

VARIETY

Published Weekly at 156 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 32, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXX. No. 8

NEW YORK CITY, WEDNESDAY, OCTOBER 7, 1925

64 PAGES

SAD STORY OF JULIA BRUNS

GRAND OPERA CO'S. INGLORIOUS FINISH AT DETROIT—2 NIGHTS

Nina Morgana Refused to Appear Without Salary Check—Wretched Performance Followed—Chorus Girls Remain Unpaid

Detroit, Oct. 6. The International Grand Opera Company embracing many of the big vocal stars of the country ended a brief and inglorious existence here after a vain attempt to give the city a season of grand opera. Most of the big artists have returned to New York without the fat checks promised in their contracts. Others are still trying to collect.

Mrs. Floyd Locke Smith, manager of the enterprise has returned to her home in Columbus to attempt to raise funds for the rescue of the ballet, stranded here. The company opened its season last Thursday at Orchestra Hall with "Aida." From the very first difficulties presented themselves. On the opening night little of the scenery had arrived and it was discarded at the last moment five

(Continued on page 24)

STORY 'TRUST' IS SOUGHT AFTER BY HEARST

"Buy Everything"—Yells Against "Monopolies" in His Papers

William R. Hearst has decided to become a one-man "trust" in story selling for moving picture material. From his ranch on the Pacific Coast Hearst has sent instructions.

(Continued on page 24)

OPERA'S BARITONE, 25

The leading baritone of the Chicago Opera this year will be Robert Steele, a youngster of 25, who will debut in November in "Il Ballo Maschera" by Verdi. Steele is an American singer and one of the few to attain fame in opera at such an early age. He sang in Italy last year and following reports of his work there, was engaged.

Automat Banquet

Billy Jerome, the veteran songwriter, celebrated his 60th birthday Sept. 30 in a novel banquet at the midtown Automat. Billy gathered about him a dozen of his old cronies and distributed a flock of nickels to the guests for the repast.

The vet. songsmith states he's going to tack a junior onto his name and go into the song-writing business once again.

COMPETITION IN CABARET BELT IS TERRIFIC

Night Club Thing Over-Worked—House Parties—No "Big Checks"

Too much competition is the bane of the cabaret business just now in New York. With so many new places operating, each is detracting from the other and those who had been doing sensational business in the past are now drawing meager trade. A poor draw today is not a

(Continued on page 6)

SHUBERTS BROADCASTING

Experimenting With WJZ—"Student Prince" First Try.

The Shuberts and WJZ (Radio Corp. of America) have arranged for a series of experimental broadcasting of Shubert productions from that station. "The Student Prince" is mentioned as the first show to be radiated which is surprising in view of the managers' recent request to the American Society of Composers, Authors and Publishers, acting through Harms, Inc., music publishers that the "Prince" songs be restricted from the other.

BRILLIANT CAREER RUINED THROUGH DRUG HABIT

Promising Leading Woman on Broadway with Social Standing and Wealth, Now Held Under Bail on Grand Larceny Charge—Admits Narcotics Brought About Downfall—Lived on Fashionable Sutton Place in Home Purchased

IS NOT YET THIRTY

Julia Bruns, a few seasons ago one of the most promising young leading women on Broadway, and rated by James Montgomery Flagg as the most beautiful girl in America, will answer this week to a charge of grand larceny in connection with the disappearance of some \$5,000 in jewels and clothes belonging to Mrs. J. T. Smith, of Chicago, who lived at Miss Bruns' house, 29 Sutton place.

The charge is being pressed by Lt. Marsh, U. S. N., who also resided at the Sutton place house, which is in an exclusive neighborhood, surrounded by homes of millionaires. Twice freed, she was re-arrested and held in jail, until a colored bondsman furnished security for her release.

While in custody, Miss Bruns (Continued on page 21)

3,500 EXTRAS IN "BEN-HUR"

Los Angeles, Oct. 6. Metro-Goldwyn shot their big "Ben-Hur" circus Maximus scene on the special set, erected outside of the studio proper, Saturday. The largest number of picture extras ever used on one day in a picture, 3,500, appeared. Around the set one was impressed by the atmosphere, such as is around the state fair grounds on the big day. The chariot race was the big scene, shot with 12 chariots drawn by four horses each. The extras were all planted in the various stands and paid from \$3 to \$10 per day, with the total payroll amounting \$20,000 on the day. (Continued on page 21)

CRITICS' BOX SCORE

The key to the abbreviations is: SR (shows reviewed; R (right); W (wrong); O (no opinion expressed); Pct. (percentage).

SCORE OF OCTOBER 3

	SR	R	W	O	Pct.
WOOLLCOTT ("World")	7	6	1	..	.857
GABRIEL ("Sun")	12	10	2	..	.833
MANTLE ("News")	14	11	3	..	.786
WINCHELL ("Graphic")	12	9	3	..	.750
VREELAND ("Telegram")	4	3	1	..	.750
HAMMOND ("Herald-Tribune")	11	8	2	1	.727
ANDERSON ("Post")	12	8	4	..	.666
"TIMES"	17	11	4	2	.647
DALE ("American")	14	9	4	1	.643
OSBORN ("Evening World")	13	7	3	3	.538
RATHBUN ("Sun")	4	2	2	..	.500

VARIETY'S OWN SCORE

	SR	R	W	O	Pct.
VARIETY (Combined)	17	15	2	..	.882

FIRST CRITICAL BOX SCORE ON EARLY SEASON'S FLOPS

Woolcott ("World") Leading—Gabriel ("Sun") Second—Two in Tie for Fourth Place—All Critics Grouped Without Specification

DEMAND COMES FOR NATIVE-MADE FILM

Czecho-Slovakia Particularly Wants Pictures With Home Players

Variety Bureau, Washington, Oct. 6. The cornering of the foreign market in motion pictures is set down as no longer coming under the head of "news." However, in Czecho-Slovakia the home product in the (Continued on page 34)

"VARIETY" IN DEPT. STORE

Chicago, Oct. 6. Quite by accident a local staff member saw "Variety" displayed for sale in Marshall Field & Company, the largest department store in the city. Inquiry brought out the store has been carrying "Variety" for a long time, ordering it through a dealer.

The first critics' box score of the new season is based upon the 17 plays which have premiered and flattered since the season's inaugural, August 3. Between that date and October 3, 45 legitimate attractions made their bow on Broadway. Following its former custom Variety compiles its score at this early date exclusively on the shows which have

(Continued on page 20)

DIME MUSEUM ON 42D STREET

A museum filled with Coney Island freaks has opened at 230 West 42d street, beneath the Murray Chambers, between the Harris and Elting theatres. A ballyhoo band, a lecturer and the Island business is used to draw trade.

The lessees have taken the place (Continued on page 4)

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 15000 COSTUMES TO RENT

"ARTISTS AND MODELS" TITLE PROTECTED FOR SHUBERTS

Injunction Issued in Washington Against "Brown Skin Artists and Models"—Brazen Lift Brings Sweeping Restraining Order

Washington, Oct. 6. What is believed to be one of the most drastic injunctions, due to its scope, yet handed down in the case of a lifted title, was that issued late yesterday by Chief Justice McCoy of the District Supreme Court when the chief justice ordered the local colored Howard theatre, the local Negro Amusement Co., George Tucker and Irvin C. Miller (named later) and all others connected with the "Brown-Skin Artists and Models" from using the Shubert title in any manner whatsoever in their bathing programs and anywhere in the actual stage performance.

The injunction, which, though when issued Monday was but a temporary one, had the court indicating that he would make it permanent, followed the presentation by Otto Schlobohm, the local attorney for the Shuberts of a mass of data that was claimed by the attorney to be an attempt to realize on the established value of the Shubert title. The bill for the injunction set forth that the Shuberts had used the name "Artists and Models" since July 1, 1923. It also pointed out that the Shuberts attraction was booked to play Poll's the coming week, commencing Sunday, Oct. 11.

Among the exhibits presented before Chief Justice McCoy were reproductions of photography of the original white company which had

adorned the lobby of the local colored theatre. One in particular bore the name "Karolya" a featured dancer with the Shuberts, and the Howard a colored theatre this was stressed upon by Schlobohm. The newspaper advertising, it was pointed out, depicted white models with the name "Artists and Models" in prominent relief while the words "brown-skin" was barely discernable. This, it was shown, also applied to all billing used by the colored show.

The issuance of the court order followed two hours of argument with the colored theatre men claiming that the Howard theatre was an established theatre for the colored race no harm could be done the Shubert attraction. This, however, was not recognized by the court who issued the order after but brief deliberation.

It is understood in Washington that the "Brown-Skin Artists and Models" is a production sponsored by Irvin Miller, brother of the comedian of the same name who is teamed with Lyles. The show is said to have tried out in Philadelphia last week and is headed for New York. The paper used in connection with the show was all black with no lithos, having been posted in Washington. The paper was removed with Miller billing the show after the issuance of the court order as "Brown-Skin Revue."

Local theatre men could not recall another like case wherein the name was lifted so completely as in this present instance.

The New Exodus

London, Sept. 28. Farewell parties are constantly being given by the members of "London East now." So many actors, actresses, managers, authors and artists are leaving for New York that their departure constitutes a new Exodus.

The fact is being commented on in the West End that America requires only the young blood of London and that the "old established firms."

PARIS VAUDEVILLE

Paris, Sept. 28. Champs Elysees Music Hall—Fakir Tahra Bey, Cornelius & Constantine, General La-Vine, Yost and Clady (clay clown) and the Harlow Aerod. Duo; Pels Makers (acrobats), Delfy, Mrs. Walker's Girls, Jack Ramsey's Jazz. Empire—Okito and Fakir, Jovers (clown), Perrot, Troupe, Marjale, Lys Gauty, Silver & Forde, Nelly Rogers, Soga Rita, Lala & Newton, Mylos & Bouillot, Arignon Allegria (acrobats). Olympia—Marcelle Allard, Three Jovers, Duncan's Dogs, Paquita Garzon (Spanish dancer), Bronx Groves, Doumel, Jane Stick, Kuhn Brothers, E. W. Roberts, Mareski (violinist), El Senor Tito (dancer), Jean Houran, Three Golems. Moulin Rouge—Revue "Mieux que Nue", with Biscot; Edmond Guy, Van Duren, Berley, Oy-Ra, Baidin, Devidor, G. Dany, Jeneys, Dreaan, Hermanns Williams Duo, Gertrude Hoffmann's 16 girls, Argentina (Spanish dancer).

AMERICANS ABROAD

Paris, Sept. 28. In Paris: Louis Hasselmanns (conductor) and wife; Ina Bourgeois (Metropolitan Opera); F. Scott Fitzgerald (author); David Sturges (playwright); Mrs. Rudolph Valentino (formerly Winifred Hudnut).

Earle Askam Disturbed

Paris, Sept. 28. Earle Askam of the Metropolitan Opera, New York, was arrested by the mayor of a small village near St. Germain, France, on charges of disturbing the peace. He will face trial at Versailles.

While touring in an automobile, Askam had an altercation with the owner of a restaurant. The local mayor taking the part of his village friend. During the ensuing discussion the American singer is accused of striking the official, who had him arrested and held until bail was furnished.

Former American Brewer Buys 3 Paris Cabarets

Paris, September 28. Charles Falkenberg, formerly engaged in the brewery business in New York and at present representing a London corporation, has secured the leases of three cabarets here. These are the Teddy's, the Royal and the Quatre Arts. The name of the Teddy Bar will be altered to Serge and reopens Oct. 2, the others being ready a couple of weeks later. All three cabarets will be run on American lines.

FOKINE IN SCANDINAVIA

Copenhagen, Sept. 27. Michel Fokine, Russian dancer, is here producing the ballet "Tchoukchouka," by Stravinsky, at the Royal Opera. Mme. Vera Fokine is not with the troupe, having left for New York, where she has an engagement to fill.

Hurt in Auto Crash

Paris, Sept. 26. De Baroncelli, well known French picture producer, met with a serious auto accident last week but will recover.

\$9,000 Cabaret Debut

When the Dover Club, new, opened in New York the other evening its gross receipts for the night were \$9,000.

REAL ESTATE PERSONAL PROPERTY ASSESSMENTS N. Y. FOR '25

In making public New York city's assessments on real and personal estate for 1925, the Board of Taxes and Assessments announced the record single jump in property valuation since 1897. Amazing leaps in valuation of hotels and theatres recorded, while the figures showed a large increase in personal assessments, with several new names appearing.

Assessments of interest to the show business are:

Personal Assessments	
Felix Adler.....	\$1,000
John Barrymore.....	30,000
Lionel Barrymore.....	30,000
Nora Bayes.....	10,000
Fannie Brice.....	30,000
Catharine Carl.....	25,000
Rachael Crooks.....	10,000
Walter Damrosch.....	20,000
Marion Davies.....	50,000
Jeanette DeLoach.....	20,000
Wallace Edinger.....	30,000
Leon Errol.....	20,000
Rudolph Friml.....	20,000
Charles H. Hall.....	10,000
Hope Hampton.....	50,000
Wm. R. Hearst.....	11,000,000
Charles H. Hill.....	20,000
Al Johnson.....	30,000
Otto H. Kahn.....	50,000
Fritz Kreisler.....	75,000
William Lasker.....	10,000
Jesse L. Lasky.....	7,500
Joseph Leblang.....	50,000
John McCormack.....	100,000
Tom Meighan.....	10,000
Charles M. Nichols.....	10,000
G. L. ("Tex") Rickard.....	10,000
John Ringling.....	25,000
Max Steiner.....	10,000
D. J. Sullivan.....	\$2,500

Personal assessments may be reduced or removed by statements "swearing them off."

Inc. over previous year	
Metropolitan.....	\$4,350,000
Loew's State.....	4,275,000
Criterion.....	4,250,000
Strand.....	3,250,000
Capitol.....	2,850,000
Cohan.....	2,775,000
Rialto.....	2,250,000
Edwards.....	2,100,000
Century.....	2,150,000
Broadway.....	2,070,000
Winter Garden.....	1,850,000
Gaiety.....	1,700,000
Apollo.....	1,610,000
Jolson.....	1,570,000
Rivoli.....	1,450,000
Knickerbocker.....	1,425,000
Palace.....	1,420,000
Reverend.....	1,400,000
Columbia.....	1,370,000
Casino.....	1,300,000
St. Louis.....	1,250,000
Booth.....	1,300,000
Lincoln Square.....	1,200,000
American.....	1,100,000
Globe.....	970,000
Art Carroll.....	825,000
Lyric.....	800,000
Park.....	750,000
Guild.....	750,000
Norfolk.....	750,000
Empire.....	750,000
West Side.....	700,000
Republic.....	650,000
Hudson.....	650,000
Lyceum.....	650,000
Edwards.....	625,000
Eltinge.....	620,000
Musica Box.....	620,000
Amateur.....	610,000
National.....	600,000
Liberty.....	590,000
Miller.....	555,000
Reverend.....	540,000
Playhouse.....	490,000
Ritz.....	475,000
Maxine Elliott.....	450,000
Cort.....	470,000
Frazer.....	470,000
Edwards.....	470,000
Morocco.....	470,000
Broadhurst.....	455,000
Sam H. Harris.....	445,000
Longacre.....	440,000
Plymouth.....	410,000
Seylwyn.....	400,000
Central.....	395,000
Klaw.....	355,000
Vanderbilt.....	375,000
Edwards.....	350,000
Blou.....	310,000
49th St.....	290,000
Belmont.....	230,000
Punch and Judy.....	165,000

Albemarle.....	575,000	None
New Brighton.....	415,000	None
Republic.....	425,000	None
Keeney's.....	450,000	None
Montana.....	325,000	None
Majestic.....	340,000	None
Keith's Prospect.....	350,000	312,000
Knickerbocker Park.....	375,000	None
Greenpoint.....	250,000	None
Loew's Palace.....	275,000	75,000
De Kalb.....	285,000	None
Ansonia.....	250,000	50,000
Shubert.....	345,000	None
Terminal (new).....	250,000	190,000
Commodore.....	250,000	None
Star.....	200,000	None
Byron.....	200,000	None
Beverly.....	185,000	25,000
Coliseum.....	150,000	35,000
Flatbush.....	250,000	40,000
Colonial.....	150,000	5,000
Kameo.....	320,000	None
Henson.....	140,000	15,000

The Casino (burlesque) rated at \$225,000, is a decrease of \$10,000.

New York Hotels (in Theatre District)

McAlpin.....	\$11,200,000
Waldorf.....	12,000,000
Billmore.....	11,000,000
Commodore.....	12,000,000
Pennsylvania.....	14,000,000
Plaza.....	11,500,000
Ritz-Carlton.....	6,600,000
Hotel New York.....	4,500,000
Astor.....	7,500,000
Ambassador.....	4,400,000
Belmont.....	3,000,000
Chatham.....	1,625,000
Weylin.....	3,500,000
Greystone.....	2,080,000
Continental.....	1,600,000
Woodstock.....	1,450,000
Bristol.....	1,030,000
Cumberland.....	1,000,000
Glendon.....	1,100,000
Langwell.....	820,000
America.....	835,000
Woodward.....	865,000
Royalton.....	825,000
Seymour.....	790,000
Wellington.....	725,000
Somerset.....	600,000
Algonquin.....	620,000
Edwards.....	520,000
De France.....	490,000
Webster.....	500,000
Flinders.....	460,000
St. James.....	460,000
Laurelton.....	415,000
Edwards.....	450,000
Collingwood.....	660,000
Iroquois.....	475,000
Wentworth.....	450,000

No Tipping in M-G. Gaumont Paris House

Paris, Sept. 28. The new local corporation of Gaumont and Metro-Goldwyn is now running the Madeleine, one of the finest houses on the Grand Boulevards, which is under the direction of Harry Portman, as representative of Marcus Loew. A feature is to be no tipping of attendants, unrecognized in French managed resorts. The Gaumont Palace (Hippodrome), also an M-G. hall, will remain under the management of M. Costil, with Frank Brockhaus in charge of the releasing department 12 Rue d'Angesine, Paris.

SAILINGS

Oct. 10 (London to New York), Harry Holman, Harry Thurston (Lancaster).
Oct. 7 (London to New York), Minnie Mead, Mrs. John Drinkwater (Homer).
Oct. 3 (London to New York), John McCormack, Ernest Vajda (Mauretania).
Oct. 3 (London to Australia), Charles Wren, Augustus (Director for Williamson's) (Ostery).
Oct. 3 (New York to London), Sir William Jury (Levintham).
Oct. 2 (New York to London), John Wren, Augustus (Director for Williamson's) (Ostery).
Oct. 2 (London to New York), Lorraine Sisters (Republic).

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VERNEUIL MOST PROLIFIC PLAYWRIGHT NOW IN FRANCE

His "Pleasure of Loving" Success in Paris—Adapting Roumanian Comedy with Himself in Lead Role—Two Other New Parisian Plays Open

Paris, Oct. 6.
Following a short revival of Louis Verneuil's *Fautouil*, 47, at the Gymnase this house has "*Le Jole d'Amor*" ("The Pleasure of Loving") by the same author. It's reception was most cordial.

A placid French novelist falls in love with a passionate Syrian woman and eventually ruins himself. The piece is in four acts. It evidently has been especially written for the Roumanian actress, Elvire Popesco, with Louis Gauthier playing the lover.

Verneuil, who has become the most prolific of all French playwrights, is now adapting for the French stage a Roumanian four-act comedy by Izyvovsco, the Bucharest actor. It will be seen here under the title of "*Attentio Mesdames*" with Verneuil in the leading role.

Another opening is a comedy by Denys Amiel at the fashionable and miniature Potiniere, named, "*Monier et Madame Un Tel*" ("Mr. and Mrs. So-and-so"). Jean Chabrier makes the presentation, favorably greeted. Battaille-Henri produced. The plot unfolds a flimsy triangular affair in which the wife eludes but ultimately returns. Jacques Baumer brilliantly impersonates the sympathetic husband. Alice Cocca does nicely as the wife.

An additional comedy entrant is "*Copains*" by Georges Berr, actor, Elliott's novel. The impression it left was mixed.

The cast includes Arquilliere, Yonnel, Ecoffier, Juvenet and the playwright, at the *Hotel de Ville*. This is a French adaptation of Perry Mesdames Simone Dulac and Leonie Richard, the latter replacing the deceased Mlle. Merindol.

'Young Woodley' Banned

London, Oct. 6.
The Lord Chamberlain has seen fit to place ban upon "Young Woodley" for West End production. This is the piece Basil Dean is to produce in America with Glenn Hunter featured.

"Young Woodley" was produced this week in Boston. Reviewed in this issue.

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HAYMAN RAZZED AT OPENING OF NEW REVUE

Posing as Producer of "Folies" Bergere He Gets "Bird"

London, Oct. 6.
The new revue at the Palladium, "*Folies Bergere*," which has part of the Parisian Folies Bergere production of two seasons ago, was received as its premier until the final. At this point Joe Hayman was brought before the curtain and announced as the producer by Ernie Lotings, the comedian. Layman's designation as producer brought a shout from Frenchmen in the balcony who yelled in his native tongue that he was the producer, whereupon Lotings replied, "All right, Froggy," and turned the incident into a laugh.

However, when Layman started his speech of thanks an Englishman in the audience called, "Rubbish!" forcing Hayman to retire while the curtain was lowered.

The revue is a favorable conglomeration of ancient, but surefire material. "Chauve Souris" is under way at the Strand with a presentation that differs but slightly from previous programs. The Russian revue was cordially greeted upon opening.

C. C. Alvord, Federal Trade's Counsel Resigns

Washington, Oct. 6.
C. C. Alvord, chief counsel for the Federal Trade Commission, who, with Gaylord R. Hawkins, has handled the commission's case under their complaint against the Famous Players-Lasky interests has resigned, with its acceptance standing as of Sept. 30, 1925. There was a "fall" tied to the acceptance of the attorney's resignation to the effect that he remain "on the job" until the completion of the picture case. This Mr. Alvord has consented to do although it is generally understood he is making a considerable financial sacrifice in doing so.

The F. P. case comes up for argument Nov. 10, as reported in "Variety" last week. Attorneys for both sides have been advised no further extensions will be granted. The proceedings are set to begin at 9.30 A. M. on that date.

'GORILLA' ENGLISH RIGHTS

London, Oct. 6.
Clayton and Walker, who own 50 per cent. of the English rights to "The Gorilla," now current at the Oxford, have arranged with the company for the provincial rights. It is understood they paid a bonus of \$1,500 and are to pay a royalty of 10 per cent. of the gross.

CARL LEVEL DIES

London, Oct. 6.
Carl Level, manager of His Majesty's, succumbed to heart failure October 1.
Level was stricken while riding horseback in Hyde Park.



BEE JACKSON

World's Champion Charleston Queen
Cable dispatches from London indicate that the Charleston has held England with full force.

Bee Jackson opened there Sept. 28 at the Kit Kat Club and was an instantaneous hit. Miss Jackson, upon her return to the States, will play the Keith-Albee Circuit in her own act under the direction of RALPH G. FARNUM (Edw. S. Keller Office)

COLORED TROUPE'S HIT

Caroline Dudley's Tab Act Opens in Paris

Caroline Dudley's colored troupe has opened successfully at the Champs Elysees Music Hall. The bill also includes the Allison Troupe, Klein Family, Jenkins Brothers, Louis Vassouze (strong man) and Saint Granier, vocal comedian.

Charlie Chaplin's Mother's Extension Until Feb. 1

Washington, Oct. 6.
Charlie Chaplin's mother has been granted the expected extension to remain in this country with the film comedian, until Feb. 1 next. The news dispatches going out of Washington seemingly attached no significance to the brief additional time allowed.

The Immigration Act of 1924 provides that a mentally deficient person must be deported within five years or their entry becomes a permanent one and after that specified time the matter is entirely out of the Immigration authorities' control.

A Department of Labor official stated that had the extension now granted gone over the five year period in the Chaplin case, which is March 1, 1924, an attempt could be made to apply the clause in the Chaplin case. The comedian's mother was only admitted under a temporary status.

No like case has been passed upon by the department and to avoid any entanglements the Department of Labor, rather than face an adverse decision on their claim of the temporary status, placed the date one month inside the five years, to protect themselves in case the final decision calls for the deportation of Mrs. Chaplin.

It was stated at the department that Chaplin submitted evidence his wealth was now in excess of a million dollars as a guarantee that his mother would never become a public charge.

This action of the Immigration officials has given the impression here that there is some doubt as to the final decision following the recent examination of Mrs. Chaplin in California.

Dawe Forming Syndicate To Take Over Tivoli

London, Oct. 6.
Thomas F. Dawe is forming a new syndicate to take over the Tivoli from its present owners. He promoted the proposition in the first instance and has been the managing director since the company's inception.

The shares of the company were originally held by a few members of a syndicate. Dawe has now made arrangements whereby he can purchase all shares and to carry this out is forming a company with a capital of \$20,000 in 400 ordinary shares of \$5 each. It is a freehold building and the new company will provide for taking it over without any liabilities. In addition to the cinema, the theatre has a tea room open to the public and fully licensed bar known as the Tivoli Lounge.

AMUSEMENTS IMPROVED BIZ IN 1923, SAY I. R. TAX FIGURES

3,255 Corporations Netted \$56,659,551—An Increase of Over \$20,000,000—Legit Nearly Doubled in Volume

'HUSBAND AND WIFE' NIGHT

With the many "nights" advertised by the night clubs of Broadway, it has been suggested that one of the clubs hold a "Husband and Wife Night."

One cabaret man said he couldn't see how the idea could draw him a dollar.

LABOR PERMITS REFUSED SPECHT AND MILLER

Granted to Isham Jones, However, in London—Whiteman Okay

London, Oct. 6.
Permits for the admittance of Ray Miller's and Paul Specht's orchestras have been refused by the British Labor Ministry, although Isham Jones, who opens here at the Kit Kat Club Oct. 12 has been granted the necessary papers. Paul Whiteman also has been definitely promised a labor permit as a visiting concert attraction when he comes over in April.

Specht has been involved in considerable red tape with the British Labor home office, the American bandman having sent over several units before and having broadcast considerable propaganda about his contemplated extensive British invasion with other units. This probably figured against Specht, who is not coming himself but has two sub-bands slated for booking here.

Ray Miller's intention to open at the Kit Kat Club, London, in late December has been foregone through Miller connecting with the new John Cort musical, "Suzanne." The Miller application seemingly had been pending meantime. William Morris and his contract cancelled on him by Miller. The Morris office also booked Jones but not Specht. Whiteman's concert manager arranged the maestro's contracts abroad for next year.

Mme. Polaire Injured

Paris, Oct. 6.
Due to Mme. Polaire being hurt in an automobile accident the production of "*Madame Sans-Gene*" has been withdrawn from the Porte Saint Martin. Sardou's famous comedy, "*Madame Sans-Gene*" is substituting with Paule Andral in the title role. The piece will remain at the theatre until the new show is ready.

TAX HEARING OCT. 24

Washington, Oct. 6.
The House Ways and Means Committee has set Saturday, Oct. 24, as the date upon which they will hear those who wish to present arguments for the repeal of the excise and miscellaneous taxes, which includes the tax on admissions. The committee will meet in Room 321 of the House Office Building at 10:00 a. m. at that date and invites those interested to be present at the meeting.

Spectacle Opposition

London, Oct. 6.
Prolongation of the Military Tattoo (military spectacle) at Wembley drew patronage which totaled 50,000 nightly. This materially affected the box offices of West End theatres. It is likely that presentation of the Tattoo will be further extended.

Washington, Oct. 6.
Amusements had a much better year in 1923 than in the preceding year (1922), according to tax figures that will be made public tomorrow (Wednesday) by the Commissioner of Internal Revenue based upon the returns made in 1924.

The net income for the 3,255 amusement corporations reporting for 1923 totaled \$56,659,551 as compared to the net income reported by 3,598 like corporations in 1922 totaling \$35,093,095. This was an increase in net earnings of over \$21,000,000.

After deductions had been taken (Continued on Page 13)

Miss Moss Engaged

Mr. and Mrs. B. S. Moss have announced the engagement of their daughter, Beatrice Florence Moss, to Clement S. Crystal, of Cedarhurst, L. I.

A reception will be held at the Moss home, 555 Park avenue, New York, on the afternoon of Nov. 14. Miss Moss finished her education at Miss Macon's school, Tarrytown. Mr. Crystal is a member of the firm of M. Crystal Sons, New York builders.

Sophie Tucker in Revue

London, Oct. 6.
At the conclusion of her original engagement here Sophie Tucker plays four weeks of vaudeville and then doubles between the Kit Kat Club (membership) and the Picaresque cabaret (public) until the new Julian Wylie revue is ready.

Miss Tucker joins the Wylie show under 12 weeks' guarantee which will carry her through the current season.

Voted for Choristers

London, Oct. 6.
On a printed ballot 95 per cent. of the Picaresque cabaret's patrons voted for the return of the girls to the floor show. Choristers resumed last night after a week's absence. This was much to the delight of the "Johnnies" and the material improvement of the show.

'Sans-Gene' Film Hit

London, Oct. 6.
Famous Players' "*Madame Sans-Gene*," with Gloria Swanson, had a splendid opening at the Empire last night. The picture is regarded here as an artistic triumph.

ALBERT, CLOWN, KILLED

London, Oct. 6.
George Greenman, known as "Albert," a clown in the Royal Italian Circus, fell from a sixth story window of the Croyden Empire. He died shortly afterward in a hospital. Greenman's fall came in the midst of an epileptic fit.

GRAVES AND KEYS COMBINE

London, Oct. 6.
George Graves and Nelson Keys are forming a partnership whereby they will jointly enter in a revue.

Harry Foster Postpones Visit

London, Oct. 6.
Harry Foster has postponed his trip to America in lieu of William Morris' sudden departure from your shores for this side.

COSTUMES

FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS

SCHNEIDER-ANDERSON

229 W. 36 ST. NEW YORK

K. K. K. VAUDEVILLE ACTS AND MUSICIANS IN NEW ENGLAND

Reported Actors Giving Klux Entertainment at Preaque Isle, Me., Members of Organization—Orchestras to Tour K. K. K. Strongholds

St. John, N. B., Oct. 6. Vaudeville is being used by the Ku Klux Klan in its gatherings and celebrations. In Preaque Isle, Me., a K. K. K. stronghold in the potato growing belt, about 15,000 attended a Kluxer celebration. Vaudeville acts provided the entertainment. Each of the performers was a member of the organization. It is claimed. After a parade the entertainment was started. A K. K. K. song leader led in the singing of "Nearer, My God to Thee," "Onward Christian Soldiers" and "America" by organized orchestras and bands. A number of bands are being founded. One may tour the country, playing in the K. K. K. strongholds only. The orchestras will make appearances at various Klan locals in northern New England.

Some of the musicians destined for the leadership of the musical organizations of the Klan have been charged with the duty of composing and writing Klan songs suitable for massed singing as well as rendition by the musical bodies of the K. K. K. The various Klan locals are manifesting a particular interest in music and are apparently anxious to have their own musical organizations as well as their own vaudeville. The Klan leaders believe that interest in music will stimulate enthusiasm for the hooded order among the members and also be a means of attracting others to membership. In other words, the musical exponents will be recruiting agents.

DIME MUSEUM

(Continued from page 1)

for 10 years at an annual rental of \$20,000. The place itself is called Zipper's Museum. The name being taken from an establishment on 14th street of the same nature, popular years ago.

This almost completes the removal of 14th street to 42d, for the street pitchmen were followed by a shooting gallery, and the owners of the shooting gallery, Schaeffer & Shork, are the owners of the new museum of "living wonders."

Zip, the "Whitall" from Coney Island, the star attraction, is also working for a brief scene in "Sunny" at the Amsterdam. In addition to Zip there is a woman who writes with her feet, two midgeet Filipinos, a Punch and Judy show, a "human encyclopedia," an "astrologer" (this being a selling attraction, as is a lung-testing machine which carries its lecturer), two fat women who do a snoring bout, two Indians and several booths.

Shapiro, who has Murray's under lease, has had the large hall in which the freak shows are quartered on his hands for more than a year, and Schaeffer & Shork, in leasing it, have broken through to 42d street through what formerly was a book store, thereby giving themselves a 42d street entrance. The night top is 25 cents and 46¢ for the afternoons.

Frank Bowen is lecturer for most of the attractions, doing his stuff in evening clothes, while Homer Shibley is manager of the place. The owners, incidentally, own the Crystal Palace, a large penny arcade in 14th street, and probably the largest penny arcade in town. Their shooting gallery next to the New Amsterdam has prospered.

Rudy B. Gerber Drowned

Rudy B. Gerber, manager of the Hotel Markwell, New York, was drowned at Miami, Fla., Sept. 29. The deceased was well known to theatrical people. He is survived by a widow. Burial occurred from his home, Englewood, N. J.

MARIE DRESSLER'S RETURN

A Weber and Fields bill will play at the Palace, New York, week Oct. 19, with the stars heading the bill. Other turns no far engaged are Cicely Loftus, Emma Trentin and Marie Dressler in Miss Dressler's vaudeville return.

RAE SAMUELS RUSHED TO CLEVELAND PALACE

Playing Keith's Palace Against Van and Schenck Next Door at Loew's

Cleveland, Oct. 6. Rae Samuels is headlining at Keith's Palace, rushed here at the last moment to offset the headline. Van and Schenck, at Loew's State, next door. Miss Samuels was to have appeared at the Palace, New York, this week. She will be there next week instead. Miss Samuels holds the box office record of the local Palace, but headlining in the house, over \$35,600.

Irene Franklin is at the Palace, New York, this week booked upon the removal of Rae Samuels to Cleveland.

CORSE PAYTON COMES IN "TOM" FILM OPPOSES

Played in Picture Houses—May Go Out Again—\$10,000 Investment

Corse Payton's tabloid edition of "Uncle Tom's Cabin" came, to a temporary halt in New Bedford, Mass., after several weeks of picture house dates in which the tab did big business. It is claimed.

Payton says he has several more weeks of tentative bookings which were canceled with an explanation the picture house man figured the appearance of the tab would take the edge off of the film version of "Uncle Tom's Cabin" which Famous-Lasky have in preparation.

Payton brought his troupe back to town in an effort to straighten out matters and probably direct the remainder of his route elsewhere in sections where it may not conflict with the picture dates. The Payton version runs 60 minutes. It has been booked into the houses in connection with picture programs. The outfit carried a cast of nine in addition to a band and 10 jubilee singers with musical numbers and dancing in the plan-Union scene.

Pat Casey, jointly interested in the act with Payton, may arrange further bookings for the piece on the K-A family time. Her \$10,000 had been invested in scenic and other equipment.

"MISTER" TRIAL UP

The long pending suit by Bryan Foy, one of the Eddie Foy tribe against Edward Gallagher and Al Shean for \$25,000 damages as a result of the famous "Mr. Gallagher and Mr. Shean" song and is slated for trial tomorrow (Oct. 8).

Foy, who was last week elevated to a directorship of Fox film comedies where he had been "guy man" for some time, is coming into New York for the trial. Gallagher and Shean are also now open for trial, the action having been deferred time and again through either side being unavailable for attendance in the New York Supreme Court.

The misters' defense is that Foy made them a present of the song and that they also gave him a cigarette case in appreciation for the courtesy.

The song "made" the G. & S. combination and the income from the publication rights was tremendous, the number being an extraordinary seller.

AGE CANCELLATION

Jerome Mann, Under 16, Court's Get "Society's" Consent.

