatre, as reported in the Music department of this issue.

The Chicago, with "Never the Twain Shall Meet," got a good week through the support of the feature by the Hearst dailies. While the presentation was on a par with the average, the feature is credited with doing the business, over \$40,000. The Freshman, with Roosevelt slipped with the rest, falling to \$20,000. The feature will remain around that figure for the next couple of weeks. The picture is in for six weeks and from present indications looks like it will establish a record gross for a long run feature at this house.

The Chaplin "Gold Rush" at the Orpheum is on a high plane. Seven weeks for any feature in this town is a long run. Last week it turned in the highest figures—\$27,500. The picture is in for four more weeks and possibly longer.

Orchestra Hall ended its disastrous season Sunday with the "Miracle Man." The revival drew the largest gross for the season, over \$4,000 on Sunday.

The Monroe and Randolph turned in low grosses, \$3,600 and \$3,400. Estimates for the week ending Sept. 29: Chicago—"Never the Twain Shall Meet" (Cosmo-M.G.) (4,100; 50-75). Tremendous public response, high policy, \$3,500 in eight days. Closed season Sunday.

McVickers—"Lovers' In Quarantine" (P. P.) (2,900; 50-75). McVickers steady grosses attributed solely to success of Paul Ash and his novelty stage production. Showing high profit weekly, closed having created steady clientele. Around \$27,500.

Monroe—"The Wheel" (Fox) (973; 60). Another low gross last week, \$3,600.

Orpheum—"Gold Rush" (U. A. 50 weeks). (776; 50-75). With 14 hour play daily picture running along grinding in fairly good grosses considering.

Leith of Run, Over \$10,000. Randolph—"Enemy of Men" (U. 650; 25-35). Little failed to draw an extra gate. Closed Sunday. In four hours brought \$2,400.

Roosevelt—"The Freshman" (Path). 24 weeks. With all the houses taking tumble in receipts, Lloyd feature did well at \$20,000.

## DAYLIGHT'S RETURN LOOKED TO HELP ALONG

**State Last Week Did \$16,000 with "Coast of Folly"—Fenway, Double Bill, \$8,500**

Boston, Sept. 29. Business in the picture houses picked up last week with houses without exception doing better gross for last week than they turned in the week before. The good weather break was reasonable.

With the finish of the daylight saving time locally it was figured by the picture people things would become even better and increased business was anticipated this week. At the State, Loew's big uptown house, the business last week was better than \$16,000. At the Fenway the gross of "A Son of His Father" and "Without Mercy" was about \$8,500, better by \$1,000 than the week before.

The Fox people who have Tremont Temple after showing "The Fool" for several weeks opened "The Iron Horse," their big feature this week. This picture was put over big in an advertising way and is expected to bring in big returns.

**Estimates for Last Week**  
State (4,000; 40-50-75). With Gloria Swanson in "The Coast of Folly" better than \$16,000.  
Fenway (1,500; 40-50-65) \$8,500 with "A Son of His Father" and "Without Mercy."  
Modern (500; 35-50). Using same bill as Fenway, \$5,500.

Theatre (exactly) same bill, picture and gross same as twin house, Modern.

**Tremont Temple.** Opened with Fox release "The Iron Horse," Monday night after long run of "The Fool."

**Barker-Fox Cancels**

Los Angeles, Sept. 28. Reginald Barker has been released from his two-year contract with William Fox by Sol Wuestel. Barker who left Metro-Goldwyn to join Fox about six months ago had finished one picture, "When the Door Opened," from a James Oliver Curwood novel for Fox. It was planned to have Barker do "The Johnnie Flood" as his second production but it is said a disagreement over the story treatment of the script and casting of characters, led to the breaking of the contract. The studio officials claim that it was broken by mutual consent and at the request of Barker, who asserted his wife is ill and he will have to take her away for three or four months.

**"Flames" for Fire Chiefs**

Los Angeles, Sept. 29. "Flames," an original story by C. Gardner Sullivan, is the title of the picture which Metro-Goldwyn will produce with the cooperation of the International order of Fire Chiefs and the Pacific Coast Fire Chiefs Association.

Hunt Stromberg is to supervise the production. The locale of the picture is to be laid in New York.

**Kingsmore Resigns**

San Francisco, Sept. 29. Howard Kingsmore, recently sent here by Famous Players to manage the St. Francis theatre (pictures), has resigned and will leave for the east.

The resignation is a surprise out here.

**FILM DWARF DIES**

Los Angeles, Sept. 29. Jessie Weidon, who plays the role of a dwarf in films, died at the General Emergency Hospital here on the eve of his trial for selling drugs, with two others, to narcotic agents.

The two other accomplices, Fernando Ykaka and Romandy Duran, were convicted and sentenced to six months in the county jail.

## WARFIELD'S \$22,800 LEADS

"Fool" \$20,000, Granada \$22,100; "Pony Express" \$9,000

San Francisco, Sept. 29. Loew's Warfield and the Imperial did interest last week. The former house had "Winds of Chance" and the latter was showing "The Pony Express."

The Granada with "In the Name of Love" came next, while "The Golden Princess" with Betty Bronson at the California, and Fox's "The Fool" at the St. Francis, followed in the order named.

Verne Buck's orchestra, imported from the east, helped the Granada. The Betty Bronson trick just drew the regular and drop-in customers and "The Fool" proved another of the many artistic successes, raved over by critics and passed up by the cash customers.

**Estimates for Last Week**  
Granada—"In the Name of Love" (P. P.) \$22,100.  
Warfield—"Winds of Chance" (F. N.) \$20,000.  
Imperial—"Pony Express" (F. P.) \$9,000.  
California—"Golden Princess" (F. P.) \$11,500.  
St. Francis—"The Fool" (Fox) \$8,500.

**L. A. HOUSES PITCHED FOR LEAD**  
**LAST WEEK—MET'S \$22,800 WON**

**Million Dollar Close Up with Almost Half as Much Capacity, \$21,000 with Waring's Orch. Featured**

**—Heat Wave Hit Coast Wallop**

Los Angeles, Sept. 29. (Drawing Population 1,250,000.)

That heat wave torturing east of the Rocky Mountains hit here, the early part of last week and knocked the bottom out of the matinee business at the first run picture houses besides affecting the night trade. None was able to climb over \$25,000, though several after the Saturday and Sunday start had figured doing so, especially the Metropolitan and State.

The State with "The Tower of Lies" had a very fine, impressive Fancheon and Marco presentation featuring the Berkoffs and Ted Simondetta's Olette. At the Metropolitan was the fashion revue paid for by one of the local modiste shops in conjunction with The Town and Country. The amount, being a commercial proposition the fashion show did not click as it might have had it been advertised from an entertainment instead of business standpoint. Still the Met led the town with \$25,000.

At the Million dollar The Freshman skidded a bit below the week before. From observation a big asset from the drawing angle is the atmospheric presentation in which Waring's Pennsylvanians are featured. Waring seems to be the biggest attraction of his kind that has hit town, as the house attaches assert that many people are repeating "The Freshman" to their outfit, and the dancers (Murray and Lee) with them. The Million Dollar finished second with \$21,000.

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Granada's Egyptian with "The Gold Rush" in its 13th week, held up to the intake it had corralled in the first few weeks. The picture, at the start it is going appears to have about completed half of its run with the house preparing for "The Big Parade," its next attraction.

"Sally of the Sawdust" ran about equal to the week before and will be withdrawn in about two weeks in favor of "The Phantom of the Opera." At the Forum "The Goose Woman" is being shown, with the house reducing its maximum night charge to 50 cents from 75 cents. On the opening Sunday it was the house record so far as attendance figures were concerned it showed down for the balance of the week.

**Estimates for Last Week**  
Metropolitan—"Trouble With Wives" (F. P.) (3,700; 25-35). Picture of a kicking kind, \$23,900.  
Million Dollar—"The Freshman" (P. A.) (2,200; 25-35). For length of run this Lloyd drawing more than any other attraction has since the house record was set before \$21,000.

Granada's Egyptian—"The Gold Rush" (U. A.) (1,800; 50-61.50).

## "GOOSE WOMAN'S" 8 RIALTO AVERAGE

Betty Bronson Fell Below in Washington Last Week—"Knockout" Also Off

Washington, Sept. 29. (Estimated Population, 500,000; 120,500 colored.)

"Sally of the Sawdust" at top business for the week at the Palace. A surprise at the Rialto came when Universal's "The Goose Woman," gave the house a fairly good week. Management is going in for extensive newspaper advertising, seemingly not enough at the box office.

Betty Bronson, though handled well from the publicity angle, is not yet strong enough to draw to get anything above a fair week locally. Estimates for the Past Week

Columbia (1,232; 35-50). Betty Bronson in "The Golden Princess" (F. P.). Not up to usual business. Around \$3,000.  
Metropolitan (1,642; 35-50). Millie Sills in "The Knockout" (1st N.). Ladies ran shy of this one. Still got \$10,000.  
Palace (2,432; 35-50). "Sally of the Sawdust" (U. A.). \$13,000.  
Rialto (1,918; 35-50). "The Goose Woman" (U. A.). Spurred in advertising by being tagged to \$8,000. Much higher than usual for this house.

Columbia, "Don Quixote"; Metropolitan, "Gruantark"; Palace, "He's a Prince"; Rialto, "Lightnin'."

**Added Attractions**

As has been the case for several weeks, added attractions are not being pushed very hard. The Rialto had a special overture with "Rooney" last week, which won some comment, as he had that on the Iron Horse. This week the Stanley has Graham Harris as "guest conductor" and Nettle, daughter and Paul Zim and his band. They are not heavily billed.

**Added Attractions**  
Stanley—(4,000; 35-50-65). "Little Annie Rooney" (U. A.). Mary Pickford, who is being shown, although not as sensational in upward jump as "The Iron Horse" and "Gold Rush" (\$2,000).

Stanley—(1,700; 35-50-75). "The Gold Rush" (U. A.). Big noise of street, set for at least four weeks, maybe, but this week \$15,000 and \$16,000, best in months.

Fox (3,000; 99)—"The Iron Horse" (Fox; 2nd week). Held over for third week. Last week one of best house ever had, with \$22,500 claimed.

Wanderer (P. 24 weeks). Claimed slight gain, but attendance far from anticipated. Four weeks enough to Phantom of the Opera, taking \$10,500, lenient estimate.

Karlton (1,100; 50)—"Desert Flower" (1st N.). Fair week over. Around \$2,000.

Arcadia (800; 50)—"Lost World" (1st N.). First week, but so good for this second showing. Between \$2,000 and \$2,500.

**Josephson Leaves**

Los Angeles, Sept. 29. Julian Josephson, who made the screen adaptation of "Lady Windermere's Fan," produced for Warner Brothers by Ernst Lubitsch, has severed connections with the organization.

He is now with Roland West and is making the screen adaptation of "The Bat," which the latter will sign to make on the screen about Dec. 1.

**JOE JACKSON FREE AGENT**

Los Angeles, Sept. 29. Joseph A. Jackson, handling the picture for Rudolph Valentino since the latter began making pictures on his own, will abdicate in three weeks.

Harry Brand will return from New York to take over the publicity for the Joseph M. Schenck enterprises, and Don Eddy who now has the job will be shifted over to handle Valentino.

Jackie will probably free lance in the publicity line and write vaudeville skits.

**RENEE ADORÉE MARRYING**

Los Angeles, Sept. 29. Renee Adoree, screen actress, who obtained a divorce from Tom Moore, screen actor, March 19, last, will become the wife of Douglas Gilmore, screen actor, employed by Metro-Goldwyn.

The announcement that Miss Adoree will marry Gilmore, who recently arrived in Hollywood from the east, sets at rest all reports that she is to become the wife of Gaston Glass, screen actor, who was married Feb. 13, 1920, and separated in 1923.

## \$22,500 BIG WEEK FOR FOX, PHILA., AND "HORSE"

**Stanley Got \$27,000 Last Week with "Annie Rooney"**

Philadelphia, Sept. 29. At last business got going in the film house.

For example, the Fox, after a disappointing opening with "The Iron Horse," hit on all cylinders last week, and boosted its gross to \$22,500, a gain of over \$1,000. The result was a decision late in the week to hold the big special in for a third week. The Stanley was another house which shook off a long losing hoodoo, and entered the solid hit class with "The Goose Woman." Stanley wasn't quite as sensational (in proportion to the capacity of the house), but its gross of almost \$27,000 for Mary Pickford's "Little Annie Rooney" was the best the house has had since last season.

This week the bulk of the business should be divided between "The Man Who Found Himself," the new Melvyn Frank production, the hold-overs, "Gold Rush" at Stanley, and "Iron Horse" at Fox. The Arcadia offers "Winds of Chance," with probability of a short stay to moderate profit, while the Karlton has "Tella's Highroad."

**Added Attractions**  
As has been the case for several weeks, added attractions are not being pushed very hard. The Rialto had a special overture with "Rooney" last week, which won some comment, as he had that on the Iron Horse. This week the Stanley has Graham Harris as "guest conductor" and Nettle, daughter and Paul Zim and his band. They are not heavily billed.

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**Grauman Chinese Theatre**

**Will Cost \$6,000,000**

Los Angeles, Sept. 29. Sid Grauman's new house in Hollywood is to be known as Grauman's Chinese theatre and will cost around \$6,000,000.

Ground will be broken Nov. 1 with the expectation that the house will be ready by June 1.

The plans were designed by Mendel Myers and are in ornate distinctive Chinese style. The decorative and structural lines will follow closely after those in use in Chinese palaces. The celestial theme is reflected in the original design, as modern lines and color to be incorporated in the house.

The house will seat 2,500.

**Rupert Hughes, Pres.**

Los Angeles, Sept. 29. Rupert Hughes, now in New York, will be surprised on his return to find he has been elected president of the Western Censorship Association. He is the sole nominee for the job to replace Roy Wagner and will be elected Oct. 1.

**MCCULLOM COMING TO N. Y.**

Los Angeles, Sept. 29. Hugh McCullom, secretary to John McCormack, the Western manager of First National, has been transferred as assistant to Al Rocco at the Biograph studios in New York. T. G. Delmon has been named as McCullom's secretary.

Rickett was recently an outfit head of the Biograph studios.



**Estimates for Last Week**  
**Strand** (2,200; \$3). "The Lost World." Trick picture did not strike popular fancy. \$1,800.  
**Liberty** (1,800; \$5). "Pretty Ladies." Ran along rather pleasantly. \$3.761 in seven days.  
**Tudor** (800; 40). "The Wheel" occupied the house for solid week, but gross reached only \$1,843.

## HOLSE REVEALS

## CAPITOL

New York, Sept. 27.—With a mediocre force taking up most of the running time the stage stuff at the Capitol isn't so hot, yet at that its lighting and artistic arrangements compensates in some way for the lack of entertainment value.

Starting off, David Mendoza led the orchestra through the overture to Goldmark's opera, "Queen of Sheba." Mendoza drew a nice reception on opening and the number was neutrally applauded at the finish. Following this were three diversions, the first of which had Betsy Ayres singing Liszt's "The Lorelei." The background for this had a stereotypical effect of water, while a reel of splashing waves was projected to a set place on the floor. On a rock at the singer, combing her tresses and rendering the song. In so much as her enunciation was intelligible and the music not to the point which appeals to a movie audience, it meant nothing. Little Mlle. Gambrelli did a dance, "Autumn Leaves," before a forest drop. Her costume was in keeping and the music attractive, but her singing was cut and dried routine and a more or less cut and dried presentation, it drew only a mediocre reception.

Rudy Welford, saxophonist, followed with a special number. He was dressed in a tuxedo and played an outdoor drop of pine trees, etc., was his background—hardly in keeping with an instrument, which is unmistakably identified with jazz. But his routine, which held "Land of Sky Blue Water," "Indiana," "Summer" and his own "Llewellyn Walls" and "Saxophon," was attractive and well rendered. His reception was unmistakably cordial and his act, framed with more life, should be great for the first run houses of the city.

Next the news reel, which held three cuts from Fox, one of which was another in the series of pictures (which impress as being studio stuff although various small towns are credited) from International, one from Kinograph and one from Pathe. Of all the shots, International's of the rescue crew on last week's lost submarine was the best and newsworthy. The others weren't news items at all, but such subjects as go to make filler stories for dailies.

Next a presentation, "Home Sweet Home the World" (a series of presentations) and after that the feature, "Tower of Lies" for about 80 minutes. Before the feature the orchestra played a brief overture to get the crowd seated and following a short reel subject in colors on Yosemite Valley, titled with maudlin verses, wound up the show.

Business Sunday afternoon was tremendous and undoubtedly due to the star draw of Chaney and Shearer in the film. Before the 2 o'clock show was concluded, the back railing held several rows of stampees with everything else upstairs and down solidly filled. When the show that last Sunday registered another heavy gross of around \$12,000.

Sisk.

## CENTURY

Baltimore, Sept. 25.—Motion picture history has been made in Baltimore this week at the Whitehurst's big Century. For the second week of the theatre's first season, heralded by the press department as "The perfect motion picture program." Equal to any picture theatre anywhere, the bill consisted of Gloria Swanson in "Cost of Polity" and a vaudeville combination of Rita Martin and Hamp's Kentucky Serenaders.

The big stunt was set by the advertising department when Tuesday night with an after-the-show radio broadcast as the extra-added. At 10 in the evening, a lean hour for Lexington street, the sidewalk was crowded; at seven the curb line was lost in the surge and the parking space was gone for blocks.

In all directions; at 7:30, traffic on the street was impossible; at 8 the box-office was in distress, and a few minutes later the ticket sale stopped—the house, largest in Baltimore, seats close to 3,500.

At this time the main floor alone checked in over that number and the regular girl ushers had to be replaced by men to cope with the good natured but surging crowd.

At the finish of the first show at 9:15 approximately 3,000 left the theatre by side and rear exits from egress being hopelessly blocked—box-office reopened and more tickets passed out, while the management had to again hang out the "capacity" sign.

The overflow was now finding its way into the other two Whitehurst theatres a block away, both registering capacity evenings. The finals was at 11:15 and the Radio Show started. It was scheduled for 30 minutes to allow patrons to catch late street cars. It was 12:40 when the crowd reluctantly left the theatre, still yelling for more.

A sensation for Baltimore. Perhaps, never before in the history of the city had so many people been given way to the theatre at this late hour. Restaurants were filled and the taxi jam in front of the theatre was suggestive of a gala night anywhere.

The radio program, with Rita Martin and her famous "radio dance," was a Kentucky Serenaders, took the house by storm. It was around midnight before the repeated encores gave way to the Blue City Four and Ethel Bowman, who ran the bell with two songs. A salient feature of the program was the announcing of Hamilton Brown, the event definitely establishing him as the "Baltimore Roxy."

Harry Van Hoven, the Whitehurst's publicity director, who engineered the record-breaking stunt, joined with W. S. Brummel, house manager, in credit of handling the almost unmanageable crowds. In making several trips back stage Van Hoven kept the orchestra in the front and circle the block to gain the stage door. At 12:30 Van Hoven gave the audience a shout, "Owin, all in by that hour, to don her red-dance costume and grace the grand finale. She did, and left the audience gasping.

It was the biggest stunt in the history of the house and had all the local press boys talking. The theatre is flooded with repetition requests. As for business it pushed the Valentino "Blue Sand" the previous house record, into the background, and hur—up a new record that is likely to stand for a long while.

## TIVOLI

## "SYNCOPIATION SHOW"

Chicago, Sept. 24.—The current B. and K. extravaganza, the seventh edition of a "Synco" show, hardly measures with some of the preceding combinations. An overabundance of clever stunts and some of the acts are badly placed to obtain the best results. The estimated salary list exceeds \$5,000, excluding cost of production and incidentals. One of the show's looks like a knockout, but several slow pieces of business had a tendency to hinder the performance.

Whoever is responsible for the talk the comedians utter has a keen memory. Here is just a few of the "released" gags employed: "No one ever came clean from Pittsburgh." "What do you expect for 32, a circus?"

Nathaniel Finston, who directs the synco show, contributed a corking couplet. It received more applause than any of the individual turns. His accompaniment also figured high in carrying some of the turns over.

The show is set in the lobby of a hotel with Small and Mays (col-

ored) acting as pages announcing the acts. Following some meaningless dialog between the clerk, operator and imaginary guests, a mixed chorus of 18 execute a timely number with the aid of baby carriages. The escorts leave wheeling the baby carriages with the girls dancing.

Adler, Weil and Herman and their piano delivered several numbers to the accompaniment of the show's fast start. Joe Whitehead and Jimmy Dunn as a couple of comedy detectives, evidently aimed as a burlesque on the two principal characters in "The Gorilla," uncoiled their muscles and failed to click. These two characters are in and out during the running, placing a "rag" here and there. This is followed by White and Manning, whose burlesque "Spanish" dance created little in the way of substantial comedy. They are, however, clever exponents, but were mis-spotted.

Jesse Crawford took up the assignment and his organ solo, "Kinky Kids' Parade," was bolstered by Small and Mays in a sort of "Wood-Soldier" dance. While the boys fared well with their dance, it was obvious that Crawford's playing was superior to the success of the novelty bit.

The same setting is used for the second part, with the hotel desk clerk popping into the orchestra platform. Ray Miller and his Brunswick Orchestra minus Ray Miller supplied snappy numbers intermingled with the appearance of Eddie Chester, of the Miller aggregation. Chester did a "Coney Island" number and also contributes some fast stepping. Arnold man takes his place on top of the orchestra and hollers "order in the court."

The case on evolution brings on the choristers in monkey outfits. Whitehead and Dunn's specialty consisted of an endless chatter. Every time one tags a laugh the other replies "In an easy."

The latter is used as a tag line all the way. Edith Blossom saunters through dancing that connected. Small and Mays planted on a box got the applause honors with a crooning melody. One of the boys possessed a good voice while the other strums a mean "uke." White and Manning made a second appearance, redefining themselves with some burlesque toe work. Both display their capabilities for legit and legit.

The show closed with a "Charleston" contest that had all the principals dancing. The contest was the "Charleston" with the aid of a dummy connected to his feet. This put the only real punch in the show. With Miss Ridnor also adding some zest to the finish by a few wiggles. "The show lacked speed and could have easily been lifted up with some rearranging. The entertainment ran 70 minutes with "Pretty Ladies," the screen attach, filling in the balance of a two hour and 25-minute program.

Loop.

## NO CHAPLIN DECISION YET

Washington, Sept. 29.—Though a decision is expected daily from the Department of Labor as to whether or not Charlie Chaplin's mother is to remain in this country the final word has not yet come through. This, despite that twice a report has been printed of a final decision reached.

Second Assistant W. W. Hubbard is handling the case for the department. When questioned as to why Miss Ridnor also adding some zest to the finish by a few wiggles. "The show lacked speed and could have easily been lifted up with some rearranging. The entertainment ran 70 minutes with "Pretty Ladies," the screen attach, filling in the balance of a two hour and 25-minute program.

## PERSON'S DAUGHTER KILLED

The three-year-old daughter, Phyllis, of H. Wayne Pierson was accidentally killed by an exploding porch light Sept. 26 in Miami.

Mr. Pierson is with the United Artists where he represented them in the Orient the past two years, recently returning and heading for Florida to look after some real estate investments there.

## INSIDE STUFF

## ON PICTURES

The contract which Harry Langdon signed with First National is for four pictures, to be made within a year or 15 months, costing no more than \$200,000, exclusive of the salary and percentage paid to Langdon.

The contract provides that First National has an option for another four pictures. The terms of the contract are that Langdon will have supervision of his own pictures, as well as the right to select his own stories. Also that he choose his own director, who will be Harry Edwards, directing him for Sennett. It is understood that Langdon will get a salary and a percentage on his pictures, which will net him around \$60,000 to \$70,000 a picture, with First National financing the project.

Though First National was reluctant to allow the contract to go through on the terms Langdon had made, it is understood that the comedian's relations with John McCormick, general western manager for First National, are such that he will confer with the latter at all times on stories and cost problems. It was McCormick who engineered the deal for his organization, after Langdon had obtained propositions from others.