Jerome Mann, the juvenile artist, was forced to cancel the Palace, New York, this week, due to the Gerry Society. Mann had previously appeared around New York at various picture houses as a member of Ben Bernie's turn.

The Palace management were forced to a last minute substitution, booking Eddie Miller and Ben Bernard to replace the youngster. Mann does a singing single act. He is said to be under 16 and under contract to the Shuberts.

ROBBED OF \$2,000 IN JEWELRY

Boris Petroff and Dorothy Berke were robbed of \$2,000 worth of jewelry at the 44th Street Hotel, New York, Monday.

The investigation of the police proved a trunk had been broken open during the absence of the couple. Subsequently their maid disappeared. The police are seeking the girl.

MONOLOGISTS OF THE STAGE

By J. C. NUGENT

When, in ancient days, Couriers came from distant battle lines, to describe the fray to the villagers, the need of Drama was born.

After the wars, the more gifted of these story-tellers passed their tales on to following generations, who finally illustrated them with groups of actors.

Gradually, Comedies as a subject gave way to other subjects, but running parallel with the serious story-teller went the Clowns, the Buffoon, finally the King's Poets, and so on to the time of the earlier American humorists, then the "Stump Speaker," and as we began to take our single entertainers seriously and professionally, we found a pretentious name for him.

As we had a dialog and duolog, why not monolog? So—Lo! the Monologist.

Of those who entertain singly were many who could hold up a position on the variety bills by the aid of songs and specialties interspersed with bright "talk."

Into this division must fall James Thornton, old as the oldest, young as the youngest, greatest in his line, and as good as ever. And with him "Honey Boy" George Evans of evergreen memory; and Joe Flynn, originator of "Signs" and author of that famous old song, "Down Went McDinny." Al Jolson, the least of

whose bag of marvelous tricks is his talk—is a super-monologist and for the same reason, as is Eddie Cantor. George Coban has the same distinction without having ever had to even try for it. But the true monologist criterion is by talk alone. Disposing of Will Rogers as the present super-monologist by stating that we are now concerned only with Vaudeville—one opinion only of the thousands of "Acts" of the past and present the last 35 years have sifted down to us less than a dozen of the first order.

Time Only Proves Only the test of time can prove such a claim, and time must prove that a man of the first order must be original and can never be successfully imitated even though he may have given bread and butter to thousands of unsuccessful imitators. This is his claim to a place in the gallery of Art. To make good in fast company surrounded by group acts and mass acts he has proved too much for all but such a few that a successful monologist, judged by those standards, must be accounted rare and great. (Continued on Page 15)

Anything Lifted, From Watches to Faces—Studio in Parlor

Los Angeles, Oct. 6. Polly Moran is going to become a beauty doctor. Our Nell Sheriff has located a studio in the front parlor of the bungalow that hides the Moran estate. As a beautifier Polly says she will lift anything, from watches to faces.

Our Nell wants to advertise her beauty shop in Variety and says not to print this until she has the ad all ready as she's going after the professional trade. She will teach 'em how to make-up, and how to be booked, while her treatise on how to escape from the extra class is rumored a classic.

Polly confesses she is no raging beauty herself but that, she says, is the punch of her selling talk for the beauty place. For, adds Polly, she is going to tell everyone that if she had only thought of it years ago what she could have done with herself, and she's going to tell no one else should miss a beautifying opportunity.

Grapefruit Did It Polly got the beauty parlor idea one morning while eating a California marble grape fruit. It squirted into her eye. After thoroughly rubbing it and then looking in the glass to see if the eye was still there Polly discovered she had rubbed the loveliest shade of red right into a portion of her face she never before thought of making-up.

Taking her flying pigeons with her into the kitchen, Polly sat down and thought it over. Sheriff Nell when in pictures mostly played in kitchens, for there's always less chance of busting up expensive props in that setting.

Reaching the conclusion that a beauty parlor is needed in Hollywood, Polly had worked out a scheme, missing only so far on the price list. Polly says she may let that go and take them as they come, for she claims as a customer she's been through the front gate of the estate, she can size her up for wealth by her strut.

Josie Heather Headlined; Topping Current Hip's Bill

Josie Heather was elevated to headline honors at the Hippodrome last week where the English girl topped the bill over Creator and Pand; John Steele and Annette Kellerman, the latter in her fourth week at the Hip.

The elevator was suggested by the management of the house. If successful it will mean Miss Heather will be headlined all over the Keith-Albee Circuit.

Josie Heather, English, has been doing her single singing turn over here for several years, during which time she has appeared in all of the principal vaudeville houses in this country.

HOODNOO NO. 13 ROOM

Chicago, Oct. 6. Dressing Room No. 13 at Balaban & Katz's new Uptown theatre has been eliminated and is now No. 12B. While using the room Jay McGehee with the Syncopeation Week Show lost his voice and missed several scenes. He alleged his jinx was the "13" dressing room. He immediately recovered speech when the number was changed.

HEALYS OUT

Leaving "Vanities"—Harry J. Conley Follows in

Ted Healy and Betty Healy will leave Earl Carroll's "Vanities" tonight (Wednesday). The Healis will reenter vaudeville in their former vehicle.

Joe Cook is mentioned as succeeding them, but Harry J. Conley was announced to join the show Friday.

Healy was sustained by arbitration in his claim that Carroll had breached his contract, even so Healy's photos from the Carroll lobby.

Charges were filed with Equity by Healy two weeks ago and arbitration was agreed upon.

BENTHAM ATTACHES FOREIGN ACT'S \$900

Commission Over Dancing Act's Salary in "Follies" in Dispute

Because M. S. Bentham and Howell & Baud, Paris agents, are involved in a difference over money matters, Robert Quinlalt and Iris Rowe, a foreign act which played in the Ziegfeld "Follies" last season, has been attached by Bentham for \$900. Quinlalt and Rowe paid the American agent at the rate of \$75 weekly commission for 12 weeks, but for the remaining 12 weeks stated they would not pay Bentham as their foreign agents. Howell & Baud, claimed that money for booking them in America.

The "inside" is that Bentham and Howell & Baud had a reciprocal arrangement for booking attractions but also had a falling out, each accusing the other of holding out commissions.

Before Quinlalt and Rowe sailed for France in the summer they deposited the \$900 in the Empire Trust Co., which amount Bentham, through Goldsmith, Goldblatt & Hanover, attached this week.



LINDA

At the New Amsterdam, New York, in MARILYN MILLER'S "SUNNY" (C. B. Billingham), at the same time appearing at Keith's Hippodrome, New York, this week (Oct. 5), and last week were VARIETY (some) said: "Miss Linda is a GIAT-EPUL strip artist, a singer, and a dancer. She is a very good dancer. A most pleasant engagement for two weeks in association with Miss Ida May Cuckler and Miss Hilda Ferguson. Many thanks to the Keith-Albee office, Mr. Mark Luscher and Mr. John Shultz."

NIGHT LIFE OF THE WORLD

(Seventh in Variety's series of Night Life in the Principal cities of the world.)

CHICAGO

By JACK LAIT

Writing of the night life of Chicago, in 1925, after having for so many years written its annals and its high spots and its depths, is as pathetic an assignment as inditing the obituary of a friend.

Time was, and not so long ago, that Chicago had colorful the most picturesque and colorful night life on the globe, which seems paradoxical for a mid-western, young, rushing commercial center; but it is true.

Chicago flashed the first "cabaret" in America; Chicago started the metropolitan dancing craze which still dominates the high-finks cutting-up of the rest of the world; Chicago had the first floor revue on earth; Chicago, with the most sinister and yet the most atmospheric "line" on the continent when vice was legal, still had the knack of maintaining night life which was buoyant and giddy apart from the scarlet and black of its segregated sins.

Those were the days of Dave Lewinsohn and his "Congress" where Rae Samuels and Terry Sherman cavorted; of Tom Chamales and his downstairs cafe a block away, where Patricia and Krantz and White ruled; of Sam's Corbett's across the street, at its height, the most famous drop-in in the world; of George Silver's at Dearborn and Clark, of Sunny Corbett's across the street, of "Slim" Weinmann's around the corner, of Mike Fritzel's "Aronson" down Madison street.

Of these Mike and Ike alone, survive. In Fritzel's, the faded place he discovered such talent as Rex Palmer, Glida Gray, Gene Greene. In Bloom's started a string of future luminaries.

South Side's Back Rooms.
And there were the near-South-Side back rooms, where such as Bill Halligan, Bob Adams, Bernie Adler, Gus Chandler, Baby-doll, Irving Foster, used to work the tables and pass the tin pan. Freddie Train, who hung himself when he found the times were passing him by, ran the foremost place; Roy Jones, Harry Cusick, Bob Grey, George Little, were among his competitors. At Roy Jones' Casino the first Texas Tommy (and Jack Jarrott danced it) was ever danced to a big town audience, and all America flocked there at the intermission. Buxbaum's, nearby, the new type of cafe-dancing was first indulged in by patrons—yes, and with a colored orchestra, "hot" and jazzy—back in 1910.

Then there were the smart resorts—the College Inn with Maurice Rector's with the Castles; and Bonnie Glass, Mac Murray, Mary Maxwell, William McCutcheon, the Hysons (the Helesons) and Chicagoans coming and going, ice-skating followed as a novelty. Then Babe Franks sprung a revue floor-show at the Grand American, a seven-night sensation, the first in the world.

Along State street near the loop were the joints for the butter-and-egg men and cattle buyers of that period—the States and such caddy times table d'hôte resorts; and the Winter Garden; and Terrace Club; some of these still flourish, but the latter is one of them—they're just restaurants now.

From champagne to beer—literal figurative—the world had nothing in night life that Chicago did not offer. The town lived at night. It was known from coast to coast that Chicago was the playground for swift, snappy, keen amusement while the quietly disposed slept the sound repose of respectable Chicago.

The Zip Is Out.

And, now?
Well, Chicago is still a city of more than 3,000,000, and in such a population there is still a demand and an outlet for a few animated spirits. But the zip and rebound have seeped out of my beloved old home burg. I have been

DORIS RANKIN AND MRS. BESSON, CO-STARS

A vaudeville playlet now in rehearsal will feature Madame Besson and Doris Rankin as co-stars. It is "How Do You Know?" by Harry Wagstaff Gribble. Lewis & Gordon are producing.

The support will include Captain MacKintosh Mortimer, the British actor and stage director whom Miss Rankin married last year after divorcing Lionel Barrymore, and Edward Poynter.

It will be Miss Rankin's metropolitan vaudeville debut. Mrs. Besson appeared last year in Chicago Kelly's "Smarty's Party."

58 YEARS FOR FOX AND WARD PARTNERSHIP.

Minstrel Team Formed in 1867—Charles M. Atkinson, Original Member,

Philadelphia, Oct. 6.
Charles M. Atkins, 76, who died Sept. 29 at the Hotel San Remo, New York City, where he had lived since 1906, was buried Oct. 2 in the Masonic plot of Mt. Hope Cemetery. Mr. Atkins was a wealthy art dealer. Born in the west he joined Joseph E. Fox Jan. 1, 1867, in a minstrel act which was immediately endorsed for Wilson's Minstrels at the Fifth and Pine streets theatre in St. Louis. Among the other members of the company were J. K. Emmett, "Happy Cal" Wagner and Delany and Hengler.

The partnership of Fox and Atkins lasted 11 months, dissolved by the withdrawal of Mr. Atkins to engage in his occupation as a bank-note engraver, and subsequently as a well-known artist.

His place in the minstrel act was taken by William H. Ward, being the founding of a partnership which has continued to the present day and which is still filling engagements. Fox and Ward thus, in the point of service, are the oldest artists on the American stage, and, doubtless, in the history of the profession.

They are now in their 68th year of a consecutive, unbroken partnership and in sending their felicitations to their fellow-playmates they add that they have no thought of retiring for some years to come.

EUGENIA WEBB'S LOSS FROM REVERSE VERDICT

Her Mother May Go to Court—Colored Newspaper Conducted Contest

The recent beauty contest at Jamaica, L. I., under the auspices of the Jamaica "Enterprise," a colored newspaper, did not pan out as the conductors had planned. Instead the decision of the judges brought forth such strenuous clamoring from sections of the colored crowd that the judges withdrew their choice and announced that the crowd would pick a winner instead.

The judges had selected Eugenia Webb, one of Jamaica's social leaders, but on the recall and the verdict of the crowd, another woman was chosen. It is reported that Mrs. Webb, mother of the first selected "beauty" is going to seek court assistance in having the decision of the original judges stand.

The prize at stake, as announced, was a \$50 diamond ring.

Couldn't "Shave a Bit"

One of the booking managers on the W. V. M. A. floor in Chicago whenever he wants an act to cut says for them to "shave a little bit."

After playing the House of David Band a couple of weeks he sent the same message to it with the response sent back that no matter how small a shave they took it would ruin the act.

THE MORRISSES SPLIT

William, Sr., Goes Abroad and Junior Hops Down to Florida

The William Morrisses, senior and junior, suddenly left New York for widely divergent points last Saturday. Senior sailed for Europe and Junior joined the increasing horde in Florida. Young Morris' trip is aimed for the placing of attraction in a number of new cafes in the boom states.

Morris, senior, will attend to the season's booking for the Kit Kat Club, London, which will offer several American bands. He will also arrange for the English presentation of the "Garrick Galettes." While the revue is regarded strictly American, Englishmen who saw the show figure it has a good chance abroad.

PAT SOMERSET BROKE; IRENE PAWNS GEMS

Skeets Gallagher Obtains Court's Permission to Serve Wife by Publication

Anthony Richard Gallagher, better known as "Skeets," now with "The City Chap," has been granted an order to serve his wife, Bertha Irene Martin Gallagher, by publication in the divorce suit naming Pat Somerset correspondent. The Somerset-Gallagher affair has been common knowledge in Hollywood, where Somerset is now making pictures and where Mrs. Gallagher is located.

The divorce suit was started several weeks ago after Gallagher had been put to unusual trouble to secure evidence, it being unlawful under the California state law for anybody to invade another's home for evidentiary purposes.

Somerset came to attention in the Edith Day-Carle Carlton marital imbroglio, the British actor later marrying Miss Day.

O'Brien, Malevinsky & Driscoll, acting for "Skeets" Gallagher, formerly represented the Day-Somerset suit, but are now suing them for legal services rendered at the time Somerset was facing deportation charges following the Carlton-Day litigations involving Somerset.

Los Angeles, Oct. 6.

Since the story of "Skeets" Gallagher suing his wife, Irene Martin, for divorce, it has come out that Pat Somerset, the correspondent, is around here broke most of the time, with Mrs. Martin having pawned all her pawnable jewelry.

Somerset gets a day's work now and then as a picture actor, without being under contract or having steady work.

Mrs. Martin is said to have lately changed her residence to keep down her expenses. She is not under engagement as far as known.

Marriage Forms New Act

Matrimony has dissolved another standard combination.

Harry Anger (Anger and Packard) married Mary Fair last Saturday in New York City, dissolving his former partnership with his bride and he could continue as a vaudeville team as well as a marital one.

The marriage was the culmination of a long romance dating back two years ago when the couple met when Miss Fair was engaged for "She, Him and Her," a production of which Anger was the producer.



CHARLES ALTHOFF

LONG REACH "PRESS-TELEGRAM"—Charles Althoff, with his magic, fiddle, is tremendously funny.

SALT LAKE "TRIBUNE"—"Charles Althoff, the 'Yankee Fiddler,' it may be said, got the biggest hand of the evening."

OGDEN "STANDARD EXAMINER"—"The greatest favor of the whole show is showered upon Charles Althoff, the Yankee Fiddler."

Direction, Alexander Pantages

4 PET JOKES

COST 1 WIFE

Mrs. H. M. Burgess Could Not Stand Them

Chicago, Oct. 6.
H. M. Burgess, an actor, became letter perfect in four jokes. They have cost him his wife.

He told and retold them, says Mrs. Burgess, wherever he went, and she was usually around.

Into court went Mrs. Burgess, complaining of cruelty.

"I used to grit my teeth when he told those jokes," said Mrs. Burgess during her testimony.

"What were the jokes?" asked the judge.

"One of them began," answered the wife, "like this: Once there were two Irishmen, Pat and Mike—"

"That's enough—decreed granted," said the court.

DENIES "FRAME-UP"; WIFE ASKS ALIMONY

Divorce Suit and Counter-action Year Off—Two Co-respondents Named

Arthur Silber, the Pantages' vaudeville agent, denies that his wife, Eva North (Silberberg) did not avail herself of the opportunity to ask for alimony as well as counsel fees. Court records show that Mrs. North asked for \$300 weekly and \$2,500 counsel fees of which Justice Wasservogel denied the alimony and awarded \$500 counsel fees, payable in two equal instalments.

Since no alimony is being paid, other than the counsel fees, there is no necessity for a trial preference. The divorce action by Silber against Miss North, and the latter's counterclaim against her husband, will not be reached for trial until another year or so. The delay is made necessary through the crowded condition of the New York Supreme Court calendar.

In his affidavits Silber denies any charges of a "frame-up," stating that his relations with Mynya Andree were strictly impersonal and wholly of a business nature. Miss North's alleged "frame" involves Pelham Lynton, a mutual friend of the litigants, who is named co-respondent by the agent. The wife in turn names Miss Andree.

BEE PALMER'S BREAKDOWN

Bee Palmer is reported ill in Chicago, suffering from a nervous breakdown and in a sanatorium.

Miss Palmer played the Embassy Atlantic City, this summer where she closed soon after her opening. At Siegel, her husband, is located in Chicago.

PAIRS FOR 38 YRS. LEW HAWKINS LOSSES WIFE

Mrs. Hawkins Invalid for 23 Years, but Constant Companion of Husband

Mrs. Lew Hawkins died at her home in New York Oct. 2. She had been an invalid 23 years. The Hawkins were married 38 years, a wedded relationship that is an epic of theatricals.

Though not a professional Mrs. Hawkins was a familiar figure in hundreds of vaudeville theatres as Lew Hawkins carried his wife wherever he played despite her being a helpless cripple. Mrs. Hawkins sustained an injury to her spine that was incurable, obliging her to be moved in a wheel chair.

The monologist and his wife were pals, so much so she was happy to make the weekly vaudeville jumps with him. It was never too much trouble for the actor. Wherever he went his wife and the wheel chair went along. During the war when travel was most difficult Mrs. Hawkins remained at home and although she did not again travel, the couple were as close together as ever.

It was the irony of things that Hawkins was appearing at the city when his wife died. He hurried back from St. Louis Saturday, arriving several hours after she had passed on.

MRS. BEN TURPIN DIES; BEN DEVOTED TO HER

Film Comedian Spent Nearly Year at Bedside of Invalid—Left Studio for Home

Mrs. Carrie Le Mieux-Turpin, 44, former actress and wife of Ben Turpin, screen comedian, died at her home in Hollywood, Cal., Oct. 1. Mrs. Turpin had been an invalid for more than a year following a stroke of paralysis at that time, having had three others prior to her death. Turpin has been at her bedside constantly from early last December, forsaking his work at the Sennett studios.

Mrs. Turpin was a native of Quebec, Canada. The couple were married in 1901. Mrs. Turpin, with Mrs. Turpin for sometime afterward working on the stage and screen with her husband. Besides her husband, a father and brother lived in Michigan.

Funeral services were held here at the Church of the Blessed Sacrament, Oct. 3, with burial in Forest Lawn Cemetery.

"MISS GOLDEN BROWN"

Josephine Leggett Named Winner in Contest

Josephine Leggett, of "Shuffle Along," was returned the victor as the winner of the contest held by the Golden Brown Chemical Co., in its National Golden Brown Beauty campaign from its Memphis offices.

Miss Leggett received as first honors a Hudson Bay Road her expenses paid for a trip to the first annual Golden Brown Beauty fete in Atlantic City, Oct. 9-10.

Heath's Illness Halts Road Show Tour

Lancaster, Pa., Oct. 6.
"Trumpling the Ace," staged by Dan Quinn, a vaudeville and Heath in their farrowed tour, came to an abrupt halt here when Mr. Heath was suddenly taken ill. Mr. Heath has been in poor health for some time, but a recent illness has now apparently ordered discontinuing by his physician.

The management of the Lancaster playhouse refused to permit the tour to proceed until such time as necessary to dismiss a large audience. Up until its disbandment, "Trumpling the Ace" had been receiving

EVER INCREASING GOOD FELLOWSHIP IN VAUDEVILLE AGAIN INDICATED

NATIONAL VAUDEVILLE ARTISTS, Inc.

56 West Randolph Street
CHICAGO

Thursday, September 10th, 1925.

Mr. E. F. Albee:

Just a line to express my gratitude in behalf of my brother and myself while playing the Golden Gate Theatre in 'Frisco. My brother was stricken with acute appendicitis. He finished the week all right. We jumped from there to Denver. We went to our home, which is in San Bernardino, Calif., for a couple of days, where my brother was operated on. I wired Manager Weber, who is my representative, of the fact that we would be unable to work, so through the kindness of the managers I was told to continue and do a single. I am now in Chicago working single until my brother will be able to join me. I do want to mention Mr. Louis Hellburn, the manager of the Orpheum in Denver, and every one connected with the theatre in making my week so pleasant considering my handicap. Also Mr. Chesterfield and Mr. Harry Weber for their wonderful kindnesses. It is almost impossible to thank the managers enough, but I do want you to know that we are so grateful.

Wishing the managers as much happiness as they have given my brother and myself,

Faithfully yours,

AL WALDMAN

(Of Ted and Al Waldman)

September 14th, 1925.

Dear Mr. Waldman:

Your letter of September 10th received. I am sorry indeed to hear of your brother's illness. It is great satisfaction to know that the managers were prompt in their kindness and consideration under such circumstances as set forth in your letter. Many a heartache and discouraging condition is obviated by these gentle and generous deeds which are exchanged between managers and artists today.

There is only one way to show appreciation for this work—the vaudeville artists should at all times consider the managers in fulfilling their contracts, showing the greatest interest in their work and extending to the managers any favor they can graciously bestow during their engagements. In this way we will be able to continue this good work, which hasn't been one-sided by any means. The artists have been very gracious, liberal and considerate. We want to keep this up and add to it on both sides, for it can bring nothing but contentment and success to both.

I trust your brother will soon be able to join you. With all good wishes,

Cordially and faithfully yours

E. F. ALBEE.

Mr. Al Waldman
Ted and Al Waldman
56 West Randolph Street
Chicago, Ill.

CABARET COMPETITION

(Continued from page 1)

personal reflection upon the stellar card in the cabaret, but due to the fact that there are so many cafes to attract the spender. It is only natural they distribute their patronage nightly.

The newcomer into the field figures on the spender in this wise, deducing that the "big check boys" are probably tired of the favorite stamping grounds and would welcome a change. Offering them a change, they manage to attract a little attention at first but not of any great importance, meantime hurting the others materially. The same situation is continued and expanded insofar as that the many cabs now can't find enough of the safe-going patronage to really fill half of them with any degree of prosperity.

The "butter and egg man" thing is considered something of the past. No checks of \$100 and \$500 a night are to be had except intermittently where formerly the \$900 to \$1,200 nightly "sad news" was not unknown.

House Parties in Favor

The cafe men toutbaste the explanation—that the "house party" variation is growing to an imposing and damaging degree. This situation was treated with in Variety some weeks ago in its first general survey of Night Life of New York as part of the Night Life of the World series, setting forth that the privacy of the home was now favored by revelers as the scene of activity.

The cabaret men know of this new inclination of people spending their time in the homes as cafe talent is being sought after for the private parties. Formerly the hosts spent their time and money in the cafes, running up big checks.

The cabaret men are "putting the bee" on the household hosts heavy whenever cafe talent is sought after, the performers receiving fancy figures and the agents likely commissions, but after all is said and done the gate at the public places nightly finds the revenue beaucoup under the weather.

Everything looked primed for a big fall. The cool weather the past

weeks should have spelled big returns ordinarily but nothing has happened.

Couvert Places

Some of the \$3 covert places are getting a play from their own exclusive following but that is limited to certain nights. It is too early to predict a letting down of the bars to the informal visitor but that must follow if they are to remain open.

The "awdust" places with a pop price are getting some trade. The average \$2 cover place, however, is the sufferer and that goes for the majority of them.

After one cafe man put, "There are more cabbies than lights on Broadway just now." And there are more coming. Several performers are planning to start their own with themselves as the attractions. Other performers who had contemplated featuring themselves on their own this fall but for some reason failed to promote a bankroll now are growing over their good fortune.

Meanime the common garden variety of saloons are doing a flourishing trade. They come in to drink and nothing else. There is no talent to distract them and keep them waiting over a glass of ginger ale. When they have drunk their fill they exit and make room for newcomers. It can of course last as long as the good luck with the Buckner boys holds out.

NEW ACT LASTED 3 WEEKS

The vaude partnership of Jack Edwards and Billy Adams lasted exactly three weeks with the dissolution brought about this week when Edwards rejoined his former partner, Ralph Singer.

The Singer and Edwards combination recently split after several years of association with both claiming inability to get along with each other.

D. D. H. VISITING

D. D. H., the monologist, returned to New York from Saranac Monday, for a visit of two weeks.

D. D. H. (David H. Hall) says he will not return to the stage for another year at least, spending that time at Saranac.

PAULINE HELD

With Companions for Action of Grand Jury; \$10,000 Bail Demanded

Dr. Joseph Pauline, Jack Phillips and Henry Case, charged with tossing Sol Trencher from the ninth floor of the Hotel Flanders were held for the action of the Grand Jury by Magistrate Richard F. McKiniry in West Side Court. Bail in the case of (Doc) Pauline and Phillips was fixed at \$10,000 each. Case's bail was set at \$2,500. The former two were unable to procure the necessary surety and were taken to the Tombs. Case obtained bail.

Trencher appeared in court. The alleged assault occurred on the night of Sept. 11. Trencher went to Pauline's room with some food and an argument arose. During the scuffle Trencher fell from the window. Trencher lives at 334 East Houston street and was employed at Jack's Restaurant on West 47th street.

Pauline was represented by former Judge Leonard Smitkin. He was the chief spokesman of the array of counsel appearing for the defendants. He argued with the court for almost 30 minutes pleading for lesser bail. The court was adamant. Assistant District Attorney Magee stated that the district attorney's office was opposed to lower bail.

SKUNK IN THEATRE

Syracuse, N. Y., Oct. 6. A large skunk, calmly walked into the lobby of the new Sayre theatre and curling up for a sleep beneath the box office window. Manager Edward Cagley and his aides something to think about.

The police were called, but could offer no solution. Finally, a fireman was summoned with a hand extinguisher and one dose was enough to rout the animal.

IN AND OUT

Frank De Voe, on account of a severe cold had to leave the bill at the Hillstreet, Los Angeles, before the matinee Saturday. Leslie and Vandergrift, returned the day before from Honolulu, replaced him.

MIDGETS "BLUES" SINGER

Dolly Kramer Heading Midget Jazz Band

Tishman & O'Neil have a new midget jazz band headed by a diminutive "blues" singer, Dolly Kramer, supported by the jazz double quintet.

It's the first time a midget act is being billed under the featured member's name, the turn being known as Dolly Kramer and her five friends.

It is also the first time a midget warbler has had the endurance and voice power to head a midget singing act.

MARRIAGES

Harry Anzer (formerly Anger and Parker) to Mary Perry in New York, Oct. 3.

Teddy Hayes, former secretary to Jack Dempsey, reported married to Dorothy Appleby ("Puzzles") Oct. 3, in Chicago.

Al Albhorn, assistant director, to Betty Ventenim, non-professional, at Hollywood, Cal., Sept. 30.

George Milton Lipschultz, musical director, at Loew's Warfield, San Francisco, to Joan Schirmer, non-professional.

BIRTHS

Mr. and Mrs. Malcolm C. ("Johnny") Johnson, son, Sept. 4, in New York. The father is the dance orchestra leader.

Mr. and Mrs. W. S. Hinshelwood at St. Vincent's Hospital, Los Angeles, Sept. 29, son. The father is with the art department at the Douglas Fairbanks studio.

Mr. and Mrs. Al Borde (Borde and Robinson) daughter, Chicago, Sept. 28.

ENGAGEMENTS

Hilda Spong, for "Lucky Sam McCarver."

Oliver West, Bela Lugosi, Hortense Alden, Anna Duncan, Julia Rath, Eugene Girardot, Kay McKay, Victor Hammond, Conrad Cantzen, George Thornton, Jacob Kingsbury, Nace Kondo Helen Judson, Boyd Davis, "Arabesque." Bert Sabourin, general understudy, "What Price Glory?" (Boston Co.)

ILL AND INJURED

William J. Gallagher, cabaret man, is confined at home following an operation for mastoiditis.

Christian Flea, veteran musician, is seriously ill at his home, 17 Taylor street, Hornell, N. Y. Edith Clifford removed from Hotel Claridge to Plaza Hospital Oct. 2 with nervous breakdown. Miss Clifford played the Fifth Ave., New York, last week but was forced to cancel other bookings.

NEW ACTS

Joe Simms and Arnold Wiley. Ruth Heyward, assisted by Lenore Ewing.

Buddy Briley ("Dixie to Broadway") and Ralph Cooper (Cooper and Thompson) have framed a new colored turn.

Justina Hansen in a Paul Grand Smith skit. E. K. Nadel, producer. "Rattling Buttler," the former George Chooos show in vaudeville miniature, with Ted MacNamara.

Joe Shuster, songwriter, pianist, Scott and Christy have dissolved. Ada Christy is preparing a new single turn. Scott may do the former act with a new partner.

HOUSES OPENING

The Sater-Raleigh, N. C., will open with the Keith-Albee bills, Oct. 15. The New Sanger, Pensacola, Fla., opens with the K-A bills Oct. 12. Both play a split week policy, Pensacola splitting Atlanta, Ga.

The Strand, Hudson Falls, N. Y. J. A. Fitzgerald, manager, is to play five acts of vaudeville the last half, booked through Fally Markus. The Capitol, Elmira, N. Y., seating 1,000, opened Oct. 5 with straight pictures.

Sheets, Jamestown, N. Y., closed for several months, has reopened with K-A vaudeville.

The Strand, Messina, N. Y., resumed vaudeville this week, playing four acts on the first half booked by Walter Plimmer and splitting the week with Ogdensburg, N. Y. booked out of the same agency. The Victoria, Greenfield, Mass., will open the last half of next week with Keith-Albee pop vaudeville and pictures. The house has been dark, due to differences with the stage hands.

ALLEGED BOOKING CONTRACT OF 30 DAYS' NOTICE CLAUSE DENIED

Prospect, Bronx, With Two Bookers, Markus and Linder—Linder Appeals to V. M. P. A. and Stands Pat

An unusual angle to the booking rights of acts via independent vaudeville agencies cropped out when the Prospect (Bronx) decided to change agent.

Jack Linder has been booking the house. Alex Cohen, who directs the house policy at the Prospect, notified Linder to discontinue and authorized fully Markus to frame the shows, starting with this week's program.

Markus got in touch with Linder to straighten out the contract entered for this week so there would be no embarrassing conflict when other turns, booked by Markus, played the house.

Linder informed Markus he was still booking the house; that Linder-booked turns would go in the Prospect this week and that he (Linder) was taking the matter up with the Vaudeville Managers Protective Association.

Meanwhile Manager Cohen told Markus to book the show as authorized.

Markus later received a letter from the V. M. P. A. wherein the contract status as viewed through its legal eyes was explained. The statement said that Linder had enclosed a contract to the V. M. P. A. entered into with the Prospect which authorized Linder to book the house but that neither the Prospect nor the agency could cancel without giving each other 30 days' notice in writing.

The V. M. P. A. further stated in its Markus letter that Cohen had been taking him (Linder) October 1 to discontinue booking acts on and after October 5, the reason given that Cohen had turned the booking over to the Markus agency.

The V. M. P. A. informed Markus that a contract entered into by both parties in good faith should be honored.

The claim is made by the Prospect interests that no contract was agreed upon as to the 30 days' writing clause for termination of booking but that a statement was signed in which Linder was given power to book and of the same contractual form used by all the independent agencies. This does not include any 30-day phrasing.

Linder was standing pat as a result of the V. M. P. A. status with Cohen expected to clarify the theatre's side so that the booking could be made without further conflict.

The contract matter is expected to be finally straightened out today at a conference between Major Donovan, representing the V. M. A., Linder and Manager Cohen.

The show the first half this week was booked by Linder, pending the conference outcome.

MRS. TINNEY TALKING OF FRANK IN NEW ACT

"I'll Take Him Back" Removed After Tried—Two Songs on Marital Troubles

Edna Davenport returned to vaudeville last week carrying the "Mrs. Frank Tinney" billing and is currently shaping new turns on the "weeks' route of independent dates."

Mrs. Tinney is backed by Harry Bernard and is to have three individual contributions are three special songs, two of which treat the marital difficulties with the blackface comic satirically, and some dancing.

When the act played Newburgh, N. Y., Mrs. Tinney had incorporated a parody on "I'll Take Him Back" which, although a pan, has since been dropped.

Mrs. Tinney is capitalizing on the publicity given the Tinney-Innocence "Bubbles" Wilson incident and is treating the matter lightly, despite having filed divorce proceedings against Tinney. She is now abroad, latest advice from that end has it that "Bubbles" and Tinney are quite good friends and the two artists look for a reconciliation when the comedian returns to these shores.

Those who caught the act on its out-of-town "break-in" claim Mrs. Tinney has spared nothing on sartorial equipment and gowns and also displaying her collection of jewelry.

ACTS TO DATE ROUTED BY K-A.

Vaudeville bookings as regards the houses booked out of the Keith-Albee Agency in and about New York are being consummated from week to week but the out-of-town houses are booked well in advance. According to the bookers more acts have been routed for this season than at the corresponding time last season.

The bookings from week to week are explained on the ground that many of the neighborhood and out-of-town houses near the metropolis are specializing on new acts and break-ins on account of the reduced salaries during that period. These house owners prefer that the bookers wait until the last possible moment in order to book all acts of this type available.

A list of acts routed by the Keith-Albee Circuit for this season, alphabetically arranged is appended. Where the letter A follows the name of the act it is an importation or alien.

De Al Beautiful Kiewnenses, Four Allen & Canfield (A) Angeli Brothers (A) Aurora Troupe (A) Australian Boys (A) Badley & Lancaster (A) Bawlin, Jean & Co. (A) Beavers, Valerie (A) Beazant & White (A) "Blue Bird" (A) Boganny Troupe (A) Briants, The (A) Bronner, Cleveland (A) Brooks & Ross (A) Brower, Walter (A) Brown & Whitaker (A) Browning, Joe (A) Camerons, Four (A) Castles & Mack (A) Cervo & Moro (A) Charlotte (A) Chase, Charles (A) Chasins (A) Chevalier Bros. (A) Clark, Eva (A) Clark, Sylvia (A) Claude & Marion (A) Clovelly Girls (A) Colburns (A) Coram (A) Coscia & Verdi (A) Covan & Ruffin (A) Cressy & Dayn (A) Cummings, Roy (A) Davis, Ethel (A) Demarest & Collette (A) Dooley & Sales (A) Du Cailion (A) Dunn & Dugma (A) East & Gumke (A) Erol, Bert (A) Falloway (A) Gordon, Paul (A) Halperin, Nan (A) Harmon & Sands (A) Harris, Val (A) Haughton & Gold (A) Haynes & Beck (A) Haynes, Mary (A) Healy & Cross (A) Hegoda, Margit (A) Herbert, Hugh (A) Herman, Mma (A) Hilt, Ernest (A) Holloway & Austen (A) Hook, Ethel (A) Hovey (A) Jackson Girls (A) Jans & Whalen (A) Kanazawa, Japs (A) Karys, Four (A) Keane, Richard (A) Keane, Richard (A) Kerkjarto, Ducl



JACK THOMPSON
Featured with MARIE SABOTT
Orpheum Circuit
A juvenile who can read lines, wear clothes, sing and dance.
Week, Oct. 11, Riviera, Chicago.
Week, Oct. 17, Palace, Milwaukee.

COMEDY FLASH TURNS SCARCE

Over-Supply of Dancing and Musical Flash Acts

Never before in vaudeville has there been such a scarcity of comedy flash turns and such an over-production of dancing and musical flash acts as now.

The above is a consensus of the opinion of the big and small-time vaudeville bookers, who blame the agents and producers for short sightedness and imitiveness.

The over-production of dancing and musical acts is attributed to the picture houses. The producers figured the new element would be in the field for this type of act, for which they had shown a preference. As is usual all of the producers gave the idea about the same time with the result the supply far exceeds the demand.

The excess acts were thrown back upon vaudeville. The out-of-town managers have been informing the bookers they don't want this type turn week after week and have been decrying the lack of comedy flashes.

The bookers claim that agents offer the dancing and musical flashes day after day and as fast as they are declined, dig up new ones due to the number available.

LOEW OPENS SOUTHERN OFFICE AT ATLANTA

Howard McCoy Is to Be in Charge—Is in Step with Expansion Plans

The Loew Circuits plans for expansion in the south and southwestern territory are coupled with the announcement of the relocation of a southern divisional office at Atlanta with Howard McCoy in charge.

McCoy has been transferred from New York office and is now in the south on an "inspeltion tour" of the Loew houses in Virginia, North and South Carolina, Tennessee, Georgia, Louisiana, Florida and Texas.

The expansion plans call for several new houses in addition to those now under construction at Richmond, Norfolk and New Orleans.

The project calls for an elaboration of the presentations of feature pictures and the personal appearances in the Loew picture houses of vaudeville "names" as well as the strengthening of the Loew southern vaudeville bill.

Columbus Circle's Theatre Delayed

The new Columbus Theatre at 58th street and 8th avenue, just off Columbus circle, New York, standing where the former Reisenwob's cafe operated, is not likely to get started before November.

This house will be the newest in the chain controlled by Consolidated Amusement Company.

\$2,000,000 FOR SOMERSET K-A. Circuit Buys Hotel Adjoining Palace

The purchase of the Somerset Hotel on West 47th street by the Keith-Albee Circuit is reported as settled. The purchase price, while not divulged, is said to be about \$2,000,000.

The property was acquired to enable the Palace, New York to enlarge its dressing rooms and to relieve congestion on the stage. No increase of the Palace capacity is being considered at the present time, according to information.

NEW K-A HOUSE OPENS IN BOSTON

4,000 Capacity—From 9:30 to 11—60c. Top

Boston, Oct. 6.

The new Keith-Albee Boston theatre, located in what was known as the Seigel building at Washington and Essex streets, downtown, opened yesterday with the same policy that characterized the old Boston theatre which for several years past has been the Keith pop vaudeville and picture house here.

This new house is to take the place of the old house until the new Boston theatre is built. Just what the plan of the Keith-Albee people is after that is too far in the future to be guessed at now. The new Boston theatre will be built on the site of the old house with much added territory taken and is to be a memorial to the late B. F. Keith. Work will start on it at once.

The new house seats 4,000 with the performance starting at 9:30 a. m. and running until 11. There are four complete shows a day. The price from morning until noon is 40c. for the orchestra and 50c. for the balcony. From noon until 5 o'clock the orchestra charge is 50c. and the balcony 40c. After 5 o'clock the orchestra is 60c. with the balcony 50c., 40c.

For the opening bill "California Straight Ahead" the Universal's feature was picked as the picture lead, with the vaudeville including the Julian Arthur Dancing Syncopators, Ann Marie, Valty Claude, De Carr and Co., Dan Coleman and Alma Bauer and Al Dwinell in "The New Steno" Car Lynn, mimic and singer, and Helen Jackson and Margaret. The last act was a musical comedy of the Roach comedies, "The Caretaker's Daughter."

Two Orchestras

The house has two orchestras with Charles Frank the chief director assisted by Walter Mayo. The first is to be the orchestra of Dr. Richardson, formerly of the Rialto, New York. William F. Frank is the organist.

Charles Harris, for many years manager of the old Boston theatre, is manager of the new house.

In the building of the new house the preferences of the patrons of the old Boston theatre were given much consideration. The house is to be of the house it is built in such a manner that an air of coziness is noted. Everything in the construction of the house is the last word in theatre building with H. F. Wilson supervising the greater amount of the work.

Its location is admittedly one of the best in the city. One of the first indications of the threat to other houses contained in the opening of this house was the changing of the policy of the Washington street Olympia, one of the chain of the Gordon houses here, to a four-a-day schedule.

DEARTE'S WIDER FIELD

Memphis, Oct. 6.

J. Lloyd Dearth, who for four and one-half years has been manager of the house, will be given a wider field of activity with the Pacific Coast managers' circuit and will do supervision work over several theatres.

His first mission for Pantages will be to install a new manager for the Minneapolis house.

The question of a successor to Dearth has not been definitely decided.

NEW POLICY OF SHOW SCALE AT K-A'S RIVERA

30c. with Pictures Only 1st Half—75c Top for Mixed Bill, 2d Half

A policy change at Keith's Rivera, Brooklyn, omits vaudeville during the first half of the week, leaving a feature picture with presentations and short reels. The last half continues with the usual vaudeville and a picture. Another change is a raise in scale for the rear of the orchestra, placing the entire lower floor at 75c. The first and picture half of the week is lowered to 15c. at matinees and 30c. evenings. W. F. Wachtel is manager of the theatre.

The Rivera is the only house at present on the K-A. circuit with this policy.

G. O. H. REOPENING

Long Shut-Down Did Not Affect Business

The period during which the Grand opera house (8th avenue and 23d street) was closed when the owners and the city fire department had a conflict over the alleged violations of the house through the new building operations next door apparently did not affect the business on the reopening.

The Grand for weeks prior to its shutdown has been showing the stagehands. Pickets were to be seen daily in front of the house.

What is regarded as the best break for the Grand, leaving aside its brush with the city and its closing, was the elimination of vaudeville at Prector's 23rd Street.

Alex Haxton is again booking the vaudeville in the Grand.

VAUDEVILLE IN SHINE HOUSES

Four Upstate Picture Theatres Booked by Fally Markus

Fally Markus has consummated a booking deal whereby the B. F. Shine picture circuit, with headquarters in Gloversville, N. Y., has turned over its Rialto, Little Falls, Liberty, Herkimer, State, Corning, and the Babcock theatres, Bath, and in New York state for vaudeville shows.

Markus will book in three acts the last half of each week, this booking to continue as long as business warrants.

There has been much speculation as to which agency would land the Shine houses, but Markus was selected from all the independents striving to land them.

LAFAYETTE, BUFFALO, ACT SAID "OPPOSITION"

Powers' Elephants Cancelled—Complains to Managers' Association

The V. M. P. A. is investigating a complaint from the Lafayette, Buffalo, a Sun-Keeny booked vaudeville house, against Powers' Elephants. The complaint alleges the act was booked the week of Oct. 25 and subsequently cancelled, the act informing its agent (Wirth-Hamind) it had been informed the house was "opposition" to the Keith-Albee Circuit.

The Gus Sun Circuit is a member of the Vaudeville Managers Protective Association and issues a pay up play contract.

ABOUT AGENTS AND BOOKINGS

Variety's story anent the elimination of the vaudeville agent has been the chief topic of conversation among the artists representatives since it appeared.

One point made by an agent was in relation to the attitude of the head of the largest affiliated circuit. This official is known to be anti-agent but the agents point to the stragglers position of his circuit which is in a position to view acts after they have been discovered and broken in on the K-A Circuit.

This circuit, through its relation to the K-A Circuit, dodges all the usual preliminaries of discovery. Due to the vacillating system now used before a new act's salary is set in vaudeville and the custom of booking from week to week, it is in a position to sit back until an act plays the Palace or some other big time house, and then step in and route the finished product.

If the K-A Circuit eliminated agents this condition would automatically disappear, in the opinion of the agents. They dig up the new material and in many cases are responsible for the tip-off to the circuit mentioned on acts that are "breaking in" or "hiding around." The circuit's acuity thus have pre-knowledge on the act and are able to book it immediately, due to their excellent salary setting system, which guarantees quick action.

The same circuit could send out its own emissaries but they would have to increase their numbers considerably to enable them to cover an equal amount of the territory now covered by the regular agents in their daily rounds.

POLICY IN PROVIDENCE HURTING OTHER HOUSES

Albee's New Local Policy Met by Picture Name Attractions in Opposition

Providence, Oct. 6. Opening of continuous vaudeville and pictures from 1 to 11:30 p. m. at the Albee theatre here has cut deeply into the business of the two other pop houses.

The Emery is reported to have been hardest hit during the three weeks of the new Albee policy. Manager Toohy claims, however, his regular customers are coming back and that last week was considerable of an improvement over the preceding lead fortnight.

Fay's theatre has staved off disaster by booking picture stars. The Emery has taken the cue and booked Lillian ("Dimples") Walker, former Vitaphone luminary, who goes on the First National lot next month. She heads a company in the skit, "Home's the Thing."

Coast Dancers for 4 Years; Murray and Lee East

Los Angeles, Oct. 6. —David Murray and Hilda Lee, appearing on the Pacific coast for past four years and who will conclude a 20-week engagement in the Famous Players houses here Oct. 17, will make a trip to New York. The couple have been amatorial with their dancing in the prolog of "The Freshman" at the Million Dollar, appearing in conjunction with Waring's Pennsylvanians. Upon the conclusion of the season, they are to go to the Metropolitan for a two-week farewell, with a special prolog built around them by Milton Fey. Then they will go to Salt Lake, Denver, Kansas City, Chicago, Detroit, Cleveland and New York.

While in New York they will be under the management of William Morris.

Bill Marshall's Club Dept.

Chicago, Oct. 6. —Under the directorship of William R. Marshall the Club Department of the W. V. M. A. will be rechristened as the "Private Invention Division of the Orpheum and Association Vaudeville Circuits."

Marshall succeeds Boyle Woolfolk, former club head. Harry Horns and Harry Fetterer will be with Mr. Marshall, each having had experience under Woolfolk.

"Bill" Marshall is a former newspaperman and publicity expert who has been in and out of the show business for 20 years.

Kouns Orpheum-Booked

Nellie and Sara Kouns will open next week at the Orpheum, San Francisco, preliminary to a tour of the Orpheum Circuit.

Also booked by T. W. Tilton is Johnny Burke and for the Orpheum time, starting next week at the Palace, Chicago. Besides his own turn, Mr. Burke will stage an afterpiece for the road show he is with.

LILLIAN BOYER HURT

Dropped From Aeroplane at Trenton Fair

Trenton, N. J., Oct. 6. Lillian Boyer, daredevil aviatrix, will be confined to the McKinley Hospital for at least a month pending recovery of injuries from a fall encountered in a drop from an aeroplane last Thursday when her parachute balked and sent her crashing to the ground.

W. H. Foster, it was said she had broken her left hip bone in three places in addition to fracturing several ribs.

Miss Boyer had been appearing as the principal free attraction at the Trenton fair.

Law Attaches Act

H. Robert Law through his attorney attached the act of Marion Wilkens and Orchestra, Saturday, at the conclusion of an engagement at the Olympic, Boston. The complaint was dismissed in the Boston court and the act forced to cancel this week as a result.

The action of Law occurred while the Vaudeville Managers' Protective Association was investigating the same complaint filed by Law against the act.

Law is reported to have claimed an interest in the Wilkens act. Miss Wilkens was formerly employed by Law in another act as were two of the musicians in the Wilkens orchestra. Another alleged infringement was a "trademark" number in the Wilkens act.

FRANK BENDER FELL 15 FT.

Malden, Mass., Oct. 6. Frank Bender, acrobat (Bender and Armstrong) escaped with slight injuries in a headlong fall from an aerial trapeze during the performance Saturday night at the Strand. Bender miscalculated a toe catch and dropped head down some 15 feet. The fall knocked him unconscious. The curtain was rung down and a local physician summoned. After the latter had administered restoratives the acrobat refused further medical attention claiming that he was all right except suffering from nervous shock.

Boom at Jacksonville

From accounts reaching New York the real estate boom in Florida has reached up as far as Jacksonville, near the northern end of the state.

Hitherto Jacksonville had been looked upon as one of the really uncivilized zones through the town being rather chilly in weather, as compared to its sister cities several hundred miles farther south.

NELSON ANDERSON KILLED

Dayton, Oct. 6. Nelson Anderson, musical conductor at Keith's here was killed last week when a train struck his stalled auto on the Dixie Highway.

The car stopped on the Big Four tracks and Anderson got his sisters and fiancée out to safety when they discovered they had overlooked a five year old youngster, Bobbie Trubee. Anderson rescued the child before the train struck him.

Jack Jackson Dancers For K. A.

The J. W. Jackson Dancers from the Alhambra, London, will open a tour of the Keith-Albee Circuit. The act includes 12 dancing girls.

LEVY'S TEXAN TIME

Chicago, Oct. 6. The Dent Enterprises of Texas turned over to the Bert Levy Circuit houses in the following towns: Amarillo, Wichita Falls, Abilene, Breckenridge, Ranger and Eastland, which take on Levy vaudeville at once. Levy has been added to the Levy books as a full week and Yuma, Ariz., is expected to come in later.

MUSICIANS BACK ON WELLS' TERMS

Short Strike at Norfolk—Only Union Unsuccessful

Norfolk, Oct. 6. Otto Wells, general manager of the Jake Wells Amusement Company has reached an agreement with the musicians employed at the Colonial, Academy, Wells, Norva and Strand theatres and they returned to work yesterday.

The settlement of a short strike was made after negotiations with union officials from New York and following Wells' talk with headquarters men, the strikers' committee renewed negotiations with Wells. After a long conference, they agreed to accept his original proposal in full.

Under this agreement he is given a week to place non-union musicians on his bill and also retains the right to make individual contracts with his employees and to terminate engagements with two weeks' notice.

The rate now stands, leader, \$65 and the musician, \$47.50. Wells also reserves the right to employ as many or as few men as he desires. The motion picture operators and stage hands, ordered out by their union heads in a sympathy strike, have also returned to work. These men had no sympathy with the musicians' strike and no grievances of their own.

Norfolk to date is the only town where the musicians have not been successful in enforcing their demands.

New Rochelle Plans Filed

New Rochelle, N. Y., Oct. 6. Plans have been filed with the local department for a \$400,000 theatre building, at Main street and Centre avenue, one of the busiest sections.

The building is to be erected by the 1925 Realty Corporation, 295 5th avenue, New York. Herbert S. Krapp, 1650 Broadway, is the architect. The name of the theatrical interests involved have not been divulged but it is reported the Keith-Albee people will take over the house on completion.

New Rochelle has only one theatre of any considerable size, Lewis, seating around 2,000. The new theatre will seat 3,052.

NEW THEATRES IN CONSTRUCTION

Chicago. (Atlantic addition and alterations) \$250,000. 2924-28 W. 24th St. Owner, H. Schoenstadt & Co. 118 Michigan Ave. Policy not given. Chicago, \$1,000,000. 1048 Sheridan Road. Owners, Ascher Brothers, 509 N. Wabash Ave. Policy not given. Cincinnati, \$1,000,000. 330 Vine St. Owner, Cino Theatre Co., 1230 Keith Building. Policy not given.

Columbus, \$300,000. Cleveland and Pictures Ave. Owner, I. O. of Red Men, Tribe No. 48, 2485 Cleveland Ave. Policy not given. Easthampton, N. Y., \$30,000. Owner, George Lewis, care of architects, Goodwille & Moran, 56 W. 45th St., N. Y. C. Policy not given.

Horton, Kan., \$20,000. Owner, Marcel Block, Horton. Policy not given. Kansas City, Mo., \$200,000. 47th St. near Millcreek. Owner, J. C. Nichols Investment Co., 910 Commerce Building, Pictures. Policy not given.

New York City, \$1,000,000. Main St. Owner, Ralph E. Blouvet, Main St. Libertyville, Ill., \$80,000. Owner, Carroll Gridley, First National Bank, Policy not given.

Milwaukee, \$500,000. Frawell Ave. between Ivanhoe and Kennilworth. Owner, Mat Investment Co., 425 E. Water St. Pictures. Milwaukee, (Colonial) \$300,000. 15th and Vliet Sts. Owner, Colonial Amusement Co., 884 Sherman Blvd. Policy not given.

New Kensington, Pa. (Remodeled). \$30,000. Fifth Ave. Owner, B. Malmofsky, Columbus Amusement Co., Fifth Ave. Policy not given. Racine, Wis., \$350,000. Fifth and Lake Sts. Owner, Rialto Amusement Co., 1003 Lake Ave., Racine. Policy not given.

Woodlawn, Pa., \$30,000. Franklin Ave. Owner, Anthony P. Jin, care of Strand Theatre, Franklin Ave. Pictures.

HOOFERS CLUB

Colored Society Changes Tit's After Official Visit

The Vaudeville Comedy Club, Inc., the rendezvous for colored professionals at 2327 7th avenue, is no longer operating under that name.

It appears that the club was visited by Federal minions looking for evidence of liquor selling with the result the V. C. operators decided that a change of name was imperative.

The club is now known as the Hoofers Club.

Dell-Weber Marriage

Memphis, Oct. 6. Delano Dell, at Pantages this week, and Carrie Weber (Weber Sisters), playing at the Tri-State fair, were married at the Pan theatre yesterday.

Rev. W. E. Clark, pastor of the Community church, performed the ceremony.

VAUDE LEADER IN CABARET

The first time a pit orchestra leader has been engaged to perform after theatre in a night place is Jerry Friedman's contract for the new Caravan club in Greenwich Village. Friedman is the regular house conductor at Keith's Riverside and with Nick Goldman will head the cab band.

Jane Gray, society woman, and C. A. Newman, known in uptown restaurant circles, are behind the new place, which will have Cecil Cunningham, Rose Stone and other talent booked by N. T. Granlund.

Adele Rowland's Return

Adele Rowland is returning to vaudeville in a singing turn. Miss Rowland will open at Keith's, Washington, within two weeks. Jenny Jacobs booked the come back.

I. A. ROAD CALLS

As a result of the inability of some of the local stagehands, operators and musicians to show up throughout some sections of the country to adjust local conditions the official road call has been issued by the International Alliance, the parent body of the s. h. and m. o. s. locals.

Among the biggest cities affected is San Francisco where the official road call becomes effective Oct. 14.

Among the S. F. houses covered by the call are the Palace, Princess Orpheum, Golden Gate, Pantages, Warfield, Union Square, Granada and California-S.F. Francis. The houses are affected through the trouble Local 162 (picture operators) is having with the theatre managements who have refused to accede to its demands.

Local 390 (mixed) Lynchburg, Va., having differences with the Association of the International call effective Oct. 14.

The call is against the Wintergarden and Palace, Jamestown, N. Y., where Local 266 (mixed) is affected.

All the union stagehands are out at Niagara Falls, N. Y., where the Strand, Cataract and Bellevue theatres have declined to adjust differences. A mixed local, No. 121 covers N. Y.

At Wilmington, Del., the official road call of both the stagehands, operators and musicians, is temporarily withheld pending a settlement which may be made this week. At St. Paul, Minn., Local 312 (stagehands) had trouble with the municipal operators of Convention Hall and although things had apparently been agreed upon, the adjustment was rescinded apparently by the I. A. O. has a road call against it, effective Oct. 13.

A road call was placed on the Grand, Burlington, Ia., Sept. 26, through Local 385 (mixed) unable to come to terms with its contracts with the house.

Adams and Thomas Go Different Ways

Vera Thomas (Adams and Thomas) has left vaudeville to play the Helen Bolton role in the company of "My Girl." Rex Adams has shelved his vaudeville turn. Indefinitely. He has signed to direct the new comedy film series with Don Harrelly and Charlie Wilkins as the comics.

Adams will direct 12 two-reelers and two five-reelers features, making the series on the Coast.

At present Wilkins is playing vaudeville in the Loew houses.

AUSTRALIAN MUSICAL ACT

The Three Australian Halla Boys playing jazz with banjo, piano and drums, arrive on the "Rythm" Oct. 17 for vaudeville appearances. Their first New York date will be at the Bushwick, Brooklyn, Nov. 2.

Stanton's Ravue

Val and Ernie Stanton will produce a revue turn for the big time. It will include six girls, a singing quartet and a comedy team. The act will be produced under direction of William Morris.

The Stantons lately returned from London.



ALWAYS STOPPING AT THE BEST

Week of Sept. 21, next to closing (last but one), Victoria Palace, London, following Miss Ella Shields, who is a terrific hit. Our return engagement, thanks to Mr. Jack Hayman, in four weeks.

KIMBERLY and PAGE

Hilarious Laughter, Applause and Speech

INSIDE STUFF

ON VAUDEVILLE

According to report, Marion Bent's uncle is said to have been one of the silent partners in the Rooney-Bent show. "The Daughter of Rosie O'Grady." It is said the show may not reach Broadway until after the holidays. Both Pat Rooney and his wife, Miss Bent are reported unanimous in the intention to keep it off of Broadway until it is in the playing shape they desire. Further road time was booked last week.

An expanding trunk full of flowers was among the floral tributes to Alice Lloyd last week at the Palace. A 5th avenue firm called up Miss Lloyd saying it would like to present her with a trunk of the new expansion style as it had the Prince of Wales and the Prince accepted. Alice replied she didn't want to be up-stage in the face of the Prince; to send the trunk along. And that's the nifty way the firm did it.

Miss Lloyd was immediately routed by the Keith-Albee office, upon her Palace engagement. This week she is at Keith's Philadelphia, next week Washington, then Boston, then Riverside, New York, etc.

According to house managers, actors are still missing first shows through the practise of making jumps in automobiles. Accidents and flat tires are given as the unlooked for impediments which make them late.

Through acquisition of a number of houses by Famous Players in outside sections which were playing or were to have arranged for a few acts of vaudeville as an added attraction to the regular picture feature, a number of New York independent variety bookers have found all negotiations off as a result. It was also understood that the Rowland & Clark houses in the Pennsylvania regions that had paved the way for vaudeville bookings from New York offices have called off all negotiations through a late change in their plans.

From No. 2 on a vaudeville program to next to closing in Broadway's biggest musical production ("Sunny") is what happened to Pert Kelton, that sweet 17-year-old daughter of her very well known and popular parents, who were in the same business for a long while. In placing Pert in the next to closing spot of the "Sunny" show, Charles B. Dillingham again evidenced what seems to be his unerring judgment in the selection of important performers. Pert did not think that position when "Sunny" opened in Philadelphia and it hopping right into it when called upon after other and more seasoned performers had gleefully dodged it. It's around 11:15 when Pert appears for her specialty.

For a slip of a girl like Pert, who is both pert and pretty, too, to graduate so swiftly betwixt a great credit mark for her folks, for Pert has started to look like a Christmas gift, finally getting into the Palace, New York, in the spring. It was at the Palace she was No. 2. Pert started with Mrs. Kelton (Sue), doing a sister act, billed as Sue and Pert Kelton, with Mr. Kelton leading the orchestra. Previously there were the Three Keltons, father mother and another daughter, Gladys (now married).

The Keltons have many friends and all of them have been interested in Pert, watching her advent as a single and happy now that their faith and judgment in Pert have been vindicated through her landing so solidly in a Dillingham show.

When Variety of Sept. 18 reached London a howl went up over the story on the foreign pages about Edith Kelly doing slapping the face of Nattova, the Russian dancer. It also stated that Miss Kelly afterward remarked: "If it had been on a side street, I'd have killed her." Nattova is the same dancer said to have slapped Toots Pounds when both were in "Sky High" at the London Palladium.

The howl appears to have come from the Kelly-deCourville side of the unpleasantness. Nattova, the one slapped, has yet to be heard from. Variety was requested by cable to deny the slapping story has some one must have hoaxed Variety into printing it, the cable said.

Also Variety's attention was called to the legal aspect; that to say anyone had said she would have killed another person, and with killing a crime almost anywhere excepting in Chicago, that Variety had laid itself wide open for a libel action.

Last week in Variety Alf T. Wilton, the agent, in his advertisement, said "I believe in advertising." Therefore it must have taken Alf Wilton four years to reach that decision. Last week was exactly four years since Mr. Wilton ordered his standing advertisement in the Bill Next Week department of this paper. Since that time Mr. Wilton has jumped in rank to the second vaudeville agent of the country in point of acts and business handled.

Two national quartet contests are about to be launched, one by the Class A and B radio broadcasting stations, and the other by the Keith-Albee vaudeville circuit. The Keith-Albee stand against radio has been repeated repeatedly in the past which occasioned considerable comment when letter to the broadcasting stations from Dr. Sigmund Spaeth, sponsor of the radio contest, promised the winners a week at the K-A Hippodrome, New York, for the finals and a future Keith-Albee route.

The K-A officials denied a tie up with Spaeth and radio and stated they would not recognize any radio winners. The "radio" proposition to make it a vaudeville and radio contest was turned down by J. J. Murdoch, K-A general manager.

The Spaeth angle seems to be the publication of "Barber Shop Ballads," a book of close harmony edited by Spaeth and illustrated by Ellison Hoover, with a foreword by Ring Lardner. The book sells for \$2, including two quartet phonograph records.

When Mrs. Edna Tinney last week asked Justine Strong to appoint a receiver for a \$20,000 mortgage held jointly by herself and husband, Frank Tinney, now in Paris, on the Tinney property at Baldwin, L. I., so that her ally of \$200 a week and counsel fee for \$5,000 be paid, the action recalled that the property in question—Foxhurst—several years ago was intended as a part of a development growth by Tinney and the late Sheriff Steve Pettit of Nassau County.

For some time after Tinney bought Foxhurst, the residential part of the huge estate of late Senator Fox, the place was neglected and Tinney and Pettit (the latter only recently dying) of the opinion that Foxhurst, properly developed would turn over big money on the original investment.

It came Tinney's outside affairs with show girls and also the improvement of the place as a permanent residence with all talk of a proposed development discarded.

Since Tinney's departure for Europe Mrs. Tinney and her son, Frank, Jr., have occupied their Baldwin, L. I., property.

In recent weeks Mrs. Tinney has been rehearsing a new act for vaudeville, the comedian's wife to be featured in one of Charles Stoddard's band turns.

The court application by Mrs. Tinney followed stories of Imogene (Bubbles) Wilson walking out on Frank in London to go to Vienna, where she lived a sausage maker or something like that, whom Imogene had grown friendly with. Mrs. Tinney (Edna Tinney) on top of that, yawn, ran a burlesque and she was still take back Frank, etc., reading like one of those page things the tabloid or Sunday magazine papers will pay for if they can't get them any other way.

It was thought Tinney would take care of himself after the "scandal" story with Imogene, and he away in London. A year of that and Tinney could have come back. But Frank didn't seem to change his habits much abroad. Whether he will return here or when isn't known. He took out one of the Hammerstein's musicals into the English provinces with that company meeting a bad finish, all of the backers (and there are said to have been several of them) losing their investment.



VIOLET BARNEY

with Herbert Warren
in "The Mahatmas"
Loaned to Mr. Herbert Warren by
Miss Valerie Bierge.

"DEAD LADY" GAG IS ORDERED OUT OF ACT

Dillon and Parker Revue Loses Entire Scene's Value

The Dillon and Parker Revue ran about of the K-A censors after playing the Broadway, New York. It was ordered to delete a gag.

The gag was the punch line of entire scene. It is an old revue and burlesque stand-by concerning the man in the crowded hotel who is given a room on the top floor. The clerk informs the guest that a lady is on the other side of a thin partition. The guest retires but reappears in a few moments and breathlessly informs the clerk, "That lady is dead."

"I know it," responds the clerk, "but how did you find it out?"

Ann Chandler in Cabaret

Anna Chandler opens tonight (Wednesday), at the Hofbrau, New York, receiving \$600 weekly. D'Andrea and Walter, last in "I'll Say She Is," are another new dance act at the Hofbrau, opening Oct. 3.

ALLEN SUMMERS ON RECORDS

Chicago, Oct. 6.
Allen Summers, after 12 years of agenting, will make records for the Okeh. The discs will be mostly in dialect.

Summers was well known as an actor prior to entering the booking end.

W. & F. AT \$5,000

Weber and Fields are to make a tour of the bigger picture houses. They will open at the Lafayette, Buffalo, in November.

The salary for the picture house appearances is said to be \$5,000 weekly.

Reopens Star, Elgin, Ill.

Elgin, Ill., Oct. 6.
Charles Hagedorn, of Chicago, has leased the old Star Theatre from Frank Sherwood and Fred W. Jenkins, and will reopen in two weeks. It has 700 seats.

The Star was closed 18 months ago by Ralph W. Crocker, owner, when he opened the new Crocker Theatre.

Burns With Milne

Chicago, Oct. 6.
Bob Burns, publicity manager of the Chicago Pantheon office, has been appointed assistant to Ed Milne, in the New York Pan office. Burns will officiate in his new capacity commencing next week.

Capitol, Indianapolis, with Vaude

Indianapolis, Oct. 6.
The Capitol, former Mutual burlesque, reopened Oct. 4 with vaudeville, booked by Billy Diamond. The house will play a full week, with five acts and a feature.

Gertie Saunders Leaves Show

Gertie Saunders, a principal with the colored show, "Lucky Sambo," left it in Buffalo.

Miss Saunders, with a pianist and two boys, will do an act in vaudeville.

RIGHT OFF THE DESK

By NELLIE REVELL

An interesting story is told how "Tea for Two," the musical comedy song that has brought a small fortune to Vincent Youmans, its writer, came into existence. The "Nonette" show had been in rehearsal for several weeks but the producer was still dissatisfied with the music. There was no outstanding number in all three acts and he bedeviled the writer of the score for a new and unusual number.

For a whole day the composer tried out themes at his piano but couldn't get a real inspiration from the whole eight octaves. Midnight came and still nothing had been accomplished. Finally, the man in the apartment next door got tired of listening to the rough improvisations taking place on the ivories and began to bang on the wall. His knocks had a peculiar rhythm. Youmans listened a moment and the knocking seemed to translate itself to his piano. It gave him the idea for a new and extraordinary swing. Inside of half an hour the tune was on paper, ready to bring its writer many thousands in royalties.

And now there is another firm believer in the proverb, "Every knock is a boost."

As the writer watched Alice Lloyd's American reappearance at the Palace last week one of the things that came to mind was her first opening in New York 17 years ago. She went on No. 2 at the Colonial at the matinee for \$75 a week, but that same night she had become the headliner and her name was in lights.

On the same bill were the MacNaughton Brothers—to one of whom Miss Lloyd was married.

By Monday night this columnist was ready for more entertainment and made sure of it by going to a dinner party at Dan Frohman's apartment high up in the Lyceum Theatre building. That the entertainment was there may be judged from the fact that the guests included Rita Welman and her husband, Maurice Marks, and Lillian Lafferty and her spouse. And any one who really wants to know the love of Dan Frohman's life has but to spend an evening with him and find out—it's the Actor's Fund.

"The Evening Telegram" is now carrying pictures of its signed women writers at the heads of their columns. Wish they would plaster the likenesses of Frank Vreehand at the top of his tower of chat. We have been an ardent Vreehand fan ever since he first started his theatrical comment columns in the "Herald," yet if we met him on the street we wouldn't know him from Joe Zlich. But we would still think that he had coined the shortest and most expressive description we have ever seen when he denominates musical comedies as "Hooof and Mouth Displays."

OPEN, PEARLY GATES

Mary had a little lamb,
A lobster and some prunes,
A glass of milk, a piece of pie,
And then some macaroons.
Besides she'd had six little clams,
And ice cream last of all,
And as the doctors gathered 'round,
She heard the angels call.

The porters at the Pennsylvania station have organized a union with a number of objects in view. One of the most important is to discourage the habit of the traveling public of calling every man who wears a red cap, "George." It seems reasonable enough since if a man is the kind of a fellow who ought to be called "George," his parents would have named him that in the beginning.

Now if the manicurists will band together to protest against men calling them "Girle," this will be a pretty fine world for the working classes. And if the millinery saleswomen will only stop calling their customers "Pearlie" I would not run so much chances of going back to the hospital.

Another story by Harry Grant, Orpheum Circuit auditor and raconteur pre-eminent:

An Italian olive-oil importer with a countrywide business follo red the practice of coloring his bills by sending through his bank a sightdraft upon his various customers. One of his smaller accounts was that of a grocer in Wichita, who had always honored the drafts promptly each month. But one month there was some delay and finally the draft came back unpaid and marked, "Man Dead." Somehow another was sent out the following month and this was returned more promptly. Across the corner in red pencil was written: "Man still dead."

Frank Van Hoven says he played on the same bill with a strong man. The Hercules had big iron weights and apparatus that looked as though it weighed tons. And Saturday night he met him at the station. The strong man was checking his props and together with his trunk they made just 80 pounds excess baggage.

Van and Schenck, the entrainers, have been engaged to do their stuff in a Florida resort next winter at \$4,000 a week. Where are they going to put this cabaret? I thought the only buildings down there were real estate offices.

Our own Eddie Jacobl is back from the famous groto of Lourdes, France, cured of a heart ailment. It is a condition of the cure which the doctors seemed unable to aid. It is just another proof of my contention that anyone who prays and then believes that his prayers will come true, will not be disappointed. Faith not only moves mountains but it makes them dissolve into thin air as though they had never existed.

A little booklet received from the Virginia Hotel, Chicago, contains complete instructions for Back Seat Drivers. They are, "SHUT UP!"

FORUM

Arthur West's Jobs

Editor Variety
In this week's issue of your paper, I see that a Harry G. Bates is in the cast of Mr. Wood's production, "The Pelican."

I have been many years in the theatrical business and so far have been the only Harry G. Bates. I wish to state that I am not in any production in New York, nor do I expect to be for some time to come, as I am playing in my small act and from all appearances shall be for some years to come.

Harry G. Bates.

"This Harry G. Bates listed in 'The Pelican' cast is Frederick Kerr's valet who rolls him on the stage in a wheel chair and has no speaking part."

West has a "Jinks" sign on his car and offers to install a ticket rack.

The 16 Jackson Girls, trained by Johnny Jackson, English dancing school, arrive here shortly to play the Palace, New York, Nov. 9.

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; and every one has been rewritten from a daily paper.

NEW YORK

The morning's "News" and "Mirror" have begun identical contests to find "New York's most beautiful girl," offering the winner a film contract. The "News" is tied up with Famous Players, while the "Mirror" is aligned with Universal.

A 56-story hotel, the tallest in the world, will be built on the Cornelius Vanderbilt estate, 5th ave., at 57th and 58th streets. The cost of the proposed project will amount to \$25,000,000.

Vivienne Segal announces she will sue Robert Ames for a divorce. Miss Segal, it was reported, said little other than that she contemplated naming a "well known actress." Ames and Miss Segal were married in 1923.

Mrs. Lydia Locke Marks Donblaser, much married opera singer, was indicted by a Federal grand jury on the charge of causing an obscene letter to be sent through the mails. She was held in \$1,000 bail by Federal Judge Bates.