First National will figure the cost of the Langdon pictures including the amount paid to him between \$250,000 and \$300,000 each. They propose to release three of those productions a year as super specials. Langdon will begin work on the first of the pictures about Nov. 15 at the United Studios. Besides the one picture he is working on now, he has another to make before he can leave the Mack Sennett management.

The George C. Boss action under the Sherman Act against Famous Players-Lasky, due in the Federal Court of New York in November, is bringing controversial talk. There is a rumor P. F. may settle with Boss before trial but there is nothing more than the rumor on this, perhaps occasioned by Famous settling with Vitaphone before trial.

"Passes" appears to be the big point in the Boss action to recover \$375,000 (triple) damages of the allegation F. P. put Boss out of business. According to understanding, Famous did not pass passes for its McAlister, Okla., opposition house to Boss, but peddled discount tickets. It is said to have been the first time Famous had issued discount or cut rate tickets at the opening of any of its theatres, although both discount and passes were common in the past with other picture circuits at the start of a new theatre. Many exponents are reported awaiting the outcome of the Boss-F. P. action. If it goes to trial it is expected to eventually reach the U. S. Supreme Court. A decision in favor of Boss or if Boss secures a settlement before trial, will be followed, it is claimed, by many exhibitor actions against F. P. on similar grounds to Boss' allegations.

Internal trouble in the Fabian organization in Newark, N. J., has been experienced since the opening of the new Mosque, the finest house in Jersey. A. Gordon Reid's resignation as production manager has been accepted in part, as he is now handling production at the Brantford only. His resignation was sent in out of place at criticisms of his work by Jacob Fabian. The Rialto, another Fabian house, changes its policy next week from pictures and vaudeville to double features. Frank Dailly there has a cast iron contract at the house for the season, and although the Fabians, in their cutting efforts, tried to drop him, they failed to the Union and Federation, both of which backed Dailly. There is also a rumor that the Rialto will cut its prices for the second time in three weeks.

The cause for the poor projection thus far at the Mosque, it is said, and commented upon by Variety's Newark correspondent upon the opening night, is that the Fabians bought two second hand projection machines for \$400 each without consulting projection experts. As a result, they were completely stung and new machines have since been installed.

There may be no glorifying of Flo Ziegfeld's American girl for some time on the screen. Famous Players seemed to think a celluloid error from the Ziegfeld fold would be a box office tophother. They asked O. O. McIntyre to write it at Ziegfeld's suggestion and suggested Edgar Selwyn as a collaborator, with Allan Dwan in mind as director.

The first hitch was when McIntyre refused to collaborate, not for personal reasons, but because he likes to work alone. As a solvent McIntyre suggested Selwyn do it, as he was going to Europe anyway. That was a preliminary with no articles signed.

The second hitch was when Selwyn refused to collaborate, not for personal reasons, but because he likes to work alone. As a solvent McIntyre suggested Selwyn do it, as he was going to Europe anyway. That was a preliminary with no articles signed.

The third hitch was when Selwyn refused to collaborate, not for personal reasons, but because he likes to work alone. As a solvent McIntyre suggested Selwyn do it, as he was going to Europe anyway. That was a preliminary with no articles signed.

In an article recently in Variety, in the Picture Department, Max Marcin referred to Inside Stuff printed in Variety concerning the Metro-Goldwyn-Mayer studio on the coast. Mr. Marcin made that mention unaware of the fact that the studio Mayer has barred Variety from the premises. So barred, Variety's representative of Variety denied admission or information, there is no way in which Variety may have a story on the M.-G. studios or its people confirmed. Why Mayer barred Variety no one on Variety knows or cares, but the fact remains.

The same situation at present exists in New York in the Shubert offices, with Variety barred. It's the first time, however, a picture concern or executive has "barred" Variety, and perhaps the first time any paper has been "barred" in the picture field. Mayer did his "barring" some time ago, but it had been forgotten until the comment in Mr. Marcin's story recalled it.

One of the foremost women stars has recently grown so high hat and temperamental she will no longer consult verbally with her director or scenario man on her pictures. In her latest picture one of the foremost scenario men in the business was assigned to her film, and she submitted six different treatments of the story, all rejected by the star. The final treatment was practically written by her order, as she has been given free rein in her selection of vehicles.

Warner Brothers have instituted a system for keeping their circulating prints in condition. After a certain length of time the prints are sent by the exchange to the eastern coast where they are sent to the firm for reconstruction and their plan calls for the booker to send all prints cast the Rockies to the Brooklyn plant and those sent to the coast studios. The laboratories will remove all scratches, and torn sprocket holes will be eliminated and repaired.

The distasteful advertising of "Her Sister From Paris" in the Skouras houses of St. Louis is said to have brought the Skourases a strong warning from the Will Hays office against that type of publicity. The Skourases have been noted before for "sensational" advertising matter.

Alan Hale, actor and director, has been signed by Cecil B. DeMille on a long-term contract. This gives DeMille Rupert Julian, Hale, Ursula and Irlbe and Paul Bern working directly under his supervision.

A press agent at a West Coast Studio, under the impression the owner of the company would stand for anything he did, whether it interfered with the company (Continued on page 40)

## WALTER

## "THE MCKORMICK OF THE MOTION PICTURE STAGE"

182 Consecutive Weeks Balaban & Katz Theatres, Chicago  
(appearing in 100 different presentations)

35 Weeks Strand Circuit, New York City

PRESENT ENGAGEMENT, METROPOLITAN, LOS ANGELES

UNLIMITED REPERTOIRE of

OPERATIC, CLASSICAL and POPULAR NUMBERS

NOW BOOKING 1925-26 SEASON

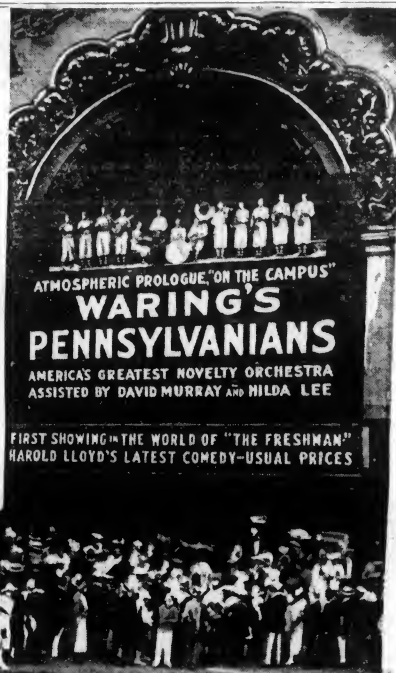
Address, METROPOLITAN THEATRE, LOS ANGELES, CALIF.

# RECORD ARTISTS! WARING'S PENNSYLVANIANS

COMBINED WITH  
**HAROLD LLOYD in "THE FRESHMAN"**

GRAUMAN'S MILLION DOLLAR THEATRE, LOS ANGELES  
Have Proved a **PHENOMENAL** Box Office

**RECORD BREAKING ATTRACTION**



**MATINEE LINEUP AT GRAUMAN'S MILLION DOLLAR THEATRE (Note Billing)**

## LIST OF LATEST PHENOMENAL RECORDS

AT GRAUMAN'S MILLION DOLLAR THEATRE

- RECORD NO. 1.—Topped Biggest Single Day's Business by Almost Seven Hundred Dollars!
- RECORD NO. 2.—First Week Exceeded Previous Record Week by Over FIVE THOUSAND DOLLARS!
- RECORD NO. 3.—Second Week Topped First Week by Over TWENTY-FIVE HUNDRED DOLLARS!
- RECORD NO. 4.—Second Week Exceeded Record Second Week by Over TEN THOUSAND DOLLARS!
- RECORD NO. 5.—Third Week Broke Previous Record Week by Substantial Margin!
- RECORD NO. 6.—Fourth Week Exceeded Previous Second Week Record!

### VARIETY SAYS:

Sept. 9th:

#### CLIPPING NO. 1

It was necessary to give an extra performance, which ran until past midnight, with business mounting each day. The prolog, in conjunction with the picture, having Waring's Pennsylvanians and Murray and Lee as its features, was acclaimed the best seen at this or any downtown house in two years.

Sept. 16th:

#### CLIPPING NO. 2

Million Dollar—"The Freshman" (Pathe) (2,200, 25-35). Still continuing to break house record, with midnight performance Saturday helping. Waring's Pennsylvanians getting equal commendation with picture. \$33,900.

Aug. 19th:

#### CLIPPING NO. 3

Loew's Warfield—After all it was a band, rather than a picture, that put this house into the lead opening day last week and held it there. The picture was "Fine Clothes" (1st N.), but Waring's Pennsylvanians dragged 'em to the box office.

### ANOTHER PHENOMENAL RECORD

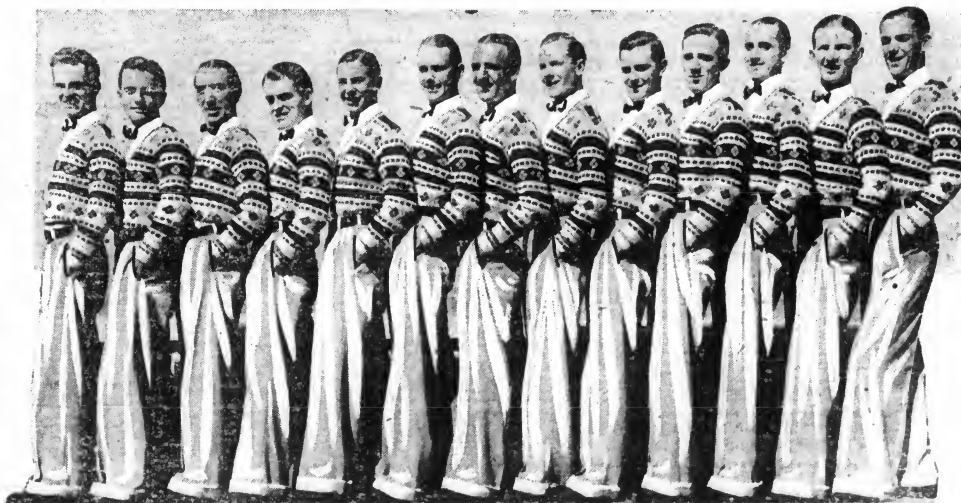
Record No. 19648—"COLLEGIATE"—Victor Record

Next Record—"FRESHIE"—Victor Record

GRAUMAN'S THEATRES, LOS ANGELES, INDEFINITELY

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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.)

**"HOME, SWEET HOME" (7)**  
Special Arrangement for Dances  
7 Mins.; Two (Special)  
Capitol, New York

An arrangement of "Home, Sweet Home" by J. Bodewall Lampe who has arranged other favorites for presentation purposes, furnishes the excuse for a series of finely lighted dances, all done behind a transparent drop.

In turn dancers representing the Dutch, Spanish, Russian, Italian, Hungarian, Chinese and Irish are presented, and following each number the lights are shut off and immediately on—in which time the

previous dancers have been replaced. This is all done quickly and with good effect. The favorable impression is heightened with a white spot which is played from behind the transparent drop and which is always on the dancers. Very brilliant colors are used in the costumes, one red Spanish dress used by Doris Niles being especially effective.

With a small ballet this idea can be easily worked out and no set form need be followed, for the Lampe transcription of the familiar tune in itself goes a long way toward putting the idea across.

**WARING'S PENNSYLVANIANS**  
Prolog to "Freshman"  
Million Dollar Theatre  
Los Angeles.

Working without an assistance beyond a fair team of dancers, Waring's Pennsylvanians offered a collegiate prolog to Harold Lloyd's "The Freshman" at the Million Dollar that was nearly as big a wow as the film itself. The musicians dress for the part, in gay jerseys and full balloon pants, making their first appearance minus musical instruments. The act opens in a setting suggestive of a college campus with the austere college building as a background. It is light and the boys are grouped in various poses warbling a few college ballads.

A freshman appears and the boys start to kid him, muss him up and generally manhandle the lad, winding up by tossing him soldier-fashion in a piece of canvas. When the lad pleads for mercy they agree to let him off if he will get a rope and drag the campus bandstand to

them. The kid agrees. They again go into several songs, all of which were rendered with commendable harmony, and finally along comes the freshman, true to his word, dragging the bandstand behind. The musicians then climb upon it and pick up their respective instruments. After one or two late jazz numbers done with the usual Waring pep they offer a series of famous college songs starting with the "Bools" tune of Yale, and winding up with a living strain attributed to the University of Southern California. It was this college series that literally stopped the show. Because of its humorous words the song of Geor-

At the finish of this feature, a girl dancer appears and does a novel number with a lad dressed in football togs. They toss the sphere to one another and include several fast acrobatic steps in their dance.

For a closing tune the orchestra plunged into "Collegiate" and won a dozen well-deserved bows.

Waring's Pennsylvanians are a clean-cut bunch of youngsters, whose brand of melody and syncopation is hitting audiences at the Million Dollar square between the eyes, and galvanizing the hands of the audience into action.

## FEATURES AND STAGE ACTS

**IN PICTURE THEATRES  
THIS WEEK (SEPT. 28)**

Theatres are listed below with attractions for the current week if not otherwise indicated.

A stationary house orchestra, or its leader, or a permanent vocalist will not be listed.

## WRITE YOUR OWN TICKET

## The Box-Office Value of Pathe Two Reel Comedies is up to YOU!

Under a new long-term contract with the Hal Roach Studios, Pathe agrees to advance to the producer for production purposes every dollar indicated by an expectancy table that quite reliably forecasts at six month intervals, what the eventual collections per picture are going to be.

If there has been another similar contract between producer and distributor, I have yet to hear of it. If there is a fairer contract to producer, distributor and exhibitor, I don't know of it.

Increased receipts are at once reflected in pictures that cost more, are worth more, and will bring more at the box office.

The chief concern of every exhibitor is, and should be, not so much what a picture costs him, but what it will *bring* him. If a moderate increase in film rentals will insure him an immoderate increase in profits, it is mighty good business to pay more to get more.

A producer must get an adequate return on his pictures in order to go on producing. Better pictures mean increased production cost. The business is not interested in more pictures. It only wants better ones.

The production cost of a feature picture that is just fair is low at \$25,000.00 per reel. Mr. Wm. A. Johnston of the Motion Picture News in their issue of Sept. 19 says: "The cry everywhere is against, not for, the moderate cost-program feature. Yet comedy producers would be happy if they could have as much per reel to spend as the average feature costs. . . . Distributors of comedies will increase their advances to the producer just as soon as the exhibitor will permit the increase."

Putting the biggest part of your program cost, reel for reel, into the feature, and giving to the comedy what's left, is neither fair to the comedy, nor is it good business for you. On a footage basis, entertainment value considered, *the comedy is as important to you as your feature.*

To make the most money you've got to get the best pictures that it is possible to make. The public is hungry for *quality* entertainment. You and you only can make it possible, by encouraging the producer to make his pictures better.

You, then, write your own ticket. Both the production cost of Pathe Two Reel Comedies and their value at your box office are up to you!

**ELMER PEARSON.**

**Vice-President and General Manager**  
**PATHE EXCHANGE, Inc.**

# GEORGES DUFRANNE

**WELL KNOWN FRENCH TENOR**

**Now playing second return engagement for Balaban & Katz Wonder Theatres of Chicago.**

Wk Sept. 14, Chicago; wk Sept. 21, Tivoli; wk Sept. 28, Untown; wk Oct. 5, Senate



# CREATORS of STYLES & STEPS



**DAVID MURRAY  
and HILDA LEE**

**4 CONSECUTIVE YEARS  
ON THE PACIFIC COAST**

*Playing the most exclusive hotels, cafes and  
leading picture houses. with repeated success!*

GRAUMAN'S NOW PLAYING ★ 14th WEEK LOS ANGELES  
**METROPOLITAN · MILLION DOLLAR**  
*The Paramount Theatres*  
[INDEFINITE] Thanks to MILTON H. FELD

**Season of 1926 · New York**

# F. P.'S HOUSES

(Continued from page 29)

Newburgh and several in the upper western part of the State.

## 32 Subsidiaries

The Southern Enterprises which is the operating organization for the bulk of the Famous theatre properties, covers the southeastern states taking in North and South Carolina, Georgia, Florida, Texas, Oklahoma, Arkansas, Tennessee, Alabama, with 32 subsidiaries of So. Enterprises either leasing or operating the houses. The Famous theatres operate the Denver houses and those in the upper part of the New York State.

The houses in the New England territory are the only ones there not operated by the S. E. corporation.

The Southern Enterprises was originally the formation of S. A. Lynch who operated out of Atlanta. Famous bought him out and now it virtually controls the entire theatre situation in the southeastern country, not only as to pictures but as to vaudeville and road show houses. The vaudeville for their theatres in that part of the country is booked through the Keith office and is known as the K-A Southern time, although there are several houses in Oklahoma booked as part of the Interstate circuit.

The road show booking is handled through both the Erlanger and the Shubert offices.

Chicago, Sept. 29.

Balaban and Katz have turned over the control and operation of about 250 theatres into the merged theatre department arranged by them and Famous Players.

In a recent statement to the local dailies B & K claimed they own, control and are affiliated with 500 theatres. Including among this latter figure may be the 135 houses credited to the West Coast (California) Theatre Circuit with which B & K alleged a working agreement.

The known picture theatre operations of B & K as now composed extends to about 60 cities, averaging three to four houses to a town. The total, however, includes about 50 theatres in the city of Chicago.

In most of the affiliated circuits with B & K the latter are interested financially in one or more of the houses and have an operating agreement.

In Chicago B & K have five theatres of their own and are interested with F. P. in McVickers; also in three theatres with the Orpheum Circuit (vaudeville). Two of these are in Chicago and another in Springfield, Ill.

Among picture theatres contained within the above circuit, and under control or operation are:

Kunsky, 6; Lynch, 18; Lubliner and Trinz, 26; Midwest, 41; A. H. Hank, 39; Great States, 23; Stern and Myers, 4; Fitzpatrick and McElroy, 23; Saxe Bros., 30; Flukenstein and Rubin, 18.

A working agreement only is said to exist between B & K with the Saxe and Flukenstein & Rubin houses for the placing of pictures. It never has been announced by B & K of any affiliation with either of those two circuits. A working agreement for bookings is also reported between B & K and the Saenger Company.

# Ramish Takes Over Dome

Los Angeles, Sept. 28.

According to reports Adolph Ramish has taken over the Dome theatre and property at Ocean Park, operated by the West Coast Theatres, and the Venice Amusement Co., of which George Cleveland is the operating house.

It is said that Ramish originally did most of the financing on the project which opened last August and that to protect his investment he agreed to underwrite the entire project and take the house over, though it will still be operated as one of the West Coast chain.

The property is a million dollar investment having a ballroom run in conjunction with the theatre. The theatre plays Orpheum vaudeville, presentations and feature pictures.

# MISS SEASTROM'S BREAK-DOWN

Los Angeles, Sept. 29.

Dorothy Seastrom, picture actress under contract to First National, was stricken with a nervous breakdown last week and compelled to leave the studio for a sanatorium at Monrovia.

It is expected that she will keep away from work for six months.

# INSIDE STUFF ON PICTURES

(Continued from page 36)

The ideas of the general manager or not, is no longer connected with the organization. This press agent got his job through selling a man as general manager of the studio to the head of the concern in a business like way. The general manager, however, only lasted for a few days, with the press agent remaining. He instilled himself into the confidence of the owner of the studio to such an extent the latter was to have taken him to Europe with him early this summer. At the last minute the press agent, who had gone to New York to sail, was sent back to the coast. When he returned he conducted the department in a manner which was arbitrary, so far as the general manager of the studio was concerned. The latter was powerless to do anything.

Finally the press agent came to his people three months ago and told him he had an offer to go with another concern. Word was sent to New York and the head of the concern directed he be kept and his salary raised. Last week the local general manager and the general manager of the concern, in Hollywood on a visit from the East, decided they would cut down the man's department.

They pointed out to him that he had several cronies working for him who were drawing big salaries and doing nothing, and during a retrenchment period for the concern, these men would have to be eliminated from the payroll.

The press agent at the meeting accepted the plan. The following day he stepped into the office of the general manager and tendered his resignation, telling the latter that he would show him where he got off at. Much to the surprise of the press agent the eastern general manager informed him he was through for good. The press agent went back to his office and informed the staff he had resigned. Of course, the hand-picked crowd resented it and notified the general manager of the studio that they were through and would walk out with their bags. Before leaving, it is said, they decided to be a bit playful so they overturned chairs, turned desks around and

threw all of the papers and documents belonging to the department onto the floor. That afternoon the advertising man at the studio was appointed as temporary head of the publicity department.

A woman scenario writer is working for one of the big releasing companies. She has found the high life of Hollywood attractive since her elevation within a few years from a stenographer to a scenario writer.

When getting the latter position she rented a bungalow in Hollywood Heights and there began to entertain in a manner the neighbors thought was indiscreet. "Wild parties" after "wild parties" took place with cars arriving and departing at all hours of the day and night. There was hardly a day according to the neighbors that two big boxes containing empty bottles of all sorts could not be seen in front of the home.

Finally the neighbors declared that they had had enough of the activities of the young woman and her friends, so en masse they called upon the owner of the premises and requested that he get rid of the girl. This was done recently with the young woman moving into a Hollywood bungalow.

In order to keep its employees on the lot during lunch hour so that work can start again immediately that period has finished, the United Studios in Los Angeles is staging wrestling matches daily. The matches have proven successful in holding the men inside the gates.

Warner Brothers, when they purchased Vitagraph, had included in their deal 20,000 reels of negatives of pictures made during the past 26 years by Vitagraph, Lubin and Kalem. These pictures run from one to nine reels. It is the intention of Warner Brothers to remake many, popular at the time of the issue.

According to reports, it is understood that if Sam Katz should leave the theatre department of Pathe newly merged Famous Players and Balaban & Katz theatres, Abe Balaban, remaining in charge of the B & K headquarters at Chicago, will succeed him in New York.

## from one great artist to another—

# WESTERN UNION TELEGRAM

RECEIVED AT NEW YORK 9 30 BLUE

HOLLYWOOD - CAL - SEP 30

IS A ROWLAND BY

LAST NIGHT I WAS FORTUNATE ENOUGH TO SEE THE PREVIEW OF GRIFITH'S NEW PICTURE CLASSIFIED AND THOUGHT YOU MIGHT LIKE TO KNOW THAT I AM SIMPLY RIPPED ABOUT IT AND NOT ONLY DO I THINK IT IS THE BEST PICTURE MISS GRIFITH HAS MADE BUT THINK IT IS ONE OF THE BEST COMEDIES I HAVE EVER SEEN STOP I AM SURE AUDIENCES EVERYWHERE WILL ENJOY IT AS THOROUGHLY AS THE AUDIENCE AT THE ROOSEVELT DID LAST NIGHT BECAUSE IT IS ENTIRELY DIFFERENT FROM ANYTHING MISS GRIFITH HAS EVER DONE AND IT IS CERTAINLY SOME PICTURE BEST WISHERS

GILLEN MOORE

First National Pictures

## another First National big money maker



"I'm the guy  
wot started  
this laugh  
epidemic!"

# Syd Chaplin in "THE MAN ON THE BOX"

**HAROLD MACGRATH'S  
RIP-ROARING NOVEL  
AND STAGE PLAY  
WITH**

**DAVID BUTLER  
ALICE CALHOUN  
HELENE COSTELLO**

**Directed by  
CHARLES REISNER**

"The principal mirth-provoking medium among current movie attractions in the 'city.'  
N. Y. "EVE, TELEGRAM."

"A comedy riot, yesterday afternoon's audience shrieked at his exploits."  
N. Y. EVE, JOURNAL.

"Take our tip and put "The Man on the Box" on your 'must' list."  
N. Y. "DAILY MIRROR"

**CONTINUOUS S. R. O. AT**

**WARNERS  
THEATRES**

**Broadway  
near 52nd Street  
NEW YORK CITY**

**WARNER BROS.**  
Classics of the Screen

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President



material. Barbara Bedford was prominent enough to head the female players.  
Nice and neat, but no kick. *Rikg.*

### SON OF HIS FATHER

Famous Players production of Harold Bell Wright's story, directed by Victor Fleming. Running time, 50 minutes. At the Strand, New York, Sept. 27, 28, 29, 30, 31, 1925.