The indictment follows the complaint of Arthur S. Marks, president of the Skinner Organ Co., her former husband, who charged Mrs. Donblaser with sending a letter attacking the morals of his present wife, to her. At the time of her divorce from Marks, Mrs. Donblaser was given a large settlement with the agreement that if she would lead a moral life until Oct. 3, last, Marks would pay her \$50,000. It is now hinted that Marks' present charge is being used as the means of slipping out of the agreement. Mrs. Donblaser's name broke in the dailies last year when she turned up with a child she alleged belonged to Marks. It was later proved the infant was not hers but had been taken from an asylum.

Temporary permission to remain in the United States until Feb. 1, 1926, has been granted Mrs. Hannu Chaplin, mother of Charlie Chaplin.

Marjorie Leach, actress, turned heroine when she captured Frank White, alleged robber, last week. Miss Leach was returning to her apartment last Monday, she said, and met White on the stairs. When she got to her door she saw it had been "jimmied" so she turned around and ran for White, she caught him and held on to him, screaming until attracting a policeman. White was held in \$1,000 bail.

Ganna Walska McCormick, opera diva, before sailing for the United States last week, signed a contract with the Cines Company, French film concern, to star in a forthcoming production. This is Walska's first motion picture venture.

William Hersberg, pioneer film man, shot and killed himself Oct. 4 at his home, 493 Sheridan road, Chicago.

Fifteen years ago Hersberg was a partner of Balaban and Katz in the Community Picture Theatres. When Balaban and Katz began to erect their "palace" theatres he left them to continue with his small neighborhood houses. He was one of them and later lost a fortune when the larger theatres developed.

The condition of Jack Pickford during his recent illness is attributed to his overwork. The condition during which he is said to have become possessed with violent tendencies of his wife, Marilyn, is said to have been the cause of the recent reports of a marital rift between the pair. Pickford denied any break.

Appearing in West Side Court, Lucille Dantazo, dancer, charged Patrolman McKee with unlawfully interfering with her and two friends as they were going home early Sunday night. The policeman said that his accused; and a Miss Edelstein had torn his uniform while Miss Edelstein, who is called him some vile names which included "swine" and "cheap con stable."

The policeman asked for adjournment until he could get a brother officer to testify for him.

Three thousand Austrian film actors paraded the streets of Vienna as a protest against the importation of foreign films.

As the last resort, plea has been made to Secretary of the Interior to admit the two children of Gaetano and Emma Barbato, Italian actor and actress who are being denied

at Ellis Island. The elder Barbato came to this country in February, 1924, and are playing at Maly's Theatre, New York.

If the plea to Davis fails, the children may be admitted for four months, visitors. They will then have to return to Italy, but each year may come over for the four months stay. Barbato and wife were admitted under the Dillingham law, which permitted actors to "enter permanently."

The new Universal Artists, of which S. Hurok is managing director, is negotiating for two New York theatres, it is said.

An announcement purported to have come from Aline McMillan, herself, states that she and George Webber, wealthy Chicago realtor, were recently divorced in the record time of three days.

Photos of the youthful features of the rejuvenated May Ward have been decreasing from pages of New York's tabloid papers the past week. The pictures began when the actress arrived from Europe.

Charging her with bigamy Edward Edwin Greene vaudville actor, was granted a divorce from Virginia Beatty by Justice Lynde in Bronx Superior Court. Greene jumped in 1921, while she married Greene, Miss Beatty is alleged to have said, she thought that her previous husband was dead.

Mary Spas, whom the millionaire Browning wanted to adopt, denies that she was seduced by W. Ferrati, actor, as was reported.

Dorothy Martin, former wife of Edward Hillman, and Samuel Rothenstein, son of Arnold Rothenstein, are married. The narrative had it that the actress, who is playing to attract their daughter had been secretly wed to Rothenstein a month ago.

The Methodist Episcopal Church is at its annual conference last week declared war on the stage, citing New York's naked shows as the reason.

This branch of the Protestant church in America is very powerful, numbering about 4,000,000 communicants. It is also closely allied with the Roman Catholic Church, South, a division formed during the Civil War, and the Methodist Church has long had a ban against the theatre which has recently been partially relaxed.

and last year on banning (Continued on page 11)

CHICAGO

"My Son," after one week at the Playhouse, transfers to the Central and will close its stock company. It is announced that the proposed production of "A Good Bad Woman" at the latter house is off.

Flo Ziefel, in town, makes claim that he will erect a theatre to bear his name in the Loop.

Cesare Formich, baritone with the opera, in announcing the announcement that during the summer he had bowed himself from his wife and son, engaged a response Grace Hinkle also a singer.

Morris Green, from his suite in the Congress Hotel last week gave out interviews to the effect that Chicago will at last see "The Miracle" to be produced by Yiddish starring Yiddish for four weeks at the Auditorium. Six hundred seats will have to be removed to give the house into the semblance of a cathedral. Lady Diana Manners will play the Macbeth, and the daughter of Sir Herbert Beer will play the nun.

Shirley Ward, leading woman for the same time with the stock at the Central, has been granted a divorce from Reginald Ward, who deserted her a year after their marriage, leaving behind a mass of unpaid bills, she alleged. The husband is a music master. The wife received custody of Charman, two-year-old daughter.

"The Grand Duchess and the Waiter," Alfred Savoir's new French comedy, produced by Gilbert Miller with Elsie Ferguson as the heroine, its New York premiere at the Lyceum Oct. 12. In support of Miss Ferguson will appear Alan Skipp-

worth, Paul McAllister, Basil Rathbone, Frederick Worlock, Ernest Stallard, Olga Lee, Royal Tracy.

"The Patsy" will give a professional matinee at the La Salle in honor of Ashton Stevens of the Herald-Examiner, and Charles Collins of the "Post."

Mabel Withee and Gerald Gilbert ("Tell Me More"), with Marie Armstrong Hecht were reported to have narrowly escaped a holdup.

Marine Mansfield was crowned "Miss Centennial" at the recent 100th birthday celebration in Lafayette, Ind.

Jazz is tied with grand opera for third place in the vote being tabulated by the Broadcasters' Association. The radio fans voted their preference as 1, classical; 2, old-time songs; 3, jazz and opera.

A temporary injunction restraining the management from selling Colosimo's liquor has been issued against Colosimo's. The cafe is still open on probation.

B. & K. have booked "Universal's" "Phantom of the Opera" for a run at the Roosevelt.

"Tell Me More" when it departs from the Selwyn will jump direct to Los Angeles.

"Kosher Kitty Kelly" will be followed by Anne Nichols' "White Collars" at the Cort.

Soviet music from Russia will be played at the Chicago Symphony Orchestra this winter by way of contrast to native music.

The Harding, newest of the Lubliner & Trinz houses, will open Oct. 12 with 50 couples to be married in the theatre during the day.

"Greenwich Village Polles" will come to the Apollo, and "Nauty Riquette" has run its course there.

The Charlotte Cushman Club of Chicago is open. The club accommodates 21 young women and is situated at 2828 S. Michigan avenue.

George J. Goumas, proprietor and manager of the Mabel theatre, got into a fight with the assistant manager Lenore Ullrich first appeared before the public on the stage of his theatre.

Mary Martin, who won \$100 by remaining tied for 28 hours in the Chicago trial, the assistant manager Lenore Ullrich first appeared before the public on the stage of his theatre.

Henry S. Paine, president of the Chicago trial, lost his left hand and three fingers from the right in an explosion last week. He was the manager of the theatre, and was mixing powder for a magic stunt when the explosion occurred.

LOS ANGELES

Margaret Cullen Landis, actress in "Lady Be Good," collided with a motorcycle policeman in Hollywood, while driving her car, causing the police officer to suffer fractures of the lower arm and hand. The officer is in the hospital.

Miss Landis was held blameless for the accident.

Billy Alvin, an actor, was denied a divorce by Superior Court Judge H. M. Cullen from Georgia Marion.

Mrs. Marson was unable to appear in the trial, she being in New York, and had a girl friend testify in her behalf. The suit was brought on grounds of desertion, but the court felt that Mrs. Marson should be present before a decree could be granted.

Evelyn Carewe, stage and screen actress and sister of Ora Carewe, admitted she was the wife of John Lehner who is being held in Sacramento in connection with the death of Al H. Broder.

In which she said she and her son had been separated from her husband for 12 years. She is living in Venice with her sister.

Wesley Chappelle, dancer and screen actress, who is being sued by a press agent, filed suit against the Pacific Electric Company for \$7,000 damages. The complaint asserts that the machine in which she was riding with her husband on Sept. 3 was struck by an electric car and that she sustained num-

ous injuries for which she asks damages.

William Johnston, 20, film actor, who pleaded guilty to a charge of forging Eugene O'Brien's name to \$200 worth of checks, was sentenced to the State School, Lone by Judge Sidney Reeve. O'Brien had requested that the court treat the boy leniently but the court felt he could not grant probation in the case.

S. E. Stone, night watchman and stepfather of Jack Hoxie, film actor, was indicted by the Los Angeles grand jury on two charges of murder in connection with the slaying of Nina and Mae Martin, aged 9 and 12, more than a year ago. Stone at the time of his indictment was in the County Jail serving a six month trial on an assault charge. Superior Judge Hahn, to whom the indictment was returned, ordered that he be held without bail. Hoxie, when informed of the indictment of his stepfather, asserted he would not raise an issue in any way in his defense against the murder charge. He said, "I do not see any reason why I should."

Alice Terry, after an absence abroad of almost a year working in his home country, which he has a band, Rex Ingram, directed, in Los Angeles for a brief visit by her mother, Mrs. Ella Tenfe. Upon her return to the United States, Terry is to go to Nice, France, where her husband is to make an other picture in which she will play the heroine lead.

Gladys J. Fry, known on the screen as June La Vere, was granted a divorce suit by Judge Hahn. The trial of a divorce suit she has brought against Elmer M. Fry, shoe salesman, is being held.

Mrs. Fry, told Superior Court Judge Gates that she was married on September 11, 1924, and separated from her husband after a year from her husband, because of cruelty on his part. She said that the night when she chided her husband for killing his lie to the guests he administered corporal punishment upon her.

According to the Montana Supreme Court, which affirmed a decision over the lower court, Richard C. Corven, a man, must pay a judgment of \$22,480 to Hans Elering and M. S. Cunningham, attorneys.

The suit was brought in connection with the organization of a new cattle company to release from financial obligations of the Taylor Fork Cattle Company, which the plaintiffs in the action own as partners.

Pauline King was granted a divorce from Chas. L. King, Jr., screen actor, on Oct. 6, 1925, according to her husband was very jealous, would accompany her when she did her make-up, and had the habit of accusing her of flirting if any friend spoke to her in his absence. She said the husband was stingy and only bought her three pair of shoes and stockings in six years.

The divorce was ordered to pay her \$60 a month for the support of herself and two children.

Superior Judge Guerin, on grounds of desertion, granted Gladys E. Sills a divorce from Milton Sills, screen actor. The couple were married in Los Angeles in 1919 and according to Mrs. Sills, on Oct. 11, 1924, her husband told her he did not love her and that he was living with her any more, and left her.

"The couple have a daughter, Doris, 14, who is living with her mother. Sills is making a picture in the east."

Freeman Wood, picture actor and his wife, employed in the art department at the Paramount studio, have separated and are living in different apartments. Wood said the cause of the separation is that they had too many guests in a house which had only four rooms, all of which interfered with the professional careers of the Woods.

Bert Lytell, picture actor, was ordered by Superior Court Judge Thompson to pay \$316 to Pauline H. Muir, income tax expert. Muir brought suit for \$544 on grounds that she agreed to prepare an income tax return for Muir, but the actor, for which she was to get 10 percent of the refund for her services. The declared, only of \$1,000. The court declared, only of \$1,000 on the compromise figure after listening to the evidence.

An ordinance will be adopted by the city council to prohibit the pos-

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lice commission from issuing permits to any persons to operate dance halls where intermingling of races will be permitted. The reason for the measure is due to the fact that Orientals and other foreign element have been patronizing dance halls, and white girls are used for dancing partners.

The council will provide in the ordinance that white women be prohibited from doing any business at the places with members of the colored races. The police have been making numerous arrests where they have found white women in the company of Orientals.

According to reports, Jack Dempsey has allowed Jerry the Greek, his trainer, to follow the footsteps of Jack Kearns and Teddy Hayer. It is said that Gus Wilson, an English trainer, has replaced Lavandis, which is Jerry's right name.

George Melford upon his return from Alaska will marry Diana Miller, screen actress, Neely. Miss Miller is playing opposite Jack Jones in "The Cowboy Prince" for Fox. The actress was married formerly the wife of William Boyd, screen actor and Melford was also previously married and is now waiting the Incorporation decree to become permanent.

A deal whereby Gore Brothers and Sol Lesser become affiliated with the First National distribution for Colorado, Wyoming, New Mexico and Utah has been completed.

The deal provides for the creation of theatres by the joint group in Denver, Salt Lake City, Ogden, Cheyenne and other towns in that territory, which require an investment in the neighborhood of \$3,000,000.

Syd Chaplin was injured at San Diego when he struck some piling while driving a truck. He was injured while making a scene for "Nightie Night Nurse." His injuries were not serious.

While engaged in a spectacular picture fight, the main character of "The Pirate," Douglas Fairbanks was cut deeply on the left side of the nose by a sword man, when Fred Corven, expert sword man. One of the thin steel points on the actor's rapier was thrust into Fairbanks' nose. The studio officials say that a pebble on which Corven slipped was responsible for his misjudgment and the accident.

Listing his liabilities as \$48,257 and assets at naught, Frank Mayo filed a voluntary petition of bankruptcy in New York. Among Mayo's creditors are Leopold Godowsky, pianist, and as the father of Dagmar, his former wife, who was a law wife. He owes \$2,000 on loans. To Litig & Englander, his theatrical agents in Hollywood, he owes \$250. Other items include bills such as hotels, laundry, etc. One daily had it that Mayo's financial embarrassment is due to heavy alcohol and expensive gifts to Dagmar Godowsky and Ann Luther.

With her automobile colliding with a car driven by M. C. Ross in Hollywood, Kitty Donor, star of "Lady Be Good" was slightly injured. Miss Donor was taken to a hospital at the time of the accident. She was attended by a surgeon and proceeded to the Marine open hospital.

Wallace Revery was arrested for parking his automobile too long in front of the Peace Smith. When arraigned before Justice of the Peace Smith a sentence of five days was given. The case was suspended on condition that he attend the automobile races in that city, which he promised to do.

Mrs. Inez Withers claims that her husband is a wonderful actor. He, on the other hand, asserts he is a bad actor. The case was taken up to the Superior Court Judge (Gates to decide whether Withers is right or his wife. The court was brought suit for divorce, and asked that her alimony be allowed her in proportion to her husband's income, which was \$100 a month. Withers, on the other hand, declares he has a hard job earning \$100 per month. The court declared, only of \$1,000 on the compromise figure after listening to the evidence.

COW MEN MET STRANGER AT STATION

Retired Cattle Dealer Wouldn't Flip Coins—2 Taken as 'Lookouts'

The Rialto is rid of four alleged confidence men for a time. Two were sent to the Workhouse by Magistrate McKinry in West Side Court for two months. The other two received sentences of 10 days each. All four have criminal records, the police charge.

The quartet, well dressed, gave their names as Arthur Seales, 35, salesman, same hotel; George Russell, 42, salesman, 170 West 58th street, and William Flannagan, 41, salesman, Woodstock Hotel.

Their arrest was brought about when it was alleged they attempted to swindle Sheldon Langley, a retired cattle dealer from Seattle, who is stopping at the Alhambra Hotel. Langley, rangy and dressed as an out-of-towner, had just alighted from a train at the Grand Central depot.

Seales immediately began a conversation with him. Seales told Langley he was a stranger here and would Langley be opposed to Seales "walking around with him." "Why, no," replied Langley. "Glad to have your company," said Langley. At 51st street and 7th avenue Carey stopped Langley and Seales. "Beg their pardon," said Carey. "I'm an Englishman, a stranger here," and told of how he had been swindled by a wicked "American" woman. Carey began to berate the Americans. Langley, a veteran of the Spanish-American war, was peeved.

Seales and Carey suggested "flipping" coins. Seales whispered in Langley's ear how they could "make" money. Carey said Langley wanted no part of the "Englishman's" coin.

Detectives Mudge, Barry and Buckley had "trailed" the confidence men from the depot. As Seales and Carey began to match coins the detectives surrounded the quartet and placed them under arrest.

Russell and Flannagan, according to the detectives were in the office watching for the sleuths while the coin matching was on. When searched the prisoners had \$4 in real bills and about ten thousand in "stage money." Russell and Flannagan received 10 days.

SECRETED VICTROLA

Summons Obtained for Rinaldo Gussman by Brooklyn Firm

Rinaldo Gussman, 340 West 33rd street, will have to explain to Magistrate Brodsky in West Side Court this Friday the whereabouts of a \$39 Victrola he purchased from the Greeley Music Shops, 224 Flatbush avenue, Brooklyn. Gussman is charged with purchasing the machine and only making a few payments.

When agents of the Greeley company sought the residue they were unable to collect it. The machine, from Gussman where the machine is located proved futile. Gussman, according to the Greeley company, has given them several names and addresses of persons he gave the machine to. They have gone to these addresses only to learn that they are fictitious. The music agents then turned to West Side Court and obtained the summons charging Gussman with secreted mortgage property.

Night Club's Gold Button

One of the biggest night business in town has been issued to its members a gold button of handsome design, the same to be worn in the lapel.

Henceforth all the upstairs places have issued the "club" button.

This place, which has been in existence for some time, is the first to use a visible means of recognition

FRANK KIMBALL, CHORUS MAN, ACCUSED BY GIRL

Freed on Seduction Charge, Married Man Rearrested—Formerly Waiter

The happiness of Frank Kimball, 24, chorus man in "Gay Paree", lasted only a few minutes when he was freed in West Side Court by Magistrate McKinry on the charge of seduction. He was immediately rearrested on a more serious charge on a bench warrant. Kimball lives at 272 West 72nd street. He was arrested as he was leaving the Shubert Theatre by Detective "Tom" Conklin and Hugh McGovern of the West 68th street station. Kimball was complained of by Frances Horning, 26, of 66 East 129th street who charged he is the father of her 19 month old boy. Kimball denies the charge, stating Miss Horning is incensed because he became a married man three weeks ago.

According to the detectives, Miss Horning stated that she met Kimball in a restaurant in Times square about two years ago when he was employed as a waiter. They became friendly and she believed Kimball would marry her. He subsequently quit the restaurant business.

Miss Horning conducted a search for Kimball in many cities, she said, but had been unable to locate him. Recently she learned that he was a chorus man in "Gay Paree" and notified the sleuths.

When the Magistrate heard the testimony he discharged Kimball on the seduction charge. Kimball, whose face was wreathed in smiles, started to leave his court room when he was rearrested on a bench warrant issued by the clerk of Special Sessions Court. That ruined his smile.

Kimball was returned to the West Side jail and procured bail. He court was his wife of three weeks. She wept when he was again taken into custody. According to Kimball, his wife is playing in "Mercenary Mary." He refused to disclose her professional name.

No Crime to Hit Plumber, Wm. Hannon Discharged

William Hannon, 1109 Amsterdam avenue, a manager for D. W. Griffith, was exonerated of a charge of disorderly conduct when arraigned before Magistrate McKinry in West Side Court.

Hannon was accused by Nathan Wexler, plumber, 729 East 9th street, with having struck him in the face and pointing a loaded revolver at him in the hallway of Hannon's home. Wexler said Hannon called him vile names because he and his helper had left some debris in Hannon's apartment after they had completed their work.

Because of contradictory statements as to what did occur and the denial of Hannon that he threatened the plumber Magistrate McKinry dismissed the proceedings.

Young Boys Given 2 Mos.

Untruthful in their statements to Magistrate Richard F. McKinry caused two youths to be sent to the workhouse for two months. The youths gave their names as John Ryan 16, amateur flyweight boxer, of 417 West 131st street, and Joseph Nune, 16, errand boy, of 402 West 29th street.

Both boys were arrested at 43rd street and 8th avenue after a lively chase that began at the Rialto theatre. Two shots were fired before both young men were captured. Patrolman Tom Hargis of the West 47th street station was passing the Rialto when he heard the crash of glass on the second floor in the locker room of the United Orange Juice Company. Hargis saw the boys flee and gave chase. Hundreds joined.

The boys jumped on the spare tire of a taxi. Hargis commanded an auto. When the taxiists failed to halt, Hargis fired two shots. The prisoners denied any attempt at burglary. They said that they heard the crash and ran with the crowd.

The Court directed John Culom, a confidential officer, to investigate. He reported that both had consistently misstated about their addresses and relatives. It was then the Court imposed the sentence.

"RUBBER" CHECKS

A. M. Clarke Arrested for Passing 'Em'

Looking like a prosperous business man, A. M. Clarke, 32, who formerly stopped at the Hotel Belleclaire and said he is a theatrical promoter, waived examination in West Side Court before Magistrate McKinry and was held in ball of \$500 for trial in Special Sessions.

Clarke was arrested on the charge that he passed worthless checks that he obtained from the Hotel Belleclaire. According to Captain John Vaughan, of the detective force of the Hotel Men's Association, Clarke is wanted for flooding the city with worthless checks.

Vaughan told the detectives Clarke has "gypped" the Majestic, Roosevelt and several other hotels where he had stopped. Clarke would pay a few of his checks and then, according to Vaughan, would slip over a large rubber one that would come back "No Good."

"Raw" Ticket Scalping

One of the rawest operating speculator's offices is now on Broadway where a picture is current. This office apparently gets all the second balcony seats (50 cents) and when the box office line forms at show time, the agents for the spec keep calling, "No more tickets at the box office. Tickets here, line now forming."

Not only are customers solicited to buy the tickets but the people are actually pulled from one line into the other, the customers submitting because they believe another line has better seats. Half dollar tickets are sold for a dollar and are in the second balcony, which the spec term the "family circle."

Theatre attendants stand by and do nothing.

'ROUND THE SQUARE

Rube Bernstein Taken for "Gun Man"

Rube Bernstein appears to run into more natural and unnecessary excitement than any other habitue of the Square. The other afternoon Rube, taken for a walk in the Square, was taken to West 10th street. Transacting his business, Rube absent-mindedly walked into a sedan that looked like his own as far as Rube observed.

Seated inside looking at some papers and waiting for the car to start, Rube was disturbed by a couple of men with guns. They told Rube to keep his hands up and get out of the car. Rube started to kick back, asking how he could get the car with his hands up, etc., and hadn't they better come up to the Yacht Club to talk it over. When he saw the men meant business, he got out.

Then they told him they were detectives and had been waiting for the owner of the car to show; that the car was an arsenal for guns, blackjacks and burglar utensils, something Rube could see for himself as he peered in.

It needed two hours for Rube and his friends to assure the coppers he's a law abiding citizen when not with his burlesque troupe.

Free Shines with Expensive Tips

Something for nothing on Broadway is to be had in London's Fitzgerald building shoe store. In the basement, the past summer, the buy-offs have been receiving free shoe-shines from the bootblacker adjacent the London shop maintains ostensibly for their patrons. The management pays for the blacking, and since there is no charge, the tips to the bootblackers are really for the shoe store. The shoe store says that end of it. With the season under way, the shine-boy finds time hanging heavy on his hands through idling only on shoes just purchased in the store without getting any repeat drop-ins.

Real Butter and Egg Fellows

A bunch of real butter and egg men have been at the Hotel Astor, the headquarters of their convention this week. They looked like B. & E. M. too, though not looking like anything else. During the week they will call on the play boys they were named after and that George Kaufman made famous overnight.

When the Girl Gets the Worst of it?

There's a girl in musical comedy now gone to the road with her show who thinks she got the worst of a brief episode of her relationship with a theatre man. It started as it ended in New York. The girl "walked out" on a companion who had "walked out" on some one else when she walked in. And the musical comedy girl had had her own ideas about the theatre man, what, how and when before she could and would do with him as she might want to see either before or after he divorced his wife, as the girl eagerly thought he would.

One day her theatre man was away, gone out of town temporarily. On business. But the musical comedy girl heard he might have gone away to bring his wife home. He was to be home that day. Using a fictitious name she phoned his home to find, if his wife was there. His wife was.

That evening when meeting the theatre man, the musical comedy girl started to upbraid him—dearful man that he was, she said, among other things a cheating cheater usually thinks of, if she is of the opinion the other one doesn't know much about her—but the theatre man is a fast talker, too. He diverted the girl with his rind of language. When the theatre man had finished the girl knew what he knew and that she knew so much about her he recalled many things about herself she had forgotten.

Her only remark after he departed without saying good-bye, for he had said everything during the monolog, was:

"Well, anyway, I got a thousand dollars."

Nice girls, these hopeful home-brainers, who are so brassy in their confidence that they think they can like someone in the show business as they have taken others who were not of it.

This story is believed educational with the only regret the name must be omitted.

"BUTTERFLY SQUAD" REVIVED FOR SQUARE

Commissioner Enright Places Lieut. Fitzgibbons in Command

Apparently realizing that the Broadway Squad, abolished two months ago, was a real necessity in keeping undesirable characters from preying on theatre and supper club patrons, Commissioner Enright several days ago re-established the squad and placed Lieut. Patrick Fitzgibbons in command.

When Fitzgibbons recently returned from Europe Enright sent for him and announced his intention of reorganizing the "Broadway Squad" and permitted him to select the members of his staff. Fitzgibbons picked 15 men and they were immediately assigned to plainclothes duty.

The duties of the revived "Butterfly Squad" is to visit various night clubs, saloons, restaurants, pool-rooms and dance halls. The members of the squad will pay particular attention to street corner loungers who annoy unescorted women. Most of the men on the squad selected by Fitzgibbons are known to have a wide knowledge of thieves of various descriptions, such as coin matchers, pickpockets, and confidence men and the gentry who earn a livelihood at the expense of women friends.

Commissioner Enright was prompted to revive the squad after numerous merchants in the Times Square district had written him that the re-establishment of the squad would tend to decrease crime in the section and at the same time keep undesirable persons away.

While few arrests are made by the squad, measures of more effectiveness are employed, the police say, than arrests.

NO "MIXERS," SO CABARET SHOW WITHDRAWS

Inserted Protective Clause—Management Paid Off in Center of Floor

Because his girls wouldn't "mix," Gus Edwards encountered difficulties with the Club Cameo (cabaret) on West 52d street and decided to withdraw the show Monday night. Edwards, as is his wont, is sponsoring a number of youthful stage aspirants.

Edwards, although he had a 10 weeks' contract, decided to cash it in at accepting the \$250 forfeiture posted. He has since placed most of the people in other places and shows around town.

The "mixing" situation in the cabaret is getting to be quite a problem for the producer sponsoring "nice" girls. Edwards knew that and because the Cameo was formerly the Tokio has insisted before signing his contract, that no Chinese patronage, of the sort that might have been formerly attracted because of the name, be permitted on the premises.

Another thing objected to by Edwards was the paying-off scheme the five owners of the Cameo had. In the center of the room, next to a party of guests, the management would sit and make a public display of paying off the girls.

Young Women, Dancers, Claim Unwarranted Arrest

Two young women, said to be dancers in "Louie the 14th," and the brother of one were arrested on the charge of creating disorder at 131st street and Amsterdam avenue. They were arrested before Magistrate Brodsky in West Side Court today (Wednesday).

They gave their names as Lucille Dantozoff, 23, said to be a specialty dancer in the Metropolitan show; Helen Edelstein, 23, dancer in "Louie, the 14th," 419 West 124th street, and her brother, Nathan Edelstein, 30, proprietor of a wet wash laundry, of 419 West 124th street. The arrest occurred Sunday morning. They all got bail.

According to Patrolman Sylvester McKee of the West 109th street station, they came to his post late in the night. McKee said that Nathan called him a "swine" while the dancers tore his uniform. They denied the charge.

They claim they were hiding from a crowd of men and tactics. They allege McKee drove them away, employing epithets. They went to the station house and demanded an investigation.

Accompanied by another patrolman, they went to McKee's post and identified him as the abusive officer. It was then they were arrested. They denied they called him names or tore his uniform.

NEWS OF THE DAILIES

(Continued from page 10) was also raised. Both are in effect once more.

Chalk up a miss for a press agent. In a large circulating evening daily show, the press agent, J. P. for illustration, showed two girls showing their new umbrellas with cigarette holder tips. The girls looked just like two sisters who are now in a Broadway revue. The caption did not have their names. Incidentally on the same page there appeared two members of another Broadway show demonstrating a new "Charleston" dance. Unlike the first two mentioned sisters their names and that of the show they are in was given a number of times. It is most probable that the two unnamed girls were the McCarthy sisters of George White's "Scandals." The named girls were Helen Wilson and a companion from Earl Carroll's "Varieties."

According to an evening daily much to feel and read about marriage. The press agent and his wife are now in a Broadway revue and half possession of the heavyweight championship of the world, a claim which is most ridiculous. Also Mrs. Dempsey contemplates the camp to \$100,000 main event.

AMONG THE WOMEN

By THE SKIRT

The best dressed woman of the week:

MARY BOLAND

("The Cradle Snatchers," Music Box)

The Hipp and Its Orchestra

Johns Lumbering at the Hippodrome is allowing his orchestra to become sloths. Julius is too good a leader and has too responsible a position to permit his men to become lax.

The Hippodrome orchestra is doing much better in action than on paper. The woman of Scanton, Denno Bros., and Scanton after her brief appearance in male attire wore a green evening gown streaked out with gold threads. Mabel Stapleton, at the piano with John Steel, was in pink chiffon. The full skirt was embroidered with different colored stones.

Grace Osborne, with Fred Ardath, was in green velvet made on straight lines. At one side was a little gold lace. A gold scarf was around the shoulders and a black comb in the hair. The feminine dancing trio Ferguson, Chadwick and Linda are just drugging themselves into immediate favor with the Hipp goers. Linda Ferguson is so gorgeous looking her naughty coach is forgiven. Linda shows to better advantage at this house than at the Amsterdam where she is floundering. In white chiffon with diamond girdle and a relief in the shape of a black rose at the waist line this maid did her high kicking. Ida May Chadwick first did a famous dance in her equally famous rube kid makeup. A change was to a green georgette made with an over-skirt cut in points and embroidered in crystal. This made the third green dress on the bill.

Joan Heather is now a red head. And a very good shade, too. The first dress worn by Miss Heather was of mauve taffeta made long of waist, while the skirt was a series of small flounces edged with lavender. A hoopskirt dress was of pink and blue satin material. A high crowned poke bonnet and a black lace shawl completed this costume. A third dress was a vivid blue georgette made with long waist and embroidered in silver.

Annette Kellerman in her famous one piece suit was as lovely as ever.

Plugging for Dennis King

"The Vagabond King" at the Casino will please audiences that go in for the good old fashioned comic opera. Dennis King is gorgeous and that lets the cast out. A more tedious bunch of people is difficult to imagine. The production is most sumptuously mounted and the Brooks Co. quite outdid themselves in the way of costuming. The music is reminiscent of other operas. The one number that stirs the pulses is very much "Onward Christian Soldiers." It is called "The Song of the Vagabonds" and it is worth sitting through the opera just to hear Mr. King's rendition of it. Carolyn Thomson, the prima donna, is fairly nice with not quite enough Mrs. Miss Thomson in period robes looked well.

The gowns are all Empire in model, of exquisite materials. One silver cloth and one white velvet were most charming. Olga Trekkoff as a court lady had an accent that was nearly up-state. Her court costumes were very elaborate. Catherine Ifayes, as a barkeeper is just as pretty as ever.

But girls, if you go to see Dennis King picturing him as you saw him in "Rose-Marie," what a disappointment. Gone are the good looks of those stage days. Instead is a character of a youth of ugly visage with jet black hair. The voice is there nevertheless. That couldn't be disguised. Singing or speaking, Mr. King is a delight.

A Picture of Lemon Pie

The picture at the Capitol this week called "Exchange of Wives" could be called still another name. "How I won my Husband Back With Lemon Pie" would be most appropriate.

Lemon pie plays a most important part. Eleanor Boardman, Renee Adoree, Louie Cody and Crispin Hahn all make lemon pie. Crispin Hahn is over indulgently dressed. There was opportunity galore in this picture for real dressing but these two misses picked nondescript models, especially Miss Adoree who didn't look well.

Good Show Spoiled for Children

The "Mutt and Jeff" show (Columbia Burlesque) has 18 girls worthy any Broadway production. These girls show the hand of an expert trainer. All are good dancers with pretty faces and shapely limbs. Splendidly dressed in green taffeta summer dresses, this chorus made the first scene worth seeing. A jockey number with the girls in different colored leotards was a sacrifice the entire merit of a good production and performance, with a "Mutt and Jeff" sketch.

Elastic 2-Act

Dixie Duane on the small time is a female impersonator and a very bad dancer. Having a flapper figure the four dresses worn were well suited. The other two girls looked like new. Florence and Maryon Poyres, a diminutive sister team, carried the burden of femininity. All their costumes were the regulation short soubrette type in light coloring. Gertrude O'Connor was quaintly amusing as an elderly miss. Miss O'Connor, painfully thin, wore clothes to exaggerate this slowness. Florence Philby had a pleasant voice and wore several nice dresses. If it weren't for a couple of "dirty cracks" by Robert Capron, this show could be put down as a corking entertainment for children as well as men and women. As the Columbia Wheel likes to have its shows of this class in burlesque, some one had better tell Mr. Capron to lose his couple of laughs rather than to sacrifice the entire merit of a good production and performance, with a "Mutt and Jeff" sketch.

Matter of Dress and Undress

Mr. Alphonse Berg with only yards of materials and a cuff full of pins, with the aid of two pretty models, fashions some stunning creations and some not so stunning in small time vaudeville. It is one of those acts easy to watch for a woman, but with men, maybe the girls undressed stands off the dressing up.

Miscent Flowers

One evening last week at the Palace among many floral gifts passed over the footlights to Alice Lloyd was an enormous basket of roses. The card attached had a name entirely unknown to Miss Lloyd. As Miss Lloyd has often received flowers from unknown admirers the star wasn't puzzled. Next day at the matinee a man appeared at Miss Lloyd's dressing room, inquiring if a basket of flowers had been received. He didn't want to belong to her. The unknown card dangled upon Miss Lloyd. Lloyd told him to the man he said the basket was meant for Miss Gladys Lloyd who had opened in "Applesauce" Monday night. So the florist was out of luck. He had to make good with another basket for Miss Gladys Lloyd.

CONGESTED FLORIDA

Theatrical migrants to Florida complain of the impossible transit conditions. Because of the scarcity of munitions and other food supplies, all passenger cars are side-tracked in favor of the freight cars carrying meats, vegetables and wearing apparel. As a result the passengers are delayed from two to five hours or longer, as a regular thing.

Because of poor laundry service, the haberdashers' supplies are depleted, resulting in the demand for new shirts and sleeping clothes.

Like with every boom centre, common labor is at a premium. Passing motorists of average appearance are stopped and greeted with urgent invitations to accept labor at \$20 a day minimum.

1923 BETTER BIZ

(Continued from page 3)

A total tax of \$3,169,461 was paid for 1923 while \$3,789,947 went into the government's coffers in 1922.

Against the 3,000 odd corporations referred to above there were 2,191 corporations that operated to a loss of \$19,951,153 in 1923. In 1922 there were 2,358 corporations which reported losses totaling \$23,532,015. This discloses not only a smaller number of corporations operating to a deficit but also that the deficit was a good \$4,000,000 less than the preceding year. Combining those who made a profit and those who operated to a loss there was a total of 5,446 amusement corporations in existence in 1923 as against 4,958 in 1922.

The theatre owning and producing corporations presenting legitimate attractions (drama, musical comedy, vaudeville, etc.) totaled 452 such corporations in 1923. Of these, 249 reported earnings for 1923 totaling \$11,233,331. The remaining 169 operated to a deficit totaling \$1,919,126. This group had 393 corporations reporting in 1922, 198 reported earnings totaling \$4,291,674 in 1922 and 195 stated they operated to a loss of \$2,938,472 in that year. The net earnings for the legitimate field came close to doubling in 1923. The "bookings" for 1923 the tax paid totaled \$1,307,749 as compared with \$699,059 in 1922.

The picture theatre owning corporations totaled 1,712 in number during 1923. For that year, 1,195 of these made a net profit of \$16,208,044, upon which a tax of \$1,725,640 was paid. In 1922 there were 1,662 such corporations of which 910 reported net earnings of \$9,428,218 and paid a tax of \$1,038,042. Again the net earnings were almost doubled when compared with 1922.

Film Corporations Increase

As for the picture theatre owning corporations that operated in losses in 1923 these totaled 517 in number. The losses for 1923 totaled \$2,406,935. In 1922 losses of \$2,406,935 were divided between 692 corporations. Where, as above net profits were close to doubled here where losses were taken were but approximately half the amount taken in previous year.

There were 281 picture producing companies reporting for 1923. Their making of net profit, however, were 99, the "short, good" but 166 produced to a profit, which totaled \$10,058,562 while 176 operated to a deficit \$4,803,665. This is, however, a considerable improvement over the year before when but 66 producing corporations made a profit of \$6,600,774 while 172 took losses totaling \$6,158,890. The net earnings increased close to four million dollars during 1923 while the losses were a good two million below the figure of the preceding year.

Grouping the other phases of amusement, such as circuses, carnivals, amusement parks, etc., there were 3,001 of these operating in 1923 as against 2,723 in 1922. 1,672 made a net profit of \$19,422,214 in 1923 while 1,124 ran up net earnings of \$12,772,462 in 1922. Another big increase. In this group for 1923 there were 1,329 corporations that operated to a loss of \$2,746,055 as compared with 1,229 who lost \$2,167,618 in 1922. Here only in the entire amusement field were losses recorded in 1923 above those in 1922.

"Theses" and "Those" at Palace

The songs and comedy of Irene Franklin; the imitation of a baby cry; the tunes and turns of the two girls with Carl Randall, and the exquisite dancing of Vlasta Maslova were the bright spots among the women of the Palace's Monday matinee program. Miss Franklin said she would "sing some songs, words by Theses, titles by Those." "Theses" is "Theses," and Jerry Jarnagin, her newly acquired husband, is "Theses." The more becoming of her two outfits was fashioned of green georgette. Made on straight lines, it ended in a flare of petals, two rows deep. The gown is sleeveless and has a square neck. During her encores, Pink and blue ribbons dangle from her crystal headpiece. She is graceful, light, dainty.

Carl Randall really doesn't need Jackie Hugierto and Mary Washburn, for his own dancing is "great entertainment." However, he has them there, dressed alike but in different shades. Ong is in lavender, the other in yellow. He and Jackie do some clown dancing together that brings a great number of laughs, while Mary plays the piano.

Women at American

Six women at the American first half. Sheldon and Daly, both women, amuse with "wise cracks" about men and marriage. They also sing well together. One is dressed in bright red velvet and the other in dark blue and tan chiffon. In an act by herself is Amette, a blonde singer who specializes in long curia and high notes. She seemed to be tremendously popular with the patrons at the American, for they called her back repeatedly. She dressed like a child, but there was time when her deep, full notes were inconsiderate with her set-up. Her lavender silk dress trimmed in white lace, made knee-length and long-waisted, added to her appearance, but not to her high notes.

In the act, "Dancing Some," are four men and one woman, Marcia Compton. These five were warmly received. Miss Compton sings and dances. She is a specialist in the Japanese style for costumes though her "farmer" outfit was white and green. In the opening number she wore a pink chiffon over yellow that is rather becoming. It is trimmed in red ribbon designs. The name of the Japanese woman with the Tay Araki Japs is not given, yet she is the one who climbs to perilous heights, and wears an able and attractive high creature, and no less a personage one seldom sees these daughters of Nippon on the American stage. The other woman on the bill was with Frank Sidney in his program of high jumps.

Swedish Pats Missed

"The Tower of Lies" adapted from H. von Soma Lagerlof's novel, "The Emperor of Portugal," which won the Nobel Prize for literature in 1909. Mme. Lagerlof is one of the world's three women to have been awarded this prize. Madame Curie and Baroness von Suttner were the other two.

The title is the only maudlin thing about the picture. The great pathos of the Swedish farces who tell, day in and day out, and never get anywhere, is not made very impressive in the film. Audiences must smell the dirt of the furrowed fields to understand precisely why Goldie felt the need to lift the financial burden. Ian Keith is an impressive Swedish wife who is adopted, and it makes him look older and meaner. Claire McDowell as Goldie's mother is splendidly pathetic.

The film says that Ethel P. Chaffin designed the wardrobes, and to have much credit is due. Drab, ill-fitting, plain clothes that no woman would love play a large part in the story. Norma Sherman's return to her native village, attired in a broad-clothed coat with beaver collar, cuffs and edging, is a sharp contrast of which Miss Chaffin may well be proud.

Romantic "Lover's Oath"

If ever a picture needed "atmosphere" presentation it is "The Lover's Oath," a story of a girl's love for a man who is Omar Khayyam's "Rubaiyat." Ramon Navarro has the romantic role of Ben Ali, son of a Persian ruler. Kathleen Key is "Sherrin," lovely daughter of a sheik, and sweetheart of Ben Ali. Both poets. Both romanticists. The picture is a story of a girl's love for a man who is Omar Khayyam's "Rubaiyat." Ramon Navarro has the romantic role of Ben Ali, son of a Persian ruler. Kathleen Key is "Sherrin," lovely daughter of a sheik, and sweetheart of Ben Ali. Both poets. Both romanticists. The picture is a story of a girl's love for a man who is Omar Khayyam's "Rubaiyat." Ramon Navarro has the romantic role of Ben Ali, son of a Persian ruler. Kathleen Key is "Sherrin," lovely daughter of a sheik, and sweetheart of Ben Ali. Both poets. Both romanticists. The picture is a story of a girl's love for a man who is Omar Khayyam's "Rubaiyat." 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EVEN BET ON SERIES

Pittsburgh's Speculators Following Suggestion in "Variety"

Pittsburgh, Oct. 6. Both the Washington Senators and the Pittsburgh Pirates have plenty of supporters among the betting element here. The betting situation is very odd, to say the least.

At a number of the most prominent clubs and hotels of the city where the betting element "hangs out" it was found that there is plenty of money on hand either way.

Prominent in the situation is the fact that the suggestion made last week in Variety that "take the short end on either team is a good bet, is being followed and scores of bettors are looking for the short end either way.

At this writing, the betting varies from 6-5 with the Pittsburgh club as the favorite to 5-4 with the Senators on the long end. Pittsburgh is the speculators' favorite for the first game with 11-10 offered.

Pittsburgh, with its youngsters in the lineup, hopes to slug its way to victory. On its tremendous hitting ability, the team battling well over 300 as a whole for the season, is placed the hopes of capturing its first world's series since 1915, when the Detroit Tigers were taken over. It is admitted that Washington is better qualified in the pitching department, but a team that can bat over 300 for a season has little to fear from this score. If the Pirates fear any of the Senators' pitchers at all it is Stanley Coveleskie, for in the National circuit they have not faced such a peculiar mound freak and he may prove troublesome.

The ticket situation here during the week became more muddled than ever. Announcement was made that a deluge of fake pastebords had been injected into the mad scramble for tickets, scalpers being at the head of the movement to make a big killing. Warnings were issued by the police chief for persons not to buy any tickets except through official channels. In official channels, however, "there ain't none."

The ticket situation, which has been disposed by thousands of dyed-in-the-wool fans who stood by the Pirates all season, only to be let out in the cold on the morning cutting, has revealed another amusing fact. Many certified checks that had been returned by the Pittsburgh Baseball Club were destroyed by the fans. As one fanlier said:

"The amount for which the check is drawn will be lost to the fan who draws a certified check. When a check is certified, the amount is withdrawn from the bank and the man who signs the check. The only way he can have that sum placed to his credit again is by depositing the certified check." And hundreds were thus destroyed in disgust.

Arrested for Sabbath Checkers in Park

Peaver City, Neb., Oct. 6. What'll we be going to do now?

Grover Rhoades, prominent and local young man, was arrested and taken before the Peaver City park board for playing checkers in the city park on Sunday. He was released when he promised not to repeat the offense.

The park board, with the aid of the city, has issued an order forbidding sports in the park on Sunday and when Park Commissioner Williams came upon Rhoades and a boy playing a quiet game of checkers, he disrupted the contest and placed him under arrest.

The other boy was chased out of the park.

NACS' PLANNING FAST QUINTET FOR 1925 COURT CONQUESTS

Plans for a Newark Athletic Club basketball team are now being formulated and a team will soon make its appearance for its third season.

The committee expects to have all of last year's team back, which included Fritz Knothe, Les Priest, Barkalow Pierce, Buck Weiss, Milton Zucker and Joe Baldwin. It has also been decided to have a junior team this year. The Nacs have a very class schedule and among prominent college teams which will clash with the local netmen are Yale, Princeton and Seton Hall.

CARPENTIER COMING OVER

Hints at Ring Return If Conditions
Are Sufficiently Tempting

Paris, Sept. 28. Georges Carpentier states he intends to visit the United States about the end of the year. Whether it is California sunshine he is seeking or further pugilistic glory he did not say.

However, Georges hinted he would box in New York if his manager, Decamps, thought the conditions sufficiently tempting.

Newark Country Club Starts New Member Drive

The Newark Country Club is conducting a thirty day campaign to increase its present membership from 212 to 350 members. Charles Toulson is chairman of the committee which is planning to fill the membership quota.

New members will not be called upon to pay dues until May 1, 1926, after which time they will be given special time to pay the \$750 club certificate which each member purchases at the time of joining.

FOOTBALL

With the first Saturday of October out of the way, marking the second game for a majority of teams and the first for most of the major eleven, the season may be said to have arrived at a give and take basis with the public mostly giving and the athletic couples taking. A fair starter for the fireworks was the bomb Nebraska and Lafayette each allipped Illinois and Pittsburgh, respectively.

Of the two, the Lafayette victory forced the second swallow, for Pitt was heralded as a harbor of considerable football talent. That ability is, undoubtedly, still there and will be heard from, but Lafayette does not annihilating Pitt and the psychology of realizing that ambition was probably the needed incentive.

Nebraska's feat of demonstrating to Illinois how it feels to go second is a none too cheering omen for Zuppke's followers. Known to have a weak line, the Illini figured to be in for a tough day. While the Cornhuskers were a good short end bet, the strength they revealed in winning makes it particularly dubious for those eleven which they will meet. Grange's inability to do anything at all must have been the result of having no line in front of him. The best back in the world is of little use if he can't get started, and that hardly can be termed news.

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Yale With an Edge
Other Saturday contests revealed the Army to presumably be on the way to develop a fast-moving machine, while Yale enhanced the idea that it has an edge on both Princeton and Harvard. Rutgers practically eliminated itself from serious consideration this fall by going to the mat before Villanova. Columbia showed little in running away from Johns Hopkins, and according to that game, any team with fair gridiron strength will give the Blue and White plenty of trouble.

For the coming Saturday's events Brown looks to have a corking chance of upsetting Penn. The Rhode Island institution has an abundance of dynamite in its backfield and with any assistance from the forwards the Bears should give Penn its first of many hectic malinees. Another angle to this game is that the Philadelphians can't afford to be too far in advance at this stage with Yale, Chicago and Illinois following in succession.

Georgia Tech's 33-0 triumph over V. M. C. body's foot, hints at a definitely formulating football machine that should, according to all reasoning, vanquish Penn State, which has staggered through its first two games. The Navy-Marquette game is of interest this year because last season the westerners lingered long enough at Annapolis to administer a 21-3 defeat to the sailors. Similarly, the Williams-Cornell game figures the same way in that the Massachusetts school upset Dobie's cohorts a year ago by a score of 14 to 7.

Al Bryant Looks Good As Coming Featherweight

Al Bryant, the colored featherweight, who has been winning regularly will soon lead the ranks of colored featherweights in the country, according to Hugh Garland, Bryant is only nineteen and has been in the ring for eight months. He has had nineteen battles, winning fourteen by knockouts.

AUTO RACER KILLED

Springfield, Ill., Oct. 6. Roy Humphrey, Keokuk, Iowa, race driver, injured while competing at the Illinois State Fair, died as a result of injuries.

Shoatz and Clancy, leading the field at the first turn, had locked wheels when the latter attempted to pass and Baumann, driving on their trail, hit Baumann with Humphrey's car coming into the mess immediately. The others escaped with bruises.

PROBABLE FOOTBALL WINNERS AND PROPER ODDS

By SID SILVERMAN

GAMES	WINNERS	ODDS
Pennsylvania-Brown	Brown	5/7
Georgia Tech-Penn State	Georgia Tech	7/5
Cornell-Williams	Cornell	2/1
Navy-Marquette	Navy	8/5

Predictions based on fair weather.

THORNCLIFFE TRACK OPEN

Film Troupe Shooting Race Scenes
Helps Inaugural

Toronto, Oct. 6.

To the accompaniment of as nicely staged a burst of movie publicity as this city has seen since the day Mary Pickford arrived to gaze at the little house where she was born, the Thorncliffe track fall meet got under way last week.

In the first place, there was Irene Rich, assisted by her company, occupying what amounts to the royal box and shooting scenes for the film version of Oscar Wilde's "Lady Windermere's Fan." This was indeed sweet stuff for thousands of Kleig-inclined damsels and hot shells, uninterested in the odd business of betting on the gee-gees, and offered some measure of solace to the unfortunate bimbos who had tossed away the gas-bill money on something which was supposed to run.

In addition there was an added race on the card, the Don Q. Handicap, cup presented by Douglas Fairbanks, a gold whip for the Jockey and a floral offering in the shape of a "Q" for the owner, Miriam Abrams and Joe Schenck, of United Artists, were on hand to view the proceedings.

For the race scenes in the Wilde play an English atmosphere was required, and it was decided that American tracks would be unsuitable. It was thought that Canadian ones could furnish it, however.

N. J. Elk Pinshooters Open New Alley Year

Pin knights of the New Jersey State Elks Bowling League will start their season on Thursday evening, October 8, when sixteen clubs will inaugurate their season. This year's circuit will be made up of Hoboken, Irvington, Plainfield, Union Hill, Dover, Jersey City, Passaic, Paterson, East Orange, Perth Amboy, Rutherford, Newark, Harrison, Elizabeth, Rahway and Plainfield.

The following officers have been elected: President, Thomas Corydon; Jersey City, vice-president, Walter Vail, Plainfield; treasurer, Thomas Kitrick, Jersey City; secretary, August F. Greiner, Perth Amboy.

LEFTY MAYRS THROWS BALTO. INTO JOY FRENZY

Victory Over Kramer Gives
Local Boy Much Promise

Baltimore, Oct. 6.

The victory of Lefty Lew Mayrs over Danny Kramer in their ten-round bout at the Arena, Philadelphia, last Wednesday night has aroused Baltimore fight fans to a frenzy of enthusiasm unequalled since the days of Joe Gans. The local papers have reported the fight in detail as well as incidents in the life and meteoric rise of Mayrs. The pugilist is good for a spread on any page of local newspapers heretofore very conservative concerning ring happenings.

Mayrs' spectacular rise has a definite background in the Baltimore Civic Athletic Club, organized early last summer with the backing of local business men, Aaron George and Harry Van Hoven. The George-Van Hoven combination worked hard in the belief that Baltimore could be made a good fight town. George, manager of Mayrs, had a nucleus for the club in a good stable of maulers. Mayrs had to his credit a victory over Honey Boy Finnegan and two great although losing fights with Bob Garcia and Babe Herman.

The business men behind the club turned over the entire assets to George and Van Hoven, giving them the benefits of any results they might obtain. Ten of the best summer bouts on record here were fought. Mayrs figured in three of the main bouts and closed the season with an unexpected win over Joe Lombardo.

The club stopped down at the close of the outdoor season and released the Arena for their resumption next summer. The Mayrs sensational victory, however, caused the business men back of the club to request George and Van Hoven to stage three stellar bouts during the coming winter that are figured to attract national attention.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

FRIDAY, OCT. 9		
Pioneer Club		
BOUT	WINNER	ODDS
Larry Estridge vs. Frank Moody	Moody	7-5
Bob Lawson vs. Yule Okun	Lawson	even
Tony Lyons vs. Emil de Angelus	Lyons	2-1
Dan Terris vs. Lou Presto	Terris	even
SATURDAY, OCT. 10		
Commonwealth Club		
Lew Hurley vs. Harry London	Hurley	7-5
John L. Johnson vs. Carl Corter	Johnson	8-5
Tony Conneroni vs. Johnny Huber	Huber	even
Jimmy Roberts vs. Joe Marchesi	Roberts	even
Ridgewood Grove		
Joe Stoessel vs. Sandy Siefert	Stoessel	7-5
Joe Kaufman vs. Bobby Burns	Kaufman	even
J. Pincus vs. Henry Molinari	Pincus	even
Vincent Peppe vs. Abe Spinner	Peppe	6-5
MONDAY, OCT. 12		
Polo Grounds A. C.		
Babe Herman vs. Johnny Dundee	Herman	7-5
Paul Berlenbach vs. King Solomon	Berlenbach	8-5
Sid Terris vs. Jack Bernstein	Terris	7-5

SCORE TO DATE
Selections, 343. Winners, 258. Losers, 43. Draws, 42.

INSIDE STUFF

ON SPORTS

Sparring Dancer

Although it is not generally known, Jack McVey, Micky Walker's sparring partner, is a professional dancer and is considered an exceptionally fine waltzer. He also "shines" at step dancing which covers a range of buck and wing, etc.

What is supposed to establish a construction-work record is that Tex Rickard is preparing to hold the formal opening of the New Madison Square Garden on Nov. 23, with the annual six-day bike race as the inaugural event. The record comes about through the James Stewart company having actually commenced to excavate on Feb. 7, last. The building, unlike any other in the world, prevents an exact comparison as regards time completion, but the 11 months consumed in erecting the sport emporium is cited as unparalleled in this line.

To accomplish it the Stewart company has had 600 men on the job, with plastering already being done and the arena floor laid, 225 by 119, and the ammonia pipes for the ice rink almost entirely in place. Charlotte and Paul Krakow appear one night weekly as professional skaters during the winter. Vincent Lopez is also reported under contract to play for the skating season.

Taking a Slip

Henry L. Swinehart is president of the National Press Club in Washington, D. C. In this capacity he made an address of welcome as the principal speaker at a banquet tendered the victorious baseball champs.

Two hours before making the speech Mr. Swinehart was in receipt of a printed form advising him that his application for world series tickets had been "turned down." Swinehart's speech did not reflect the "wakeup."

IRENE FRANKLIN

Assisted by Jerry Jarman
Songs
20 Mins.; Three (Special)
Palace

This is in the nature of a comeback for Irene Franklin, who had gone through an eight-month period of enforced idleness due to a severe case of neuritis developed on the last lap of her Australian tour last year. Also, the first local appearance of the newlady since their marriage in the summer.

Miss Franklin looked none the worse for her trying experience (not the marriage—the illness) and was there forty ways and a new dynamic delivery, also a new brace of songs authored and composed by Miss Franklin and Jarman and with the latter presiding over the vocal, or vocal handling, that alignment in a manner that left nothing to be desired.

Making an entrance in a hoop and a skirt, Miss Franklin provoked an ovation from the audience which she subdued instantly by going into her opening number "Dimples," a comedy plaint on a beauty parlor conductor's beau which she sent across in inimical way. "My Drug Store Cowboy Man" followed and proved equally effective as a laugh producer with Miss Franklin not permitting them to recover before introducing "Hello, Hello" and "A Cave Man," another comedy woe that she knew what she wanted but was sorry she got it other which had them howling.

In the follow-up Jarman planted the inevitable piano solo as he put it, planting it in an apologetic and humorous way and utilizing a balalaika as his idea of how Liza would have interpreted it.

Miss Franklin returned in an attractive green dress for "The Whistle Never Blows for Mother," a rough diamond piece for her, and a new slant on mother songs as she sang in a series-comedy. By way of contrast the follow-up "Nickle Nursing Papa" was a lyrical chant of a wise-cracking chorus girl who shuffled the pack for a card game and egger but actually drew an automatic house.

This was Miss Franklin's logical sign off but the mob wouldn't let her get away. Many calls for "Red Head" were finally quelled through Miss Franklin's substitution of a newer kid number which also clicked and remained on for "To Hell With Art," a song protest from an usherette in a movie house that had the actress continued to sing over her and who threw up the sponge when "The Naked Truth" was booked in.

Miss Franklin's numbers are there, her delivery as sparkling as ever and her present act sure fire as a top liner for the best of the big times. *Edna.*

LAVARRS AND MISS PINGAREE

(3)
Acrobatic Revue
15 Mins.; Full Stage (Special)
Broadway

This is the team of Walter and Paul Lavarr built up to revolve from, a woman, billed as Miss Pingaree, doing the in-between stuff which didn't amount to much, and who the men, however, are coking acrobats and before getting down to a difficult routine which includes lifts from the floor and also when the understudy was lying over the back of an especially constructed chair, they did some dancings.

Opening the act, which is called "Fatches," the woman made an announcement that her life was pretty much patches, etc., and was the review. The first item was her singing of a Chinese song, two verses and choruses spotted full of puns in contrast. Meant nothing. The men did a duo dance which was mild but later went into a burlesque Apache which held some of the roughest throws and falls seen around in some time. This clicked splendidly, but the woman's solo in "one" and following, failed to get anything. After this came the men's acrobatic work, which went over definitely.

After as the audience was concerned, the men were the whole act and the insertions of song merely served to slow up the tempo of a turn which would have been sure fire in seven minutes. *Rich.*

CREATORE AND HIS BAND (42)

30 Mins.; Three
Hippodrome, New York.

Creatore and His Band, making their first and only New York appearance in vaudeville this season at the Hippodrome, bring to the two-day-a-week new idea in orchestra music on the stage. It is strictly concert, the classics not being syncopated in dance rhythm, but rendered as originally composed.

Even his opening medley of "Hills of 1929" (which are really hits of 1924), is done more with an eye to the charm of the numbers as band selections. It's a question whether Creatore should not have compromised at least to the extent of delivering the pop and musical comedy selections in the medley in dance tempo. It is in this opening medley that Pauline Talma delivers a vocal solo. Miss Talma is possessed of a pleasing, powerful soprano.

Thomas Gavotte from "Mignon," the "Gypsy Parade" (Isall), a march, military, and a selection from Flotow's "Martha" completed the program. Miss Talma again contributed in the latter.

The Creatore band of music is not strict vaudeville, but in the house of the Hipp it's acceptable. It's coking concert stuff and of course readily acceptable in the picture theatre.

The personnel of 42 (35 actually counted) is not laid out for dance instrumentation. It is comprised of woodwinds, reeds and brasses with bass strings for background. If vaudeville were seriously intended, and an attempt for dance rhythm desired, part of the orchestra would be routed as an integral dance combination. But Creatore is merely taking a flyer into vaudeville at the Hipp, according to report. *Abel.*

FITZ SISTERS

Musical
Four (Parlor)
Mary Knox and Geneva Fitz are new to vaudeville. They appeared last week at the Maryland, Baltimore, their home town, early in the summer.

As a two-act singing straight songs and playing pianos, the young girls are an impressive act. Their closing number, a duetted vocal piano medley of southern airs, closing with the sure fire "Dixie."

In Baltimore their popularity in musical circles may have sent them across to the Maryland. But they may be credited, although that was but one song of many.

The girls are of nice appearance and cultured, vocally and instrumentally. If they are to become of musical value to vaudeville, the young women should have direction, routing and, what is the more important, road show material.

But in a road show such as the present, the girls are in a show, a turn such as this with two personable, talented young women of appearance would be a decided and desirable attraction.

Vaudeville is too noisy and too fast for such as these unless they learn their vaudeville from the ground up as the Kouns did. Then they may be able, as the Kouns did, to beat it—no better. *Sime.*

LANG AND VOELK

Singing and Talking
14 Mins.; One
Lincoln, Chicago

An attempt at comedy that fails about summarizes this two-man combination. One of the men is bald-headed and middle-aged, with a pair of pants that come on and starts to sing. Immediately there is the usual rumpus and clanging of hammers on iron pipes on stage with the other member wearing a pair of pants that are forever falling down, occasioning shrieks from hysterical females.

The "comic" does a sort of a vocal solo. The straight acts as much like an actor as he is able.

They tell some ancient gags, then the "comic" goes into a solo ballad. And the rest is dull and stupid also.

This is about as bad an act as the season has thus far revealed in Chicago. Neither has either showmanship or personality. *Loop.*

CARL RANDALL AND CO. (2)

Songs and Dance
18 Mins.; Jolly (Special)
Palace

Carl Randall is doing a similar act to one he did over two years ago, but with Jackie Hurlbert and Mary Washburn as newcomers, replacing Berta Donn and the other girl who comprised the former trio.

Randall's dancing, of course, continues the outstanding "Carl" soft shoe solo, a strut and an acrobatic with Miss Hurlbert clicking heavily and the latter packing a telling comedy mop through the knickerbocker comedy. Incorporated in several songs come the dancing with Randall and Miss Hurlbert handling the vocalizing and Miss Washburn also contributing some neat stepping and a piano solo both in acceptable manner.

The act has class from start to finish. The girls are lookers and talented as well. Randall has an ingratiating personality and can hold his own in the hoofing department.

The turn is sold with a non-cholant, light material, a good deal of impromptu and with the contributors establishing that they are getting as much enjoyment out of the proceedings as the spectators. Went over big as closer of the first half. *Edna.*

FRED RICH AND ORCH (8)

Instrumental, Singing and Comedy
17 Mins.; Full (Special)
Palace

"Variety" had a yarn to the effect W. Dayto, Wegerath, Keith executive, had asked Fred Rich to keep his vaudeville music act more serious and dignified as he plays on the Astor Roof instead of the usual vaudeville hot stuff. According to report Rich objected on the grounds the "cold" music wouldn't go in a vaudeville theatre.

Apparently Rich won the discussion, but it seems it would have been wiser all around if some sort of compromise has been reached. The band opens with the now hackneyed "Washington" and then the only solo and subdued music in the act. The other four instrumental and three vocal numbers vary from sizzling Charles-tones to comedy jazz ditties and blues. There is no change in pace o. let-down such as a couple of genteel fox-trots might have provided. That's the chief fault with the act which otherwise is mighty good entertainment.

The nine-piece orchestra is one of the best in the metropolitan district and if their music is jazzy it's heated in the proper fashion. Rich makes the mistake of keeping him and his spotlight, both literally and figuratively. He has a solo interlude in nearly every number and while he is undoubtedly a fine jazz pianist and a neat-appearing youngster, a little more modesty would be an improvement.

Red Lewis, currently at the Club Kentucky and intermittently in vaudeville, is featured with the band. Lewis' style of delivering turn numbers is primarily aimed at a dance crowd, but that doesn't mean he does not qualify as a good vaudeville entertainer. He has three songs and works well with the band although some rearrangement of routine might be an improvement.

Some clever doubling by the saxophonists on various reed and woodwind instruments deserves to be mentioned. In presentation the act does not possess much novelty aside from some syncopated action during one of the Charles-tones. There is no dancing or singing except that performed by Lewis.

The act should rank in line with the many good bands playing the better houses.

JEAN JACKSON TROUPE (5)

Cyclists
8 Mins.; Full Stage (Special)
Broadway

Three women and two men in this outfit are doing a dark series of stunts. The women handle bicycles, while one of the men rides a tall unicycle, another doing brief comedy stuff on a miniature bike.

The latter portion of the act is impressive, ending with all five of the troupe on the one bike.

As an opener or close, lively enough to be suitable in most any house. *Rich.*

PALACE

A rattling good bill here with plenty of comedy and two class dance features dividing honors, not omitting the return of Irene Franklin, who seemingly corroborated the fact that she is a first-class weeping singles that the only sure way to retain a piano accompanist is to marry him. Miss Franklin and Jackie Hurlbert present story-tickler, "walked the plank" in July, and this is their first joint appearance in the Palace, presenting a comedy and maritally. It goes without saying that their reception was unanimous. Miss Franklin offered a new song cycle, composed by herself and composed by Jarman (New Acts).

The comedy motif of the bill was planned in the opening act projecting the Wilson Aubrey Trio, comedy acrobats, who mopped up with their comedy wrestling stunt. Eddie Miller and Ben Bernard held the follow up with harmony singing (New Acts). The latter duo replaced Jerome Mann, having switched into the bill at the matinee when the juvenile entertainer experienced difficulty in obtaining a permit from the Garry Society to perform.

"The Blue Bird," with Vlasta Maslova, premier danseuse featured, proved a mostly in the troy, proving a combined entertaining review and an eye feast as well. The revue is divided into five episodes. Miss Maslova's dancing is particularly adagio assisted by Bayard Hault which brought worthy response.

MILLER AND BERNARD

Songs
15 Mins.; One
Palace

This new combination comprises Eddie Miller, with the vocal, and Ben Bernard. The boys offer a harmony singing turn that makes a delectable duet for big time. The boys utilize five published numbers, three with the ladies and the others as solos, and with a routine clicking through splendid harmony and good salesmanship.

Well received in the deuce spot and set for this position on the big times. *Edna.*

OKLAHOMA COLLEGIANS (8)

Jazz Band
30 Mins.; Full
Alhambra, London

London, Sept. 25. If you want to see the level of modern ballroom efficiency, hear the Oklahoma Collegians. They are all boys; they, as the English say, "Jolly well have to be" to maintain the high standard of the States they number 10, but here the third sax and violin are temporarily missing. Even so, they create a volume of sound which sets every muscle of the body into motion as well as regular hoofers, acting to be on the move. Both in evening dress and in their collegiate garb of blue reefers with grey pants, they are a pleasing group to watch.

Every man contributes to the comedy which is gloriously spontaneous. Most of their tricks are impromptu—carried out on the spot. The moment they retain this flavor, however, many times repeated. As a variety act, their distinctive personalities are turned to excellent use. They are capable of supplying a solo effect but their chief merit lies in their team work. When they parade, each with a banjo, and thrum forth the raucous thunders, the applause evoked increases until it drowns the music of the strings. The laughs in one ballad are raised by contrasting the American and English styles of playing the instrument. The Collegians' sense of fun will renovate any ballad.

After the fifth performance in London the band was booked for a tour of the States. It is a star. In doubling at the Kit-Club they have been permanently spotted—without intermission at the Alhambra.

MILLS AND BHEA

Song, Dance, Acrobatic
12 Mins.; One

Two male ground tumblers and acrobats with an ambitious attempt at a comedy sketch, ending with a police whistle sounds and two running figures are seen. At lights up one is sticking the other up. The latter has a prop cigar with a mustache attached. They do a comedy song followed by an acrobatic dance and then get down to the meat with some excellent ground tumbling and hand-to-hand work.

The latter portion of the act is sure-fire and compares favorably with any yet seen. The gags worked into the routine also get over. A good turn of its kind and can hold a spot in the increased bill. An encore bit identified with the "Runaway Four" should be dropped. *Con.*

and later contributed another dance equally well received.

Walter C. Kelly followed and mopped up as usual with some new songs, including one which he called his "Virginia Judge" court scene. Kelly kept the mob in an incessant state of merriment. Kelly came on with the wife ones fairly came on with the kink about the small-time hooper charged with assaulting a girl in the crowd and dancing long. Kelly had several other new ones, but only one had an especial appeal for those in the front row—his new business.

Carl Randall, who followed Mary Washburn and Jackie Hurlbert, registered heavy in the next spot with a slight and dancing routine that was the very essence of class and good entertainment also (New Acts).

Walter and Emily Walters also aided the comedy section materially with an up-to-date ventriloquist offering with both handling "dummies" and carrying on a four-cornered repartee incorporating gags much above the average for this class of player in vaudeville. The "baby cry" a gem of realism. The act was awarded one of the best of the first night and received for six legitimate bows. Miss Franklin next.

Glenn and Jenkins held down the night to shut some of the new nifty comedy, dancing and instrumental numbers that clicked beyond counting. Their material is especially good and their act is especially better. The boys are also coking dancers and have a sure-fire comedy turn and song.

Amac, assisted by Velma, closed with his "Blusive Lady" illusion. The act was a new variant of making a girl disappear with a third monte arrangement replacing the cabinet generally utilized by some of the illusionists.

Business good at the Monday night session, with the show opening to a firm house but gradually filling the vacancies on the main floor. *Edna.*

HIPPODROME

The accent at the Hippodrome this week remains definitely on the first available. Hilda Ferguson, the new arrival, seemed to take the members of the "hip-hop-hooper" club, sees it also, and finally the "hip-hop-hooper" club, "Graphic" Kellerman Perfect Wom an contest see it and are to be seen.

These last mentioned young Venues in fact helped to make up for a serious comedy deficiency of the program. Hilda Ferguson, Annette Kellerman, and the other members of the "hip-hop-hooper" club, sees it also, and finally the "hip-hop-hooper" club, "Graphic" Kellerman Perfect Wom an contest see it and are to be seen.

It was the big moment of an evening that was not as bright and comical as the previous one. His usually provides. The humor famie was as marked as last week and at the last two of the three-shotted top-liners proved somewhat disappointing.

John Steel was one. Some of his new songs were not as good as last week. He seemed to be in nearly as splendid voice as in the old "Follies" and "The Blue Box" days. Perhaps his routine has not done with it, as three of his songs have been war-bled to death from the stage and on the air and a fourth, written by Mabel Stapleton, his accompanist and wife, is almost totally unimpressive. He was heard to best advantage in the "Kiss Me, Kiss Me" with Creatore's Band. At that time he received real applause, but the cheering which had been of less lacking in his recent spot, fourth.

The Ferguson-Chadwick-Linda turn closed the show with a routine identical the same routine as last week. The same high-kicking and dancing. Linda and Chadwick respectively sell the act on merit and Miss Ferguson's unpurged jolly antics give the evening freedom.

John Heather, back after four years, proved to be a mild but pleasant interlude, opening after intermission in a big house for a light relief. He was in the act of being lured her mermaid scene, but went through the diving routine with her under grace and rest. Her mermaid scene was not as good as her previous one, but was more effective than the black one as a medium for selling the act that famous trinity-defying figure.

Creatore's new routine is both clever and more musically satisfying than the one he had before. He is playing an Irish harp arranged by himself. The act is a very clever introduction of the music of the harp.