.....Earle Love  
.....Raymond Hatton  
.....Walter McNeil  
.....Carl Stockdale  
.....Blair Sargent  
.....James Farley  
.....George Kew  
.....Valentina  
.....George Kew

One more of Harold Bell Wright's handsome hero, and dirty villain stories, located in the West and action for the greater part. This time the western story is liberally sprinkled with shamrock for the heroine (Bessie Love) is Irish and straight from the old country with a broad back enough to be cut with a knife.

The villain in this is a smuggler over the Mexican border, and he is aiming to take the hero's ranch away because aforementioned smuggler's father owed him some money. And although the son offered to pay it, mean villain demanded his ranch as per agreement. And although villain came near winning, love and justice triumphed for a sugary ending.

Fleming's direction and excellent injection of nice bits saved the while business from being too like Raymond Hatton, in one of those piffing, hypocritical roles injected for comedy relief, was very untunny. The other principals, however, did nicely, with Miss Love taking the acting honors.

"Son of His Father" is hardly first class movie stuff and unless the community happens to be mad on Harold Bell Wright, and so far his movies haven't started any riots, there is no other classification for this one than just a western and not so exciting at that. *Rikg.*

### LENA RIVERS

Arrow production directed and adapted by William Bennett from Mary J. Holmes' novel of the same name. At the Strand, New York, one day (Sept. 28). Runs about 10 minutes.

Henry Rivers Grimes.....Earle Love  
Dorothy Belmont.....Johnny Walker  
Lena Rivers.....Gladys Hulette  
Carrie Nichols.....Karin Murphy  
Carmy Nichols.....Marcia Harris  
Mathilde Nichols.....Doris Rankin  
Anna Nichols.....Irma Harrison  
Henry Grimes, Sr.....Frank Sheridan  
Capt. Abbott.....Herman Lich  
The old sea dog.....Harold Knight  
.....William F. Hayes  
Grandfather Nichols.....Frank Anderson

As a popular novel a couple of decades ago "Lena Rivers" was one of those million-copy affairs and as a stock and road show its success was almost proportional.

As a film it is nothing less than terrible. If there ever has been a worse collection of cheap heroics, obvious melodramatics and dull sob stuff in one picture before, it is hard to remember when.

The severe criticism goes for the cast, too, as the acting is almost as bad as the scenario, with this qualification that the blame apparently rests more upon the director than on the individual players.

With such experienced trouperes as Earle Williams, Gladys Hulette, Murphy, Marcia Harris and others, only Miss Hulette gives a half-way adequate performance. The coaching of the cast is not the only way in which the direction has fallen down as the action is sluggish, the atmosphere amateurish and pretty nearly everything else is wrong.

The story, of thoroughly familiar pattern, tells of a New England Cindarella, who manages to be a little Miss Fix-it, a ray of sunshine and a pain in the neck all in one.

In spite of the potent appeal behind its title it is almost inconceivable that "Lena Rivers" will get by as a box office attraction. It is of the vintage of 1914 and a poor specimen at that.

### FIGHTING YOUTH

Perfection production released by Columbia and distributed by Apollo. Story by and photographed by George Moshaan. Directed by William Fairbanks and Pauline Garon. At the Strand, New York, one day (Sept. 27). Runs 50 minutes.

Jean Manly.....William Fairbanks  
Jean Manly.....Pauline Garon  
Herold Brenny.....George Periolat  
Heddy Gryn.....William Norton Bailey  
Murdering.....Pat Harrison  
Kidney.....Frank Hagney  
Referee.....Tom Carr  
Referee.....Jack Britton

Practically every bit that has ever been used in boxing pictures is present in all its triteness in "Fighting Youth." Even with this handicap it manages to be breezy and moderately bright little program attraction. These stories about amateur prize fighters, just like those about Irish cops and demure little chorus girls, seem to hold an audience appeal that not all the hackneyed treatment in the world can obliterate.

The hero this time, Dick Covington, is a young society man who can control neither his temper nor his fists. Consequently his fiancée, Jean, threatens to break off their

engagement unless he promises to become more pacific. He vows never to battle again but is inveigled by an unscrupulous rival into accepting a challenge bout at a charitable function.

Jeep, of course, is very angry until she is insulted by the big rough-neck professional who is to fight her sweetie. She then forgives the latter and entreats him to mop up the bully.

But the slick rival has not used up all his (and the movie's) bag of tricks yet. On the day of the fight he has Dick kidnapped and taken to a lonely spot way out in the country. The hero hammers his way through the three guards and by an incredible voyage of automobile, aeroplane and even swimming arrives at the arena just as the white feather is, figuratively, being awarded to him.

In the first round Dick, winded and weary, receives a severe beating. He is saved by the bell. During the second round's intermission before the second round dainty little Jean, as countless picture heroines before her have done, sneaks up to his corner and beseeches him to knock the "champion" for a row of pink elephants. He does and then takes the young lady to his manly, though somewhat bare, chest.

It's the appearance, but countless other films of this type have been

liked and there's no reason why this one shouldn't be.

William Fairbanks is a smooth and muscular hero, while Pauline Garon is as deliciously and precociously petite as ever. The balance of the cast, direction and photography are satisfactory and, though the fight scenes are not remarkable for their realism, they are exciting enough to please the gullible.

### WITHOUT MERCY

P. D. C. release made by Metro Pictures and directed by George Melford. Scenario by Monte Katterjohn. Dorothy Phillips featured. At Loew's New York, Sept. 28, as half double bill. Running time, 58 minutes.

Sir Melmoth Craven.....Rockliffe Fellowes  
John Craven.....Robert Ames  
Karl Garth.....Dorothy Phillips  
Marguerite Garth.....Vera Reynolds  
Mrs. Gordon.....Tempe Piggett

A good program picture made from a story which is interesting and also a bit far fetched. Its emotional elements are original and the theme sticks closely to relating how one woman revenged herself on a man who, years ago, before treated her shamefully.

In the Argentine the family of Enid Garth discovered valuable mines. Melmoth Craven, to which their location, apparently kidnapped Enid and flogged her into insensibility. Years later Enid Garth became the head of a great London

banking house and the same Craven came into London society as Sir Melmoth Craven. He sought her daughter and also sought loans from her bank. Enid refused him the daughter, but the loan was made on her own terms and before she had finished with him, he had been taken away by the London police as a murderer.

Good acting features this celluloid strip, with Miss Phillips and Mr. Fellowes counting strongly. Vera Reynolds as the young daughter looked nicely, while Robert Ames as the lover who eventually got the girl, screened very well. This legit actor certainly conducted himself professionally before the lenses.

"Without Mercy" is good intermediate theatre fodder and its well ordered production, competent direction and acting make it an okay feature bet.

### THE FEAR FIGHTER

Ravert release produced by Harry Brown. Billy Sullivan starred with direction by Al Rogell. Story by Grever Jones. At Loew's New York, Sept. 28, as half double bill. Running time, 60 minutes.

Billy Griffin.....Billy Sullivan  
Catherine Curtis.....Ruth Twyer  
James Curtis.....J. P. Macdonald

Corking independent comedy, with boxing as background and a nice love story. Billy Griffin, it seems, loved the daughter of James Curtis, boxing manager, and the father said

that if Billy wanted his daughter he'd have to fight for her.

Billy didn't know how to fight, yet to shake off suspicion of a vulgar streak, he put on the gloves and they were still on him after one of rapid duels had smacked him for a faint-out.

This faint-out made Billy lose his memory and soon he was in jail. His cell-mate was a former champion, played by Gumbert Smith, who soon discovered that the boy had a natural punch. Before the 90 day was up Billy had a punch like a pile driver. So, once more out (and the memory still gone) he began knocking over fighters right and left and gained so much fame he was matched to meet the light-eight champ. Just about that time, he regained his memory and couldn't recall a thing about being a fighter.

It took a lot of coaxing to get him into the ring on the fight night. For the first few rounds he looked ridiculous. Finally his sweetie called at him and holed him so sore he nipped up the champ, received a lot of applause and then didn't speak to her, it all came around to the happy finish point—after a rousing motorcycle chase.

Sullivan, apparently a good stunt man who is good looking, athletic and not a bad actor, flashes as a new one and looks good. *Rikg.*

## CAST, DIRECTOR, STORY - ALL MAKE THIS ONE RIGHT FOR YOUR BOX-OFFICE!

# The Heroic Coward's Battle for Love



**WILLIAM FOX PRESENTS**

# THE WINDING STAIRS

from the novel by **A. E. W. MASON**  
with **EDMUND LOWE - ALMA RUBENS - WARNER OLAND**  
**MAHLON HAMILTON - EMILY FITZROY - CHESTER CONKLIN**  
Scenario by **JULIAN La MOTHE**  
**JOHN GRIFFITH WRAY Production**

**Fox Film Corporation.**

## OVER-SEATED LOS ANGELES WILL HAVE 52,260 ADDITIONAL SEATS

**\$8,000,000 for New Theatres—Plans Filed with Some Houses Under Construction—Legit Theatres Among Them—Some for B'way Hits**

Los Angeles, Sept. 29.

Though Los Angeles at present is over-seated so far as theatres are concerned, around \$8,000,000 in theatre structures, adding 52,260 seats, is planned during the present year. The houses are to be located in the downtown section and Hollywood.

Those to be erected in Hollywood are the El Capitan, on Hollywood Boulevard, near Highland, by Toberman & Smith. It will cost around \$1,000,000. The Shrine Auditorium on Royal street, to cost around \$1,500,000; the Warner Brothers' house on Hollywood boulevard and Wilcox avenue, costing \$1,250,000; the Carter de Haven Hollywood Music Box, at 6120 Hollywood boulevard (which Carter de Haven is now offering the sale of stock for) costing around \$150,000; the Hollywood Playhouse, on Vine street, near

Hollywood boulevard, costing \$600,000 (promoted by Edward W. Rowland, formerly of Roland & Clifford). There are a number of smaller houses being erected by the West Coast Theatre interests.

For the downtown section the Orpheum Circuit is constructing its new house at Broadway and 9th street. It will cost around \$2,000,000; the Alvarado theatre being built for the West Coast Theatre circuit on Alvarado street, to cost \$250,000; a theatre on the roof of the Taimadeo apartments on Wilshire boulevard, will cost around \$180,000; a house to be located at 11th and Hill streets, will be erected by E. L. Doheny at a cost of around \$2,000,000.

Besides, Sid Grauman will erect another house in Hollywood, seating around 2,500 at a cost of \$1,500,000. Plans have been filed for all of

the above mentioned structures, with many of them already being built and the others to be put into construction within the next few days.

### Smith's B'way Hits

The El Capitan, which will be operated by R. D. Smith is to play nothing but Broadway musical successes with its policy the same as that used by Smith at the Biltmore and Mason theatres which he is now operating under a lease. The house E. W. Rowland will handle also contemplates nothing but eastern successes. De Haven expects to produce musical shows while William Wyatt will also erect a house at Vermont and Selby streets for only new plays, with stars at the head of the companies presenting them. This house will seat around 1,200 and cost in the neighborhood of \$400,000.

A policy of the new Doheny house will probably be the presentation of stage plays of the stock order. It will then enter into competition with the Majestic, Mason and Orange Grove, operated under a similar policy and all within a few blocks of the site of the Doheny house.

With the Orpheum Circuit moving into its new house about March 1, it is likely the present Orpheum will be leased to some theatrical producer.

Joseph M. Schenck has a lot on Broadway between 9th and 10th streets and it is said he will possibly erect a 4,000-seat picture house, costing around \$2,000,000 on the premises.

Managers at present operating houses in Los Angeles are pessimistic as to the possibility of the success of the new enterprises. Those promoting the enterprises declare Los Angeles will be second to New York as a producing center, and they feel that new additions being made will be sufficient to give Los Angeles the prestige in the theatrical field it is seeking, as well as a profit to those who operate.

### TRADE COMM. BRIEF

(Continued from page 31)  
coercion in acquiring "theatres" is next set forth.

As recently reported in Variety, the Boss suit, he being the only individual exhibitor to sue, is to come up in the New York courts in November of this year. Thirty-six pages of the brief are here given over to the Boss case. Boss is suing for triple damages, \$675,000. Black New England Theatres, Inc., and Alfred B. Black is the next step in the commission's brief. Black's plan differed from Zukor's in that Black wanted to control the theatres in the small towns exclusively. The combination of Zukor and Black is shown in the testimony of Senator Walter G. Hartford, of Pawtucket, who, though an old customer, met the Paramount service when Black came into his town with a theatre.

At the time of the issuance of the complaint, Zukor was interested in 42 theatres in New England. On Sept. 1, 1924, by disposal and acquiring, Zukor had 27 theatres in 21 towns, as well as the Fenway in Boston. In addition to this he had a working agreement with Nate Gordon, with his 35 or 40 theatres, who had the First National franchise. Since then Zukor has acquired the Gordon circuit. Coupling these with the Gray houses, Zukor came into control of every first-run theatre in New England.

The acquisition of theatres in other sections of the country, as well as abroad, is next taken up. The purchase of the Black theatres in New England and the \$2,000,000 interest in the Stanley Company took care of Boston and Philadelphia.

A deal was in readiness to close in Toledo, but because it would "offend the Loew organization which had a theatre across the street," the deal was never consummated.

### Close Affiliation

The testimony of the case discloses a close affiliation between the

Loew enterprises and the Zukor company. Loew and Zukor, in 1901, were interested together in the Automaton Vaudeville Company, which operated penny arcades. Zukor is a large stockholder in Loew's company.

The effect of holding first-run houses is next set forth; their value is common knowledge to the industry. The effect on the independent exhibitors of the alleged monopoly is generally known also. The commission's brief goes into this in detail.

The conspiracy charge is then gone into, and in summarizing the various tie-ups, and the results thereof, as set forth above, are set down as proving the commission's case.

### Unfair Competition

In closing, the brief states: "The undisputed evidence in this case is that the ownership of theatres by producers and/or distributors is an unfair method of competition and with the same effect and way as block booking. It is unfair to the competing producers, the competing distributors and the public."

"The order in this case, to be effective, necessarily must not only direct respondents, Famous Players-Lasky, Adolph Zukor and Jesse L. Lasky, to divest themselves of all interests which they have in the theatrical property where motion picture film is exhibited, but the order must also go to the respondents Jules Mastbaum, Stanley Co. of America, Stanley Booking Corp., Saenger Amusement Co. and Ernest V. Richards" (Saenger Co.).

The alleged favoritism of Mastbaum for Zukor's pictures, wherein twice the amount expended for other pictures went to F. P.; also the favoritism of the Saenger Co. brought about through Richards and Saenger Co. owning stock in Loew's enterprises and F. P. owning 40 per cent of Saenger, is next set forth.

In the case of Mastbaum and his company and the Saenger combination, counsel suggests that that order be made alternative—either rid themselves of the theatres or of

the distribution and producing end. The respondents have 20 days in which to reply to this brief. Upon the receipt of this reply the case goes to the docket of the commission for trial.

There are but these two steps remaining.

Film interests have stated that the case would never come to trial. It has reached its present status after five years of constant effort on the part of the Government through the Federal Trade Commission, and, though the counsel for the commission state in their brief that the activities of the several respondents does not constitute a violation of the Clayton act, they claim that the evidence presented fully establishes the charges under the act creating the Federal Trade Commission.

### Coogan's Two-Yearly

Los Angeles, Sept. 29.

Jackie Coogan in the future is to make two pictures a year under his present Metro Goldwyn contract. Jack Coogan, Sr., has decided that all of the productions made by his son are to get a heavy exploitation and advertising campaign in the story cities, and to do this properly it is advisable not to make more than two pictures a year.

Arthur Bernstein, business manager of the Coogan Enterprises, and Larry Weingarten, publicity director, will leave for New York Oct. 10 to lay the foundation for the exhibit of "Kid Clothes," the latest Coogan production.

### Rupert Julian Acting

Los Angeles, Sept. 29.

Rupert Julian, like Eric von Stroheim, every once in a while feels as though he should act in films. So in "Three Faces East," which he will make for Cecil B. DeMille, Julian will play Kaiser Wilhelm, which he originally intended in the picture "The Beast of Berlin."

The other members of the cast are Jetta Goudal, Robert Ames, Olive Brook and Henry Walthall.

## RAYMOND GRIFFITH



### A STAR by popular demand.

Literally thousands of fans and exhibitors have been yelling at Paramount to star Raymond Griffith.

So the comedy find of the year is a star now!

The hilarious high-hatted hit of "40 Winks," "The Night Club" and "Paths to Paradise" offers his first star picture—

"He's a Prince!"

"It's packed tightly with gags, stunts, jests, witticisms, all the stuff that Griffith does so well. To describe them is to ruin them for you. To give away a Griffith surprise is a crime," says Exhibitors Herald.

Reginald Morris and Joseph Mitchell wrote the story. Keene Thompson did the screen play. Edward Sutherland directed.

Some little son of a king!—"He's a Prince!"

## RAYMOND GRIFFITH



## WE MOPPED UP FOR 11 WEEKS

(Eight record breaking sensational engagements at the LaSalle, Chicago. Gross \$48,576.00)—(One crowd storming week to increased admission, Rose, in the loop. Gross \$3,300.00). (One weak capacity business, Alcazar, in the loop. Gross \$2,994.00)—(One week at Jones, Linick & Schaefer's Lyric—changed policy to big second run pictures—biggest business in history of the house)

That's what we did in the loop, Chicago

Don't Let Your Competitor Beat You to It!

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2 YEARS TIVOLI THEATRE, SAN FRANCISCO  
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Now starting SECOND YEAR of an indefinite engagement with WEST COAST THEATRES, Inc. (Thanks to FANCHON & MARCO)

An extensive repertoire of operatic, classical and popular songs in French, Italian, Spanish and English

Address GEORGES SIMONDET, 1365 Green Street, San Francisco  
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# NEW WORK HAS 29 STATIONS

WLWL and WBWY New "Silent Nights"

The addition of WLWL and WBWY, New York's two new radio stations, now gives the metropolis a total of 29 broadcasting centers from which to choose its entertainers. WLWL is located in the West End, at Columbus Avenue, and is strictly a Catholic propaganda enterprise. This is probably the first time a church has taken to radio for exploitation exclusively, although religious features are regularly broadcast as part of the programs from the various other stations.

WBWY is the Warner Brothers' new studio in their theatre on Broadway and eliminates the house as pay-off of the entertainers, which heretofore picked up the programs from the Piccadilly Theatre (now Warner).

The other stations in New York are WKBS, WLWL, WJOL, WOKO, WJW, WBOQ, WGMU, WRMU, WHAP, WGBB, WCFB, WRNY, WJAM, WSDA, WFGH, WEEJ, WBBR, WBOB, WAJ, WJMA, WJW, WQAO, WJY, WOR, WJZ, WEAF, WNYC.

The wave lengths of these naturally overlap; as many as three operate on the same wave allocation; but interference is sidestepped through partial broadcasting with alternating "silent nights" by the others according to schedule.

## That "Ill Wind"

An unfortunate metropolis debut by Peck Mills' orchestra at the Roseland ballroom, New York, Sept. 27, turned out to be a "lucky break" for Ray Romano, originally slated to return to the Kenmore hotel, Albany, Sept. 26. At the last minute Romano learned that the Kenmore had adjourned its opening until Oct. 16, leaving the band idle. As Louis J. Brecker of the Roseland had meantime booked Peck Mills in, Brecker originally was endeavoring to hold over Romano for another week, the leader assuming the Albany date was set and therefore being unable to avail himself of the invitation.

With the Mills' band's sudden closing, Romano was prevailed upon to play this week, his men being fortunately not scattered, although several, including the leader, had made plans for a vacation.

## Lopez in Picture Houses

Vincent Lopez has been signed by the Fox, Philadelphia, to conduct their orchestra the week of Oct. 5 at a salary of \$4,000. In this Lopez will lead the house orchestra, play a piano solo on the stage and give a short concert of such numbers as he used in his New York concert appearance. He will add eight Lopez men to the house orchestra.

## ASH'S DISKS

Paul Ash is not new to Brunswick records, as previously reported. Ash was an exclusive Brunswick artist when at the Granada theatre, San Francisco, but since coming into McVicker's, Chicago, he has not been "caching."

Now that he is "set," Ash will resume, going in more for dance records rather than the symphonic style previously essayed.

## FRANK CLARK'S NIGHT

The Cinderella Ballroom is to hold a special Frank Clark evening, Oct. 5, in honor of the veteran music manager. Clark is in New York to manage the orchestra of Walter, Berlin and Snyder professional department.

Admittance will be free during the entire evening.

# NEW IDEA FOR BETTER RADIO SHOWS BY WSB

Encourages Local Business Men to Pay for Talent—Another 'Advertising' Version

Atlanta, Ga., Sept. 29.

A new move to garner better talent for the broadcasts of WSB, The Journal's radiohome broadcasting station and the town's only outfit of the kind, has been made by Lamblin Kay, director, in advertising local concerns to sponsor definite programs using talent for which the concern pays.

Kay has been cutting down for some time on the less able amateur talent and has been encouraging the employment of professionals in the broadcasts. The Journal has an iron-clad policy that no entertainer shall receive compensation for working over its radio, but does not disappear of others hiring them for the service.

As a result, the quality of the broadcasts is on the upgrade, with about four evenings out of each week finding talented professionals playing on programs sponsored by local business houses, principally the radio shops.

## ST. LOUIS' NEW STATION

16 Business Houses Behind Broadcasting Plans to Plug Town

St. Louis, Sept. 29.

A new 5,000-watt station, as a civic undertaking to tell the world that St. Louis is the "center of centers" in America, will be built here this fall and will broadcast its first program Christmas Eve. Sixteen non-compelling business houses will operate the station and will subscribe \$15,000 each for the capital of \$240,000.

Among the subscribers are the Merchants' Exchange, the St. Louis "Globe-Democrat," Kouras Brothers' Enterprise and the Kilgen Organ Company.

The station will have three downtown studios, a large one and one each at the Merchants Exchange and the "Globe-Democrat." The towers and broadcasting apparatus will be set up 16 miles from the heart of the city.

## HERE AND THERE

The Parolians opened an indefinite engagement at the Club Cadiz, New York, last week.

William Hardy is now managing the Club Fronton, Greenwich Village.

James G. Dimmick's Sunnybrook Orchestra makes its Broadway debut, Oct. 4 at the Cinderella ballroom, New York, for a special four weeks' engagement.

Clarence F. Frietag of Monticello, Ia., formerly a member of Dennis' Metropolitan orchestra and more recently Roger Wolfe Kahn's orchestra, which played at the inaugural ball at Washington, D. C., last March, has accepted a position with Paul Ash and his orchestra, Chicago.

Arthur Dwight Brown is re-entering Drake university after traveling this summer as director and manager of the Rainbow Novelty orchestra in Southwest Canada.

Charles L. Fletcher and his Exposition Orchestra, having just completed a summer at Mackinac Island, Mich., are touring the one nighters. They play for L. O. Beck at the East Market Gardens, Akron, Ohio, next week.

The Seattle Harmony Kings, Benson unit, last at Young's Million Dollar Pier, Atlantic City, are new Victor artists. Their first releases are slated for October 16.

The Charleston Chasers, under Dick Johnson's direction, make their debut on the Columbia records next month. Johnson is personally saxophonist with Roger Wolfe Kahn's Hotel Biltmore band, but heads this recording unit.

Baking Powder Co. Contributes The Davis Baking Powder Co. will contribute this season to the radio programs with a Davis Baking Powder cake. The group makes its debut from WEAF, WCAE and WOO on Oct. 6.

# CIVIC STATION COSTS \$200,000; NO PROFIT

21,000-Watt Transmitters in K. C.—Going After Bigger Ether Audience

Kansas City, Sept. 29.

With two new 1,000-watt transmitters sets being installed here in local radio stations, the Western air will soon be heavy with amusement for a greater audience than ever. One of the new units is being built for the Kansas City "Star," WDAF, which features the "Night Hawk" on its midnight program, and the other goes into the studio of the United School of Christianity WOQ. The 500-watt set used for some time by WDAF will be installed in the Hotel Lansen, Wichita, Kans.

The Oklahoma State Chamber of Commerce has also announced plans for a 5,000-watt station to take the air early in December, featuring "The Voice of Oklahoma," a radio title copyrighted by Edward Rolleston, millionaire oil operator, of Bristol, Okla. The plans call for the expenditure of \$200,000 for the equipment.

This will be the first state chamber of commerce to engage in radio broadcasting on behalf of the public and non-profit sharing basis.

## Art Kahn and Band

Re-engaged for B. & K.

Chicago, Sept. 29.

Art Kahn and his Columbia recording orchestra have been re-engaged for the Senate opening, Oct. 12. Kahn and his aggregation previously supplied the music for this cinema when the theatre was under the management of L. & T. When the latter organization merged with B. & K., Kahn's original contract of three years had but a few weeks to go.

During his absence from the Senate, Kahn kept his combination intact by playing picture houses and cafes. He is currently at the Edgewater Beach Hotel where he closes Sunday.

The re-engaging of Kahn and his orchestra by B. & K. is another move in doubling their pit combinations. Kahn originally introduced this style of entertainment in Chicago. While his efforts were confined strictly to the theatre, he furnished worthwhile entertainment as a pit combination or for presentations.

Kahn, like Paul Ash, will have complete charge of the stage entertainment and proposes enlarging his band from 14 pieces to 20. He is expected to create his own ideas for presentations and engage extra talent to augment the entertainment.

With Kahn added, it will give B. & K. three houses where their pit combinations also appear upon the stage. This policy is said to cut down the running expenses of the stage shows in half and in every instance have had a tendency to boost business.

Kahn is a corking good musician and rated as one of the best jazz pianists in the country.

## Art Hickman Active

Los Angeles, Sept. 29.

Art Hickman has taken personal charge of his hotel Biltmore orchestra and will shortly be seen in its ranks.

Fred Ellis who has been with Hickman for nine years and has returned from a two-year tour in Australia with his own orchestra, and has been added as pianist.

Hickman has signed a new contract with the Victor and will start recording in a few weeks.

Art Hickman is the pioneer of the symphonic syncopation school of jazz dance music.

## Dubuque Girls Orchestra

Dubuque, Ia., Sept. 29.

The Dubuque Girls Orchestra will leave Dubuque for Waukegan, Ill. The orchestra is under the management of Aurelia L. Scott. A new stage title will be adopted.

## Atwater Kent's Concerts

The radio public will be treated to radio recitals by 30 world-famous artists through the courtesy of A. Atwater Kent, the Philadelphia radio manufacturer, who is paying for the artists' services, partially as a self-exploitation stunt and admittedly as a public welfare gesture, since the "names" do not warrant direct returns because of their expense.

WEAF and 11 other A. T. & T. stations will pick up the recital series, which will start on Wednesday, Oct. 4, for 23 ensuing evenings as many "name" soloists will be featured.

## "LITTLE SOUSA" IN COURT

Boy Ordered Away by Court From Step-father.

Seattle, Sept. 29.

Raymond Baird, a nationally famous child wonder saxophone player and orchestral conductor, better known as "Little Sousa," was excommunicated from his step-father and manager, A. M. Azine, in Judge Dalton's court in Seattle.

The 11-year-old prodigy has been under the sole jurisdiction of Mr. Azine since Aug. 1, the date of the boy's mother's death which occurred in Salt Lake City.

A brother and other relatives would not put up with Azine's management and they fled suit for his release. The case was won by the plaintiffs and young Baird was temporarily placed in a local juvenile detention house.

It is rumored that the lad will return to school, which very likely will lead to appeal to him as did the earning of \$750 weekly which was his salary paid by Jensen and von Herberg's Coliseum theatre during the three weeks prior to the time he was taken from Azine.

## Leo Fitzpatrick at WJR;

"Merry Old Chief" Moves

Kansas City, Sept. 29.

Leo Fitzpatrick (The Merry Old Chief) of station WDAF, the Kansas City "Star," has accepted the position of announcer with station WJR, Detroit, and gave his first program from the Jewett studio yesterday.

Mr. Fitzpatrick is one of the early pioneers of radio. When the "Star" installed its broadcasting station nearly four years ago, he was appointed radio editor and announcer. He organized the world known "Night Hawks," the largest radio organization in the world and is known to thousands of his subjects as "The Merry Old Chief."

In addition to his prominence in radio and newspaper circles, Mr. Fitzpatrick is past commander of the William R. Nelson post of the American Legion of this city, having served in the World War.

## "Charleston" for Divorce

Chicago, Sept. 29.

"Charleston" as the grounds for divorce came up for the first time in a court application.

The wife alleged her husband refused to learn the dance, thereby becoming cruel and talking her in her favorite recreation. Both parties to the action are non-professionals.

Court reserved decision.

## Long Distance Pianist

Exhausted After 57 Hours

Omaha, Sept. 29.

J. M. Waterbury, 66, long distance piano player, dropped from exhaustion in an attempt to establish a new record for consecutive playing. Waterbury, playing in a local show window, became exhausted after 57 hours and 46 minutes of playing. His previous mark was 66 hours and 8 minutes.

## BENNY DAVIS' TOUR

Benny Davis opens his picture house tour at the Star, St. Louis, Oct. 3. Davis will be exploited as America's most prolific popular song hit writer. The songsmith will stage amateur song contests in every theatre he plays and will also write "official" songs gratis for the various cities he makes, as well as the local Kiwanis, Rotary and kindred organizations.

Jesse Greer will be Davis' accompanist.

# FORM RADIO SERVICE LEAGUE

To Be Active in Legislative Matters on Behalf of Listeners

The National Radio Service League, the first national fraternal body of broadcast listeners, has been organized. It will take active interest in legislative matters, either local or national, and because of its representation on behalf of the listener-in, its suggestion is looked upon to count importantly with Congressional and other legislative bodies.

Among those prominent in radio who have endorsed the idea and will serve on its honorary committee are Charles D. Isaacson, WJNY; Alfred J. McCosker, WOLT; Prof. Alphonse E. Bohrer, Aeonian Co.; Hon. John J. Lyons, U. S. Shipping Board; Hon. N. Levy, Daily Paskman, WGBS; Joseph Plunkett and Senator Jimmy Walker.

W. Howard Judson, who is organizing the listeners, quotes Senator Dill from the recent Washington, D. C., copyright legislation attempts, that "the United States is the only country in the world not taxing the radio apparatus" and the organization will endeavor to maintain this condition, seemingly defective some possibility by radio to make the direct beneficiaries of broadcasting—the listeners—defray part of the costs of talent.

## Ray Miller Substitutes

Act for Chicago Dates

Chicago, Sept. 29.

Ray Miller and his Brunswick orchestra walked out on the B. and K. Synchronic Show. Miller and his band opened for four weeks of the B. and K. house.

While accepting the date, Miller was also contracted to begin rehearsals for "Oh Susanne," which was originally slated to go to rehearsal Oct. 10. The call for rehearsals came earlier than expected which necessitated Miller wiggling out of the other three weeks, having played one at the Chicago theatre.

When Miller did not appear for the matinee Tuesday the management proceeded to tie up the trunks and instruments of the members in the band.

Miller was informed and promised to have another band in Chicago to replace his own combination. The latter had to meet with the approval of the management. Miller succeeded in securing Jim and Betty Morgan. This was agreeable to the theatre owners. When the band reported for rehearsal the attachment on the Miller outfit was lifted.

## BANDMEN AUTHORIZING

Two of Roger Wolfe Kahn's "star" men in the Hotel Biltmore orchestra are writing instruction books in their particular field. Vic Berion, the drummer, is authoring the first book of its kind, "Tips on Taps," which Robbins-Engel, Inc., will publish.

The same firm is to market Tom Gotti's trumpet book, "Hobbling Engeli, also, have an harmonica course by Sam A. Perry, the Concorde piano roll maker, and a folio of Vincent Lopez's "Modern Flano Solo."

## CRYSTAL STUDIO AT SHOW

Omaha, Sept. 29.

A crystal studio, every part visible to the audience, was the feature of the first annual radio show in the Omaha auditorium last week. The studio, 35 by 16 feet, had the largest piece of plate glass ever used in Omaha.

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# BAND AND ORCHESTRA REVIEWS

## HAZAY-NATZY ORCHESTRA (8)

Biltmore Hotel, Providence, R. I.  
Probably one of the H-N string of orchestras which has the Bowman hotel chain sewed in. This particular combination is under the direction of Erwin White who officiates via violin.

Installed in a new hotel which currently seems too big for the town (despite a population of 240,000) this unit is providing nightly dance music, Sundays excepted, between 10 and 1 a. m. in the main dining room.

A number of tables are cleared away leaving ample floor space for the manner in which the New Englanders are evidently taking advantage of this dance inducement. With the opening of the fall semester at Brown University here, this hotel room may increase its draw but at this date it is a fact the orchestra is neatly playing dances tunes to extremely meagre patronage.

The band is without a brass section and consequently relies on the softer type of orchestration for appeal. It has that. Consisting of two violins two saxophones, banjo, piano, drums and bass violin the boys are not incapable of heating the room up with a torrid number. This they occasionally do without effort, getting the effect principally from White and his violin, the duo of saxes and the drummer using a soft headed stick on a crash cymbal. Possessing a decided lilt and a nice rhythm it's a "hot" without the usual blaring and favorably impresses as almost a novelty when compared to the usual fanfare attendant to heated renditions by the majority of orchestras.

White is supervising an act that deserves being danced to by more couples. The unit is broadcasting from the hotel room and seems technically, without a major fault.

White's one serious error is the constant plugging of a number evidently composed by either himself or one of his men. He is repeating it so often the boys lose whatever inspiration they may have over it and it gets to be mechanical with them about the fourth or fifth time. This not only hurts the orchestra but kills whatever appeal the melody may have.

**Klig.**

## HOWARD OSBURN'S HARMONY BOYS (8)

Vanity Fair Cafe, Chicago

Except for Osburn and two others this band is brand new, the boys never having played together before. Osburn was in vaudeville with Henry Santrey, but has been doing the cabaret grind for nearly a year. He was "in" on the Trocadero Cafe, but is the musical director now that the place has been sold and renamed.

As a break-in aggregation the boys are entitled to a good rating on their potential speed. Right now

there are some rough edges that need sandpapering, but these will disappear with time. All the boys sing as well as most musicians.

Osburn is a peppy drummer. He also alternates with Moorehead, sax and banjo-player, and Pooley, pianist, in making arrangements. With Van Vleet, Fazio, etc. to become one of the smart places of the town there is no reason to doubt Osburn will adequately support his end. The orchestra is neatly garbed in blue serge suits, with three gold stripes on each sleeve. **Hed.**

## ROGER WOLFE KAHN and Orchestra (13)

Hotel Biltmore, New York

Like everything else, the integral individual contributions help make the orchestra. That goes double for the Roger Wolfe Kahn orchestra. A resume of the personnel comprising crack stars like Joe Raymond, Tom Gott, Arthur Schutt, Arnold Brillhart, Dick Johnson, Harold Sturr, "Chuck" Campbell and Victor Burton, speaks considerably for itself if one knows the quality, ability and reputation of the aforementioned. Having named eight of a possible unit of 15 it is paramount that the quality is bound to be high with that majority individual top-notchers.

Roger Wolfe Kahn, because he is the sort of a multi-millionaire, has been alternately and alternately "panned" for carrying such an expensive aggregation and losing money on it, or, if it was conceded that Kahn was self-supporting, the grudging premise was that Kahn, Sr., through some imagined connection with the Hotel Biltmore management, made all this possible. As a matter of fact the organization is self-supporting, getting \$2,500 from the hotel, \$2,000 of which comprises a payroll and expenses, including a booking fee for securing the contract which immediately discounts the senior Kahn's influence.

That the organization musically rates as one of the best hotel bands in the United States; not alone New York, is really the natural thing considering the personnel. Joe Raymond was a Victor artist on his own at the time. As a conductor when yep Kahn is away, Raymond is one of the best violinists in the business. Tom Gott is a professional treat to the ears any time he goes in for fancy trumpet stuff. Arthur Schutt, pianist, with Ray Romano at another baby grand, is a keyboard manipulator of wide experience.

As a matter of fact the organization is self-supporting, getting \$2,500 from the hotel, \$2,000 of which comprises a payroll and expenses, including a booking fee for securing the contract which immediately discounts the senior Kahn's influence. Arnold Brillhart and Dick Johnson completing the saxophone section are expert recording instrumentalists. "Chuck" Campbell's trombone is an individual high light and Vic Burton has a reputation for his percussion work that dates from the symphony orchestra. Arthur Campbell, bass; Edminio Romeo, banjo, and Sam McConville, second trumpet, complete the line-up.

A personal insight on the Kahn family is that the boy, after refusing to accept his father's help in building up what the banker thought was just another of an 18-year-old boy's hobbies, also was told to eschew all mention of the family name in his professional career. It was not chastisement but a test by father to son to see what the latter could accomplish on his own.

Now that on such publicity was recently removed with the professional approval of "Variety" and other publications which from time to time have commented critically and impersonally on the Kahn band. Now that the organization is something to be proud of, Kahn, Sr., is not an infrequent visitor at the Cascades (room) of the Biltmore and has confided that he cherishes some of the boy's most flattering press

## KERR BACK EAST

Opens New Bal Masque, New York, Oct. 15—All Summer in Chicago

The second floor of the Hotel Claridge, New York, which Albert Bouche, the Chicago restaurateur has taken over, opens Oct. 15, under the name of the Bal Masque. It will be an elaborate supper club with a popular midday menu.

An elaborate revue staged by Mario Velany, a Chicago producer, will be the co-attraction with Charles Kerr and his orchestra of 14. Kerr has been playing at another Bouche cafe, the Villa Venice, Chicago, all summer, and will be a year at the Bal Masque with his organization.

## HERB WIEDEFT BIG ON B'WAY

## California Band Leader Clicks in New York—Returning to Cinderella

After making an auspicious New York debut, Herb Wiedoft and his Brunswick recording orchestra are completing a week at the Brantford theatre, Newark, N. J. this week, following which the Wiedoft organization will break its jump with vaudeville en route to the Cinderella Roof, Los Angeles, their favorite stand for the winter season.

Wiedoft was to have played Keith's Palace, New York, this week, the original intention following the Roseland ballroom engagement (which opened for two weeks Sept. 9) but a prior contract for the Brantford eliminated the Palace.

Herb Wiedoft's New York advent was a musical highlight in the metropolis. More professional word-of-mouth publicity resulted during Wiedoft's fortnight at the Roseland than any other single engagement of recent months. It was further flattered by such professional tributes from Paul Whiteman, Vincent Lopez, Bert Bernie, Roger Wolfe Kahn and other prominent national musical figures who tendered unusual courtesies to the west coast band leader by acting as guest conductors nightly during Wiedoft's stay at the Roseland ballroom. Whiteman was particularly flattering to Wiedoft. As a gesture of cooperation, the maestro welcomed Wiedoft with a paid union band and on the debut evening personally conducted his own orchestra. Lopez, Bernie, Ferdie Grofe, Don Clark (the California bandman who was in New York on a vacation), Rudy Wiedoft, Herb's brother, and other musical notables in turn officiated as guest conductors. The Brunswick company sent down all its available artists in New York also as part of the cooperation idea.

Wiedoft, from Newark, jumps to the Orpheum, Kansas City, to be followed by the Palace, Chicago, and other stands into San Francisco and Los Angeles. Wiedoft opens at the Cinderella Roof Nov. 9 and will also double with the Orpheum in Los Angeles the same week.

William Morris has a European itinerary mapped out for Wiedoft next year.

On his merits, young Kahn is an exclusive Victor artist and (sans the name which is exclusively reserved for Victor) he also "cans" for the Cameo and Perfect disks as The Cardinals and under another nom-de-disk.

**Abel.**

## INSIDE STUFF

### On Music

#### Two Bands Disrupted

Two band upheavals occurred in New York last week. The entire personnel of two orchestras was disrupted almost simultaneously but at different theatres in Manhattan. At the Lafayette there has been a six-man orchestra regularly employed. Recently a colored pianist, feminine, was added. According to the story, the newcomer was granted privileges in the conduct of the orchestra which was resented by the male leader and his associates. The men walked out rather than his further orders from the pianist and the house management was compelled to recruit a new orchestra in a hurry.

The other orchestral furor occurred with Joe Tenner in one of the uptown houses on a vaudeville act. Internal dissension caused his entire band to quit him, with Tenner forced to cancel the engagement. Later in the week it was reported that Tenner's former band was sticking together as a unit under the leadership of Vincent Carr, saxophonist.

#### Tobias' Real Estate

Harry Tobias, songwriter, is reported clearing up in Florida real estate. Tobias, besides being a lyricist, is also a music salesman, and this selling talent is now being utilized by him to advantage in Florida.

#### Radio Plugging Not New

Don Clark's "Song Factory" as a regular Thursday night feature from WGBS is nothing new in the line of song exploitation. Leo Friedman has been broadcasting "Flashback of the Whimsy Way" as a midnight offering from WMCA since the Hotel McAlpin station opened last spring, and Jimmy Clark's Entertainers, on behalf of a music publishing firm, has been doing likewise.

Friedman's idea is most altruistic in that every music firm is given a play in addition to new material and aspirants.

C. E. Laudstrup, blind piano merchant, Council Bluffs, Ia., who is broadcasting violin solos over station KOP, does not learn his music by ear, like other blind musicians. He has a girl dictated to him by a girl clerk, then he punches the notes out on a Braille system cardboard and then with his fingers reads the music and memorizes it. It takes a whole evening to learn a piece of violin music.

The blind violin player is also an expert swimmer and diver.

#### What the Queen Thinks of Jazz

When Col. Mackenzie-Rogan, who trains the Guards' bands of the British army, arrived in Toronto to take an official part in the Canadian Exhibition, he took a verbal slam at the art of jazz. The Queen, he said, among other things, hated it.

Luigi Romanelli, leader at the Tivoli and King Edward, promptly seized this front page opportunity and declared in public prints that the Queen might dislike and "probably did, because she had never heard the up-to-date variety. Given a chance, said Mr. Romanelli, he would make the royal foot feel like doing a syncopated tap on the palace floor.

#### Chinese Radio Find

Nee Wong, Chinese minstrel at the Rialto Theatre (picture houses) this week and the Rivoli, New York, next week, is a radio "find." His advent into America is interesting. Wong, having radioed from Hawaii where Louis Brant, prominent in radio activities, first picked him up. Nee Wong drifted to Peking where his ukulele playing was a sensation. He was brought to America and taught American pop songs including a "Ukulele Like Cliff Edwards" imitation.

#### Will E. Skidmore Placed

Will E. Skidmore states that Variety's publicity agent his comeback as a songwriter, following a four years' exile in Arizona and Texas, where the veteran songsmith successfully won a battle for his health, was instrumental in getting him properly connected. Skidmore is now with the Clarence Williams Music Co., a colored firm, although Skidmore is not of the race. The latter, however, has been partial to colored and indigo compositions, producing some big novelty song hits of that caliber in the past.

"Hold 'er Deacon" and "The Has-Been Blues" are Skidmore's two newest compositions, which the jobbers aver they are hoping further as part of their co-operation on Skidmore's behalf.

#### Ballad Wave Due to Radio

Previous comment asent the "old time ballad" vogue, which particularly mentioned Charles K. Harris' "After the Ball" and the Shapiro-Bernstein "Prisoner Song," as being much in demand, is explained in great measure by radio. Harris and Abe Holtzman of the S-B executive staff broadcast these songs from WOH about a year ago. Holtzman also playing "Smoky Mokes" and other of his own original former successes.

The heavy response resulted in a series of return concerts from the same stations, several request nights' evidencing a decided liking by the public for old familiar favorites. The demand for this type of song was awakened therefore by the radio and that it has been a commercial success is evidenced by the greater number of this type of songs coming into popularity.

#### BENNY DAVIS MARRIES

A romance of the cabarets resulted in Benny Davis' marriage Sept. 26 to Dorothy Gompert, specialty dancer, who was part of the revue at the Embassy Club, Atlantic City, where the songwriter officiated the past summer.

Miss Gompert will accompany the tunefulity on his nightingale tour but will not retire professionally.

Johnny Lutz's Syncopators is the chief entertainment feature at the Varsity Club, Greenwich Village.

#### FREDDIE RICH

Director of His Hotel Astor Orchestra, New York, has joined the Columbia Recording Artists. Mr. Rich is also an exclusive Duo-Art piano roll maker and was among the first to "cut" our big number, "Florida" on the rolls. Freddie Rich is among the galaxy of famous band leaders who flatter our catalog. Playing Robbins-Engel numbers regularly. Remember THE BUB KOLR. "DREAMING OF TOMORROW" "LONESOME" "LOOK WHO'S HERE" "FRESHIE"

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# ACTS AND SHOWS FOR CABARETS IN LOOP

## Cafes Outbidding One Another—Evelyn Nes- bit at Silver City

Chicago, Sept. 29.  
Chicago cafe owners get outdoing and outbidding themselves for names.

The Moulin-Rouge has re-engaged Evelyn Nesbit Thaw who will split honors with the Kaufman Brothers. Five or six other vaudeville combinations compose the balance of the entertainment. The Frolic has added Eddie Cox to its regular revue. The current edition has been bolstered by numerous principals. Dolly Kay who opened at the Silver Slipper remained but one week and will be replaced by a revue. Even Burrows Fontaine is the premier attraction at the Bloom's, Deauville.

The Rainbow and Rendezvous offer big revues.  
The Friars opened a new costly show headed by standard vaudeville turns. The Montmartre has secured for its first week a Berlin draw and her specialties comprising a generous display of her person are apt to give satisfaction to the curious. Her support consists of handsome young women with alluring figures and pleasant smiles, billed as "Burma Girls." Neither the ensemble of Miss Fontaine execute anything difficult in stepping, but with the exotic quality about them there is enough smartness to click. Miss Fontaine sings rather well as a dancer.

# CABARET

## DEAUVILLE, CHICAGO

Chicago, Sept. 26.  
Evan Burrows Fontaine, of much publicity and consequently a name, is the personality with which like Bloom re-opened his cabaret. Miss Fontaine probably has a Berlin draw and her specialties comprising a generous display of her person are apt to give satisfaction to the curious. Her support consists of handsome young women with alluring figures and pleasant smiles, billed as "Burma Girls." Neither the ensemble of Miss Fontaine execute anything difficult in stepping, but with the exotic quality about them there is enough smartness to click. Miss Fontaine sings rather well as a dancer.

There is a great difference between the present entertainment and the policy of last spring when Frank Libuse, "the comic king," and Mabel Walzer, the rough and tumble dancer, were the card. The present show looks comely, but has more dignity. The point is whether in Chicago, dignity counts for as much as in receipts.

Rose Marie Delmar and Madeleine McKinley, both singers, are clever. Miss Delmar has a sort of Ted Lewis delivery accenting every syllable. Miss McKinley is diminutive, but with a nifty figure. Eddie Roberts, youthful singer and dancer, is playing his first American engagement after a year and a half abroad. He does a rather sensational shoulder spins and head dips without the use of his hands. Went over big. Marie Delmar was under a handicap, with a selection of songs quite impractical for cabaret work. Each song was accompanied by lyrics. Following lyrics is a strain upon the concentration and good humor of cabaret patrons in this village.

The orchestra, also new, is called "Chicagoans," owned by Art E. and Ralph Anderson, the latter leading on the harp. They were seen at the Delta Tavern all summer and have mastered the rudiments of what is required in night plenty. It is their dominant and amiable characteristic.