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Published Weekly by VARIETY, Inc.
Sime Silverman, President
314 West 46th Street New York City

SUBSCRIPTION
Annual \$1.00 Foreign \$1.50
Single Copies 10 Cents

Vol. LXXX No. 8

STATEMENT OF THE OWNERSHIP,
MANAGEMENT, AND CIRCULATION,
REQUIRED BY THE ACT OF CON-
GRESS, OF OCTOBER 3, 1917.
OF VARIETY, published weekly at New York,
N. Y., on October 1, 1925.

I, Sime Silverman, a Notary Public in and for the State and County of New York, do hereby certify that the foregoing is a true and correct statement of the ownership, management, and circulation of the above-named publication for the time shown in the above caption, and that the same is a true and correct statement of the ownership, management, and circulation of the above-named publication for the time shown in the above caption, and that the same is a true and correct statement of the ownership, management, and circulation of the above-named publication for the time shown in the above caption.

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15 YEARS AGO

(From "Variety" and "Clipper")

One more vaudeville "deal" was reported on the basis that Martin Beck, E. F. Albee and William Morris were expected for some time in the Orpheum offices. The U. B. O. presumption was that the three were talking the situation over as there was no word of renewal of the existing agreement between the Keith and Beck sides.

Beatrice Fairfax, the newspaper girl sister, was wanted for vaudeville as an opposite to Laura J. Libbey, who had been already booked. Miss Fairfax was offered \$2,500.

The partnership between Valeska Suratt and Billy Gould was dissolved.

Elsie Janis in "The Slim Princess" was preparing to open at the Knickerbocker. . . . Pleasures were considered for Willie Hammett's roof at 42nd street, as the New York Roof was closed. . . . Harry Lauder was unable to make his American trip, being peeved because the London managers demanded too much for his release.

It was estimated that in 1910, there were 100,000 patrons of the Sunday concerts in New York. This counted the Manhattan and Bronx boroughs, while Brooklyn and the rest were figured to contribute \$6,000 on their own to Sunday amusements.

Blossom Seeley was held over for a second week at the Warburton, Yonkers. That brought forth considerable raving about Yonkers being a regular town, holding over its favorite actors and everything.

The late E. B. Rice, famous for his "Evangeline" production, was

INSIDE STUFF

ON LEGIT

William R. Hearst and Arthur Brisbane, together with some unknown persons, are joint owners of the location at 8th avenue and 54th street where the new Ziegfeld theatre is to be erected. The house will seat around 1,650 with nothing besides the theatre on the site excepting an elaborate roof bungalow for Flo Ziegfeld. The estimated cost of the building is \$900,000, with the land reported free and clear. Thomas W. Lamb is the architect, with Joseph M. Schick as the interior decorator. On the ground the W. A. Realty Co., is the owner of the property. W. stands for the first name of Hearst, as A. does for Brisbane, while the R. is the unknown quantity. The W. A. R. concern is reported having made copious purchases of 6th avenue realty from 53rd to 59th streets shortly prior to the Empire London L. structure that distance coming down. The company's holdings are said to have been bought very clearable in view of the rapid increase in values when the street was cleared.

Work started Monday on the excavation of the plot. The James Stewart Company is the contractor. The Stewart Company appears to be aiming for theatre work. It is reported in the market for the several theatres Metro-Goldwyn (Loew's) will build in England. M-G has about 15 proposed over there with 14 of them in the English provinces, while the other is the Empire, London L. structure that distance coming down.

The M-G building plans for abroad appear to be more extensive than has become known over here. They are said to have been perfected by J. Robert Rubin, attorney and secretary of M-G, when Mr. Rubin was in England during the summer. In consequence of the building campaign, James Stewart's presence is present in New York because necessary. Sir William will generally supervise all of M-G's activities in England.

Phil Payne, managing editor of the New York "Mirror" (Hearst tabloid) is reported receiving \$1,000 weekly under his contract. He is said to have a box of \$500 a week. So far and within the short time since Payne assumed the job, he has twice gained his bonus. With "The Mirror" now well over 300,000 daily. It's not so long ago Phil Payne was a ship news reporter. He spoke in his position and salary is continual talk among newspaper men. It was Payne, who as managing editor of the New York "Daily News," sent that paper along to nearly 800,000. After resigning on the "News" Hearst grabbed Payne.

"The News" notwithstanding the competition of two tabs, is now averaging 1,000,000 daily. The paper has done its best in 1915. 1,215,000. No one knows why or how that run was reached. Macfadden's New York "Graphic" is still hovering under 100,000 in common report, although "The Graphic" people claim 135,000.

There is some talk around now that with Mayor Hylan out of politics and Hearst probably having gotten plenty for his out of the primary dirt slinging, that Hearst may go into the long ago rumored plan of having "The Mirror" replace the New York "American" with the "Mirror" having a "Sunday American" for its first day issue (now

starting again, this time on a new one called "Annie Laurie."

Elbert Hubbard was starting his vaudeville tour at Milwaukee and from there to the western houses affiliated with the Orpheum Circuit. The Fra had previously done a single week in Chicago with success.

50 YEARS AGO

(From "Clipper")

The employees of a faro bank in the 18th century were described by "Clipper" as consisting of the Commissioner, who looked in of a night; a director, who superintended the room; the operator, who dealt the cards; two croupiers, who gathered the money for the bank; two 'putts,' who had money given them as decoys to play; a clerk, who watched the 'putts' for and they paid none of the money; a squib, a half pay 'putt,' who worked cheap while learning to deal; a flasher, to swear how often the bank had lost; a 'puffer,' who, when went about to recover money lost at play; a captain, ready to fight anyone peevish at losing; an usher, who took the customers up and down and accepted through the warned of the ctp's approach; a runner, who got intelligence of the justices meeting, and others who received half guinea rewards at news of impending arrest, etc., and half men, ruffians, braves and assassins.

Adalbert, Prince of Bavaria, and uncle of King Ludwig, had just died. . . . Arthur Chambers, the 120 pound champion, has accepted a challenge to fight Mike Coburn of Philadelphia, the challenge being made and accepted through the columns of "Clipper." . . . Miss Rena, who was to shortly appear in "Cush," was having troubles because the writers insisted on calling it "Cush." The word "Cush," she explained, was derived from the Irish phrase, "Cush-le-Machree," or "Pulse of My Heart."

Mr. and Mrs. W. J. Florence had just brought a big success to town called "The Mighty Dollar."

Historians playing in Australia to pitiful business. It was also noted in the Antipodes that the Williamsons (J. C. and Margie Moore) were doing the prize business of the season.

Ernesto Rossi, a prominent Italian actor, had just arrived over here and was ready to open in "Hamlet" at the Lyceum.

AIR MAIL BENEFITS

The Air Mail Service of the Post Office in sending out the following statement, prepared by F. D. DeBerard (Director of Research, Merchants Association of New York), asks for co-operation in promoting better and faster mailing facilities through the Air Mail Service for Chicago and the west:

Useful Air Mail Means of speedy communication are vital to the business world, and the recent installation of Air Mail Service is the most useful and important measure of postal improvement since the adoption of the railway postal car system in the sixties.

The effect of the new Air Mail routes upon the postal service of the country as a whole should therefore be clearly understood by the business community.

Transmission of mails by air is effected in less than one-half the time required by train. Air Mail letters dispatched from New York today at 5 p. m. are delivered at their address in Chicago by first carrier delivery tomorrow morning; or if forwarded from Chicago by train to other points within the first morning train instead of by a late evening train. The delivery of such letters in postal territory served from Chicago will be at least 12 hours and often much more.

Gain of Hours A similar gain in time is made with respect to other Air Mail stations where mails are transferred to railroads for distribution in adjacent territory.

Thus, in a very wide sense on either side of the Trans-Mississippi River, letters are destined to any point within that zone may be expedited in delivery by several hours.

In many business transactions time is of much importance. The Air Mail Service is great value in all such cases. It supplies a very desirable facility, especially beneficial to business men and should be used by them for letters, the speediest possible delivery of which is desired. In the case of such letters, the extra postage charge is negligible.

Register and Vote for Jimmy Walker

Every one should register this week. You must if you are to vote.

Booths are open from 5 p. m. to 10:30 p. m. every day up to and including Friday. Saturday the booths will be open from 7 a. m. to 10 p. m.

As to voters out of New York City the election law does not provide any means for registration during the whole of registration week. They must register in person and later vote by affidavit if out of town Nov. 3. The law makes provision for voting by mail.

As Senator James J. Walker, perhaps the biggest individual favorite with both stage and screen and with men and women attached to all branches of the amusement industry, is a candidate for Mayor of New York, it is imperative that all should register and vote.

Never in local elections has such a deep, keen, personal interest been taken as manifest at this time for Jimmy Walker.

Register now.

six days only). "The American" is reported under 170,000 daily, although "The Sunday American" is still over 1,000,000.

Herman Gantvoort, producer of "Jane, Our Stranger," at the Cort, New York, was forced to leave because of bad feeling. In lieu of this he held three invitation performances at the Cort before his opening, which comes tomorrow (Thursday) night. The first was held Monday and the other two scheduled for the succeeding nights. The audiences were gathered from several large banking and commercial institutions of the city, and audience reaction gained in this manner.

Grace Moore is evidently not suffering from mastoiditis since she is to appear on tour with the "Muscle Box Revue" for a time at least. It seems true enough Miss Moore was ducked in the waters of Manhattan Bay and the resultant earache required medical attention.

Miss Moore is, playfully submerged the songbird is identified as Alexander Woolcott.

Russell Janney, producer of "The Vagabond King," current at the Casino, states that the Shuberts have no interest in the show whatever and that a statement made in Variety's review that the Shuberts guaranteed the troupe with Equity was incorrect. Various rumors concerning the Shuberts with the show are wrong, according to Janney, who states he produced the show with no aid except that of immediate business associates.

Milt Gross, whose "Gross Exaggerations" is leading the Sunday World humor section, is a 28-year-old Chicagoan. He has created a new style in the world of the comic strip. Gross writes dialog that is used on the stage or told in stories—phonetic spelling best describes the style.

The World thinks so much of the "Gross Exaggerations" that it is spread across the top half of the first page in the amusement section, that kind of feeling indicating Gross is a circulation builder. Gross stuff has pushed Will Rogers and even Ring-Lardner off the first page, but Ring probably doesn't care because he's from Chicago, too. Recently Gross was given a new contract. He started as a comic strip man and does "Bassano Oil" in addition to the "Exaggerations." Nearest to the Gross style is that of some stories in a Chicago Jewish weekly, printed in English and kidding its dialect readers via dialect.

Gross belongs to the Cheese Club whose members claim the kid's spoken dialect isn't as good as that which he writes.

The late Charles Hanafor, publisher of "Cast," a weekly magazine which lists the casts of all current New York productions, will gift property to his secretary and his son. The secretary, known as "Miss Helen" at the theatrical offices, will take over the publishing of the paper, and hold a 50 per cent interest.

Reports have it that A. C. H. Woods has paid \$4,000 in advance royalties while holding the script of Robert H. McLaughlin's "The Pearl of Great Price." Woods held the script for over three years without moving the piece to production and upon each expiration acquired an extension that kept the piece in the hands of the advertising agency.

"The Pearl" was given a stock trial during the past summer by the McLaughlin stock, Cleveland, Ohio, and, although tentatively listed as a forthcoming Woods production, no definite production date has been set. The piece is an allegorical play modernized and somewhat of the type of "Everywoman" and "Experience." It entails a cast of 35 players.

"Weak Slaters," the new show by Lynn Stirling which is shaping up for New York on tour, is being billed in the sticks as "a tart comedy." Whether it will continue the billing when it comes into New York is uncertain, since it will never pass censorship of the advertising departments of several New York theatres.

The production is being sponsored by Jod Harris, this being the latter's first production activity since sponsoring "Not So Long Ago," which had a brief career three years ago. The latter production has since been adapted into a musical titled "Mayflowers," opening at the Majestic, Brooklyn, next Monday, with Joseph Santley and Ivy Sawyer featured. The Shuberts are the producers.

Belasco will close "Canary Dutch" at the end of this week though the Willard Mack script and starring vehicle has shown a steady rise at the Lyceum, New York, where it opened to \$5,000 the first week and reached \$9,200 last week, after a \$7,600 intervening one. The contract calls for notice if the attraction falls below \$10,000 two consecutive weeks, and the notice was served. Belasco protested, but got no extension. The Lyceum is 40 per cent Belasco's, the other 60 being held by the Frohman's; and with Daniel Frohman as manager, Frohman's money belongs to Famous Players-Lasky, and it is from that source that the pressure is thought to have originated, ousting the Belasco piece. It will be permanently closed, as no immediate open dates are available in or out of town from the Frohman booking sources, to which Belasco has strictly adhered, though he has no contractual obligations that way.

A mammoth sign adjacent to the Loew Building on Broadway bills "Out and Looking In" at the Greenwich Village. This is the first time the Provincetown group has gone in for Broadway advertising display. The former group has been to nurse them along quietly in the Village until demonstrating sufficient strength to warrant their moving uptown, and generally under a joint arrangement with an uptown producing firm. A. L. Jones and Morris Green, associated with the downtown group in the uptown presentation of "Hearts Under the Eaves," have a similar arrangement on all Provincetown productions during the current season.

The Village comedy was scheduled to come up to the Booth this week, a change of heart evidently prompted its continuance in the downtown stand.

"Come Easy, Go Easy," the new Owen Davis play, is still regarded out of town and at Broadway house is being sought. The show was produced by Jones and Green, who have a Broadway theatre, with no house available from the latter at this time a Shubert theatre was suggested, but the Shuberts are reported to have said the booking would not be made unless the producers agreed to later look the attraction on the road in Shubert houses.

COURT RULES GULESIAN IS ENTITLED TO COURT, OCT. 12

John Cort Also Gave Herman Gantvoort Contract for Same Time—Latter Is Innocent Victim—Couldn't Reach Cort to Serve Summons

Judge Thatcher in the Federal District Court of New York, ruled in favor of M. H. Gulesian, who, through his attorney, Stuart Brandon, proved his right to present "Made in America" at the Cort beginning next Monday for an indefinite period. The proceedings were the result of a booking jam which developed the fact that the house had booked for two different attractions. Through the decision "Jane—Our Stranger," advertised to open tomorrow at the Cort may be forced to postpone, although Herman Gantvoort, who produced the latter show, holds a contract for the house, issued by the Brainerd Booking Exchange. Gantvoort last night at the show would open Thursday despite the legal tangle.

Brandon sought a restraining order against the opening of "Jane," Gantvoort being in the position of an innocent victim. Last July Gulesian, wealthy brass manufacturer of Boston, arranged to present his play, first tried out as "The Immigrant," at the Cort, starting Oct. 12. An advance guarantee he paid John Cort \$500. Late last week when "The New Gallantry" (now at the Belmont) was slated to close at the Cort, Gulesian was surprised to learn that "Jane" was announced to open at the same house Thursday of this week, only three days prior to the opening date of "Made in America." Gulesian called on the manager to explain the latter, asking the Boston man to postpone his opening. The court ruled that since there were two leases for the Cort extending over a similar period starting Oct. 12, the Gulesian lease was valid since it was made prior to that given Gantvoort, and that therefore the Gulesian lease could not be interfered with. The court further stated the Gantvoort lease was without effect starting Oct. 12, this manager being a trespasser so far as Gulesian was concerned. An injunction order was reported signed late yesterday. Cort was not represented in the proceedings, Gulesian being unable to serve a summons.

"Made in America" was written by Gulesian and his wife and it is said to be the story of their life, coming here as immigrants and piling up several millions. His manager is backing the production. The position of Gantvoort is peculiar, as, too, put up advance money with Cort. His contract was issued by the Erlanger office, which claims the booking rights to the house. On top of the present situation the Cort is supposed to be under lease to G. L. Wagner starting Nov. 3, Wagner's "The Carolinian" being listed there.

Shuberts Offer Bonds

Chicago, Oct. 6. The various banks here have been asked if they would handle a \$3,000,000 gold debenture bond, paying 4 1/2 per cent from the Shubert Theatrical organization. The bonds are guaranteed by Lee and J. J. personally, according to information.

Star Asks for Cut

Here is a reverse of the usual. A star in a current production is under contract at a four figure salary. The show, which opened recently, did not land as expected. Last week the artist called on the manager and suggested he cut her salary in half, explaining that she felt she should do her share in helping put the show across. The manager, however, rejected the proffer, replying that if the show could not go along to a profit at the operating expense outlined, it could only be a flutitious success.

PRESS AGENTS HAD CHARTER

Olver Admits It—Charter Canceled—Olver's Statement

How near the theatre came to having its company managers and press agents organized as a part of the American Federation of Labor was revealed until lately when Hal Olver, who attempted the organization dissolved to the T. P. R. O. A. that an A. F. L. charter had actually been obtained and that 120 agents and managers were in line. At the time Variety published the plan, Hugh Frayne, organizer of the A. F. L. vehemently denied a charter had been obtained and members of the Theatrical Representatives denied connection with the affair. "The T. P. R. O. A. men were right, but Frayne was wrong, for Olver's letters read at a recent meeting of the press agents' association definitely stated he had been granted a charter. This charter, however, was canceled.

Olver stated that he was successful in organizing a union of press agents, company managers, treasurers and business managers to the extent of 120 members, not one of them T. P. R. O. A. members except himself. Olver's reasons for abandoning the enterprise is stated by himself as follows:

"I was utterly wrong. I freely admit it and acknowledge that those who opposed me in the T. P. R. O. A. were right. I have discovered that neither now or anytime during the next 100 years is it time to affiliate with the American Federation of Labor. But it was only after a year's work on this idea of mine that I realized through conditions that only a man who goes through the work I have on such a thing can realize, that we are better off where we are."

Jessie Reed, Housewife

Chicago, Oct. 6. Jessie Reed is now a housewife in an Indiana town and likes it. She married a native son of the small town and is cooking his regular meals. Miss Reed has had a varied stage career and a couple of previous husbands. She was best known to Broadway fame, plus the husbands, as the highest salaried chorus girl of her day, the first chorister to receive \$100 weekly. That was in Ziegfeld's "Follies."

Weber Musical Closing

Another quick road victim is the first company of "Mercenary Mary," which closes Saturday at Dayton, O. The musical ran through the summer at the Longacre and was rated profitable. A second "Mercenary Mary" is touring New England and will later go through Southern territory.

"K. K. K." Coming Back

"Kosher Kitty Kelly" comes back to New York Oct. 19, at Daly's 63rd street, the producing firm having taken the house under a guarantee. The "K. K. K." show played four months at the Times square this summer. Forced out by "The Pelican," it went to Chicago.

TOM BURKE, JR., 5 IN SHOW

Little Thomas Burke, Jr., the 5-year-old who is appearing in the new Carl Reed production "Spring and Autumn" is the son of Tom Burke, assistant treasurer of the Lyric, New York.

CRITICS' SCORE

(Continued from page 1)

failed to sustain that headway necessary to linger on Broadway. The mid-season score is the first of the year and the final summing up (in June) are the only two box scores which take into consideration the critics' opinions as regards all attractions, whether successes or failures.

In the current box score Woolcott ("World") with a percentage of 357 is the technical leader, although Gabriel ("Sun") with 333 is the actual pace maker of the scribes because of having "caught" a greater number of shows. Woolcott, due to a late start, has remained but seven of the departures while Gabriel is listed as having declared himself upon 12. A similar case to Woolcott is Vreeland ("Telegram") who, also due to a tardy beginning, has reviewed but four of the 17 withdrawals. Rathbun ("Sun") is another who has caught but a quarter of the weeklins, but this is explained through Gabriel, on the same paper, being allotted the major reviewing burden. Other absences are explained in the failure to pick up the entire 17 shows by the simultaneous opening of many with the resultant assignments of second string reviewers for nights which have two or more premiers.

A tie exists for fourth place in that Winsell ("Graphic") and Vreeland ("Telegram") have a total each of 750.

The "Times" is listed under that paper's title because of its reviews to date carrying no signatures. In having expressed no opinion, as to whether the show was good or bad, Osborn ("Evening World"), fronts to dramatic merit with a total of three. The "Times" is next with a pair of no decisions, while Hammond and Dale ("American") each are seen to have refrained from deciding on one occasion.

No Groups

Out of deference to the boys on

Departures to Date

"Spring Fever."
"I'll Tell Depends."
"A Lucky Break."
"The Music Break."
"The Music Break."
"Enchanted April."
"The Sea Woman."
"Clouds."
"Book of Charm."
"The Music Break."
"All Dressed Up."
"Love's Call."
"Brother Eliza."
"First Flight."
"The Music Break."
"Easy Terms."
"Human Nature."

the afternoon dailies Variety has eliminated the idea of dividing the critic into two groups, morning and afternoon papers, as was intended because of the presumption the critics on the later edition dailies had more time to reflect before writing an opinion. Investigation discloses that a majority of the afternoon men write their reviews at the same time as their contemporaries on the morning papers. In the next box score will appear "The Mirror" (Robert Coleman).

Variety's score of 382 is not regarded as exceptional in that the "Edge" is with this paper's reviewers before they see a show, due to what may be termed "inside" knowledge on the manner in which the piece may be "hooked up" and in that it is strictly a trade paper reviewing. A combined score is currently given because of staff men having "caught" too few shows to separate rating. The two misses in Variety's score were made by Lait.

The total of 45 openings up to October 3 is two in advance of the premier tabulated over the same period of a year ago. With the 13 shows due to come in this week the fall of '25 promises to be much in advance as to quantity over the pre-holiday era of 1924.

"G. V. P." IN REHEARSAL

"Greenwich Village Follies" goes into rehearsal about Oct. 15, according to present plans of the Bohemians, Inc., and by that schedule will open late in November.

KATHRYN

Arlington, Inc.
233 West 52nd St.
NEW YORK CITY

Phone Columbia 6446-4446

COSTUMES

Emerson Off Producing

John Emerson, president of Equity, who has several Broadway successes to his credit, is "in" on the managerial end of "The Fall of Eve" at the Booth, New York. He wrote the show in collaboration with his wife, Anita Loos. It was produced by L. Lawrence Weber with Lee Shubert and Emerson holding approximately equal shares.

The attraction, while climbing at the box office, appears to be grooved at a moderate pace.

Mr. Emerson is said to have declared himself out of the producing end hereafter, feeling that "earning royalties" as a playwright is more lucrative and not coupled with managerial worries.

Last season Emerson's "Whole Town's Talking" was produced by Al Woods, although it was understood the playwright was interested in the production.

TELL ME MORE WILL CLOSE

Smith Bisbanding Upon Equity's Ruling

Los Angeles, Oct. 6.

Edward D. Smith has reconsidered his idea of bringing "Tell Me More" to the local Mason to follow "Lady Be Good," when that attraction closes Saturday.

At the conclusion of the Chicago run "Tell Me More" is to close with the company disbanding. Smith originally intended bringing all of the principals to California and recruiting his chorus here, using the chorus now appearing in "Lady Be Good." Equity ruled that as long as Smith was taking the principals and production to the coast he must take the chorus as well.

Feeling that this would not be advisable, Smith decided to close the show and has instructed Jack Pierce to go to New York and book an attraction to open at the Mason Oct. 26. This will cause the house to be dead two weeks after the close of "Lady Be Good."

CRITICS' CONTEST

Variety is inaugurating a contest for the purpose of securing the professional viewpoint of the dramatic reviewers of the New York dailies. It is well known that the first string men have their own following among the lay public but a general professional opinion on the men who criticize theatrical efforts has never been ascertained.

Inasmuch as the desire is to secure a ballot verdict exclusively from the profession, lay readers of Variety are respectfully asked to refrain from voting. Anyone in the show business is entitled to vote.

The contest will run for four weeks with each voter permitted two votes. The fifth week a complete and number of votes cast for each of the critics will be printed. It is suggested that the voter consider the stage knowledge disclosed, the dependability of the reviewer's writing as a whole, the worth of his comment upon the attraction or merit of the individual in which he plays, and by that schedule will open late in November.

The "Times" is under that paper's title only as its dramatic reviews are unsigned. Nothing is sought for in this contest other than a matter of professional opinion. There is no award or prize to the critic declared the most popular. The contest is simply to determine an oft mooted professional dispute as to the standing of the several metropolitan reviewers with the people of the stage themselves. If the contest is deemed of interest to the approval of the show people it will be followed by others, similarly, for the larger cities of the country.

No votes will be taken into account unless inscribed upon a Variety ballot, addressed to Variety, 154 W. 46th street, New York City.

DALE (American)
MANTLE ("News")
HAMMOND ("Herald-Tribune")
WOOLCOTT ("World")
GABRIEL ("Sun")
RATHBUN ("Sun")
ANDERSON ("Post")
OSBORN ("Evening World")
VREELAND ("Telegram")
WINSWELL ("Graphic")
"TIMES"

JANE COWL WITH MILLER

Leaves Arch Selwyn for Frohman Office—Will Do "Easy Virtue"

Jane Cowl, with her husband and business manager, Adolph Klauer, and her company, has left Arch Selwyn's management and this week signed contracts extending over several years with Gilbert Miller of the Frohman offices.

Miller will be associated with Joseph P. Hickerton, Jr., and Basil Dean in presenting Miss Cowl in a new Noel Coward play, "Easy Virtue." Following that, Miss Cowl will play "Twelfth Night" under Frohman auspices and other Shakespearean productions will follow. For these she has retained members of her more or less permanent company. Miller also plans to present her as "Juliet" in London next season.

Klauber's affiliation with the enterprise remains exactly as it was when Miss Cowl was under Selwyn management. He will be the star's personal manager and handle all publicity in connection with her.

Variety printed six months ago that Miss Cowl would be with the Frohmans and the "World" has recently hinted the same thing, both statements being met with insistent denials by Miller.

Rivers' World Tour

San Francisco, Oct. 6. Walter Rivers, well known as a local newspaper man and at present with the scenario department of First National in Hollywood, sails from this port Oct. 24 for a tour around the world.

Rivers will mix business with pleasure, securing data for future scripts and writing a weekly letter for various publications.

Eugene Castle, of the Castle Film Company, will be Rivers' companion on the jaunt.

Reviving "Much Ado"

Following their co-starred engagement in "Hamlet," Ethel Barrymore and Walter Hampden will probably revive "Much Ado About Nothing," a seldom performed Shakespearean play which Hampden has had in mind for some time. "Hamlet" opens Saturday at the Hampden (formerly Colonial).

BROADWAY MAY HAVE SUPERFLUITY OF HITS; ABOUT 20 ON LOW

"Green Hat" Establishes Dramatic Gross Record—Hit Group Grossing Over \$300,000 Weekly—Most Musicals Doing Well—Five Leaving This Week

An unprecedented situation may develop on Broadway. Too many hits would be almost as unwelcome as too few. Both ticket brokers and managers of the new successes already here, say there are enough hits in town.

The ticket men say the situation at present is rather complex and there is a little doubt that where plenty of good shows are present the pressure of the ticket demand is spread more evenly than usual. That perhaps is a factor keeping down high prices charged by some ticketers, several of whom are reported "running wild."

The managerial view is quite different. Producers with smashes to guard, view the arrival of other hits as possibly cutting down the demand and lessening the capacity pace of each producer's money getters. The general theory is that hits are good for show business, toning up the whole list and strengthening the theatre-going habit. There appears to be a limit to the number of successes which Broadway can absorb, however. Examining the comment of the ticket people and the managers, neither could be considered altruistic.

Right now Broadway has nearly 20 hits, most of them showing new. There are a dozen attractions approximating actual capacity and that group is grossing over \$300,000 weekly alone.

"Accused" at \$13,000
Only one of last week's arrivals appears to be in the money. It being "Accused" at the Belasco where \$13,000 or more was drawn in seven performances, giving the show a weekly pace of \$13,000.

"Applesauce" did moderately at the Ambassador, the pace being estimated around \$5,500. "The Holy Terror" drew mixed comment at the Cohan, where the first week was quite ordinary about \$1,000. "The Ducentner" also got divided opinion at the Plymouth where it opened Friday, but the second night (Saturday) bettered \$1,000. "The Bridge of Distances" did not get \$1,000 at the Morocco and will be taken out Saturday.

"Sunny" went into undisputed leadership of the list last week with better than \$4,000 at the New Amsterdam. "Artists and Models" is now in second spot at about \$38,000. "Nanette" is as strong in demand as "Sunny" and again went close to \$32,000. "Big Boy" holds to \$31,000. (Continued on page 26)

"Prince" Opening in Buffalo on Sunday

For the first time in the history of Buffalo, a legitimate theatrical attraction opens here on a Sunday Night. The Student, Prince, on its return to the Shubert Theatre begins its engagement Sunday evening Oct. 25.

The innovation is looked upon as daring with credit going to manager Frank Crulekshank for putting it across with the city officials. The church associations, always opposed to Sunday shows, have not yet been heard from.

Marie Saxon's Diagonal High Kick; First Ever Performed on Any Stage

Marie Saxon in "Merry Merry" at the Vanderbilt, New York, is performing what is agreed upon by veteran dancers as the first kick of its kind ever done on any stage. Without a name it could be called a diagonal high kick; executed through a front kick of the right leg with the elevation completed when the tip of the toe goes over the left shoulder of the dancer.

Miss Saxon does this right leg to left shoulder twice in rapid succession during a dance specialty. Owing to the swiftness of execution the exceptional step passes unnoticed by the audience other than as a deft kick and it may be unnoticed by any excepting those thoroughly familiar with dancing.

Miss Saxon cultivated the kick at practice without personal knowledge of its newness and did not insert the accomplishment into her routine until informed.

2 Similar Shows

Two legit shows coming in bear similar titles and similar stories. They are "Naughty Riquette" (Mitz) and "Naughty Cinderella" (Bordoni).

The underlying plot of both shows concerns a woman who is carrying on an affair. The lover, to throw the woman's husband off guard, hires another girl to be his sweet-heart.

RULES FOR AGENTS BY THE SHUBERTS

The Shuberts have recently issued a book of instructions to their advance agents and company managers, outlining their daily routine from the time they shave to the time they put on the pajamas.

Agents must pay for all passes they write.

Managers must be in theatre daily by 10 a. m. and not smoke in the lobby while the audience is congregating.

Managers must wear tuxedos in the evening.

Managers must reach theatre for evening performance by 7:50 o'clock.

The other instructions covered six typewritten pages. From these pages the new booklet has been made, vest pocket size and arranged so that the agent, in a quandary, can turn to any page and get the solution of his problem.

STOCK FOR ALASKA

Company From Seattle Leaving Three Months for Bourdeaux

Seattle, Oct. 6.—Expecting to play three months in Alaska, the Freeman-Dale Stock Company from here, will open this month at Ketchikan. Just how the management expects to get back from Alaska in January has not been stated.

The company formed here will mostly present musical comedy skits and the burlesques. It will play Juneau and smaller towns after the opening engagement is concluded.

In the company are Vernice Henderson, Charley Dale (formerly in pictures), Joe (Silvers) Freeman, Dorothy Tazgart, Fayne Chapman, Evelyn Worth and a chorus of six girls.

CHARLIE BIRD IMPROVING

Hornell, N. Y., Oct. 6.—Although confined to his bed for several weeks, Charles A. Bird is rapidly gaining strength and is expected to be around soon. The showman has been living at his home here for a year.

MARION HASLUP CLEANS HOME AND VAMPS

Leaves Husband Again Alone—Disappointed "Cradle Snatchers"

Marion Haslup has gone away. Not even her husband, Ed Hurley, knows where. Before departing and while her husband was absent from their home at 71 West 14th street, Miss Haslup removed everything in it, including the furniture, although leaving Hurley's clothes piled in the center of the bare parlor floor.

In addition to the household goods and clothing taken by her, Miss Haslup was thoughtful enough to close up a joint bank account, held in her own and Hurley's name, thereby gaining \$2,600 to start with on her unknown journey.

Mr. Hurley stated yesterday he had no knowledge of his wife's whereabouts and requested that nothing be said about it.

At the time of Miss Haslup's disappearance she was billed to appear in "The Cradle Snatchers," now at the Music Box, New York. She failed to open with that place, as she also had been previously with "A Lucky Break" at the Cort, where once before, and again billed, for "Spooks."

Although rehearsing with each company she did not appear at the premiere of either.

The Hurleys ran into publicity some time ago when Miss Haslup, reported to have been misjudged by a girl friend, attempted to horse-whip her husband in his office. A divorce action followed the police court proceedings. A mutual fondness existing, they recently rewired.

No cause is attributed for the present misunderstanding.

Sarah Padden Says She Had Samuels Arrested

San Francisco, Oct. 6.—"I had Samuel arrested."

That was definite statement of Sarah Padden, star of "The Shame Woman," now playing at the Wilkes, in the editorial rooms of the San Francisco "Examiner" as she discussed the arrest of Lionel B. Samuels for the posting of "indecent advertising" heralding the opening of the Lulu Vollmer drama in San Francisco.

Continuing, Miss Padden said, "I had Samuels arrested immediately after I saw the poster." The Variety reporter told Miss Padden that he knew the Catholic clergy had denounced in no uncertain terms the advertising for the star and had requested the congregation to show by their non-attendance their attitude on such a breach of decency.

"I am a Catholic and can appreciate the feeling of the ministry in this matter. In all my years of experience I have never seen anything quite as bad as this advertising," said Miss Padden.

The advertising which caused the biggest sensation San Francisco theatricals has seen in a quarter of a century shows the nude figure of a woman crucified on a cross. On the bar above the head of the woman are the words, "I Did Not Know."

It is believed that the real objection to the poster is in the wording "I did not know," which occupies the place of "NIR" on the crucifix of the Catholic Church and which means, "Jesus of Nazareth, King of the Jews."

This by all means, is the worst example of the bone-headedness that San Francisco has ever seen and the flop "The Shame Woman" is going at the box office may be the result of the advertising. Miss Padden, an excellent actress and highly respected in and out of the profession, is heart broken over the whole affair.

A Square Shooter

Contrasting former instances where an actor or actress in productions has harassed managers for featured billing is a case last week wherein an actress, in the cast of one of the current week's openings, took an opposite stand when the management had elevated her to featured prominence. The actress strenuously objected, claiming the cast held two players of greater prominence than she and that she would not consent to such an arrangement.

The managers had gone to the expense of printing folders and tack cards with the new billing. When the actress took her stand against the distribution she said she would prefer defraying the expenses of the confiscated printing rather than offend her fellow players by having the matter distributed.

B'WAY SHOWS ARE AWFUL

Commissioner Tells Memphis Everything

Memphis, Oct. 6.

Charles R. Shannon, commissioner of finance of Memphis, Tenn., and the mayor of that town, unloosed himself of a tirade against the naked shows in New York following his return here after a show inspection tour in the Big Town.

His comment was front page by the "News Scimitar" and ran as follows:

"The shows in New York are reeking with immorality, vice and a lavish display of nude women. They would be closed in Memphis at the very first showing."

"I sort of enjoyed the show, but they ought not to be shown. The jokes are funny, but they are indecent, and the women were beautiful, but the way they were dressed, or rather undressed—it was awful."

Howard Refuses to Play Texas State Fair Date

Chicago, Oct. 6.—"Sky High" will not open at the Dallas (Tex.) State Fair as originally contracted. Willie Howard refused to break up his Chicago run to fulfill the two weeks engagement in Texas. John J. Garrity, general manager for the Shuberts here, left immediately for a conference with the State Fair officials. He was successful in talking them into accepting one of the numerous "Student Prince" outfits. The western company will make up to Dallas bolstering it with several principals from the Chicago company.

"Sky High" was contracted early last summer while the show was having its run in New York. The salary agreed upon was reported to be around \$27,000 per week.