Two table singers, Betty Holmen and Ruby Anderson, have been given a try-out. Excellent voices and sufficient personality. Two of the "Burma Girls" Noble Clark and Gertrude Sinclair, also solo briefly and acceptably.

The Deauville Cafe since its opening last February has been generally regarded as one of the elite places of the town. It still holds that rating.

## The Human Broadcasting Station

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# CABARETS

Rube Bernstein Buys In  
Rube Bernstein, the Columbia burlesque producer, is said to have purchased the Manor Interest in the Yacht Club, a night club on West 5th street. It leaves Ben Piermont as one of Bernstein's partners, with the other the financial man, George Meyers formerly had a share in the place but disposed of it.  
The orchestra of four call themselves The New Yorkers, and for the Yacht Club clientele just fit in. Chick Eader, George Walsh, Billy Mann and Tommy Purcell are the combination. Chick Eader doing most of the singing. They are good entertainers and agreeable, making themselves quite a valuable asset to the club.

The new show at the Club Kentucky, New York, has Bert Lewis back as chief funster. Julia Geraty, Iva Hayward, Olive Nera, Jean Mayer and Ed Howard from "Artists and Models" are in the show, with the Duke Ellington (colored) band the dance feature.

Mrs. James Kerr, widow of the former associate of U. J. "Sport" Hermann, and Mrs. Ben Gaetson, wife of the manager of the Ashland Club, have opened a new restaurant at 414 Rialto street, Chicago, which has been named "The Meeting House."

Show at Club Cameo  
The Club Cameo on 52nd street has opened with a show put on by Gus Edwards, called "Broadway's Best." The show is made up of Fred, Roy Sedley, Marjorie Leet, Eva Dowling and chorus girls. Irving Burrows' orchestra is the music.

# CABARET

## CRILLON, CHICAGO

Chicago, Sept. 26.  
Of all the premier openings that have been introduced in Chicago's night life, Paul Ash is to be credited with drawing the most esteemed citizens this windy city can offer. All the remarks that have been passed relative to Ash being a big name in Chicago does double and in spades.

The most aristocratic gathering ever collectively witnessing a cafe opening were present to pay homage to their idol on the opening of his club. There is no doubt that the first night with such a big name in Chicago will draw the elite from the social center. Ash can put over his own brand of "dance" but the Crillon will never put over Ash. The Crillon's arrangement of its safe handicaps a group of entertainers from putting it over to financial returns. This goes for the best that can be done to have to offer in the line of bands or entertainers. The Crillon's seating capacity is reported to be around 500. After all the guests are seated it is doubtful if 10 per cent can view a performance comfortably here. Whatever the Crillon's original intentions may never be known. Here is a cafe built with poets and arches that contrasts the few of the band and entertainers, irrespective of where one might be seated. It is the most inadequately arranged affair for any sort of entertainment where individuals are the attraction. For anyone not dancing the evening is also a total loss for they cannot see but part of the public dancers despite the small dance space. It is not just suitable for a cabaret.

While the opening night's attendance seemed to be congenial and without it was obviously the good thing they had looked forward to was an appointment. Ash worked out a routine continuously to keep things boiling with some professional feeling the full volunteer band and orchestra. The orchestra in attendance consisted of some of vaudeville's best names and several of the best of the orchestra. Improvised amusement continuously, the majority of the patrons were deprived of partaking in the healthy fun or even seeing the entertainers through the walls in this cafe. Ash did wonders but he sticks it out any length of time at all he is supernatural. The incoherence that one is up against here must be to be repudiated. Ash's personality combined with his corking dance combination glittering in the place. Those fortunate enough to see him in action pronounce him the best and perceptive orchestra conductor who has ever stepped on a platform in Chicago. The new clientele Ash has created for the Crillon will hardly be maintained. One night at the Crillon with its unattractive surroundings is sufficient.

Ash in any other place but here would be a sensation from a financial and entertainers' standpoint.

Loop.

# 'HICK' JUDGE PADLOCKS 'WILDEST TOWN IN N. W.'

## Picturesque Hurley, Wis., the Terror of Enforcement Men, Now Dry

Milwaukee, Sept. 29.  
Hurley, Wis., now knows how Broadway feels.  
A little more than a year ago a hick federal judge from the wilds of northern Wisconsin, Superior to be exact, came to New York and put the padlock on a long line of saloon night resorts, cafes and cabarets. The "hick" judge, C. Z. Luse, became a nationally known figure overnight and the country reverberated at his heavey in invading the stately town of New York and handing out padlock writs like so much tissue paper.

Now Judge Luse comes to the fore in his home state and he has cowed "the wildest town in the northwest." Hurley, the town of 3,500 that knew no law, the town which boasted three feet of bar room space for each man, woman and child in the place is meek. With one sweep of his battered pen, Hurley has been dry. Hurley may be effectively more than 200 dry agents could do it.

For the past seven years, prohibition men have invaded Hurley. They walked in and were scared out. Three prohibition agents were shot to death and their murderers were never brought to justice; more than 50 were taken from Hurley on street after the "underground wire" had disclosed the fact down the line that they were in town.

Last spring, however, a handful of merry dry men from Chicago invaded Hurley. They made no arrests but obtained plenty of evidence. Last week the evidence was laid before Judge Luse in Superior. The saloonmen were called in on federal warrants; they maintained their stubborn bravado but to no avail. Judge Luse padlocked every saloon in Hurley. He also made it was ready to send the United States army in to enforce the law if it were necessary.

Hurley, the town that lived up to its name, the wild west town of badmen and gunplay, is now a meek little town. The village where hundreds of miners came every day from the Hecla copper country in the Hurley range, is no longer listening to the all night ribaldry of saloon drunks. Hurley is quiet. Federal agents walk through the streets this week unafraid that they will be shot, slugged or tarred and feathered. They carry court wits and padlocks and Hurley, dazed and hurt is beginning to feel the humiliation that was visited upon them by New York. The "hick" judge, C. Z. Luse.

# A. C. CABARET SEASON IS NEARLY FINISHED

The cafes and cabarets of Atlantic City are about ready to call it a season. Some have already closed but a few are still hanging on to grab street convention crowds while others are operating over the week-end only. The latter have been experiencing considerable trouble in getting entertainers on the two-day basis. An increased demand in spots opening for the week-end precipitated the stand off attitude. Cabarets operating in the shore districts have had practically depleted their ranks of entertainers. A few proprietors operate in places in both cities have had their problems through doubt. The entertainers but others have not been as fortunate. Agents have been offering small time performers suitable for cafe work attractive money to play the cafes in addition to their theatre dates but with few eager to take chances of losing circuit bookings because of accepting the double dates.

Some of the smaller places may run into difficulty but the larger ones are expected to call it a season most any time.

A recent federal pinch or so started the closings. The pinches were said to have been put on about through political differences. According to the story, places here were giving up with the collectors saying the money was going towards the funds of a national political party. Eventually this state-

JACK ROSE'S SOMBRERO  
At the opening of the club (Kooles originally the Wiccan). In the basement of the Carroll Theatre, Jack Rose, like the others, appeared doled up as a wild and woolly cowboy. "Fling his sombrero, one guest dared Rose. "Try and break that one."

ment is reported having reached the ears of leaders of that party, who sent word locally none of the moneys had been diverted from the first receivers. On the other hand the pinches followed, although it has not been claimed any place "taken" ever gave up to anyone.

## ANOTHER SUPPER CLUB

A new addition to the smart supper places is the Melody Club, which opens Oct. 15 at 114 West 54th street under the active sponsorship of Lew Brown, Sidney Clare and Billy Wolfson, the theatrical tailor, with an anonymous lacker as the "angel." The cafe will go in for a stiff covert and will feature the theatrical atmosphere as much as possible.

Al Lentz and That Band will render the dance music. Lentz has been playing vaudeville since leaving the Castilian Gardens, Lynbrook, L. I.

## RICHMAN'S NEW CLUB

Another night club is to be opened by the Harry Richman associates, on West 54th street, adjoining the 300 Club.

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# Bamboo Gardens Burned; After 6 Hrs.; Loss \$75,000

Cleveland, Sept. 29.  
One of Cleveland's latest dancers—Bamboo Gardens—was swept by fire causing property loss estimated at \$75,000.

Although fire chiefs have said the spectacular blaze, which they fought for six hours, was caused apparently by a lighted cigarette which a diner dropped on the floor shortly before the establishment closed for the night, the police started investigation for possible incendiarism.

All of the musical instruments of the Charles Fitzgerald Orchestra were destroyed. The danstani is located in the theatrical section of Euclid Avenue. Charles W. Tend is general manager.

## Marshall's Night Club

Chicago, Sept. 29.  
George Marshall, lost sportsman, will introduce another night club here. Marshall, recently returned from New York, has an idea for the "angel." The cafe will go in for a stiff covert and will feature the theatrical atmosphere as much as possible.

Local capital is said to be financing the project. Margie Whittington, former Ziegfeld beauty, has already been engaged as hostess.

Joe Woods Back in Cabarets  
Joe Woods who quit the cabaret life to produce for vaudeville is back in the former fold. Woods has formed a partnership with Mike Capello and the new alliance has taken over the College Club, Greenwich Village. A musical trio supply the dance music.

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# NEIGHBORHOOD STREET FAIRS HURT CARNIVALS AND THEATRES

Crowds of 10,000 and More in Chicago Section, to Promote New Department Store—Sensational Free Acts as Draw on Different Corners

Chicago, Sept. 29. Street fairs promoted by business men to boom neighborhoods are becoming increasingly numerous in Chicago, to such an extent that carnivals attempting to play on outlying lots are finding hard sledding. The latest of the free street carnivals was held last week in the mid-west district in celebration of the opening of a new department store. The Fair Department of the Western Vaudeville Managers Association had the contract and supplied from its catalog John Robinson's Elephants, LaFrance Brothers, Nicholas Chafalo, Leo Davis and CeDora. Each performed at different corners at half hour intervals, starting at 7:30 in the evening the whole show concluding with an hour of free dancing on a roped-off street. Paddy Harmon, dance hall manager, was general director of the fair, with Johnny McGrail handling the detail for the W. V. M. A. The band was taken by truck from corner to corner.

**Drawing Crowds**  
Crowds estimated at over 10,000 congregated around the various platforms. The elephants were the big draw although CeDora who rides a motorcycle in a 16 foot globe while a man stands on the bottom drew a huge crowd. Nicholas Chafalo riding a bicycle down an incline to "loop-the-loop" and "jump-the-gap" did his stuff near the park around the corner from the American music hall.

## CIRCUSES

**Syllis-Floto Circus**  
- Springfield, Mo. Oct. 1; Rogers, Mo.; 2; Ft. Smith, Ark.; 3; Fayetteville, 4; Okmulgee, Okla.; 5; Tulsa, 6; Oklahoma City, 8; Ada, 9; Ardmore, Okla., 10.  
**Ringling-Barnum-Bailey**  
Shreveport, La.; 3; Clarkdale, Miss.; 4; Greenville, S.; Greenwood, 5; Columbus, 7; Meridian, 8; Tupelo, 9; Jackson, Miss.; 10; Nashville, Tenn.; 11; Chattanooga, 12; Knoxville, Tenn., 14.

**101 Ranch**  
Knoxville, Tenn.; 1; Chattanooga, Tenn.; 2; Rome, Ga., 3.  
**John Robinson**  
Durham, N. C.; 1; Raleigh, 2; Goldsboro, 3.  
**Hagenbeck-Wallace Co.**  
Cape Girardeau, Mo.; 1; Kennett, 2; Caruthersville, Mo., 3.

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## IND. TORNADO UPSETS MILLERS' 101 SHOW

Four Injured in Blow and Night Show Called Off—Elephants Get Loose  
Evansville, Ind., Sept. 29. Miller Brothers' 101 Ranch show suffered a blowdown here last week which necessitated the calling off of the evening performance. The damage to canopy tops was around \$8,000. Four of the show's people were injured. Gene Melton, manager of Wonderland, a pit show, was the most seriously hurt. Little Mary Blatherwick, 14, larist apprentice, was injured about the legs by flying tent poles; Chief Turkey Legs, 60, had all his teeth knocked out, and Mrs. Sal Vail, injured about the head and shoulders by flying debris. Melton was struck on the head by poles and timber and rendered unconscious.

**Frightens Elephants**  
The elephants pleted in the side show, became unruly and started trouble. Carrie, one of the largest, got loose and made a bolt through the main entrance of a side show but was stopped by Sam Logan, a helper. The blowup, a small freakish tornado, which did damage to trees and small buildings in the immediate vicinity of the lot, came up with little warning. The show has no "big top" and the long low canopy tents over the seats were easy picking for the gale. The side show and other regular tops were guyed out and stood the blow. The last act in the side show had been concluded just a few minutes before the blow, consequently all spectators were off or just at the edge of the lot. The staff announced a day and date engagement with Ringling Brothers, at Norfolk, Va., on Oct. 19.

## CIRCUS FANS ASSOCIATION

Men Fond of Sawdust as Boys Get Together

Chicago, Sept. 29. A membership campaign is being launched by the Circus Fans Association of America, recently organized. Walter C. Scholl, one-time parachute-jumper with the old Ringling show is lining up the Chicago field. The association is of men who have never outgrown their boyhood fondness for the whitetails. The membership includes Governors Trimble and Virginia of Smith of New York; Senators Moses of New Hampshire and Green of Vermont and Lieutenant Governors Sterling of Illinois and Van Orman of Indiana. Marshall King of Alexandria, Va. is president; Robert P. Johnston, Concord, N. H., treasurer and Stanley Dawson (Ringling-Barnum-Bailey Circus) secretary. Joe Cook, the vaudeville monologist, is a charter member as is Mayor Schaub of Buffalo.

## CLOSE CARNIVAL DATES

Hamilton, O., Sept. 29. For the first time within memory this town has played two carnivals on successive weeks. The K. G. Barkoot shows came here en route south and were followed by the John M. Sheesley Shows.

The Barkoot outfit played downtown under K. P. auspices but Sheesley came in "cold turkey" playing the fair grounds. Genesee Retains Chautauquas  
Genesee, Ill., Sept. 29. Genesee is to keep up its Chautauquas, with Secretary E. S. Woehr making plans for the 21st annual program for next year.

## Claims Giant Horse

Largest in World  
Kansas City, Sept. 29. A. E. Pouton, winner, Neb., owns Lubber, claimed to be the largest horse in the world. Lubber is five years old, 20 hands high and weighs over 3,000 pounds. Pouton's horse has been attracting much attention at county fairs in this section. It's the owner's claim that the horse put on 200 pounds last year and that he has not yet acquired his full growth.

## BRUNDAGE GAVE AWAY SHOW TO MIKE CLARK

Carnival Man Made \$550,000 in Florida Realty  
Chicago, Sept. 29. S. W. Brundage is said to have made a gift of his carnival to Mike Clark, his general agent for years. Mr. Brundage has been very successful at real estate in Florida. Some accounts say he realized \$550,000 on a \$25,000 investment. He said, and the showman decided to quit the outdoor show business.

## CARNIVALS

(For this week—Sept. 28—unless otherwise indicated)  
May's Expo, Huntsville, Ala.; May & Dempsey, Union City, Ind.; Metropolitan Shows, Parsons, W. Va.; D. D. Murphy, Sikeston, Mo.; National Amus. Co., Hartford, Kan.; Rice Bros., Greenville, Tenn.; Nat. Reiss, Shelby, N. C.; Mathew J. Riley, Lynchburg, Va.; Rice Bros., Greenville, Tenn.; Schwaible & Wallick, Brush, Neb.; Tip Top Expo, Rocky Mount, N. C.; E. A. Weaver, Greensburg, Ky.; Oct. 5. David Wise, Soperton, Ga.; Zeidman & Polle, Laurel, Miss.; 23. Tupelo, Oct. 5; Meridian, Miss.; 12. K. G. Barkoot, Atlanta; Dublin, Ga., Oct. 5. Bernard Greaser, Trenton, N. J.; May & Dempsey, Albuquerque, N. M.; Boyd & Linderman, Birmingham, N. Y.; Brown & Dyer, Brockton, Mass.; Bruce Greaser, Lambert, N. C.; 28; Henderson, Oct. 5. J. J. Crain, Jonesville, Va.; S. W. Brundage, Marysville, Va.; Central States Expo, Covington, Ga.; 25; Monroe, Oct. 5; Thomson, 12. Dalton & Anderson, Mountain Grove, Mo.; Dixieland Expo., Cape Girardeau, Mo.; Dodson's Shows, Tyler, Tex.; De Kroke Bros., Quincy, Ill.; 23; Keokuk, Iowa, Oct. 5. Ed Evans, Alma, Kan.; Empire Shows, White Hall, Md.; Fritts & Oliver, Donaldson, La.; Oct. 5. G. Gibbs, Howard, Kan.; N. C. Amus. Co., Wilmington, N. C.; Gold Medal Shows, Breckinridge, Tex.; Greater Sheesley Shows, Newport, Ky.; Great White Way, Madisonville, Ky.; Bill Hames, Lubbock, Tex.; L. J. Heth, Athens, Ala.; Isler Shows, Greenwood, Ark.; Fayette, Oct. 5; Red Bay, Tenn.; Fayette, Oct. 5; Haysville, Tenn.; 12; Keystone Expo., Petersburg, Va.; Abner K. Kline, Salt Lake City, Oct. 1-7. J. George Leos, Victoria, Tex.; 28; Gonakies, Oct. 5; Elcampe, Tex.; 12; Harry Lotzbridge, Sincere, Okla.; Lachman-Carson, Tulsa, Okla.; End, Ark., Oct. 5. C. Longette, Hope, Ark.; Ashdown, Oct. 5.

## TRAINER ATTACKED

Pine Bluff, Ark., Sept. 29. Clyde Reddy, 19, lion tamer with Hagenbeck-Wallace circus, was badly torn by "Nero", a vicious lion, during a performance at Texarkana last week.

"Nero", vicious from the start, made a swipe at Reddy with one paw, knocking the trainer's fence and revolver from his hand, and with the other paw tore a gash extending from the right shoulder to elbow.

## OBITUARY

**ADA LEWIS**  
Ada Lewis, one of the American stage's best known comedienne and perhaps more popularly known as his "original tough girl," following several days' coma, died Sept. 24 at her home, 9412 12th street, Hollis, Long Island. Her illness followed a nervous breakdown last January while paying in "The Busy-body."

Just a month ago Miss Lewis had been discharged from a sanitarium with indications that she would be fully able to report for rehearsals in "Sunny," the new Marilyn Miller show, as she had signed with Charles E. Dillingham. But the fates were against her, her condition becoming rapidly worse until she lapsed into unconsciousness from which she never rallied.

Miss Lewis, in private life, was the widow of the late John W. Parr and when the comedienne was buried last Saturday her remains were interred beside those of her husband in Calvary Cemetery. Mr. Parr died 24 years ago. The life of Miss Lewis as it related to the stage was colorful. Miss Lewis' career started in 1909 when she was identified with many big productions.

The comedienne was born in New York and first went on the stage in San Francisco in 1890. Her familiar characterization of the "tough" Irish started with Harrigan and Hart shows and with Peter F. Daley.

That Miss Lewis was popular with both professional and public was attested by her funeral when more than 500 persons which included some of the best known producers and players attended the obsequies held in St. Gertrude's Roman Catholic Church, Holmdel, N. J.

A requiem mass was offered by the Rev. James J. Kennedy. Those at the services included Charles Dillingham, David Belasco, Nellie Revel, Oscar Shaw, Ernest E. H. Bates, Ina Claire and May Irwin.

## IN MEMORY OF

My Beloved Husband and Father  
Who Passed Away at Beyond  
Oct. 4, 1924  
Mrs. HARRY HASTINGS

## Shirley Lewis

Shirley Lewis, producer, died in the Sutter hospital, Sacramento, Sept. 17, of heart trouble. At the time of death Lewis was giving a revue at Joyland Park, Sacramento.

## FRANK BONGIOVANNI

Frank Bongiovanni, former grand opera singer in Italy, regarded as the first man to open a cafe in Pittsburgh, died suddenly in the West Penn hospital Sept. 25. Death resulted from diabetic coma. Bongiovanni conducted roadhouses on the outskirts of New York. His "Million Dollar Roadhouse" at Wildwood, Pittsburgh suburb, another in Washington, and the Rendezvous, Pittsburgh, were well-known places.

## WILLIAM MALCOMB

Wm. Malcomb, 60, formerly manager, Kenedy theatre, Chicago, and one of the principal stockholders of that house, died in that city Sept. 22 at the Garfield Park Hospital. Infection from an ulcerated tooth caused his demise. He had but recently returned from Florida, where he had real estate holdings. A widow survives.

## BEN GRINNELL

Ben Grinnell, actor, manager and actor, died September 27 in Seton Hospital, New York, where he had been under the care of Actors' Fund of America.

Mr. Grinnell, some years ago, appeared in support of musical stars and was once associated with the old Hippodrome firm of Thompson & Dundy.

Surviving are his wife, Ella Gardiner Grinnell, actress, and a son, Frank Grinnell, of "The Student Prince" Co., now in Boston. Interment in Kenosia Cemetery.

## Mrs. Augusta Rosner Eddy

Augusta Rosner Eddy, 65, widow of Jerome Eddy, died Sept. 21 at the Staten Island Hospital where she was confined as the guest of the Actors' Fund.

Mrs. Eddy was a well known legation and picture actress. She had been active on the stage for 47 years, during which time she appeared in "Pinafore," "Father and the Boy," and other legitimate attractions.

Her last stage appearance was in a small role in the "Merchant of Venice" several seasons ago. This was followed by picture work from time to time until she became incapacitated.

Interment was at the new Actors' Fund burial ground in Kenosia Cemetery. Mrs. Eddy is the first artist to be interred in the new plot recently purchased by the Fund. Her husband, Jerome Eddy, died Sept. 12, 1918.

## JESSIE BRINK

Jessie Brink, 65, with the Proctor Players, Troy, N. Y., for three seasons, died Sept. 21 in Troy after a short illness. Mrs. Brink was compelled to retire from the stage about seven weeks ago. Her condition became worse Sept. 20.

Mrs. Brink's husband died several years ago. When she appeared in stocks she played character roles. A daughter, Jessie Brink, Los Angeles, survives.

## LOUIS FRANCIS BROWN

Louis Francis Brown, 62, for years partner of Burton Holmes, died Sept. 24 at his home, 481 Riverside Drive, New York. Mr. Brown's death was caused by general debility. He is survived by a wife and daughter. The daughter recently made her stage debut in a musical comedy.

## EDDIE HARTMAN

Edward Hartman, Jr., 23, died Sept. 28 at Silver City, N. M., where

## IN MEMORIAM

In Sad and Loving Memory of  
My Dear Daughter  
**VERA BETTINA**  
Who Departed This Life  
August 23, 1925  
May Her Soul Find Peace  
**IDA KOON**

## Shirley Lewis

he had gone for his health. Eddie had been with Variety since he was a youngster, coming on the paper at 17. He contracted tuberculosis following a summer in France where he had been in the Quartermaster's Department at General Pershing's headquarters.

Upon returning to New York Eddie came back to Variety and remained until ordered away by his physician two years ago. Last winter he spent at Tucson, Ariz., moving to Silver City this summer.

## "MING"

Our beloved pet, who passed away Sept. 23  
Love goes with you, dear little pat  
MILLIE STEEN  
**HERBERT AND FREDDIE**

Death was directly brought about through heart failure from pressure of injected gas into his weakened right lung, following a second hemorrhage.

Very tall and somewhat slim Eddie was a popular figure around Times Square and made many friends. He had especially endeared himself to the staff of Variety for his uprightness and agreeableness. Eddie's father, who survives, is a pianist. His mother died a few years ago.

Erwin James Preston, 75, veteran theatrical manager and producer, died at the Actors' Fund Hospital, Bernardsville, N. J. Mr. Preston was born in Boston. His theatrical career began in the 60's with the Boston Theatre Stock Co. His last stage appearance was in "The Deserted Village" at the Kenosia Cemetery, N. Y.

## Shirley Elder Lewis

Shirley Elder Lewis, 52, theatre manager, died in Sacramento, Cal. Sept. 1.

## HARRY HARTFORD

Harry Hartford, 74, actor, died Sept. 20 at the Actors' Fund Hospital, Bernardsville, N. J. Mr. Hartford was born in Boston. His theatrical career began in the 60's with the Boston Theatre Stock Co. His last stage appearance was in "The Deserted Village" at the Kenosia Cemetery, N. Y.

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Two Brunswick artists are splitting the headlines at the Palace this week and both clicked with their respective turns. The eight act bill is short on time, letting out at 4:35. This is unusual, as this house seldom gets out before five or thereabouts. The body of the bill is centered around music and grotesque comedy. Four of the eight turns confined their efforts to laugh getting.

The Lyman and his combination, doubling from College-Inn, did not create the impression they did on their first appearance. While the band practically contains the same

their palmas trying to stretch out his routine so that one of his numbers might be rendered. When Lyman finished he had delivered seven or eight numbers with the majority under ten minutes.

Marion Harris, the other recording artist, also had the curtain dropped after singing three numbers. This is the case of the most refined delineators of syncopated melodies. A brand new routine of songs and the audience applauding more the obliged by taking two encores, followed by a speech in which she claimed the pianist (Russell Robinson) was

he had fooled her too as he was really Henry Ford. Duke Kanakuka and his Mid-Pacific Artists (New Acts), has a young feminine Hula-Hula dancer, who would appear to better advantage were she to use make-up more. The Hawaiian shade, Harry Hatter, also in "Ails Here," closed the show nicely. Wainmley and Keating, familiar man and woman combination, were next to closing.

Business at the Majestic appears settled into the regular winter groove, capacity prevailing at all shows with regular stand-outs in the lobby.

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## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.  
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personnel when at this house before, the edge was taken off through many patrons having listened to the band at the Inn. The arrangements in this aggregation are great relying on the trombone, singer and pianist attract the strong applause honors. Lyman had the curtain lowered after playing three numbers, with the audience demanding more. This might have been a good piece of showmanship inasmuch as it drew big applause, but why try to fool an audience who know that three numbers do not constitute an act? The boys representing the music trade, were there strong plugging away with

making his first appearance with her and she had sung all the numbers they rehearsed. Two more numbers by Miss Harris and a couple of more by Lyman would enhance the program to an appropriate running time.

Comedy and music constituted the balance of the program with The Maykows taking care of the dancing. The latter is a pretentious offering that registered solidly. Their interpretation of a modern "Charleston" by two girls ranks favorably with some of the best exponents in their line. It is demonstrated without the usual wiggles and scored successfully. Several routines of modern and acrobatic dances are also introduced with the male member of the turn getting away nicely with some singing, violin and banjo playing.

Charles Novely, animal act, opened with speed but lost some of it when the turn was half through. Not so strong on tricks but contained a little comedy. Bevan and Flint, with the comedian as a wise cracking Rube, fared well, getting many laughs at the dog spot. The man is a good comedian, with the woman a neat foil. Bragdon and Morrissy, with the assistance of a man and woman, presented several short sketches introduced in last season's "Scandals." The offerings are strictly grotesque as to comedy and dress. A musical finish with Bragdon playing a piano, Moran and Wier closed with their comedy hat juggling and held them in downstairs. The balcony emptied out fast through the publishers leaving but the boys had no trouble entertaining those who remained.

The Weaver Brothers introduced several new novelty musical concoctions to good advantage. Following a tough assignment they handled the spot nicely and got over strong. Marion Harris was next to close. Moran and Wier closed with their comedy hat juggling and held them in downstairs. The balcony emptied out fast through the publishers leaving but the boys had no trouble entertaining those who remained.

The Majestic this week has Nell McMinley, who seems partial to song pluggers. Why a man of definite comedy talents must resort to ballad singers in a box is hard for local comprehension. It not only takes the audience's attention from its legitimate cynosure, the stage, but forces the "single" to divide applause with a song pluggers.

The show was opened by Tarella, a black wire performer, who finished badly in a flurry of nerves after missing his concluding trick. Gary and Haldi (New Acts), followed. The turn (in "one" with a special set) smacks of royalty and like most specially written acts is good in spots and off in others.

Hickman Brothers, unctuous troupers, put on a hoke show with miniature footlights and wings. The brute under cork is supposed to be property man off-stage and the comedy is derived from his misinterpretation of the cues. Many laughs. Nell Mack and Vern Velmor were the class of the show Sunday noon. In the writing room of a big hotel appear two characters, a cowboy full of wise cracks and a young lady loungier. In the end the lord who professed to be Miss Millionbucks of New York is taken away by an attendant. Then the man confides to the audience that although she fooled him

The change of policy at the American has been business considerably. Instead of six acts and a couple of short subjects, the house now offers five acts and a feature. The latter policy is more suitable for this clientele as it provides a two-hour show. While the entire bill got over from an audience standpoint, only three out of the five acts could be deemed payable (Continued on page 50)

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## A BOMB EXPLODED AT THE NEW YORK HIPPODROME MONDAY NIGHT

WHEN

## IDA MAY

## CHAMPION

Stepped on the Stage, 3,550 People, Through Popular Applause, Acclaimed Her  
**THE WORLD'S GREATEST TAP DANCING STAR**  
**HELD OVER FOR SECOND WEEK**

## CHICAGO

(Continued from page 49)

For a five-act bill it contained good variety and was above the average entertainment dispensed at this house.

Tarella, tight wire walker, worked along the lines for singles of this

## Madison's Budget

No. 19 is just out and guaranteed to be the fastest and smartest lot of monologues, miscellaneous acts, sidewalk patter, minstrel first-parts, etc., ever offered.

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calibre. Some tricks with a ladder, bicycle and some swinging constituted his routine. Got by here. The turn was on only five minutes. Sam and Blanche Ross open with the man in pit handling the drums while the woman vocalizes. Some crossfire follows, intermingled with songs. The turn drags until the finish, when a youngster about two or three did a routine of acrobatics that "wowed." This finish put the punch in the act, and wherever the kid can be worked the turn cannot miss.

Douglas Graves, assisted by a woman, introduced a sketch whose seasons have been numerous around here. This skit certainly has seen its best days. Alexander and Peggy, black and tan combination, uncorked a routine of old and new gags that were interwoven so neatly that one could hardly distinguish the old from the new and introduced with rapidity and showmanship. The act is sure fire for the inter-

mediates. The Revolvers, novelty singing and dancing turn (New Acts), closed to good results.

Est.

By Monday noon every seat was taken in the Rialto and a stand-out mob was already forming. The unusual "draw" was Violet and Daisy Hilton, "the Siamese twins." It looks certain the Rialto will have one of the record weeks of its history.

From every angle it was an excellent amalltime bill with an abundance of comedy. Ed Gringus, who does tricks with cannon balls, opened. Crouch and Moore, man and woman, followed. The man plays the harmonica and the woman has a good singing voice. The work of the man stood out. The woman has the worst possible kind of songs imaginable.

In the Boyne and Leonard act which followed, it was the woman who set the pace although the man is a competent foil. A comedienne of great possibilities is the blond young woman of this turn who knows how to create laughs where there was just talk in the script. And at no time does she resort to low mugging or hoke.

A slater team of the rough and tumble school (Kennedy and Davis) piled up a notible laugh score with

both girls easy workers. Fairman and Rogers, blackface team, exchanged darktown nifties; one man being an alibi-ing prize fighter and the straight his indignant manager. Jim Reynolds, singing in the next to closing spot, used salesmanship, his wares being accepted kindly.

An item in Variety some time ago about Ben Bentley, Chicago general manager of the Bert Levey Circuit, having secured Canadian patents on a special hot dog bun invented by himself, has resulted in a widespread impression, he says, that he is a millionaire and no longer connected with show business.

George Burdick, former assistant to Will Singer, State Lake, has been appointed manager of the American.

Jesse V. Hogan, many years a directing manager at Ashera Brothers' Oakland Square, has been appointed manager of the Cooney Brothers' Stratford theatre (Halsted and 63d streets).

The Bert Levey Chicago office has added three more houses to its local circuit, the new ones located in Michigan and Wisconsin, playing one and two-day stands.

William Marshall of the Orpheum publicity department, has taken over the club department of the W. V. M. A., formerly handled by Boyle Woolfolk.

## SALT LAKE CITY

BY GLEN PERRINE

"Rigoletto," auspices Lucy Gates Grand Opera Association, played to big business Sept. 24-25-26.

Ralph Cloninger Players recently gave a benefit at the Wilkes theatre in honor of Harry Taylor, 75, veteran of the Utah stage.

Philip Gordon, Boston, will play three free programs here in the near future.

The Moroni Olsen Players, officially called the "first circuit repertory company," launched their 1925-26 season at Ogden in "Pygmalion." During the fall and winter the com-

pany will play in forty-five towns and cities in the western states.

A. C. Christensen, manager of Lagoon resort, has gone on extended trip to California to visit pleasure resorts and study the latest amusement devices with a view of bringing back ideas for Lagoon's 1926 season. According to Mr. Christensen, Lagoon enjoyed the biggest year in his history during the 1925 season just ended. Attendance exceeded 150,000.

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FROM NINE UNTIL DAWN

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NO ADMISSION OR COVER CHARGE TO PROFESSIONALS

The Cinderella has donated its beautiful Ballroom to Welcome Frank Clark to Broadway as he has often, Welcomed Broadway to Chicago.

COME UP TO GIVE FRANK CLARK THE GLAD HAND

If you cannot possibly be present SEND FRANK A WIRE.

CINDERELLA BALLROOM MANAGEMENT

Masters of Ceremonies—JACK ROSE, JACK OSTERMAN, HARRY ROSE, AL WOHLMAN, AVON  
 4, BOB MURPHY, BERT LEWIS and many others.

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## OLGA STECK

AMERICA'S TINIEST PRIMA DONNA

Assisted by the MOSCOW ART TRIO

in "MOMENTS MUSICAL"

NEXT TO CLOSING at the ORPHEUM, Los Angeles

KEITH-ORPHEUM CIRCUIT

GRACE KINGSLEY in Los Angeles "Times," Sept. 22, says:

Once a pretty, brown-haired little girl in a second or third-rate local concert-opera company here, wrote me a timid little note of thanks because I had said in a review that she had a lovely golden voice. She couldn't believe any more. She must realize it herself now, for she has been in New York and has been a sensation since that little note was written. She is Olga Steck, who had to go away to get the beautiful recognition her exquisite voice deserves. She received an ovation yesterday, and it must have been her very much, how many I regretted greatly yesterday when I saw her in her new dress with and in Olga Steck.



Prima Donna  
 Ziegfeld "Follies," 1923

Sue, of  
 "Sue Dear"

The Rose, of  
 "China Rose"

Priscilla Alden  
 "The Springtime of Youth"

Jessie of  
 "Little Jessie James"



# NEIL McKAY

"THE REAL McKAY"

NOW PLAYING IN AUSTRALIA WITH

## GREAT SUCCESS

AFTER A VERY PLEASANT TOUR OF THE  
KEITH-ORPHEUM CIRCUITS

Permanent Address, Tivoli Theatre, Sydney, Australia

### MILWAUKEE

By HERB ISRAEL

Davidson—"The Rivals."  
Stace—Vaudeville (Charlotte  
Greenwood).  
Miller—Vaudeville.  
Majestic—Vaudeville.  
Gayety—"Stolen Sweets" (Mu-  
tual).  
Empress—"Sweet Mammies"  
(Jock burlesque).  
Pabst—German stock.  
Alhambra—"Sledge."  
Garden—"The Lucky Horseshoe."  
Merrill—"The Freshman" (2d  
week).  
Strand—"The Mystic."  
Wisconsin—"Man Who Found  
Himself."

Plans for three special midnight  
and three supper shows are be-  
ing made by Fox & Krause to ac-  
commodate burlesque patrons for

the F. & K. show "All Set To Go"  
at the Gayety October 11.

The regular season of German  
stock opened last week at the Pabst  
with Shakespeare's "Midsummer  
Night's Dream."

More than 800 patrons at the  
Government hospital, here enjoyed  
a vaudeville show given by Florence  
Mills and other Orpheum acts from  
the Palace.

Inability to get seats for the  
house, the Alita theatre, recon-  
structed suburban house, has post-  
poned its opening thirty days.  
Manager Eugene Phalen cannot  
promise the premiere until some  
time in October.

Saxe Brothers' new policy at the  
Merrill (first run pictures) has met  
with success. "The Freshman" be-  
ing the third attraction held two  
weeks; something new for this  
house. An extra show has been  
added daily to handle the crowds.  
"Romola" follows the Lloyd pic-  
ture.

Oliver Remey, press department  
head for the Saxe houses here, has  
resigned.

### SYRACUSE, N. Y.

BY CHESTER B. BAHN

Wieting—"Some Girl" (Tommy  
Martelle), last half, "When You  
Smile," next week, first half, Irene  
Bordon in "Naughty Cinderella";  
last half, George White's "Scanda-  
les" (last season edition).

B. F. Keith's—Vaudeville-pic-  
tures.  
Temple—Pop vaudeville-films.  
Strand—"Ten Commandments"  
(first time here at popular prices);  
next week, "The Gold Rush."  
Empire—"Hell's Highway"; next  
week, "Seven Days."

Robbins-Eckel—First half, Ken-  
tucky Pride; last half, "The  
Wheel"; next week, "Lighnin'."  
Regent—"The Knockout."  
Rivoli—"The Mysterious  
Stranger."  
Savoy—"The Crackerjack."

White business at B. F. Keith's  
for the second week of the new pic-  
tures-vaudeville policy at 50c, fell  
below the record set the opening  
week, nevertheless it hit above the

## Still They Come

--to the Showfolk's Shoeshop!



The PANDORA—A new  
I. MILLER step-in of  
carving fit, shown in  
lustrous blonde satin.



The MELODIE—A  
gorgeous opera by I. Miller  
in patent leather, black  
suede or brown suede



The TRACERIE—in  
patent leather with heel,  
snap and graceful de-  
coration of lizardskin.



Last week the cham-  
pion Charleston  
dancer, Miss Bee  
Jackson, came in to  
choose slippers for  
her London engage-  
ment.

Also Miss Doris Vinton,  
charming entertainer of cabaret  
audiences and Miss  
Texas Guinan the  
ever-so-popular  
cabaret hostess.  
Still another visitor  
was Miss Martha  
Pryor, the singer, who chose some  
very dainty slippers!



Still they come--some en route  
to gay Patee or  
London-town, some  
for points West and  
some for Broadway,  
choosing beautiful  
slippers and meet-  
ing their friends in the cordial  
Showfolk's Shoeshop!



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Written by HARRY BATES

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here. Satin Slippers and Opera Pumps to match any costume at  
lowest prices. All shoes are handmade.



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and Velvet,  
trimmed with  
Suede or  
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35,000 mark, according to Manager  
John J. Burns.

Syracuse traffic cops (100) were  
rewarded for their work in handling  
State Fair traffic with a low ac-  
cident total with a theatre party at  
the Robbins-Eckel last week.

J. Routstone, Utica, is erecting a  
film theatre in Inlet.

William O'Connell, manager,  
Smalley theatre, Hamilton, has ten-  
dered the freedom of the house to  
the Colgate football squad during  
the Robbins-Eckel season.

The Avon, Utica, (Nate Robbins)  
will stage a special picture show  
for juveniles Saturday mornings.  
The first bill Saturday includes  
Mary Pickford's "How Could You  
Jeau?" "The Happy Feet," an Al  
St. John comedy, and "The Lady  
Bird."

Burglars hid in the Capitol,  
neighborhood picture house, Friday  
until after the last performance,  
and then ransacked the place. Get-  
ting little, they entered a dry goods  
store near by and stole stock.

George Gassner, who amassed a  
fortune in the theatrical bill post-  
ing business in Syracuse, left an  
estate worth \$112,529, according to  
the report filed in Surrogate's  
Court by the executors.

Fees paid by concessionaires will

save the Rome Fair from a deficit  
this year. Gate receipts this season  
dropped \$1,000 below 1924, but con-  
cessionaires contributed twice as  
much as they did last Summer,  
which will balance the loss.

### CINCINNATI

By MELVIN J. WAHL

Music Hall—"The Miracle."  
Shubert—"What Price Glory?"  
Grand—Robert B. Mantell.  
Cox—"Just Married."  
Keith's—Vaudeville.  
Palace—Vaudeville.  
Hill's High-  
road (film).  
Olympic—"Miss Tobacco."  
Empress—"Innocent Maids."  
Photoplay—Capitol, "The Coast  
of Folly"; Lyric, "The Lost World";  
Walnut, "The Freshman"; Strand,  
"A Slave of Fashion"; Family, "The  
Man Without a Conscience."

A novelty orchestra, direction  
Harry Wilsey, conductor Lyric the-  
atre, will be installed at the Strand  
shortly.

Ready to Wear  
15 Years with Eddie Mack

### BERT'S CLOTHES

PAT ROONEY in his new show is a sensational  
success, a sell out at Philadelphia last week and a  
sell out at Newark. All Bert's Clothes helped.

The Fabrics Building, Room 200  
1576 Broadway, at 47th St., New York

A. J. Marshall, owner of Castle  
Farm and Grand Dansant in Grand  
Theatre building, has taken a five-  
year lease on Duane and at 14th and  
Elm streets. The Semore Simmon  
orchestra has been engaged.

O. D. Woodward, manager Na-  
tional Players, opening at the Cox  
theatre here, has engaged Erwin  
Belstedt, musical director, Shubert  
theatre, to organize an orchestra for  
the Cox.

Harry Houdini, magician, at the  
Shubert last week, reported to po-  
lice his wife's purse, containing \$5  
and some personal valuables had  
been stolen from her dressing room.

Nat Lewis

THEATRICAL OUTFITTERS

1880 Broadway New York City



THE DAWNING OF A NEW STAR

# EDDIE CLIFFORD

WHOSE EXTRAORDINARY ACHIEVEMENTS IN THE REALM OF SYNCOPATED MELODIES ESTABLISH HIM AS ONE OF THE  
GREATEST FAVORITES BEFORE THE PUBLIC TODAY

UNIVERSALLY ACCORDED TREMENDOUS OVATIONS

Just Finishing Ten Weeks and Meeting with Unparalleled Success for BALABAN & KATZ, Mid-West Circuit of Theatres

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Not to mention the incomparable play, "Buddies," and numerous successful revues for Charles B. Maddock, including "Bubbles," "Hilliamesques of 1923," "The Try-Outs." Watch for the new Lewis and Gordon revue in collaboration with Paul Gerard Smith. . . . That's all for the present.



## Introducing The MEREDITHS Madelyn—Hoyt

"It is seldom that the last act on a bill deserves mention among the headliners, but the simple and unaffected dancing act presented by the Merediths merits one of the star positions."  
—Buffalo "NEWS."

"The Merediths scored tremendously because they are so simple and unaffected in their manner, and because they offer several pretty and inspiring dances of the past, and present without indulging in a lot of wild and whirling and leaps."  
—Dayton "NEWS."

"The Merediths are a refreshingly youthful pair, and the young women of the team is so uncommonly theatrical that she is a positive delight."  
—Louisville "TIMES."

"The untalented and well conceived dance review of the Merediths is excellent. These two youngsters that graduating from the juvenile class, present several dances, costumes and modern, and their grace, skill and interpretative ability are in evidence throughout. The Merediths have the appeal of unaffected youth and that latent ability which some don't acquire at any age."  
—Toledo "BLADE."

"The Merediths are an attractive appearing couple and excellent dancers."  
—VARIETY.

"The Merediths have an act that is pleasing because of its simplicity. Without the unnecessary whirling and frills of the usual vaudeville dance, the pair offer neat, delightful dances. Both are exceptionally graceful in their movements. A complete number, offered as an encore, is as pretty a dance as was ever seen at Keith's Theatre."  
—Dayton "JOURNAL."

"An act of extraordinary appeal is the closing one with Madelyn Meredith and her brother in dancing numbers done with exquisite grace and charm."  
—Rochester "POST-EXPRESS."

"There are several dance acts on the bill. The best of these is The Merediths, who give really what is an exemplification of the poetry of motion framed in a setting that serves to enhance the beauty of their rhythmic action."  
—Providence "TRIBUNE."

"The Merediths closed the bill with some clever dancing. This sister and brother, both quite young, are talented, and, to be quite frank, I enjoyed their work as much as anything else on the program."  
—Washington "NEWS."

"Then there are a most gracefully executed series of dances. By two clever artists who prove conclusively that dancing may be a serious statement of jazz or eccentricity, possibly a potent and popular appeal."  
—Montreal "STAR."

"By the way, it must be said of the Merediths that they put their dancing act over in line of style. The act is one of the best seen at this season at Keith's Theatre, and both audiences yesterday gave their hearty approval."  
—TORONTO.

"As charming an act as has appeared this season was that presented by Madelyn Meredith and her brother, youthful dancers. With exquisite grace, perfect rhythm and precise attention to every step and movement, their numbers, though simple, were as musical as the tunes to which they danced. Attractive scene and lighting effects made their dance pictures even more beautiful."  
—Providence "JOURNAL."

Good-Bye  
AMERICA  
Returning Xmas

## LETTERS

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Hears Law  
Henry Fred  
Hicks P  
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Keeffe John  
Kenan Jack

Lane Marguerite  
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Baxley Jack  
Capman Bert

Chase Charlie  
Coleman C

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Hark Lisle C

Leonard R  
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Lorraine Peggy  
Lovett Beresford  
Loyal Sylvia  
Lyle & Virginia

Marion Berk  
Marines John  
May & Kidford  
Mohamed Hassan  
Muldoun B

Palmer Al  
Phillips Ed  
Piercet Ed

Quinn Emily  
Rayes Juan  
Rene Mignon  
Russell Ida

Sayden Harry  
Sharp Violet  
Simmonds Ralph  
Summers Cecil  
Sweet & Wright

Thomas Jack  
Thompson Cath's R

Trevor Miss F  
Tweedy John

Wagman Ben  
Wells Louis  
Wessens Helen

Williams Clarence  
Wilson Lucille  
Wilson Mary

Wilton Vera

Haye & Lillian  
Lombard Dick

Chase Charlie  
Lake Louise  
Leder Marie

Manter Ralph  
Nathan Joe T

Rice Felix  
Riley Joe

For driving her automobile 40 miles an hour in a 20-mile zone, Mrs. Wallace Reid was fined \$25.

## BOSTON

By LEN LIBBEY

There is talent enough in this week's bill at the local Keith house for two shows. In fact when one discovers Nora Bayes and Ann Codée on the same bill one is inclined to think that they should have been separated and put into two shows. An audience at the Keith house was convinced Monday night it was rather poor arrangement to have them both on the same bill.

Miss Bayes is the headliner and judging from her act she intends to remain just that. Her main act ran for a few minutes over 25 minutes, during which she did six songs. Naturally with the house feeling very friendly toward her she was recalled for an encore. And for 15 minutes she discussed her recent holding experience and her adopted family, introducing the two younger members of the family. All of which was very nice, but it put Miss Codée, who followed immediately after, in a bad hole and left her with a tired house and a late running show. It was somewhat of a surprise to many of those in the audience that Miss Bayes should use so much time in this fashion and there was a belief that it would not happen again.

Miss Bayes' act is very good, taken as a whole. But in some places it becomes sentimental to the point of being boring. She has evidently joined the ranks of the vaudeville singers who wish to instruct the general public on the difficulties of the fallen women of Broadway. Mrs. Louis Alter who joins with Miss Bayes in the closing number helps the act out no little bit.

Just previous to the Bayes act the three best acts of the show are on. In fact twice the show was all but stopped by these acts.

The first time the running time of the show was threatened was when Adela Verne, pianist appeared in fourth position. She ran through three classical numbers and was forced to do a fourth. Seldom has a pianist of this type made a better impression on a Boston audience.