Jacob P. Adler's Son Sentenced for Five Years

Irving Adler, actor, sentenced to five years at hard labor in Sing Sing for theft, is the son of Jacob P. Adler, the beloved Yiddish tragedian whose son has been sentenced to a previous prison term for adultery and a broken spirit.

Young Adler pleaded guilty to participating in the theft of \$21,700 in securities from a broker's messenger in New York. He takes courage in making any references to his father, but he is also the brother of Francine Larimore (Adler).

Adler was recognized by the messenger from his picture in the Squeaky Gallery, the prisoner having a previous prison record. He has been familiar along upper Broadway, maintaining an apartment for Times Square convenience.

HELEN HAYES' NEXT PLAY

Helen Hayes will be seen later in the fall in a new play by John Dier Miller, author of "The Charm School."

The new play will be a dramatization of Mrs. Miller's new novel, "The Reluctant Duchess."

TICKET BROKERS REFUSE \$100,000 TO MANAGERS

Demand for "Concession Money"—Got \$65,000 in Chicago

The ticket agencies have attracted the attention of managers and a lively session is reported to have been held in a managerial office. The managers sought a payment of \$100,000 in concessions from the brokers. It is said, claiming they received \$65,000 in agency concession money in Chicago last season, whereas only \$35,000 was secured in New York. The latter sum, however, does not measure the "kick back."

The brokers refused to comply with the demand. Several managers were cut off for a day or two, but allotments were again sent out. It is understood the concession money paid averages \$10 per house, which sum is balanced against the "kick back."

The matter arose after an smash success made a deal with the brokers whereby a certain sum is to be paid him weekly, instead of the "kick back" system. The manager, upon gave half the money to the box office and instructed the treasurer that if the tickets were handled as he wished, the balance would be given them on Christmas, which arrangement is reported to have pleased the treasurers.

Reports of the disposition of the Tyson Co. have interested ticket circles, but a reorganization of the firm's affairs has not been consummated. It was understood Joe Leblang contemplated taking over the Tyson Co., but the deal was reported off this week. Dave Marks was also named as an interested party, but Marks declined to act. Several Tyson hotel stands have been taken over by other agencies. The Pennsylvania hotel booth is now operated by McBride's.

JULIA BRUNS

(Continued from page 1)

had several hysterical outbursts, calling for narcotic stimulants. This was called to the attention of Dr. Carleton Simon, in charge of the department of the prison. At one time the prisoner tore her clothes off because she was refused the relief demanded, and frankly admitted to attendants that her hunger for narcotics had brought about her present difficulties and the wrecking of her brilliant career.

Favored "Cover" Girl

Difficulties of the women in such cases, who claim to be "actresses" on slim or negative foundations, Julia Bruns has had a distinguished career on the stage and in the movies. She is now 30. Born in St. Louis of an excellent family, she came to New York as a model and became the most favored "cover girl" of her period, some 10 years ago. She had then already played in "Zoe Akers" "Alice in Wonderland," "Everywoman," and Sousa's "American Maid."

Her first conspicuous role was in the Chicago company of "Ship Wanted," followed by a New York engagement in "The Squab Farm," also a Morosco production. She appeared to advantage in "Potash and Perlmutter" and played the leading role in "The Blue Bird," later becoming principal support to William Hodge in "Beware of Dogs."

Miss Bruns launched into pleasures with play, opposite Arnoldinsky in "When One Loves."

At that time she was a social celebrity, welcomed in the finest homes of the metropolis and mingling with the most exclusive. She wore a fortune in jewels and bought the Sutton place house.

Then, suddenly, she dropped out of professional life and shortly thereafter drifted from show to show. Rumors were whispered up and down Broadway about drug addictions. When Miss Bruns was arrested recently she was penniless, having by taking narcotics, among whom were Mrs. Smith and her brother, Mrs. Smith left for Florida, and a few days later Dr. Marsh discovered that the trunk she left behind had been rifled.

FIVE SHOWS WILL DEPART

Four of New Season's
Crop Can't Stand
the Gaff

At least five attractions will disappear from Broadway by the end of this week. Four are among the season's new crop.

"Canary Dutch," produced by David Belasco, will be withdrawn from the Lyceum at end of its fifth week. The attraction failed to respond to the management's hope of betterment after a \$7,000 start and the new successes showed it under.

CANARY DUTCH

Opened Sept. 8. Very nearly an even split with the opinions ranging from Anderson's (Post) "soggy," to Dale's (American) "wild."

Variety (Lat) expected a respectable run but not a long one.

"The Bridge of Distances," produced by an independent group known as the International Playhouse, will be taken off at the Morocco, after a two week's engagement. Although a good production try the play had no appeal as evidenced in a first week's gross of less than \$4,000.

THE BRIDGE OF DISTANCES

Opened Sept. 28. "Times" thought it enjoyable but the others disagreed. Rathbun (Sun) called it "one of the worst plays of the season."

Variety (Ibex) said it would have only a limited clientele.

"The Fall of Eve," produced by I. Lawrence Weber and the Shuberts, closes at the Booth after six weeks. The pace of \$5,000 weekly was slightly better but like "Canary Dutch" it could not contend against the stronger newcomers.

THE FALL OF EVE

Opened Aug. 31. The Times rather liked it but stood alone in that opinion. Hammond (Tribune) about echoed the general impression with "Not up to expectations." Ruth Gordon was lavishly praised.

Variety (Lat) looked for an engagement of some weeks and perhaps a wholesome run.

"White Collars," produced by Frank Egan, goes to the road from the Harris after a 23 week engagement. After it opened at the Cort the show was taken over by Anne Nichols who rented the Harris and

WHITE COLLARS

Opened Feb. 23. The four first-string men who caught it, Dale, Rathbun, Mantle and Winchell all liked it. Some of the second-stringers were less enthusiastic, particularly the Post.

Variety (Ibex) thought it no wallow but looked for a successful engagement.

kept the show going all summer. Despite the Coast record run, "Collars" is not rated having commanded profitable trade here. It averaged about \$5,000 weekly which may have been an even break.

New Shows Opening Out of Town

"Mayflowers," musical version of "Not So Long Ago," Majestic, Brooklyn, N. Y., Oct. 12, sponsored by the Shuberts, with Joseph Santley and Ivy Sawyer heading cast. "The Baby," comedy by De Witt Newing, Opera House, Providence, R. I., Oct. 12. Produced by Newing & Wilcox in association with the Shuberts.

"The Land of Romance," new musical produced by John Meehan and William Elliott, Washington, D. C., Oct. 12.

John Tuerck's Comedy

John Tuerck, of the Brady forces, is producing "One of the Family," a new comedy by Kenneth Webb.

The cast, headed by Richard Steinkamp, went into rehearsal last week at the Playhouse.

COOPER SQ. PLAYERS SUCCUMB AFTER 1ST WK.

East Side Art Theatre a 'Bust'
—Backers Would Further
Gamble Uptown

An attempt to establish an art theatre on the lower East Side of New York collapsed, resulting in the Cooper Square Players calling it a season at the Cooper Square Playhouse last week and with the bandbox theatre being reclaimed by a Jewish policy.

The initial week's business was a bust and according to inside reports the backers of Richard Anthony, who had attempted to put over the players in the downtown house, refused to go any further in those precincts but were willing to gamble if he wanted to move "The Flower of Heaven" to an uptown house. This was discouraged by Edward Colebrook, who went in to restage the piece, under the claim it was not in shape for an uptown clientele.

The actors, although working but one week in the production, received two weeks' salary protected by an Equity bond. The additional week's money was drawn in lieu of a closing notice, since the decision to fold up was made at the eleventh hour.

Anthony, however, is not discouraged with the luke warm reception accorded his troupe and stated he would sponsor production of another play uptown as soon as he had decided upon one.

"Buy Any Supper Club For \$4,000"—Hopwood

Washington, Oct. 6. "I couldn't last through a three-night party," said Avery Hopwood to the local scribes when they sprung Variety's story on him here at the National where he was whipping "Naughty Cinderella" into shape last week. "What is more," he said, "for \$4,000 I could buy a New York supper club!"

The story in Variety stated that Thomas Jefferson Ryan, an attorney for James M. Murray, the reputed owner of the Imperial Supper Club in New York, was holding three checks upon which payment had been stopped by Hopwood. These checks were alleged to have been given in settlement for a three-night party which started and ended at the Imperial.

Variety's local reporter thought it might be a good idea to check up on the Hopwood denials. The question was put, "Avery, what about this denial, the one-column picture and the half-column story in the local dailies?" To which the favorite author of A. H. Woods rather confusedly replied:

"O-h-h, I have turned everything over to my lawyer in New York. Have one of your boys—there see him."

"You 'Variety' boys get things too straight—please come in and see how I am changing my new show around."

"I think Irene Bordoni is going to score her biggest success in my play."

MAKING GUEST-CRITIC NO. 2

"The New York Evening Graphic" is making its guest-criticisms secondary to the paper's own reviewer, Walter Winchell.

It's accepted as an indicator of the paper gradually getting the guest-critic thing out.

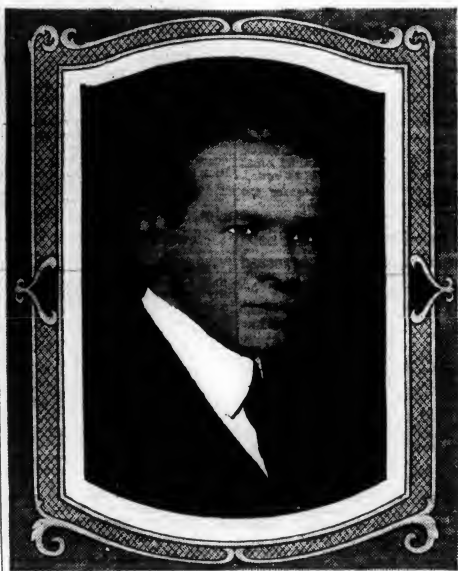


Photo by Fischbach.

"T. M. C."

Dramatic Critic, The Sun, Baltimore

Having embarked upon a journalistic career five years ago as special correspondent at the Johns Hopkins University for the Baltimore Sun (morning) and the Evening Sun, T. M. Cushing now finds himself established as first-string dramatic critic, first-string (and only) motion picture critic and second-string music reviewer on the oldest of the "Sunpapers"—The Morning Sun.

"Cush once threatened to embark upon an academic career. Immediately upon his graduation from Johns Hopkins in 1917, he was appointed instructor in English composition at that institution, continuing the auspices of the War Department. He was saved from oblivion, he says, by a kind fluke of Mother Nature in 1920, when the Sun papers besought him to recommend a student to cover Hopkins news. After all his pupils with professed journalistic ambitions had declined to (because they wished to be "editorial writers"), he took on the job himself. Another year found him appointed motion picture reviewer and dramatic reviews came later in the season; in June he resigned his teaching job, going over full time to the newspaper staff, writing university stuff for both Sun papers. In 1923 he accepted the dramatic throne.

For the past two seasons, under or above the initials "T. M. C." Cush has had from two to four articles a week in The Sunday Sun, thereby establishing a new kind of record in signed theatre stuff in metropolitan dailies.

[This is the 50th of the series of photographs and sketches of the dramatic editors and critics of the country.]

Diagnosis of Unprecedented Advance Sale for New Charlot Revue, by Treasurer

Mack Hilliard, treasurer of the Selwyn, New York, which will present the new "Charlot's Revue" next month (Nov. 10), makes the statement of an unprecedented demand for tickets for the English attraction. Hilliard's standing as a box office man with experience second to none on Broadway gives weight to the statement. He was formerly treasurer of the original Weber and Fields Music Hall, when nearly every lower floor ticket was sold by sales on the sidewalk outside the theatre, which meant enormous pressure on the box office. Since then Mack has handled many a run. He is claimed by the Selwyn to be worth \$50 each for 100 tickets the opening performance. The ill-gotten proffer was rejected as was a similar attempt to garner tickets for the recent premiere of "The Green Hat," when an A. H. Woods executive ordered a spy agent from his office.

All tickets for the entire first week of "Charlot's Revue" have been already disposed of, various highly rated social organizations having taken the entire house—and at regular prices (\$2.50) top. Usually sales for parties of the kind call for a price concession. It is estimated the total actually received in advance was \$75,000 up, to last last week.

2nd Night Tickets for Mats.

Because of the ticket demand and the sell-outs for every night of the opening week, second night critic tickets will be given out for the first matinee which occurs on Thursday. It is the first time that critic tickets to be taken care of in such manner.

The popularity of the English players is evident by the round of receptions plus collations already arranged. Each night of the opening week, the lobby of the Selwyn will be closed off for informal gatherings with the English stars—Bentley Little, Gertrude Lawrence and Jack Buchanan appear as hostesses and host. The stage will also be used for dancing.

The premiere of the new "Charlot's Revue" will fall on Tuesday evening. Through arrangements with Hilliard, Wednesday and Friday night performances have been sold to the Mineloa Home for Cardiac Children, an institution fostered by wealthy Jewish folk. For the two performances the home will pay \$3,000. Specially printed and priced tickets were issued and sold by the sponsors for \$50 and \$25 each. Boxes were scaled at \$500 each.

Thursday night has been taken over entirely by the New York Exchange for Women's Work, the sell-out totaling \$4,700. For Saturday night the house has been sold to the Infantarium at \$5,000.

Philanthropists and other noted people are back of these movements. Among those on the committee for the Infantarium are August Heckscher, Charles Goldstein, Dr. Louis Fischer, Electus Packus and Joseph Paterno. The Mineloa Home has staged an annual benefit event known as "Vanity Fair" at the Waldorf, but this year the two Charlot show affairs supplant the hotel bazaar.

Prominent sponsors for the Mineloa home are Mrs. David A. Schulz, Mrs. Clarence Milliser, Mrs. Albert J. Erdman, Mrs. Hilda Alchul, Mrs. Edward H. Koehler, Mrs. F. W. Lieber, Mrs. Alfred Parker, Mrs. Jack Wildberg, Mrs. Fred J. Greenbaum and Mrs. D. K. Weiskopf.

Additional \$35,000 Advance Sale

In addition to the first week sell-outs, several have already been arranged for later in the fall, the night of Nov. 17 going to the Emergency Tubercular Home and that of Dec. 8 to St. Luke's Service Bureau. The advance sale count in addition to the sell-outs amount to \$35,000. That does not include the first night which is scaled at \$11 top and which will gross \$8,000 alone.

The smartest premiere of the season is indicated from the names listed at the box office and the locations allotted. The prominence of patrons is such that only the first night of the Metropolitan could be more brilliant. That may be explained by the popularity of the three English stars, who, when here last season, were "taken up" socially.

MID-WEST ROAD BIZ BAD FOR MANY SHOWS

NEEDLESS SUBPOENA CAUSED ANNOYANCE

"Beloved Bandit" Gives In at Lincoln, Neb.—Not More Than 12 Attractions

Chicago, Oct. 6.

In the entire middle west territory there are not more than a dozen first-class road attractions making any money. The rest are just keeping off the sheriff.

"The Beloved Bandit," starring Gerald Griffin, went on the rocks in Lincoln, Neb., after something over a month of disastrous business. Augustin Pitou, who owned half the show, is reported to have disposed of his holdings just before the bottom dropped out. This leaves Pitou with only one production, May Robson in "Helena's Boys," but she ranks among the happy dogs making the grade. Other shows getting breaks include: "Is Zat So," "Cobra," "Greenwich Village Follies," "The Gorilla," "Applause," "The Rivals," "Blossom Time," "The Student Prince," "Scandal," "Artists and Models" and "Mercenary Mary."

Peoria, Ill., Oct. 6.

The road season in this territory hasn't been a promising one. "Is Zat So" and "Cobra," early attractions at the local Majestic, drew meager crowds, although Peoria has been rated one of the good towns in the central part of the state. Peoria, however, has been some what better and Springfield is giving its early attractions good support, but nothing extraordinary.

Davenport, Ia., hasn't turned in a good house yet. The falling off there may be attributed to the flood of shows. "The Rivals," "Is Zat So," "Gorilla," Raymond Hitch-

cock, May Robson and Gerald Griffin, all coming in within 10-day range, was too much for the town.

Arthur Butler Graham, attorney for Janet Beecher, attempted to subpoena Gloria Swanson before she sailed for Europe. Dr. Hoffman is suing Miss Beecher for a separation. Mr. Graham sought to subpoena Miss Swanson on the theory she knew both parties intimately, whereas, she only knows Dr. Hoffman in passing through his having been called to the Famous Players' studio to treat somebody else on location.

Dennis F. O'Brien, for Miss Swanson, did not object to the latter testifying to anything she might know about the Hoffman-Beecher but the inconvenience of being made to halt a European trip even after Gloria had speeded up her stuff on the P. F. territory to accomplish it, was the objection.

It so happened that the screen star was not properly served, the subpoena being thrown at her and, not handed properly. The separation trial is being heard by Referee Marsh at 120 Broadway.

PHILLY'S YIDDISH MUSICAL

Philadelphia, Oct. 6.

The Arch Street theatre now used for the presentation of the city's only first class Yiddish drama, opens its season soon with a performance of an operetta musical comedy, called "The Gypsy Girl."

Dora Weisman, seen here before, returns from Germany to play a lead and the cast includes Solomon Stramer, Viennese star making his premiere here. Hymie Jacobson, Dora Grunshko, D. Furat, S. Gorenzans and Paula Klidla.

Show has the enormous advantage of Marie Saxon.
—George Kaufman, N. Y. "TIMES."

Might call it "Marie-Marie."
—Alan Dale, N. Y. "AMERICAN"

Best dancing show in town chiefly because Marie Saxon is its leading lady—they cheered one of her numbers.
—Walter Winchell, N. Y. "GRAPHIC."

MARIE SAXON

THANKS THE GENTLEMEN OF THE PRESS

FOR THEIR ENCOURAGEMENT

AND EXPRESSES HER ACKNOWLEDGMENT TO

MR. LYLE D. ANDREWS, producer

MR. HARLAN THOMPSON, author, and

MR. HARRY ARCHER, composer of

"MERRY MERRY"

AT THE VANDERBILT THEATRE, NEW YORK CITY

A charming heroine and an excellent dancer.
—Hartford, Conn., "CURRENT."

Fantastic grace of Marie Saxon is a study for the ballet—our one and only hat is off to Miss Saxon.
—Providence "NEWS."

Marie Saxon carves out a niche all her own—looks as though fame has a knowing eye on her.
—Hartford, Conn., "TIMES"



Miss Saxon wishes to mention her happiness in being associated in this production with such artists as MR. HARRY PUCK, MR. WILLIAM FRAWLEY, MR. ROBERT G. PITKIN, MR. JOHN HUNDLEY, MR. LARRY BECK, MISS SASCHA BEAUMONT, MISS PERQUETA COURTNEY, MISS VIRGINIA SMITH, MISS LUCILA MENDEZ

Fair graduate of "My Girl" gives enormous aid to authors.
—Ward Moorehouse, N. Y. "HERALD."

One of the happiest and most agile dancers we ever saw.
—Bide Dudley, N. Y. "EVE WORLD."

and also the young ladies of the ensemble: Misses Polly Schaefer, Ruth Conley, Molly Morey, Vivian Marlowe, Gay Nellie, Ednor Fulling, Frances Marchand, Gretchen Grant, Ethel Emery, Ruth Farrar
And the SUPERB HARRY ARCHER ORCHESTRA; ERNEST CUTTING, conductor; John Tommey, Reginald Child, Arthur Child, George Lehrtrier, Larry Abbott, Clarence Doench, James Crossan, Hayden Shepard, Anthony Russo, Charles Enz, John Porpora, Charles Dowski

and MR. LEON SPACHNER, company manager

Show is a terpsichorean tornado with Marie Saxon an orchid tossing gracefully on its boisterous breath.
—Providence "JOURNAL"

She dances, she high kicks, she sings, she weeps and does all with most natural grace.
—Providence "TRIBUNE."

Especially good is Marie Saxon.
—N. Y. "POST."

Beside those miraculous and laughing legs, Miss Saxon has a pleasant little voice and carries her own atmosphere of charm.
—Richard Lockridge, N. Y. "SUN"

Thirteen good points—and the aforementioned Miss Saxon.
—Max Lief, N. Y. "DAILY NEWS."

Marie Saxon sings better than most—as a dancer she is one of the very best—she is the sovereign charm.
—Wells Root, N. Y. "WORLD."

BOSTON OPERA

CO. QUILTS IN BOSTON

Abruptly Ended Career Last Thursday—Losses Total \$80,000

Boston, Oct. 6. The Boston Civic Opera Company, which opened at the Boston Opera House here Sept. 28 for what was scheduled to be a two weeks engagement, flivvered on Thursday of last week when due to financial troubles the company was unable to give a performance. The balance of the time here was cancelled.

The company opened here after running two weeks in New York. From the first it was in bad with attendance bringing no money to speak of into the boxoffice.

Nino Di Salle, business manager, announced Thursday night that the company had reached the end of its financial resources and that the venture had resulted in the loss of something like \$80,000. In New York, Di Salle stated, the company lost \$60,000. An arrangement was made by which \$20,000 more was used to put the company over here. But there was no support from the public.

Di Salle said that money enough had been raised to pay the singers in the company but because the terms of the contract with the Shuberts, owners of the Boston Opera House, could not be met it was impossible to put on the double bill arranged for Thursday.

E. W. Fuller, local representative of the Shuberts, explained that the terms of the contract between the opera company and the house owners were clear. The house had been engaged for two weeks with half the contract price to be paid in advance and the balance in two installments. The first of the two installments was due on Thursday but it was not paid. He also stated that even if the house had been opened there probably would not have been any performance as neither the stage hands or the musicians had been paid.

The Boston Civic Opera Company was organized as a Massachusetts company. Prominent among those interested was Mme. Clara Jacobs, former Lawrence mill girl who first attracted attention as a choir singer in one of the churches of that city and was sent to Italy to study. Last season she was one of the principals with the San Carlo Opera Company.

Alberto Baccolini, conductor of the company, was also one of the conductors of the San Carlo company and was one of Miss Jacobs' teachers in Italy.

The Boston Opera House is dark and will probably stay that way until "The Miracle" returns to the house over, the end of this month.

MOLNAR AND LECTURES

An unconfirmed report from Budapest states that Morris Gest has engaged Ferenc Molnar, the famous dramatist, to lecture for two weeks at the University of the Republic. The report, which comes through a Budapest newspaper, states that Gest has Molnar under contract, the same having been made following their meeting at Salzburg in Max Reinhardt's home this past summer.

Will Rogers' Start

Elmira, N. Y., Oct. 6.

Will Rogers opened his concert tour here last week and although scheduled for a 40-minute appearance, he was compelled to do one hour and 20 minutes.

Appearing with Rogers were the Delaney Sisters, a quartet who also scored. The outstanding event of the evening was Rogers' success with his manager, Charles L. Warner, here, anxious to see how the new concert idea worked out. Business was capacity.

The concert was given in a local church, for which reason Rogers could not use his roving trick.

GRAND OPERA FIASCO

(Continued from page 1)

chorus members that were to come on from the Metropolitan, New York, and from the Chicago Opera all had engagements elsewhere.

A chorus of local singers was hurriedly recruited. Somehow or another the opera was sung. On the second night the opera was "The Barber of Seville." Here a greater difficulty presented itself. Nina Morgana flatly announced at curtain time that she had not received her check and the chorus did she would refuse to go on. Italo Picchi joined Miss Morgana and likewise refused to appear. Finally Picchi was induced to reconsider and Melvina Pastore was rushed in at the last moment to sing Miss Morgana's part. Miss Pastore was filling an engagement at the Madison theatre, a movie house, under the name of Melva Moore.

The performance was wretched. Miss Pastore was unfamiliar with the role.

Saturday night affairs reached a climax. The opera was to be "La Gioconda." All day there was a feverish canvass of the situation to see if funds were forthcoming to pay the artists. It was estimated that \$26,000 would be required by subscription, but the last minute effort to raise this sum proved futile.

When hundreds of ticket holders arrived at Orchestra Hall Saturday night they found the house dark and a crude sign in front of the lobby that said "No Show." The crowd milled about and finally it became necessary to summon police reserves to preserve order. Coupon holders were able to redeem their tickets and get their money back yesterday.

Among the artists unpaid and who now threaten to bring suit against the management are: Ludico Tomarchi, Merle Alcock, Mario Basilio and Francis Peralta.

MARY GARDEN'S NEW ROLE

In Chicago Opera Based on "Redemption"

Mary Garden this season will take on a new role for her appearances with the Chicago Opera. It will be the prima donna part in an opera based on Count Tolstoy's "Redemption" which is the middle of the long while Miss Garden has added an important part to her repertory. Two years ago she appeared in "Werther," an unimportant opera which was given several performances and was withdrawn.

McCormack's \$6,000 Offer

John McCormack begins his 14th American concert tour in Philadelphia Oct. 15. Following this he comes into New York for his first concert, at Carnegie Hall Oct. 25. The tour will close in San Francisco March 26. On April 3, McCormack and his party will sail for a concert tour of China, Japan, the Strait Settlements, the Philippines and Hawaiian Islands.

Denis P. McSweeney, manager, says he has been compelled to refuse 450 applications for McCormack dates since June, that business being conservatively estimated at \$250,000.

Among the offers McSweeney turned down was one for 10 appearances in Florida this winter at \$6,000 per concert.

MET'S SCALE UP

Goos To \$625 Top For Orchestra On New Season

The Metropolitan Opera Company, which has for several years enforced a \$7.50 top, the highest in town, at the Metropolitan, has raised their scale to \$9.25, or minus the tax from \$7 to \$7.50. The raise, although no direct reason is given, was made to provide funds for the introduction of several costly novelties on this season's program.

By subscription, the raise takes the price of seats from \$1.15 to \$7.70.

Not only does this price boost strike the orchestra, but extends to the dress circle, where the seats are lifted from \$4.40 to \$4.95.

The Chicago Opera runs on a \$5.50 top, while the San Carlos plays in New York at \$3.50.

LITTLE THEATRES

The Homewood Players, of Johns Hopkins University, has announced its 1925-26 subscription season for production at its-campus playhouse. The four public performance will be devoted to the production of four plays indicative of the development of the English-American drama during 300 years, beginning with a Restoration comedy and concluding with a modern work.

The Compton Community Players will present Fred Jackson's "A Full House" as their second offering at the Palmdale Club, Compton, Cal. In the cast are Robert Houston, Will Ted Smith, Maxine Squires, Brown Ralls, Esther Hurd, Ronald Mason, Warren Gunsten, Charles Tisler, Don C. Crystal, Bertha Lee Burton and Malcolm Barr. Sam H. Mendenhall is producing the play.

"The Broken Manjo," by Willis Richardson, Washington, D. C., selected from hundreds of one-act plays submitted in prize competition, was presented recently by amateur talent at the Webster, Casino, 135th street and 7th ave. N. Y., and is now planned as a vaudeville act.

Richardson, colored writer, will receive the Amy Spingarn reward.

St. Catherine's Dramatic Club at Indianapolis, presented "Civil Service" recently. Cast: George Langford, Bernard Kruger, Lucille Fuller, Helen Washburn, Ernestine Doyle, Bernadette Murphy, Louis Roell, Leo Braum, Herman Schulsky, Bernard Sheridan and Raymond Strait.

The Players, "Little Little Theatre group, will tackle a program of four major productions this season. In addition, there will be a series of one-act plays in competition for a silver cup offered by Winthrop T. Scarritt. Frank Stirling has been re-engaged to direct the productions of the organization this year.

The Play Arts Guild of Baltimore has announced a partial list of its 25-26 productions. It includes "The Charles Street Folies," a revue to open their season in November; Bronson Howard's "Young Mrs. Winthrop"; "Lies," by Franz Molnar; "O. Fitzsimmons," by Ida Mae Waters; and "Through the Alley Door," by Gabrielle Roger.

The new Repertory theatre, Boston, under construction there by the Jewett Repertory Theatre Fund, Inc., is to open in the middle of October. The opening will be Sheridan's "The Rivals." Francis Wilson is announced for the cast. George E. Clark will manage the house.

The Buffalo (N. Y.) Players will this season inaugurate a new policy under the direction of Jerome Collamore. It will never before be produced will be tried out by the organization, each for a run of two weeks.

Donald McDonald, New York producer, has been selected to direct "The Follies," which the local chapter of the Junior League will give Nov. 22-25.

"Fata Morgana" will succeed "Welded," the current attraction at the Potbotters Art Theatre, Los Angeles. Sigurd Russel will produce the play.

The Moroni Olsen Players have been dated for two appearances in Spokane this winter by the Drama League.

George Somner continues as director of the Little Theatre Society of Indiana at Indianapolis this season. "Mink" is the first production of the year.

Pasadena Community Theatre of Pasadena, Cal., began its fall trade bill by presenting "The Show Shop," by Jane Fortner. The play will have 11 performances.

The Little Theatre Society of Indiana is to build its own theatre at 19th and Albion street in Indianapolis. Col. John B. Reynolds is president of the I. T. S.

The Richmond Playhouse of Johns Hopkins University, Baltimore, has an ambitious aim. It is to have a program for its new season. A prospectus outlines a series of four productions tracing the development of the American drama from the 17th through the 19th century.

STOCKS

MOROSCO PLAYERS

("THE SPIDER")

Brooklyn, N. Y., Oct. 6. It is reported that the Morosco Players, headed by Francis Hackett, opened on the road at about the time "The Warning" and the "Canary," "The Last Warning" and other of the mystery plays were having their vogue on Broadway. It never reached Broadway, however, and the possibilities are that this performance at the Willis Theatre is the nearest it will ever get to that street.

"The Spider" is medium stock fare and doesn't compare to any of the mystery plays that have reached Broadway. As a change in the ordinary run of stock bills it should fit in nicely and in spite of a somewhat ragged performance at the Willis, due to a new stage crew, it met with some favor after four weeks of as many comedy plays.

The story is the usual mystery play with the spider as the villain. In this case a man-about-town who, because of his philanthropic work, is called by his friends "The Spider" and "The Spider."

The events leading up to the tragedy are told by cut-backs, a la "The Great Game" and "The Spider." It is the expose, however, that is weak, there being a strong anti-fishy bias and too rubbed the fishy of its punch.

It looked, of course, as if every one had killed the spider and the weak ending revealed his death as of heart failure; although it had been repeatedly told earlier in the action that he had hit his head on a table and that he was dead, he had fallen. The audience didn't take kindly to the heart-failure verdict at all.

The fault in the play lacked were made up by the excellent acting of the company. Morosco, certainly has a sterling group at the Willis and they all did well by the offering.

Rupert LaBelle was the spider and Kenneth Burton a detective. Marion Vantyne, Jack Squire and Ruth Easton were the other principals.

MANNA

Buffalo, Sept. 23.

New drama by Olga Printzlau. Produced by Buffalo Players, under direction of Jerome Alcock at the Palace theatre.

"Manna" is subtitled "A Play of Love and Faith." More accurately it may be described as a scenario-writer's idea of a play of love and faith. It is full of the usual anything seen hereabouts in seasons the yawning gulf between the screen and stage, which has so frequently failed in the theatre. It is full of aspiring purveyors to the silver sheet. Miss Printzlau has had sinuous, a sinuous, a sinuous, intellectually (and physically by the way) she is attractive not to say clever. It is reported that she is readying for Broadway—"Window Panes" by Martin Beck and "The Sting" by A. H. Woods.

"Manna" tells the story of a crippled doughboy who throws a newspaper upon which are inscribed bill verses out a hospital window. These are the manna which fall into the hands of thieves, prostitutes and straight work their mental, physical and financial salvation. The play is a study in the religious angle in an effort to justify the innate vulgarity of many of the scenes. But the sins listed are committed in the name of Christ hardly justify the employment. The play is frequently both innane and profane. Even so, the delineation of the Nazarene in the flesh is so incredibly in bad taste that its presentation is amusing.

Technically, the play is cumbersome and faulty. In theme, it is discredited and faulty, which is characterized in grossly overdrawn and distorted. Its people are villainous and its scenes are overdrawn, possessing few of the attributes of human beings. The same is true of the story. As a production it is a study in the religious angle, particularly on the acting end. There is a cast of 30 with some of the principals displaying unusual talent. The ensembles are excellent, but there is room for improvement in the lighting.

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"APPEARANCES" DUE OCT. 13
"Appearances," Garland Anderson's play, with a mixed cast, is to have its New York premiere next Tuesday in the Frolie theatre atop the American National Bank.

Since its road dates, two changes have been made. Edward Kean and Wilton Luckay Jr. being engaged.

The Modern Players, Providence, dramatic stock, having scored big in their production of "Irene," will essay other musical comedies during the season. The next season's offering will be "The Gingham Girl" next week. Providence girls were trained for "Irene" by Billy Lynn, comedy man and actor and also a professional singer. Marion Grant, leading woman, appeared to excellent advantage in her songs. The company had demonstrated its versatility by preceding "Irene" with "The Last Warning" and following with "Lightnin'" and "Kiki."

A season of about 30 weeks is planned, if the support holds out as well as it has thus far.

Miles All-star Players open in the Ferry Field Theatre, Detroit, Oct. 12, with C. H. Miles being the project. The opener will be "Rose Brink." The leads are Evela Nudson and Robert Brister. Other players are Teresa Guertina, Eugene Hood, Francis Works, Geraldine Downing, Edwin Evans, Edmund Dalby, Walter Cartwright and Frank Collett.

This makes three permanent stocks in Detroit, the other two being the Jessie Bonnette and Woodward Players.

The Moroni Olsen stock was so successful in Lake City last season, the Business and Professional Women's Club will sponsor the players again this season. A series of three plays will be given at various dates this winter.

Dismiss Rendell's Claim
Arbitration Decision Rejects Actor's Rehearsal Salary Plea

The claim of Robert Rendell that he had rehearsed nine days with "The Pelican" and was entitled to two weeks' salary was disallowed by an arbitration decision filed with Equity last week.

After the English attraction opened in Atlantic City, Rendell was sent there by the A. H. Woods office. He read a part in the presence of Margaret Lawrence. Later, in New York, Rendell was called to rehearse one day but was not engaged. The actor then refused the reading of the part constituted a rehearsal and since more than the seven-day probationary-period elapsed before he was again called, the rehearsal should be regarded as a rehearsal period.

KRAMER STOCK STRANDS

Troupe Writs at Wilmington, S. C.—Matter Reverts to Equity

The Charles Kramer stock company stranded at Wilmington, S. C. last Saturday. The matter was reported to Equity, but the identity of the players or the whereabouts of the manager were unknown.

Kramer is a well-known stock manager in that section of the south and has operated successfully for a number of years.

WAUKESHA, ILL., PAYING 99c.

Chicago, Oct. 6.

Horace Sistrare and Henry G. Clarke have succeeded in rescuing Waukesha, Ill., from the theatrical doldrums. For years the Majestic Theatre in that town has been dark except for an occasional week-end vaudeville bill.

Sistrare and Clarke had the hardihood to open a stock company there 21 weeks ago. By careful nursing they have not only built up a solid trade but have boosted the gate to 99 cents.

TRIANGLE THEATRE'S FIRST

The "Good Hope," by Herman Helmer, will be the opening bill of the new season at the Triangle, Greenwich Village. It goes into rehearsal this week and opens at the boxoffice playhouse the latter part of the month.

Richard Kirkwood, director of the Triangle, will readjust this season's program and limit each production to a four week's run with any bill showing sufficient strength being moved upstage.