The next act was Guy and Pearl Magley, with the Melvin Simons and two colored boys playing a small part in the act. This turn is one of the finest sort of dance acts. It runs smoothly, is well mixed and put over

so cleverly that there isn't a single dull moment. The big hit is the work of the two sisters with their types of years ago, the Spanish dance number the Magleys use for a closer and the work of the two boys in their finish.

Hal Neiman, billed as one of "The Four Horsemen," probably got away with things better than any male nut single the audience ever saw. With his grotesque makeup he opened the act, but when he got into his songs and dancing, he knocked the house cold. There was an instant demand for his return, but he knew what was what and left the house calling for more. His act was a riot all the way.

The show was opened by Booth and Nina, with the man doing his familiar trick on the bicycle. He had some difficulty Monday doing the finishing trick—and it wasn't faked.

Following came the Harmony Kings, four colored boys, who established themselves with little difficulty within a few minutes of their appearance. Henry B. Toomer and Co. which means Esther Day, came across with a domestic comedy that hit home. Snell and Vernon with what is programmed as "An Artistic Diversion" closed.

Charles Vane and Terence Neill are new players with the Conley players, filling the places of Mr. Compton and Mr. Tonge, with the company last year. Compton has a company touring Canada, and Tonge has joined Mrs. Fiske in "The School for Scandal."

The opening of "What Price Glory?" was in the expurgated form. John Casy, Boston censor, had seen the play before it hit here and had made it plain just what parts he wished out. This was done before the opening.

Charles Ray Productions, Inc., have been formally declared bankrupt through an order of adjudication entered by United States District Court Judge James. The company has been ordered to file its schedule showing assets and liabilities Oct. 3.

An involuntary petition of bankruptcy against the concern was filed Sept. 3 by Albert Kidder on behalf of himself and other creditors.

STOPS  
SHOW

SELLS  
OUT

AUDIENCE  
RAVES

AUDIENCE  
APPLAUDS

THE  
PEPPER  
SHAKER

Crowned  
Queen of

'CHARLESTON'  
STEPPERS

AT

B. F. KEITH'S  
NEW YORK

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N

This (Sept. 28) week

and

Next (Oct. 5) week

"It takes artists of very great PERSONALITY and ORIGINAL talent to satisfy, by themselves, audiences grown used to revue."

—So said Mr. R. H. GILLESPIE, of Moss' Empires.

# DU'CALION

has this personality and talent to a degree that is UNCANNY; really, it is NAPOLEONIC. At least, so WILLIAM MORRIS says, and if he doesn't know what he is talking about, then it is useless to discuss the matter.

Featuring in England, return to U. S. A. in January, 1926, for B. F. KEITH.

THE SONGBIRD SENSATION OF PARIS, MILAN, LONDON, NEW YORK AND BOSTON

# THE MYSTERIOUS MASKED COUNTESS

WITH BLONDE BEAUTY, HAUNTING QUALITY OF VOICE  
AND PARISIAN CHIC

FEATURED AT SHUBERT'S NEW YORK WINTER GARDEN  
NEXT SUNDAY NIGHT (OCT. 4)

HER SELECTIONS RANGE FROM THE FAVORITE GRAND OPERA ARIAS TO THE  
POPULAR MUSICAL COMEDY HITS OF THE DAY.

*What C. S. Howard Said in the "Boston Globe"*

"Her voice is a dramatic soprano of unusual range, power and clarity, and she sings with the expression and surety of a thorough artist. Her singing of some of the best and most exacting songs of current musical comedies has awakened the hope that she may soon be heard and seen without her mask on the American stage."



ADDRESS THE MYSTERIOUS MASKED COUNTESS, VARIETY, NEW YORK

## ATLANTA

By ERNIE ROGERS

Atlanta—Dark.  
Forsyth—Keith Vaudeville.  
Loew's Grand—Vaudeville—  
"Never the Twain Shall Meet."  
Howard—"Little Annie Rooney."  
Metropolitan—"Don Q, Son of  
Zorro."  
Rialto—"The Trouble With

Guerini & Co  
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Wives."

Alamo No. 2—"Cheap Kisses."  
Cameo—"The Shock Punch."

W. M. (Tex.) Richards, motor-  
cycle racer, who has defeated all  
competition in this section, has ap-  
plied for a job on the Atlanta po-  
lice force with the request he be  
detailled to the "speed squad."

A. Rudisill, picture director, has  
fired suit for \$50,000 damages in  
Pulaski Superior Court against the  
Georgia Railway & Power Co. for  
injuries claimed to have been sus-  
tained when thrown from a street  
car when it got in motion before  
he had alighted.

"No, No, Nanette," opening at-

traction at the Atlanta, received  
favorable comment from local  
critics and did splendid business  
throughout the week.

## CLEVELAND

By C. S. GREGG

Hanna—"A Lucky Break" (George  
MacFarlane).  
Ohio—"Edgar Allen Poe" (James  
Kirkwood and Lila Lee).  
Metropolitan—"White Cargo."  
(13th week).  
Keith's Palace—Vaudeville.  
Keith's East 106th Street—Vau-  
deville and "Seven Days."  
Rosedale's Hippodrome—Vaudeville  
and "Seven Days" (film) with Lil-  
lian Rich.  
Loew's State—Vaudeville and

"The Knockout" (film) with Milton beginning October 11. The current

week's attraction is "Edgar Allen  
Poe" (James Kirkwood and Lila  
Lee). This piece replaces Eddie  
Cantor in "Kid Boots" which did  
well on its two weeks.

"White Cargo" (Annette Mar-  
gules) is playing its final week in  
Cleveland.

Columbia—"Follies of the Day"  
(Columbia).

Empire—"Naughty Nitties" (Mu-  
tual).

Loew's Allen—"The Dark Angel."

Loew's Stillman—"The Coast of  
Folly."

Loew's Park and Mall—"What  
Fools Men."

"Blossom Time" comes to the  
Hanna for one week beginning Oc-  
tober 4. The Ohio has "Lady Be  
Good" next week and "Topsy and  
Eva" (Duncan Sisters) for the week

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Assisted by HARRY NEWMAN at the Piano

THIS WEEK (SEPT. 28) KEITH'S PALACE, NEW YORK

HAS THIS TO SAY:—

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**GEROME H. REMICK & CO'S NEW SONGS**

**AN OVERNIGHT SENSATION**

# BAM-BAM-BAMY SHORE

*by MORT DIXON & RAY HENDERSON*

SEND FOR A COPY TO DAY -- SNAPPY LYRICS -- FOX TROT TUNE -- YOU'LL SAY IT'S A WINNER.

*THE FOX TROT BALLAD SUCCESS*

# IF I HAD A GIRL LIKE YOU

*by DIXON, HENDERSON and ROSE*

# SOMETIME

*The WALTZ  
SONG HIT  
OF THE  
SEASON*

*by GUS KAHN  
AND  
TED FLORITO*

*A BEAUTIFUL TRAUMEREI CONTRA-MELODY  
THAT APPEALS TO THE ARTISTIC SINGER.*



WALTER DONALDSON'S LATEST NOVELTY FOX-TROT

# OH LOVEY BE MINE

A NEW MAMMY SONG, THAT IS SURE TO PLEASE

# MOTHER ME TENNESSEE

by DE SYLVA and CHARIG

THAT BEAUTIFUL MELODY FOX-TROT BALLAD THAT PAUL ASH HAS MADE FAMOUS. PLAYED & SUNG BY MUSICIANS EVERYWHERE.

# LET'S WANDER AWAY

by EARL BURTTNETT, PAUL ASH and HENRY OWENS

THE BEST OF ALL CHARLESTONS!

# I'M GONNA CHARLESTON BACK TO CHARLESTON

by RAY TURK and LEW HANDMAN

# YOU TOLD ME TO GO

WRITTEN AND FEATURED by ABE LYMAN  
Lyric by HENRY R. COHEN and ED. SEDGWICK, Jr.

# JEROME H. REMICK & CO.

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# VARIETY'S LOS ANGELES OFFICE

ARTHUR UNGAR in Charge  
Chapman Bldg., Suite 610  
756 So. Broadway; Phone 5005 Van Dyk

Though the new vaudeville season has been in full swing for several weeks, the Orpheum management as yet has been unable to provide its patrons with the type of program that will bring them in a plenty. Last week Richard Bennett, as the headliner in the sketch "A Common Man," was hardly able to draw more than half a house Monday night. Those present came probably because it was a weekly habit.

This was most apparent when Judson Cole stepped forth in the opening groove. Though handicapped in the position, Cole faced his makers with determination to satisfy and please. His card tricks and satirical patter, instead of clicking as it was deserving, floated over their heads as though intended for the ether. Cole was not vexed or peeved; he gave them all his knees and did it without encouragement, as he was in the sacrifice position. On an average big time bill down about "four" Cole should be spotted, and the returns no doubt would be in his favor.

Next were Hartley and Patterson in a singing dancing and talking act, "One Night." This duo fared no better with a worthwhile and commendable endeavor. Henry Halstead and his orchestra, 12 men, opened up in a fashion that would ordinarily mean that they would mop up. However, they were doomed to disappointment. For 20 minutes they played a variety of numbers, mostly in a rhythm, and did not click. The outfit is an average dance aggregation, no doubt unprepared for the theatre.

as they had been booked on a dis-appointment, and offered nothing that would call specific attention to their endeavor. Halstead has a personality equal to any orchestra director seen hereabouts, but does not seem to have been able to cope with the situation which required stage entertainment instead of straight dance numbers. None of his arrangements was of the novel type and his offering as a whole was just 20 minutes of music.

Chas. Chave deserved much better fate than he had. The eccentric comedian, a showman of no mean ability, tried everything he had to "go" them, but the gang having seen Jimmie Savo only a few weeks before, just could not enthrall over a worth while turn. Mr. Bennett, aided by Elwyn Harvey and Monroe Chills in a denouement of the "Babbles" strove most diligently to impress. It was for a lost cause, as the audience could not be sold by Bennett's characterization.

Herbert Williams and his heavy artillery fired broadside after broadside of heavy comedy shots, and were the first on the bill to get a ready response. The Williams type of comedy seemed to be the stimulant that this audience needed. They clamored for more after the act had stopped the show cold twice. Olga Steek, assisted by the Moscow Art Trio in "Moments Musical" was the class asset of the program. Miss Steek rendered a repertoire of classical numbers which permitted her to show the range of her voice as well as bring out its sterling and rich quality. Though at first the patrons were reluctant to give much attention, Miss Steek quickly had them in line and managed to make them relish what she did.

Closing the show was Manuel Vega with his pantomime and acrobatic routine. Vega had rather a hard spot to fill in but did nobly. Even though his manner of working was slow, a greater portion of the crowd stuck to see what he did and gave him measured commendation for his endeavors. Ung-

trained cats and rats, an entertaining novelty of the animal school.

Hartley and Patterson showed some neat stepping with the feminine half winning instant favor by way of a buck and wing. The team's soft shooie and acrobatic dancing is also salient features of the turn.

In "Wire and Cord" Oliver and Olip have a sketch of undeniable value and give it to an excellent performance. Mr. Oliver is a comedian with a natural style and never gives the impression of forcing a comic situation.

Harry Girard directed the house orchestra and his choral ensemble of amateurish girls from the pit, besides contributing two numbers in a strong baritone. Agnes Cain-Brown, a coloratura soprano, is featured, the only one of the group to do solo work. Her singing is marked by many a note of beautiful resonance and her operatic renditions are worthy of the concert stage.

Withal, the act fails to click, chiefly because of its heavy songs. Some of the classics could make way for a few light opera numbers, and the act would speed up considerably. The next-to-last act was put up for Mahone and Cholei after all the singing. The comedian had no difficulty in making such witless gain as the maximum of approval and when he cut loose with an eccentric dance the act was "in."

Closing was the Fantino Sisters and Co., a mixed foursome of aerialists. The girls do the flash work worth an acceptable routine of its kind.

"Everyman's Wife" on the screen.

Lee Parvin, general manager of Frank Egan Enterprises, went to Catalina recently on his vacation. While stopping at the hotel on the street he broke a bone below his ankle. The accident resulted in Parvin remaining in the Catalina hospital for two weeks before he could be removed to his home in Los Angeles.

He is now fulfilling his duties at the Egan on crutches, which he will have to use for about two months.

Edward Cort, son of John Cort, has become a Californian and renounced show business. Cort has purchased an interest in some oil lands at Coalinga, near Fresno.

Tom Kilfoil, general auditor of the Paramount exchange, is here arranging for the transfer of the company's exchange from its headquarters on Olive Street, to the new film building at 94th and Vermont.

Charging that they received no pay for the final 12 weeks of an engagement in Australia, Eleanor Frampton and Helen Hewitt, dancers, filed complaint in the Superior Court against Annette Kellerman and James R. Sullivan, her husband, for \$1,240.

The complaint alleges that four years ago last March the two girls were engaged for 22 weeks at \$100 a week to perform in Australia. The complaint also asserts the defendants failed to pay the transportation of the two women back to San Francisco from Australia.

Barrett Kelsling, publicity director for Cecil B. DeMille, is touring the key cities to co-operate with exchanges on DeMille's first production, for "Producers' Distributing Corporation, "Hell's Highway."

Charles E. West, assistant to Kelsling, is in charge during his absence.

William A. Weisman, who recently completed a picture for Waldorf Productions, after leaving Metro-Goldwyn, has signed a three-year contract with B. P. Schulberg. The first he will direct is "Dancing Days," a comedy drama.

Betty Bronson has returned to Hollywood after two months at the Famous Players studio on Long Island. Miss Bronson will shortly

start work in an untitled picture, which is to be directed by William K. Howard.

Harold Dodds has been appointed as assistant to Fred Scheussler, casting director at Universal City.

The Junior Theatre circuit, recently organized as an adjunct of West Coast Theatres, Inc., announce they have negotiated construction plans for new theatres and leases for approximately \$2,000,000.

Mike Rosenberg, a partner of Sol Lessor and Harry M. Sugarman, son-in-law of Mike Gore, are the functioning heads of the junior circuit. Within the past few weeks they have leased the Royal (17th and Main), the Crystal and Jewel (Whittier Boulevard) and three houses in Redlands. They also announced they are building a \$200,000 house, seating 1,500, in Ontario.

Verne Elliott, song writer, was awarded a judgment of \$92 against Carter de Haven by Justice Ambrose. Elliott wrote the music for a song, "Doctors Can't Fool Me," and was to have been paid for it by De Haven.

De Haven's defense was that he could not sing the song as it was written and therefore did not see why he should pay for the song. The court, however, failed to see it that way and said as long as Elliott had performed labor he was entitled to payment for it.

## NEW ORLEANS

BY O. M. SAMUEL

Tulane—"The Gorilla."  
St. Charles—"In the Next Room" (Seaguer Players).  
Strand—"Winds of Change."  
Liberty—"Street of Forgotten Men."

Orpheum—Vaudeville.  
Loew's Crescent—Vaudeville.  
Palace—Vaudeville.

A cooling plant, costing \$60,000, is to be installed at the Palace.

Bis at the vaudeville houses is not so good. Both the Palace and Crescent are running along rather tight, although showing a profit, and the Orpheum is the only one of the three playing to healthy receipts.

Reported here the Loew circuit is looking with anxious eyes upon Florida as its next port of entry.

Ed Schiller became a grandpoo the other day. Schiller is now in Atlanta paying homage to the youngster.

A peculiar situation developed at the Orpheum last week. The theatre, in 1924, signed a two-year contract with the local medical union, guaranteeing to employ not less than 11 men. At the close of the regular season it began playing "pop"

vaudeville with eight musicians in the pit. Continuing the policy through the winter it decided to maintain the same eight but the union stepped in and flashed its contract, binding the theatre to play 11 men.

After considerable dickering and bickering, President Weber, of the national organization, and Marcus Heimann, Orpheum circuit, settled the controversy, with the Orpheum coming out victorious. President Weber held, in his final decision, that the local union could not expect the Orpheum to employ more musicians than the other two local houses with a similar policy, notwithstanding it held a contract of the Orpheum theatre reading otherwise.

## OAKLAND, CAL.

By WOOD SOANES

The fifth week-at the Fulton stock of "The Best People" was the first time here any entertainment had so extended a run.

The Fulton Players opened the regular stock season with the play which gave a first class performance, generally with Rupert Dunning winning most attention. Adelyn Baskin, Norman Field and J. Raymond Northcutt giving most satisfactory accounts.

Probability that both the old Orpheum and the Lurie, dark for many months, will be converted into commercial property was being voiced in downtown circles this week. Both houses are being held at around \$3,000 a month rental with \$1,500 as the top offer made on the Lurie and no bidders of record on the Orpheum. The latter adjoins the new Athenaeum Athletic club, which had its formal opening last week. It is likely the Orpheum will be converted into a several story garage.

A theatrical addition to the city Sept. 13. A girl arrived at the home of Mr. and Mrs. Oscar Gepring.

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Completely Furnished Apartments.  
Linen, Silver, Dishes, Etc.  
\$11 to \$16 Weekly to the Proprietress  
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10% Discount to Professor

## LATE JUVENILE COMEDIAN WITH "ARTISTS AND MODELS"

# EDDIE ROGERS

## INTERNATIONAL JUVENILE SINGER AND DANCER

LATE FROM

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CONCERT MAYOL, PARIS

MALMO, MALMO, SWEDEN

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Now at Ike Bloom's CLUB DEAUVILLE, Chicago

NORMA

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# LESLIE FARRINGTON

## "THE CALIFORNIA POPPY AND THE SAGE"

Arrive Los Angeles Oct. 2 After a Very Pleasant and Successful Four Weeks' Engagement at Hawaii Theatre, Honolulu

WALLACE R. FARRINGTON, Governor of Hawaii, wrote us, saying: "Mrs. Farrington and I attended the theatre a few nights ago and enjoyed the act that you put on. It impressed us as being entertaining without being rough."

THESE ARE THE THINGS WE LIKE TO HEAR

Direction ALF T. WILTON

SCENERY, STAGE EQUIPMENT  
**FLAGG**  
LOS ANGELES-SAN FRANCISCO

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Headline acts

# June Brought the Roses

Year's Outstanding  
Class Ballad

Artist copy and vocal  
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*"You Can't Go Wrong With Any FEIST' Song"*

*The Sensational "Mother" Ballad!*

✓ A FEIST HIT!

# "Pal of My Cradle Days"

by Marshall Montgomery and Al Plantadosi

*The Waltz In The Air—Everywhere!*

✓ A FEIST HIT!

# "MIDNIGHT WALTZ"

by Walter Donaldson and Gus Kahn

*A Lingering Melody FOX TROT*

✓ A FEIST HIT!

# "Let Me Linger Longer In Your Arms"

by Cliff Friend and Abel Baer Writers of "JUNE NIGHT"

*The Sensation of PARIS—The Hit of NEW YORK*

✓ A FEIST HIT!

# "I MISS MY SWISS"

(MY SWISS MISS MISSES ME)

by L. Wolfe Gilbert and Abel Baer

*A Beautiful Song! A Class Dance Tune!*

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# "I'm Tired of Everything But YOU"

by ISHAM JONES

*The Tremendously Popular Fox Trot Hit!*

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# "BECAUSE of YOU"

by Walter Hirsch and Ted Fiorito

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SELWYN WEST 42ND STREET Mat. Wed. and Sat.

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DAVID BELASCO presents WILLARD MACK in

**'CANARY DUTCH'**

ZIEGFELD COSMOPOLITAN

THEATRE, Cir. Col. 59th St. & B'way

Matinee Thursday & Saturday

LEON ERROL in

**LOUIE THE 14TH**

REPUBLIC THEA. W. 45th St. Ev. 8:30. Mat. Wed. & Sat. 2:30.

ANNE NICHOLS' Great Comedy

**"ABIE'S IRISH ROSE"** | FOURTH YEAR

THE PLAY THAT PUTS "U" IN HUMOR

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A Comedy of American Life

Now at Sam H. Harris Thea. W. 42 St. At Mat. Wed-Sat

GLOBE B'way & 46th St. Ev. 8:30. Mat. Wed. & Sat. 2:30.

H. H. Franke's Round-the-World Musical Sensation

**NO, NO, NANETTE**

with Louie Groody and A 11-8 star cast

THEATRE GUILD PRODUCTIONS

THEY KNEW WHAT THEY WANTED

with PAULINE and LEO LORD

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KLAW West 45th St. Ev. 8:30. Mat. Thurs. & Sat. 2:30.

**GARRICK GAIETIES**

Sparkling Musical Revue

GARRICK THEA. 55 W. 35th St. Ev. 8:30. Mat. Thurs. & Sat. 2:30.

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Bernard Shaw's Comedy

**ARMS and the MAN**

with Alfred Lunt, Lynn Farnham, Pedro de Cordoba, Ernest Connery, Henry Travers, others.

**GAIETY** B'way & 46 St. Ev. 8:30. Mat. Wed. & Sat. 2:30.

Direction A. L. Erlanger

**FAMILY UPSTAIRS**

A New Comedy of American Life by Harry Def

Moves to LITTLE Theatre, Mon., Oct. 5

**BROOKLYN, N. Y.**

By ARTHUR J. BUSCH

Verba's Brooklyn this week has "The Music Box Revue" as the attraction, and with "Rain" playing almost to capacity on its return last week, Verba can expect S. R. O.'s the rest of the week. Next week he has the opening of "Some Day," the new Mrs. Henry B. Harris musical show. Among other new ones scheduled are the Four Marx Bros. "Cocoanuts," and Gertrude Farrar's new Lehár operetta. In between will come "Scandal," "Lady Be Good," "The Dove" and "The Elvans" among others. Ambitious is not the word for it.

The Majestic, having done well

LONGACRE THEA. W. 48 St. Ev. 8:30. Mat. Wed. & Sat. 2:30.

**The BUTTER and EGG MAN**

VANDERBILT THEA. 43 E. St. E. of B'way. Mat. Wed. & Sat.

The New Musical Comedy

**MERRY MERRY**

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Harry Archer's Orchestra

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A. H. WOODS presents

**"THE PELICAN"**

By F. Tennyson Jesse & H. M. Harwood.

With Margaret Lawrence, Fred Kerr, Henry Stephens and Herbert Marshall

FIRST MATINEE THURSDAY

MUSIC BOX THEA. W. 45 St. Ev. 8:30. Mat. Wed. & Sat. 2:30.

**CRADLE SNATCHERS**

A Sparkling, Clever, Scintillating Comedy

with MARY BOLAND

And a Wonderful Cast

PLAYHOUSE 48 St. E. of B'way. Ev. 8:30. Mat. Wed-Sat. 2:30.

**ALICE BRADY**

In a Farce Comedy with Songs

**"OH! MAMA"**

"A REALLY FINE DRAMATIC ACTRESS." —Burns Mantle, News.

**HIPPODROME**

Mat. daily, good seats 50c. Ev. 8:15

Biggest show in New York

CREATOR and His Band: AMERICA'S

DANCING STARS; PERCROSS; CHADWICK; LINDA; KELLERMAN; MO-LINA; BILL ROBINSON; FICK and WHITE, others.

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B'way & 42nd St. Bryant 4200

Concerts Sunday, 2:15 and 8:15 P. M.

FRANCES STARR; ALICE LLOYD; HARRY J. CONLEY; TOM SMITH; RAYMOND H. ROACH

COMEDY with CLYDE COOK, CHAS. COMEDY.

**RIVERSIDE**

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Sunday Concerts 2:15 and 8:15

ROGER WOLFE KAHN & ORCH.; OLSEN & JOHNSON; EARL LINDSAY'S

RHYME & RHYTHM; AL ROACH; REST & COLLETTE; HAL ROACH

COMEDY.

**81st STREET**

81st & B'way Transfer 6100

Sunday Concerts 2:15 and 8:15

MARGARET YOUNG; YOGAN and SATIERS and IMPERIAL; PERSIAN SKITTETTE; KENO and GREEN, etc.

Photographs "THE TROUBLE WITH WIVES" and HAL ROACH COMEDY.

Henry Miller's THEATRE

Ev. 8:40. Mat. Thurs. & Sat. 2:30.

"THE NEW SEASON'S BEST PLAY"

—Hammond, Herald Tribune

**VORTEX**

Noel Coward's Triumph

with Mr. Coward in the leading role

BELASCO W. 44th St. Ev. 8:30. Mat. Thurs. & Sat. 2:30.

DAVID BELASCO presents

E. H. SOTHERN By Arrangement with Lee Shubert

**IN ACCUSED**

By DRURY

with "Dancing Mothers" last week, has "Hay Fever" this week, the new Noel Coward play under the title of "Still Life."

"Dancing Mothers" this week at Teller's Shubert.

With the influx of so many premieres in Brooklyn, the local critics are confronted with a peculiar situation. If they attend the Brooklyn try-out they will miss the Manhattan openings. Of course, the Manhattan openings are, to the critic, more important than the Brooklyn openings, and vice versa to the management. Then, if a Brooklyn critic catches a show in Brooklyn he is somewhat non-plussed as to

## A MASTERLY ARRAY OF ORCHESTRAL ARTISTS

**HOWARD OSBORN** AND HIS  
**VANITY FAIR HARMONY EIGHT**  
**VANITY FAIR SERENADERS**  
**RIVOLI THEATRE ORCHESTRA**

An Outstanding Attraction and a Permanent Feature at Chicago's Newest Dine and Dance Divertissement—

**VANITY FAIR**  
Broadway, at Grace Street, Chicago

Just what to do when the same show opens in Manhattan. This situation was brought forcibly to the attention of the dramatic departments here when "Cradle Snatchers" opened at Warba's. The local subs sent to catch the show gave it a mild rapping, and the P. A.'s put up a yell, saying it was unfair when in view of the fact that the show was manifestly a "wow." Later when the show opened at the Music Box, Pollock, of the "Eagle" and your correspondent of the "Times" found the show to be palatable (if rowdy), and a hit if somewhat crude. The protest on the part of the P. A.'s was that they didn't object to a rapping if the regular critic covered the show, but they did object to one coming from a news reporter.

B. F. Keith's Rivera has changed its policy. Whereas it used to run feature movies and vaudeville, changeable twice a week, it now runs movies exclusively the first half of the week and vaudeville and movies the last half.

### ST. LOUIS

By LOU RUEBEL

American—"No, No, Nanette" (2d week).

Shubert-Jefferson—"Rose-Marie,"

Empress—"The Whole Town's Talking" (Woodward stock).

Orpheum—Vaudeville.

Grand Opera House—Vaudeville and pictures.

Gaiety—"Burlesque Carnival" (Columbia).

Liberty—Stock burlesque.

Missouri—"The Man Who Found Himself."

Loew's State—"Little Annie Rooney."

Delmonte—"Rugged Water" and "The Timber Wolf."

Grand Central, West End Lyric and Capitol—"The Knockout."

Kings and Rivoli—"Souls for Sale."

The Cinderella theatre is the latest addition to the string of neighborhood houses of the St. Louis Amusement.

E. C. Jeffress is now publicity manager at the Missouri.

"The largest burlesque house in the country" is the advertising of the Liberty Music Hall. It recently added 200 seats, increasing the capacity to 1,200.

### BRONX, N. Y.

By P. W. TELL

Edward Cantor is out of the Crescent theatre and has been appointed manager of the new Congress, ninth-venue managed by L. Littman, one of the proprietors of the house. Gilbert Josephson, who managed the Willis last season, may manage the Crescent, also.

Twice postponed, the opening of the Schildkraut theatre occurred Monday with Rudolph Schildkraut starring in "The Bronx Express." Cowly Dymally (author) directed. The playhouse seats less than 400.

The Metropolis closed again last week after a disastrous month with pictures at a five-cent matinee admission price. The house may reopen later with the same policy.

The McKinley Square Theatre has reopened with a policy of Yiddish and English vaudeville and pictures, management Harry Gottl.

### VARIETY BUREAU

WASHINGTON, D. C.

616 The Argonne

Telephone Columbia 4630

By HARDIE MEAKIN

Belasco—"Puppy Love"; next, "Is

Zat, So?"

National—"Naughty Cinderella" (Irene Bordoni); next, "Stepping

Stones" (Fred and Dorothy Stone).

Poly—"Mission Mary"; next, Earl Carroll's "Oh, You!"

Mutual—"Step Lively Girls" (Mutual).

Gaiety—Harry Stepper's Show (Columbia).

Columbia—"Don Q" (Douglas Fairbanks).

Metropolitan—"Gaustrak" (Norma Talmadge); next, "The Dark Angel."

Palace—"He's a Prince"; next, "The Midshipman."

Rialto—"Lightnin'."

Anne Nichols arrived Friday to put the final touches to her new play, "Puppy Love," by Adeline Matthews and Martha Stanley; Vivian Martin, Effie Shannon, Maude Eburne and Charles Abbe are in the cast.

Spencer Tupman, musical director Mayflower, and bride are honeymooning in Atlantic City.

The Earle, playing Keith (pop) vaudeville and a first-run picture, is featuring Tom Mix's "The Lucky Horseshoe" over their vaudeville headliner.

Midnight shows are a regular feature at the Gaiety, Columbia burlesque. This weekly event always gets business.

George Sammls, who became a Washington institution a couple of summers ago with the successful musical mock venture headed by

DeWolf Hopper, is back in town with "Mission Mary" at Polli's.

Del Rose Macon, who stages health plays for the Philadelphia Interstate Dairy Council, was in Washington last week seeing Mrs. Harriet Hawley Locher puts across educational work for the local Crandall theatres.

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WITH

MARILYN MILLER

IN

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AT

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By Garrick, New York "JOURNAL"  
"Pert Kelton is a delightful comedienne."

Burns Mantle, New York  
"DAILY NEWS"

"Also an amusingly awkward new comer, Pert Kelton by name, who probably has been convulsing Keith Vaudeville and is on her way up."

Walter Winchell, New York  
"EVENING GRAPHIC"

"Pert Kelton, a mimic, almost stopped the show. She is a mighty clever girl. Pert Kelton, who knocked 'em dead after 11 o'clock at the 'Sunny' premiere, is only 17."

Gilbert W. Gabriel, New York "SUN"  
"Of all the ornaments of the evening here is the Fanny Bricelet."

New York "TIMES"

"Miss Kelton enacts a frightened Spanish Dancer of low intelligence with all the manner but none of the illusion of that alluring wanton."

Arthur Pollock, Brooklyn "EAGLE"  
"Pert Kelton comes near to being the hit of the evening."

E. W. Osborn, New York "WORLD"

"Pert Kelton, a miraculous mimic, were incredibly for a long moment."

Walter M. Oestreicher, Brooklyn  
"TIMES"

"Pert Kelton is sure to be talked about by the smart people who live in the roaring forties."

Exclusive Representatives, MAX HART and BILLY GRADY

### NEWARK

By C. R. AUSTIN

Shubert—"The Daughter of Rosie O'Grady."  
Broad—"Seeking."  
Proctor—Vaudeville.  
Loew's State—"Exchange of Wives," vaudeville.  
Newark—"Seven Days," vaudeville.  
Branford—"Shore Leave," vaudeville.

Rialto—"The White Monkey," vaudeville.

Mosque—"The Dark Angel."  
Capitol—"The Gold Rush" (33 week).

Fox's Terminal—"The Wheel."  
Goodwin—"The Coast of Folly."  
City—"In Love With Love" (stock).

Miner's Empire—"Powder Puff Frolics."  
Lyric—"Hoty Totsy."

Orpheum—Vaudeville (colored).

Jacob Fabian is so elated over the success of the new Mosque that he has engaged a whole production unit to stage presentations of a class and scale never before seen in Newark. The new director of productions is Frank Rehsen, from the Century, Baltimore, where he has been di-

rector of productions and music. Others engaged are Colby Harriman, technical director; H. Landman, scenic specialist; Frank Chapman, stage executive.

For some unknown reason business generally did a nose dive here last week. The oppressive heat Monday and the Walker fight probably started things off badly. Walker is looked upon as a native son here, although he hails from neighboring Elizabeth. The fight was certainly responsible for a wallup at "Stepping Stones," for business shot up Tuesday, and late in the week the big show reached capacity. Even the second week of "The Gold Rush" fell off.

### PITTSBURGH

By JACK A. SIMONS

Nixon—"Topsy and Eva."  
Shubert Alvin—"Blossom Time."  
Shubert Pitt—"Desire Under the Elms."

Gayety—"Monkey Shines."  
Loew's Aldine—"The Gold Rush."  
Grand—"Groustark."  
Olympic—"The Coast of Folly."  
Liberty—"Groustark."

William Gorman is here in advance of "Music Box Revue," opening at the Nixon Oct. 26. The pennant winning Pirates will be guests of Manager Harry Brown Monday night.

Rowland and Clark opened their fourth theatre, the Iris, in Erie, Labor day.

The Sewickley theatre reopened last week after a shut-down of two months.

After a summer season of pictures

only, the Star, McKeesport, has resumed its written policy of emphasizing road shows, feature films. L. R. Myers, house manager, also handles the Dreamland in that city.

Larry Jacobs, publicity director Loew's Aldine, has been promoted by Louis K. Sidney, managing director, as manager, new Loew Colonial, Reading.

Floyd Morrow, former manager of Rowland & Clark's State, is now publicity director for the Columbus Amusement Co., New Kensington, succeeding A. L. Hicks.

The Harris Amusement Co.'s Hippodrome, McKeesport, closed all summer, has reopened with a combination picture and vaudeville.

A new theatre will be erected in Richmond, W. Va., by Charles and John Holt on the site of the old-

ing destroyed by fire four years ago

Elias Breekin, Russian violinist has been engaged as concertmaster and soloist of the Grand Symphony Orchestra.

Kennwood Park closed last Sunday.

Robert Vignola has been engaged to direct "Fifth Avenue," which Producers Distributing Corporation will handle.

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## TORONTO

Royal—"Man With a Load of Mis-  
chief."  
Prince's—"Eleventh Command-  
ment" (English stock).  
Uptown—"Witching Hour"  
(stock).  
Comedy—"Quarantine" (English  
stock).

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Pan—"I'll Show You the Town"—  
vaudeville.  
Loew's—"Not So Long Ago"—  
vaudeville.

Tivoli—"Siege."  
Hippodrome—"Sally of the Saw-  
dust."  
Regent—"Gold Rush" (7th week).

Cameron Mathews and Co. in "The  
Dover Road," now touring Canada,  
report very good business. This  
marks the inauguration of a new  
type of Canadian theatrical venture  
under the trans-Canada organiza-  
tion. The Mathews Co. is a road  
show recruited from a Toronto stock  
organization.

A second company of this type  
goes out shortly from Toronto, the  
Hampton British Players, with G. P.  
Huntley in "Little Miss Bluebeard."

With a well-equipped studio in  
Trenton, Ontario, the provincial  
government motion picture bureau  
shortly goes into the production of  
more pretentious films. So far scenic  
one-reelers and trade-boosting edu-  
cational material have been all that  
the bureau has attempted. It is  
now the intention to tackle some-  
thing of a historical nature.

Percy Haswell, local stock idol  
years ago, returned last week on a  
visit en route to New York from  
Hollywood.

Chaplin's "Gold Rush" concluded  
its Toronto run Saturday after seven  
weeks of continuous performances.  
It would have been possible to hold  
over the picture in the Regent, where  
it is now playing, for some time

yet, as far as patronage is con-  
cerned, but previous arrangements  
bring in Fairbank's film, "Don Q,"  
Oct. 6.

Leon Leonidoff, Canadian F. P.'s  
ballet master, reopens his Russian  
ballet school Oct. 6.

From Paris comes the rumor that  
Joan, 15, youngest daughter of  
Richard Bennett, is engaged to  
marry Jack Tomson, of the Tomson  
Twins. Miss Bennett is studying in  
France. The Tomson Twins were  
lately reported in Variety as about  
to sail for this side.

## BURLESQUE ROUTES

(Continued from page 11)

Naughty Nifties—Empress, Cin-  
cinnati.

Night Hawks—Academy, Pitts-  
burgh.

Pleasure—Broadway, Indian-  
apolis.

Red Hot—Howard, Boston.

Round the Town—Corinthian,  
Rochester.

Smiles and Kisses—Garrick, St.  
Louis.

Speed Girls—L. O.

Speedy Steppers—Gayety, Balti-  
more.

Step Along—S, Allentown; 6 Col-  
umbia; 7 Williamsport; 8 Sunbury;  
9-10 Reading, Pa.

Step Lively Girls—S, York; 6,  
Lancaster; 7, Altoona, Pa.; 8, Cum-  
berland, Md.; 9, Uniontown; 10,  
Washington, Pa.

Stolen Sweets—L. O.

Sugar Babies—Gayety, Minnea-  
polis.

Tempters—Mutual, Washington.  
Whirl of Girls—Olympic, New  
York.

Whiz Bang Revue—Hudson,  
Union City.

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MORNIN'**

Voice

Tear-drops dim the light, In your eyes so bright,

Just like rain-drops dim the win-dow pane. When your eyes are blue,

Some-thing's wrong with you, Let me kiss the love-light back a - gain.

Chorus

*f* Brown eyes, why are you blue? Brown eyes,

what can I do? Don't keep the sun - shine out of your eyes say,

If you are wise You'll stop your cry - ing. Brown eyes,

look up and smile, Smil - ing is al - ways in style.

Tears on - ly add - to your blues and troub - les, Troub - les will float - away

just like bub - bles. You know hon - est and true,

Brown eyes should nev - er be blue! blue!

D.S.

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I take this means of thanking my PALS for the WIRES, LETTERS and PERSONAL RECEPTION accorded me upon becoming GENERAL PROFESSIONAL MANAGER. All I can say is, in the past my actions spoke louder than words, as they will continue to do.

Frank Clark

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O'Farrell Street**DETROIT**By GEORGE WINTER  
Lafayette—"The Student Prince" (third week).  
New Detroit—"Lady, Be Good."  
Shubert - Detroit - "Mercenary Mary."  
Bonstelle - Playhouse - "Singing Bird" (premiers).  
Majestic - Woodward Players in "Nobody's Business."B. F. Keith Temple—Belle Baker and vaudeville.  
Gervick—"Able's Irish Rose" (22d week).

Rafael Sabatini will not be present for the first performance of his play, "The Carolinian," at the Bonstelle Playhouse Oct. 6. He has called Charles L. Wagner, the producer, that he will not be able to come to America before January.

**The Orpheum Circuit Vaudeville Theatres**BOOKING DEPARTMENT  
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By WILL R. HUGHESShubert-Missouri—"White Cargo."  
Coyote—"Let's Go" (Columbia).  
Empress-Burlesque (Mutual).  
Orpheum—Vaudeville.  
Pantages—Vaudeville.  
Globe-Lola Bridge stock (Indefinite).  
Twelfth Street—Musical tabs, pictures.  
Newman—"The Man Who Found Himself."  
Royal—"The Freshman" (2d week).  
Liberty—"Lightnin'".  
Mainstreet—"Don Q" and vaudeville.

The first Orpheum "unit" show to reach here this season was current this week, with turn-aways at nearly every performance. This unit is composed of Berkes and Terry and dancing girls, Monroe and Grant and Pickard's "Ling Ting Foo" Chinese Syncopators. The eight dancing girls from the Berkes-Terry act work in the other two numbers, giving the bill something of the tone of a high-class revue. Each of the three acts have been given special settings, gorgeous costumes and real musical scores.

The other acts were Blossom Seeley, with Benny Fields and pianists; Frank Fay, Tempest and Dickinson; and Bobby ("Uke") Henshaw and Vera Van Atta. Though but seven acts, the bill, owing to the length of the Berkes and Terry hours. Every act was musical, which seemed to the liking of the regulars.

The regular season at the Shubert opens Oct. 4 with "12 Sat 87" Richard Taber, one of the authors, will be in the cast.

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### BILLS NEXT WEEK

(Continued from page 17)

Joe Uheiss (One to five)  
1st half  
Ray & Edna Tracy  
Bernard & Keller  
Musical  
BLOOM'GTON, ILL.  
Maestro  
N. Arnaud & Boys  
Billy Beard  
C. Redfield Co.  
2d half  
Russell & Hayes  
Ricotta & Byrne  
"Society" T. & B.  
CHAMPAIGN, ILL.  
Orpheum  
Kaleo Bros  
Billy Ivalde  
"Outside Circus"  
Delmar & Lons  
(Two to five)  
CLINTON, IA.  
Orpheum  
Geo Stanley & Sis  
Lons & Hawley  
Village Polka  
2d half  
3 Daves

Gordon & Delmar  
(One to five)  
DECATUR, ILL.  
Orpheum  
Russell & Hayes  
Ricotta & Byrne  
"Society" T. & B.  
2d half  
N. Arnaud & Boys  
Billy Beard  
C. Redfield Co.  
2d half  
Russell & Hayes  
Ricotta & Byrne  
"Society" T. & B.  
1 Daves  
Fletcher T. & M.  
(One to five)  
2d half  
Edwards & Dean  
Parnell & Florence  
Hall Ermine & B.  
EVANSTON, IND.  
Grand  
Alf Latell Co.  
Marie Sabot Co.  
Watts & Hawley  
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2d half  
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King & Brady

Stuart & Lash

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SPRINGFIELD, ILL.

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Victoria & Dupree

Tyler Mason

Blossom Seely Co

Rhythmic Tone

(Two to five)

WATERLOO, IA.

Palace

Edwards & Dean

Parnell & Florence

(One to five)

Geo Stanley & Sis

Louis London

Village Polka

ST. LOUIS, MO.

Grand O. N.

3 Laddere

Arthur Howard Co

Leon & Dawson

Knox & Toman

Genetina M'and's

(Three to five)

QUINCY, ILL.

Orpheum

Murray & Gerrish

MILWAUKEE

Maestro

CLARK, O.

Palace

III & Quinsell

Marimba 2

Low Hawkins

Loe Host

Morley & Anger

2d half

DETROIT, MICH.

Grand Riviera

Hasanna

Babe Matic Co

(Two to five)

LaSalle Gardens

Corelli & Burley

Fishery & Storing

Charley Allen

Dance Omania

(One to five)

Walls & Winthrop

Betty Moore Co

(Three to five)

ST. WAYNE, IND.

Palace

Rhythmic Tones

St Van Alstyne Co

Geo Schrock Co

2d half

Dance Omania

International Rev

(One to five)

INDIANAPOLIS

Palace

Kerr & Ensign

(Others to five)

Jack Hanley

Howard & Ransom

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Unit Show

Blossom Heath Ent

And Jimmie

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(Two to five)

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Capitol

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Dirty Moore Co

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(Two to five)

2d half

Correll & Hurley

Rhythmic Tone

Correll & Storing

W & H Humes

Kerr & Knight

Rialto Rev

INTERSTATE CIRCUIT

DALLAS, TEX.

Maestro

Ward & Dooley

Bingham & Myers

Frank Van Hoven

Radio Rev

2d half

FT. SMITH, ARK.

Smith

(5-10)

Reao

(Others to five)

LEXINGTON, KY.

Ben Ali

Bacardi 3

So Harmony 4

Helen 5

Harvey Willis A

(One to five)

The Coeds

2d half

4 Merkle Sis

(Two to five)

LAUREL, O.

Palace

III & Quinsell

Marimba 2

Low Hawkins

Loe Host

Morley & Anger

2d half

DETROIT, MICH.

Grand Riviera

Hasanna

Babe Matic Co

(Two to five)

LaSalle Gardens

Corelli & Burley

Fishery & Storing

Charley Allen

Dance Omania

(One to five)

Walls & Winthrop

Betty Moore Co

(Three to five)

ST. WAYNE, IND.

Palace

Rhythmic Tones

St Van Alstyne Co

Geo Schrock Co

2d half

Dance Omania

International Rev

(One to five)

INDIANAPOLIS

Palace

Kerr & Ensign

(Others to five)

Jack Hanley

Howard & Ransom

7th Ave. and 10th St., NEW YORK

31 West 71st Street NEW YORK

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101 West 45th Street

NEW YORK CITY

</

# SOME KICK COMING!

And it is not by

**EVELYN  
LAW**  
but by  
**JACK  
BLUE**

who says others  
are not fair. He  
is letting them  
have the profit—  
why do they take  
the credit due  
him?



SEE  
this step  
It was  
originated  
by  
this teacher

**JACK BLUE**  
for Evelyn  
Ask Her

See this dancer

See her teacher

The dancer is Evelyn Law. The teacher is Jack Blue. She was discovered, developed and personally taught by Mr. Blue. Her father, Captain John Law, U. S. Navy Shipmate of Mr. Blue, will vouch for the truth as to who taught Evelyn and placed her where she is today.

Read this reproduced letter, as you will  
some day be reading some one else  
claiming Drusilla Taggart:

*Evelyn Law  
Champion high  
kicking dancer  
of the world.*



**Drusilla Taggart**

Daughter of Mr. and Mrs. Thomas  
Taggart, Atlantic City, N. J. pupil  
of Jack Blue. Her first appearance  
on her return will be at Jack Blue's  
Balconades.

Hotel Continental, Paris  
Dear Jack—I am dancing as  
the featured dancer here in Paris,  
at the Apollo Theatre, in the  
Parade, revival of "The Merry  
Widow." I am doing that last  
high-kicking dance that you put  
on for me. It is a big hit and  
I have had favorable criticism  
from all the newspapers after the  
premieres. That dance makes a  
big hit over here. They like it  
better than any of my dances. I  
am also being featured at the  
new Apollo cabaret which opens  
over the Apollo Theatre tomorrow.  
It is going to be a very chic  
place.

Here are a few clippings that  
have been in the Paris papers  
about me. I have another contract  
to broadcast my military back  
from Radio-Paris. They are pay-  
ing me 1,000 francs for our  
dance. I had a hard time at  
first, but I have done very well  
by this time.

I had a lot of radio pictures  
taken by the Wide World Photos.  
New York Times, two days ago.  
They may be in the New York  
papers in a couple of weeks. I  
hope so. Father is coming back  
in a couple of weeks.

With many thanks and best  
wishes.  
DRUSILLA.

**A TIP TO THE  
WISE—See for  
yourself who is the  
Dancer**

Lest ye  
forget  
**JACK BLUE**  
is the  
originator  
of

**MARILYN MILLERS**  
Military Back Dance. Orig-  
inated and produced by  
JACK BLUE

**COUNT AND  
COUNTESS ZACHY**  
Now exhibiting the NEW  
BLUE WALTZ, TANGO,  
FOX-TROT and other  
Dances at Hotel Ritz-Car-  
lton. By JACK BLUE.

**EVELYN LAW**  
Champion High - Kicking  
Dancer of the World. Zieg-  
feld's Follies. By JACK  
BLUE.

**COLLEEN BAWN**  
Acrobatic - Roccoco - Tum-  
Dancer, with Pat Rooney  
in "Rings of Smoke." By  
JACK BLUE.

**MARION DAVIES**  
Irish Jig Dance, by JACK  
BLUE, in her picture, "Lit-  
tle Old New York."

**PRINCESS  
WHITE DEER**  
Fast Indian Native Dancer  
in "The Yankee Princess"  
By JACK BLUE.

—and made for some one  
he had only from him, the  
writer,  
**JACK BLUE.**

**JACK BLUE**

America's Supreme  
Authority on all  
Stage Dances. Recog-  
nized by the Dancing Masters' Associations  
of America. Mr. Blue time and time again  
advised dancing students coming to New York  
to first seek the advice of their local dancing  
teacher, as they all come to New York for new  
material and make the rounds of all the schools.  
They know who is who and what is what and  
will be glad to guide you right to save you time  
and money. They all know Jack Blue. Ask  
them!

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GUARANTEED

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Classes Closing—Act Quick!

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M. Cohan and Ziegfeld  
"Follies"

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and  
JACK BLUE'S CAMEO, Surf and Stillwell Aves., Coney Island.**

**BIG**

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New York—Circle 6136

where she will receive her daily instructions and be viewed and interviewed by all the leading New York Managers and Producers

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