LEASED TERRITORY MUST BE SPECIFIC

In ceding foreign-language rights to dramatic or other productions, managers and producers are warned by counsel to specifically state the territory leased out. The "Rain" controversy whereby Sam Harris lost an injunctive plea to restrain Marie Bazzi's Italian production of "Rain" at the Manhattan opera house, New York, because of a technicality brought this to attention. Justice Waterston interpreted Harris' contract with Mme. Bazzi as not restricting the Italian version to Italy as was intended. Thus, hereafter, Harris' lawyers state that managers should caution their attorneys to distinctly limit a German production to Germany if such is intended, or a French version to France, else no one can prevent a manager from sponsoring a foreign language translation in a theatre across the street from the original. In the "Rain" instance, Jeanne Eagles played in New York, the same time Mme. Bazzi opened at the Manhattan Opera House.

Mme. Bazzi leaves for Italy in January to present "White Cargo," "East of Suez" and other productions abroad, she already having secured the rights for and produced previously "Annie Christie," "Fata Morgana," "The Madwoman among other American successes.

Hearst's 3d for Ziegfeld

The strengthening of the alignment between W. R. Hearst and Flo Ziegfeld was indicated by the filing of plans for a \$3,000,000 theatre project to be built on the west side of 8th avenue, between 56th and 57th streets. It is the third house of Hearst ownership which will be operated by Ziegfeld, at present occupying Ziegfeld's Cosmopolitan at Columbus circle. Work has already been started on a new house for Ziegfeld at 57th street and 6th avenue, with that Ziegfeld theatre jointly owned by Hearst and Arthur Brisbane.

Although Hearst appears interested only in the realty side of the theatre, Ziegfeld is named with Hearst in the business there. The site is an undeveloped parcel used for tennis courts and outdoor picture shows. The property was secured by Hearst about a year ago and made part of the publisher's extensive holdings in the Columbus circle section.

Russell Mack Negotiating For Mabel Normand Flop

Russell Mack is negotiating with A. H. Woods to take over the production of "The Little Mouse" tried out as a legit vehicle for Mabel Normand, picture star, and which closed two weeks ago.

If the deal goes through Mack Hilliard will be associated with Mack in the production with Mack using the piece as a substituting vehicle for himself and substituting another female name for the Normand role. The recent flop of "The Little Mouse" was the fourth effort of the Woods office in the past two seasons to put the piece over. It was written originally as a farce and captioned "Lonely Wives." Later it was adapted to music and renamed "Naughty Dianna" with Charles Ruggles featured and which made two unsuccessful attempts to get over. Recently it was rewritten in farce for Miss Normand and with the Ruggles role played this time by Russell Mack.

Mack and Hilliard sponsored "The Four Flushers" in which Mack starred last season after withdrawing from Lyle Andrews musical, "My Girl."

Gives Actors a Show

Carroll McComas, featured in "The New Gallantry" when it opened at the Cort, New York two weeks ago, is now operating the show, it having been given to the players by John Cort.

The comedy moved to the Belmont Monday for two weeks, and business there will decide its continuance. Cort has relinquished all interest.

LITTLE THEATRE TRYOUT

Fred McKay Arranging Provincetown, Mass., for Shows.

A plan has been perfected by Frederic McKay, of the Frohman company, and also business manager and treasurer of the Wharf Players at Provincetown, Mass., whereby the little theatre will be come a tryout stand next summer.

McKay, himself a producer at one time and well known throughout the business, has long been a summer resident of Provincetown, an artist's colony. The little theatre is built on a small pier over the ocean and was the place where Eugene O'Neill's first plays were produced. McKay's plan, which has been definitely oked by two producing firms, is to have these firms send their own principals to Provincetown to try out pieces and to have the casts supplemented by local talent. The visiting players will live in apartments over the theatre proper.

One thing about Provincetown is that union labor has not yet been introduced and that instead of stagehands, fishermen are used to shift the scenery at \$1 per night.

Ada Mae Replacing Her Pupil Louise Brown

Ada Mae (Weeks) will join "Captain Jinks" and will be starred. She will replace Louise Brown, who at present is featured in "The Flying Honeymoon" by E. Brown and J. Harold Murray. The latter two will continue as features.

Miss Weeks and Miss Brown are close friends. The former coached Miss Brown during the "Jinks" rehearsals and went to Philadelphia to further aid while the show was there. It is understood Schwab and Mandel who produced the show had considerable difficulty in persuading Miss Weeks to accept the role, which came only after Miss Brown consented to the replacement. An extensive advertising campaign will attend Miss Weeks' appearance in "Jinks."

29 Hours Consumed by Jewett-Arlington Debate

Boston, Oct. 6.

The long standing claims of the Arlington stock players against Henry Jewett were arbitrated last week, the hearing being conducted before James Vehey, the sole judge. Jewett planned to have an arbitration board of three but when Equity invited Fred Dempsey of the stage hands union to act for the players, the latter objected claiming Dempsey was friendly with the managers. That allegation was regarded as unfair because of Dempsey's known loyalty to Equity.

About a year ago Jewett's company, at the Arlington, came a financial cropper and Jewett asked the players to continue co-operative but they walked out instead and claimed two weeks salary. After considerable wrangling Jewett consented to arbitrate. The testimony taken at various times last week consumed 29 hours.

Personal antagonism between Jewett and E. E. Clive, the latter representing the Arlington players, opened the argument. From the start, the players are English actors, Jewett being an American. Since the claims were filed, the Arlington group has conducted the Boston stock with some success. Some time ago the Arlington players protested that Jewett be recognized in the matter of the new Municipal Repertory which will open in its own new theatre in Boston next month. The new project is the first civic venture of the kind. The opening attraction will probably see Francis Wilson starred in "The Rivals."

"NANETTE'S" OVERHEAD

Sharing Terms and Salary List Eating Up Profits of London Unit

London, Oct. 6.

Despite the enormous success registered by "No. No. Nanette" at the Palace, there is apparently little profit to be divided among the stockholders, as was predicted by the financial press here.

The combination of rental and sharing terms with the house, coupled with the expensive cast and production, has left comparatively little. Nor does the management anticipate any huge dividends in the immediate future. According to one report, one of the investors endeavored recently to realize on his stock at par and found no takers.

Working for Brooklyn

Over in the baby borough Louis F. Werba is heavily playing a new slogan, "Brooklyn Before Broadway."

Mr. Werba is trying to make the slogan go double, to acquaint Brooklynites with the fact that his Werba's Brooklyn theatre receives break-ins before they reach the main stem. Also, that like Newark, it's just as well if the natives will stick around until the hit leave Brooklyn for the sticks, making Brooklyn the first and cheapest jump.

AUTHOR'S NEW MUSICAL

"Cradle Snatchers" Authors Doing Book for Charlott's Greenwood

Russell Medcraft and Norma Mitchell, authors of "The Cradle Snatchers," have been introduced to provide the book and lyrics of a new musical intended as a starring vehicle for Charlotte Greenwood to be sponsored by Sam H. Harris.

Miss Greenwood is on an Orpheum tour pending completion of the piece. The composer has not been decided upon.

NEW "FLYING HONEYMOON"

"The Flying Honeymoon," a musical comedy controlled by Isadore Winkler, may be added to this fall's productions.

The book is being rewritten by Grant Stewart who is also revamping the lyrics.

"Namiko San," New, For Chicago Opera

The Chicago Opera this season will present three new operas in English—with three new operas a big order for any opera troupe in one year.

"Namiko San" is the name of the newest of the three, while the others, previously announced, are "A Light From St. Agnes" and "The Witch of Salem."

This latest is regarded as being of much musical importance and for its presentation Mme. Tamakaki Miura, the Japanese soprano, will rejoin the Chicago organization after several seasons with the San Carlo singing solely in "Madame Butterfly." Alda Franchetti wrote both the score and libretto of "Namiko San" and drew his plot from an old Japanese legend.

Franchetti was one time coach and accompanist Alessandro Bonci when Oscar Hammerstein's career was at its height, in New York, and he is now musical director for a touring opera company. Moreover, he is the composer of two other operas which have received prize awards abroad.

No. 2 "Merry Merry"

A No. 2 "Merry Merry" may be seen only by New Year's to cover the big cities before the music of the Vanderbilt theatre, New York, hit has grown too common throughout the land.

It's the first time the Andrews-Thompson-Archer combination has thought of roadshowing their musicals before the Broadway run is

TREATED THE FAMILY

A playwright known to Broadway recently had his play produced by one of the more important managers. The author was instructed to go to the Windy City at the manager's expense, as is the custom, supervise the opening and make whatever changes were deemed advisable after the first night. He was directed to stay there as long as he thought necessary and then to present an itemized account of his expenditure.

After a fortnight the author returned to Broadway and informed the producer his expenses had totaled \$1,500. The latter, whose temperament is known to be rather unusual, anyway, demanded an explanation. He was politely informed that the author had taken his wife, three children and a governess to Chicago with him and the expense account represented the total result of an enjoyable two weeks for the entire family.

To make it worse the show was a flop in Chicago and in New York where it opened shortly after.

"Runaway Princess" in October

"The Runaway Princess," a Hungarian opera by Ferencs Marcs and Elbert Sirmal adapted by Isabel Leighton, has been secured for production by George Choo.

The piece will be produced in October.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES
Management, OUTRAGE MCLENTIC
NEW YORK CITY

JOHN BYAM
"MY GIRL," 4th Week
Court Sq. Theatre, Springfield, Mass.
Management, LYLE ANDREWS

JOHN BOLES
"MERCENARY MARY"
Victory, Dayton

REX CHERRYMAN
Management, TOM WILKES

Edward Everett Horton
NOW—LIMITED ENGAGEMENT
MAJESTIC, LOS ANGELES
PRESENT RELEASE "BEGGAR ON HORSEBACK"—LASKY
COMING RELEASE "LA BOHEME"—M-G-M

HILDA FERGUSON
ZIEGFELD "FOLLIES"
Colonial, Boston

MAX HOFFMAN, Jr.
"CAPTAIN JINKS"
Martin Beck, New York

WILLIE HOWARD
"SKY HIGH"
Olympic, Chicago
Personal Direction, EUGENE HOWARD

HARRY PUCK
Leading Man and Producer of Dances
"MERRY-MERRY"
Vanderbilt, New York

"MERRY MERRY"
WITH
MARIE SAXON

MISS HOPE VERNON
A Success In
"TELL ME MORE"
Selwyn, Chicago, Indefinitely

EDNA COVEY
With Leon Errol in
"Louie the 14th"
Cosmopolitan, New York

SAM HEARN
"MERCENARY MARY"
Victory, Dayton

HARRY G. KEANAN
"MY GIRL"—Direction, Lyle D. Andrews
Court Sq. Theatre, Springfield, Mass.

FULLER MELLISH, Jr.
Original "Corporal Klop"
"WHAT PRICE GLORY"
Brands, Omaha

HARRY O'NEAL
"Holligan" with
"THE GORILLA"
Oxford Theatre, London, Eng.

THOS. W. ROSS
with
"LAFF THAT OFF"
Permanent Address, Lambs Club

GEORGE SWEET
"MY GIRL"
Court Sq. Theatre, Springfield, Mass.

MISS (ANGIE) NORTON
PAULINE, "NO. NO. NANETTE"
Biltmore, Los Angeles
Management E. D. SMITH

PAUL NICHOLSON
"The Wedding Song" C. H. De Mille
HOLLYWOOD ATHLETIC CLUB
HOLLYWOOD, CAL.

CHARLOTTE TREADWAY
Leads—Romantic Theatre
LOS ANGELES

DALE WINTER
ALCAZAR, SAN FRANCISCO

NANCY WELFORD
"NO. NO. NANETTE"
Pacific Coast
Biltmore, Los Angeles

ALFRED H. WHITE
Leading Comedian
"ABIE'S IRISH ROSE"
Republic, N. Y.
Management, ANNE NICHOLS

BETTY BYRON
AS "LADY JANE"
"ROSE-MARIE" Jefferson, St. Louis

JAMES C. CARROLL
THE SKIPPER With Leon Gordon
"WHITE CARGO"

JAMES A. DEVINE
3d Year Original "Bergmont Ferguson"
"WHAT PRICE GLORY"
Brands, Omaha

GAVIN GORDON
LEADS—MOROSCO
LOS ANGELES

LOU HOLTZ
In
"TELL ME MORE"
Selwyn, Chicago, Indefinitely

DOROTHY KNAPP
ZIEGFELD "FOLLIES"
Colonial, Boston

EDNA LEEDOM
Tremendous Hit Singing
"Tondelayo"
ZIEGFELD "FOLLIES"
Colonial, 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 Nirska as a squaw."
—WESTMINSTER GAZETTE.

CLARENCE NORDSTROM
"ZIEGFELD FOLLIES"
Colonial, Boston

BILLY TAYLOR
JUVENILE
Care Equity, New York

THEATRES ONLY "CALL" IN "KID BOOTS," "MORE" AND "K.K.K." DROP

"Kid Boots," \$33,000, and "Grab Bag," \$24,000, the Leaders—"Kelly" Less Than \$6,000—"Rain" Has Big Advance—"Fall Guy" Under \$8,000

Chicago, Oct. 6. Only two shows got a real call last week. "Kid Boots" (Woods) and "Grab Bag" (Illinois). Eddie Cantor's premiere week was a riot of excitement. Sharp figuring predicts that the Cantor show is good for 20 weeks of capacity business. Only one matinee a week will be played during the engagement. Ed Wynne holds to \$24,000 gross easily, making it the best visit this comedian ever made to Chicago.

Outside of these two attractions there was nothing in town that had the playgoers storming the box-offices. Trade is far below other shows at this time of the season. Some of the sales are unbelievable. "Sky High" opening a former burlesque house with no other show, had start Willie Howard proved his drawing power.

"Tell Me More" is being rightfully let alone. "Kissin' Kitty Kelly" is worse off than "Tell Me More." When a musical piece like "Tell Me More" doesn't reach \$2,000 it is a calamity loss. It's doubtful if "More" did better than a combined gross of \$15,000 on the two weeks it got to Chicago. "More" has all plans to take it to Los Angeles being off.

"Rain" came in Monday at the Harms, pulling sensational attention. The price scale is \$3 and the advance is big. There was no word in the theatre about the show for the non-musicals, but the advance sale continues unusually big, seeming to disprove the theory of some that so high prices for a show will have only a limited clientele here. "Old English" will stay four weeks.

"Rose-Marie," the reigning high money show, continued to attract big business at the Shubert. The other drama to break into the field with fine promise was "Silence," which opened at the Adelphi. Notices for the H. B. Warner play were glowing and the first string was continued to book prices in their second thoughts. The encouraging feature about the business was that it was well distributed, uptodate and down.

"The City Chap" Dillingham try-out, made a substantial gain in its second and final week at the Gar. Three weeks helped by favorable word-of-mouth. If applause means anything, "The City Chap" should stay three weeks. The engagement received every performance. Considerable "fixing" was done but will be a long time before it did not assume the role here.

"Firebrand" Disappoints
One big disappointment of the season to date has been "The Firebrand," which opened at the Gar. "Come Easy, Go Easy" well liked by critics and audiences and rated as having a great chance, didn't live up to its hopes in three weeks at the Broad.

"Spring in Autumn," also getting much "fixing," and which prices are not so highly regarded, limped along in the big Forrest. Heavy padding could not be continued indefinitely for three weeks.

This week saw three new entrants into the local race. "The Dove" (Gar), "The Love Song" (Forrest), and "The Dove" (Gar), for three weeks at the Gar, "The Dove" (Gar) for two weeks at the Gar, and "The Love Song" (Forrest) for three weeks at the Gar.

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PUZZLY HAS BIG "SMASH" IN "OLD ENGLISH"

Arless Does \$21,000 at \$2.50 Scale—"Silence," \$12,500

Philadelphia, Oct. 6.

A week ago it was a case of one show capturing all the real money in sight. Last week the first dramatic smash of the season appeared and took its place as a serious rival of the ruling favorite, "Rose-Marie." Not only that but another drama, "Old English," broke all house records, selling the advance sale continues unusually big, seeming to disprove the theory of some that so high prices for a show will have only a limited clientele here. "Old English" will stay four weeks.

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STONE SHOW, \$25,000

"Is Zat So?" Slips in Second Week
—"Wolf," \$4,000

Baltimore, Oct. 6. The legit draw detracted from Howard's second week at "Stepping Stones" at Ford's being the big box-office attraction. The rejuvenated Academy and the Frohman production of "Molnar's 'Tale of the Wolf'." It was an artistic, not a commercial, triumph. This week the three legit are given over to premieres and near-premieres. "The Passionate Prince" opened solid at \$2,000. "Rose-Marie" at the Academy and "Mission Mary" at the Auditorium have only had a week on elsewhere.

Estimates for Last Week
Academy—"Tale of the Wolf." Premiered in Washington. Week here en route to the Empire. Had critics guessing. General rating very favorable. Public doesn't turn out for new shows. (Belasco troups about only exception) Questioned anything but impressive at \$4,000.

Auditorium—"Is Zat So?" (2d week). Held up unusually well for second week. Performance of company, which opened cold previous Monday, steadily improved. Total, around \$8,000.

Ford's—"Stepping Stones." Management claimed gross topped "Tip Top" three "runs" ago. Over \$25,000.

Academy—"Rise of Rosie O'Grady." Auditorium, "Mission Mary," Ford's, "The Passionate Prince."

"LADY" SLIPPING

13th L. A. Week Shows \$9,200—"Cargo" Staple at \$7,000

Los Angeles, Oct. 6. "No, No, Nanette," coming here for a return engagement, finished its 13th week of the circuit, rearing a high money, while "Lady, Be Good," which is about winding up at the Massey, closed at \$7,000. "Cargo," its grosses, which have been slipping.

Estimates for Last Week
"No, No, Nanette" (Biltmore). In 13th L. A. week last one turned in \$15,000.

"Lady, Be Good" (Massey). The 13th week showed a sliding and \$3,200 was checked.

"White Cargo" (Orange Grove). Business at \$6,000 pace, and 11th week topped \$7,000.

"The Best People" (Morosco). Also a return engagement for this one, which is winding up. Last week, \$5,100.

"What's Your Wife Doing?" (Majestic). Long represents fair big.

Next week will be the first off-peak of the circuit, rearing the only opening being a return engagement at the Forrest of "Stepping Stones," which will be the last of the series. "The Love Song," which is about winding up, will be the last of the series. "The Love Song," which is about winding up, will be the last of the series.

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"GLORY," \$15,800

War Show Nicely Away at \$2,500 in L. A.—"Cobra," \$9,800

San Francisco, Oct. 6. Curran-MacLennan's Coast company in "What Price Glory" got away to a flying start for the first week of an indefinite stay. Opening night was capacity with big houses. The fact that the week's grosses were not so good. Getting \$2,500 to total \$15,800.

Alcazar—Henry Duffy's "Cobra" slipped but evening and doing fairly at matinees. Now in third week with about three more to go. \$1,200 to Gross \$9,800.

President—Duff's "The Best People" in 16th week picked up over previous week, doing \$3,500. Has another four or five weeks.

Columbia—Dark last week with "Wildflower" opening to fair business. Monday, \$2,500.

Wilkes—Sarah Padden in "The Shame Woman" first week played to big houses, mostly "paper." Critics gave it good endorsement. Can't last long at this pace. Week's total \$1,500. Sealed to \$1,500.

Capitol—Dark.

\$1,500 IN WASH.

FOR NEW SH.

But Bordini Got \$14,000

With "Cinderella"

Washington, Oct. 6. Business here during the past week ran from one extreme to the other. At the National, where Irene Bordini's "Cinderella," adaptation of a French farce, "Naughty Cinderella," was holding forth, business could be looked upon as remarkably good. Washington doesn't often "loosen up" so liberally for a new one as it did for this particular show.

"Polls" on the other extreme, did a week of what could only be called tragic business. "Miss Mary" scored strongly with the few that did go. It was possibly the worst week from a business standpoint. \$1,500.

Anne Nichols' new production, "Puppy Love," fared somewhat better. The show, which even here wasn't much to rejoice over. It was a hard-working group of producers, including authors, not forgetting the individual directors during the past week reading the three new ones.

Belasco—"Puppy Love." Mildly received, but so was "Able, Baker, Nichols" had an experience here. It was comparatively new—the author-producer, had to "dig," as the gross of around \$4,000 wasn't much more than a drop in the bucket.

National—Irene Bordini always has a good record, conservative estimate between \$14,000 and \$15,000.

"Polls"—"Mission Mary" not getting \$2,000 additional, but not more like \$1,500, if that.

This Week
Belasco, "Puppy Love." National, "Stepping Stones" (Fred and Dorothy Stone), "Polls," Earl Carroll's new one, "Oh, You."

ST. LOUIS RECORDS

St. Louis, Oct. 6.

The long-run record for a musical show here will be shattered first this week by "No, No, Nanette," which closes a three week stand at the American Saturday night. "Rose-Marie," the present attraction at the Shubert-Jefferson, is now in its second week and will remain for a third to hold the record jointly with "Nanette."

Robert Manell will come to the American next Sunday, while "Is Zat So?" will succeed "Rose-Marie" at the Shubert Oct. 13 for two weeks.

Chicago "My Son" Moves

But Salaries Are Unpaid

After one week at the Playhouse, "My Son" suddenly moved to the Central, but salaries were not paid Saturday night. Gustav Rium, who produced the drama, is reported having supplied funds Monday to pay the company but ordered the attraction closed as far as he is concerned.

The Central theatre management has offered to guarantee salaries during the engagement there, while Rium has agreed to pay the company's transportation back to New York. The offer is not held responsible for further salaries.

SEVEN SHOWS

IN BOSTON

"Gorilla" Is Town's Surprise, \$30,000 in 2 Wks.

—"Glory," \$15,000

Boston, Oct. 6.

The past week was a perfect one, from a business standpoint, for every legitimate show playing this city. There wasn't a single flop recorded at any of the seven houses. In fact the fact there were but seven shows playing here the total gross for last week \$135,000 was but \$300 less than the week before when there were eight shows open. A good deal of this pickup in business could be traced to "The Show Off" at the Park and "What Price Glory" at the Wilbur. The other attractions ran along about on a par with the previous week.

"What Price Glory" opened to capacity and then did about a two-thirds business until Friday when it played very cautiously. The first and the two shows Saturday. It is figured a money maker here but nothing sensational.

In its first week "The Show Off" got \$12,000. It is the first time this season that the house receipts have topped the \$10,000 mark. The piece is getting a big juvenile play. "American Born" in its first week at the Polls did almost \$1,000. It was figured good business for this show to stay here but two weeks, and most of the week, which was frankly admitted it needed considerable attention and when a new show opened it was the local crowd took two weeks out the drawing ability of Cohen in this city can be easily figured.

Musicals Hold Up

The three musicals all held up well. "The Pollies" was slightly off the track, a solid hit, but the first week but not enough to cause any difficulty. With the football season coming on it will play for a while, but the local engagement.

"Rose-Marie" in its 25th week at the Majestic and up against the local opposition was still \$1,000 from that of the week before and \$5,000 more than it ran when it had the town by itself on the musical end.

"The Student Prince" at the Shubert-Jefferson, a solid hit, but the money maker. It is doing as a long stay to very good profits.

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"You Can't Go Wrong With Any 'FEIST' Song"

"The Waltz In The Air — Everywhere!" ✓ **A FEIST HIT!**

MIDNIGHT WALTZ

by Gus Kahn and Walter Donaldson

"The Sensational 'Mother' Ballad!"

✓ **A FEIST HIT!**

Pal of My Cradle Days

by Marshall Montgomery and Al Plantadosi

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!

A FEIST HIT!

I'm Tired of Everything But YOU

by ISHAM JONES

"Coming So Fast, You Can Smell The Smoke!"

✓ **A FEIST HIT!!**

RED HOT HENRY BROWN

by FRED ROSE

*"You Can't Go Wrong
With Any 'FEIST' Song"*

711 Seventh Avenue

LEO FEIST, Inc.

New York

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CINCINNATI, 252-8 Lytle Theatre Bldg.
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BOSTON, 131 Tremont St.
DETROIT, 1820 Randolph St.

LOS ANGELES, 417 West Fifth St.
MINNEAPOLIS, 433 Loeb Arcade
TORONTO, 193 Yonge St.
LONDON, W. C. 2, ENGLAND
138 Charing Cross Road
AUSTRALIA, MELBOURNE, 276 Collins St.

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or DIRECT.

"The Class Melody Ballad of the Year!"

WHEN *the* ONE YOU LOVE, LOVES YOU"

A Sensational
Success for
EVA SHIRLEY

Prima Donna
With

**Ed Wynn's
"GRAB BAG"**

An Ideal Song
For Artists
Playing The
Better Class
Motion Picture
Houses

Featured by
PAUL WHITEMAN
On His Concert Tour

Other **FEIST** Hits

"KINKY KIDS PARADE"
"I MISS MY SWISS"
"MIDNIGHT WALTZ"
"LET ME LINGER
LONGER IN YOUR ARMS"
"I'm Tired Of Everything
But You"

Artistic! Showy! Effective!

When The One You Love Loves You

Lyric by
CLIFF FRIEND
(Writer of "JUNE NIGHT")
Valse Mod^{to}

Waltz Song

Music by
PAUL WHITEMAN
and **ABEL BAER**
(Writer of "JUNE NIGHT")

allegro *rit.*

When you're a - lone with no one to love, Flow - ers won't
When no one cares you then re - al - ize, Love means a

bloom, bird - ies won't croon, Wear - y and drear - y, ho
smile, all things worth while, Yearn - ing and burn - ing, your

one to think of, But there is a time the whole world's in rhyme.
lone - ly heart cries, But fate comes a - long and rights ev - 'ry wrong.

CHORUS.

When the one you love, loves you, That is when your
skies are blue. And your heart is tru - ly
blessed with hap - pi - ness, And you are smil - ing,
too. You're in heav - en all day long,
Life to you is, one sweet song, And you find your
dreams have all come true. When the one you love
loves you, When the one you love you.

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RIVALRY WITH B'WAY HOUSES WHEN SAM KATZ TAKES CHARGE

Presentation Battle in Sight—B. & K. Chicago Staff
Due East—No Percentage Playing for Drawing
Cards Hereafter in F. P. Theatres

Brooklyn is to be the scene of a pitched presentation battle in the motion picture houses after Nov. 1. On that date it is said Halaban and Katz will take over the active management of the Rialto and the Royal, with the managements at the Strand, Capitol, Colony and Piccadilly preparing against the invaders from Chicago.

When Sam Katz actively directs the houses his attention will be first turned to the Rialto, at 42nd street, which has been a consistent weak sister. His effort will be to build that house up first. The Rivalry will come after.

Both F. P. houses within the last few months have improved their standing in the matter of the quota drive. The Rialto was in the Famous Players theatres department by Harold B. Franklin. For possibly a year or so each of the F. P. New York City houses was together at the foot of the list of the entire theatres controlled by Famous listed in the drives. In the standing of Sept. 12, the last to be made public, the Rialto was 230 points above the assigned quota, while the Rialto stood minus 577, with 18 houses behind it on the list.

In the 13 listed below the Rialto, New York, are included: Metro-politan; Los Angeles; Missouri; St. Louis; and the Howard. Atlanta, each the big house in its respective territory.

Halaban and Katz, it is understood, are to bring their entire executive staff to New York and work jointly with those in similar positions within the Famous organization in conducting the operation of the theatres. This staff is to be located here permanently and is to be active by Nov. 1.

Already it is stated that there has been a clash or two over some contracts that were in force for special drawing cards in the Famous theatres. These cards were contracted for on a percentage basis. It is said that Sam Katz has stated straightforwardly he did not intend to play any attraction on a percentage basis. That salary is to be the basis in the future on which all attractions are to appear in the F. P.-B. & K. controlled theatres.

Lynn, Mass., Operator Names 145 in Union Suit

Lynn, Mass., Oct. 6. Officers and members of the Motion Picture Operators' union of Lynn numbering 145 are being sued individually as defendants in a suit filed in Suffolk County Superior Court, Boston, by John J. Sweetman, chief operator at Loew's Capitol Theatre, Lynn, who charges that the defendants conspired to prevent him from securing employment as a union moving picture operator. He seeks to recover \$25,000 damages.

This is believed to establish a record for the number of defendants in any suit filed in Suffolk County in many years. In 1923 Sweetman, a member of the union, had refused to take out an insurance policy issued by the union, claiming it had no right to force him to do so. Following this he was refused work by all those who had applied to the court for an injunction against the union, which was granted. The court ruled that the insurance was illegal and that he was a member in good standing.

For 18 months he reported for work at union headquarters but it still was denied him. During the strike of union operators in the Loew theatres he came to Lynn and secured the position as chief operator at the Capitol, which he still holds.

Strand, N. Y., Off Air

The Strand is to leave the air. No more broadcasting from the Strand, New York through WEAF after next week.

No reason is forthcoming from the theatre executives stating that they preferred not to announce their reasons at this time for the discontinuance.

Previously the Strand has had the air through WEAF every Monday morning for their first show of the night.

All or Selected Reviews

Metro-Goldwyn has announced to exhibitors that hereafter they will furnish them a service which will give the newspaper criticisms on their films as they open over the country. The M-G. service is expected to be a compilation of all the reviews.

Whether those "panning" the films will be included is not stated in the prospectus.

\$24.05 PER SEAT; COLONY'S HIGH

"Freshman" Did \$88,953 in 2 Weeks at Moss

The first two weeks of Harold Lloyd in "The Freshman" at the B. S. Moss' Colony, New York, seems to have set a record for the per seat receipts. The first week of the Lloyd picture the gross for the 67 performances was \$45,126.35, with a seating capacity of 1,876, it showed a per seat return of \$24.05. The second week did \$43,527.62, at the per seat return of \$23.46.

On the two weeks the picture played to \$88,953.37, giving \$47.41 per seat for the two weeks, or an average weekly business per seat of \$23.70.

Because of the small seating capacity of the house as compared to the Capitol and the Strand it did not seem that these figures could be authentic, but a check-up proved true. Neither the Rialto nor the Rialto, each of which seat a few hundred more than the Colony (the former having 2,200 and the latter 1,960) has ever shown receipts to match up with those the Colony reached the last fortnight.

Each of the week days at the Colony 10 shows are given; on Sundays but seven, because of the latter hour of opening.

Sunday of this week the management pressed a neighboring vacant store into service as a waiting room for those desiring to see the picture at a salary of \$100 a week in the lobby of the house. Outdoors it was raining the entire day and the vacant store did capacity.

B. & K. Midwest Theatres Switch Chi's Ass'n

Chicago, Oct. 6. The B. & K. Midwest Theatres, Inc., a subsidiary of the Balaban & Katz organization controlling and operating approximately 40 theatres with half that number employing presentation, have transferred their bookings to Morris Silver of the W. V. M. A.

The transfer of the bookings from Midwest's own booking department to the W. V. M. A. came about through several of the houses being referred to as opposition. The majority of the houses play extra attractions one or two nights with the larger towns using split weeks. Silver will commence booking the houses immediately with the new presentation placing him in a position to offer acts from 19 to 15 weeks in picture houses alone.

STARTING ON "KI!"

Los Angeles, Oct. 6. Ronald Colman has been selected to play the male lead opposite Norma Talmadge in "Ki!", which will be her next production. Clarence Brown is to direct. Production will start Oct. 13.

ASSOCIATED EXHIBITORS PROMISES "SURPRISES"

To the exhibitors word has been passed by Associated Exhibitors that it will have some important announcement to make to them shortly concerning some new releasing plans that will be a big surprise. This is from the new president, Oscar Price.

This anticipated "surprise" is believed to be prospective "specials" by Marshall Neilan and Eric von Stroheim.

"Mickey" Neilan is understood to be planning four big fine films with von Stroheim to make at least two that will be released via Associated.

TWO FEATURES AND ACT FOR 50c

Providence Getting Every- thing Possible as Show

Providence, Oct. 6. Bargain-hunting picture fans in this economy-minded town have found the limit in demanding the "extra added attraction," according to Providence house managers, on top of double features.

On the program of the Majestic last week was included a full length vaudeville turn, Warman and Mack, local talent. The Strand had Florence Macdonald, contraalto, formerly of Roxy's Gang, who has become almost a regular feature at that theatre.

The Majestic comes out this week with the announcement that Al Mitchell and his 25-piece orchestra will give a 40-minute concert at each show.

What Providence wants for top prices of 50c, at the Strand and 40c, at the Majestic. And they get it.

Eastman Plays Vaudeville Only Now and Then

Rochester, Oct. 6. The Eastman does not contemplate a regular weekly policy of adding vaudeville acts to its picture programs but will book them from time to time as showmanship dictates and without any set schedule for the bookings.

The house will continue to play concerts every Thursday with the foremost musical artists appearing. Many of the Eastman musical acts are created at the Eastman School of Music and dance and pantomimic acts at the Eastman School of Music and Dramatic Action.

Stars Not at Series

Pittsburgh, Oct. 6. The galaxy of prominent picture stars announced coming to Pittsburgh to attend the world series baseball games, has divided down to a solitary name, Buster Keaton. Keaton and Edward A. Schiller, general representative of Marcus Loew, will be the guest of Mr. Loew at the games.

At the games tomorrow afternoon. The local papers carried stories heralding the coming of the stars who aren't coming.

"BEN HUR" EXTRAS

(Continued from page 1)
So that there would be no disturbance or disorder in the various sections of the stands, Los Angeles policemen, garbed as extras themselves, were placed among the large groups. Every policeman wore his attire over his uniform and aided the unit managers in having their orders executed. Eighty extra men were used in the scene, lining placed on different positions of the set, with many of them a long distance from the action.

A great deal of miniature work is being done on the picture, with the miniatures being erected on the location and the camera used to photograph them shooting all together to get the actual scenes that were being photographed.

The set was built at a cost of around \$300,000, with the miniatures reported as costing about \$100,000. It is expected that director Fred Niblo will be in to make the final shots on the picture about Oct. 24.

Germany's Tariff Law Admits Raw Film

Washington, Oct. 6. The lifting of the restrictions on the importation of raw motion picture film into Germany under the new tariff law of that nation, which was but recently adopted, came somewhat as a surprise to officials here.

These restrictions constituted an absolute prohibition of import of the raw film.

B. & K.-R. & F. COMBINE RUMOR

No Confirmation Possible on New Deal

Rumors of a deal whereby F. P. Balaban and Katz might take over the Finkelshtein and Rubin houses in the northwest were rife along Broadway early this week, but could not be verified. If the F. P. officials neither confirmation or denial could be obtained.

It is known, however, that the F. & R. people have an understanding with Balaban and Katz and it would not be surprising if the northwestern houses would come into the booking combine.

The rumored deal, however, takes a entirely different slant and that is that in outright purchase of the houses is contemplated.

HEARST'S STORY TRUST

(Continued from page 1)
From accounts of every available story be "tied up" in addition to those published in his own papers or magazines.

For the accomplishment of this purpose Hearst has designated Walter Hovey, Verne Porter and Ray Long as the principals in a story buying company to be known as the Greater Book Company or the Super Story Company. It is understood the same company may also engage in the selling of Hearst stories for pictures.

Hearst has taken into consideration the amount of money involved in his objective of "cornering" the story market. He is reported also at a loss how to convert into currency the vast number of published stories he holds the exclusive disposal rights to. Sales of these would be in a measure, if the means could be found to dispose of them, furnish funds for the purchase of outside stories.

In his papers Hearst for years has been yelling against "The Trusts," "The Interests" and "Monopolies." How, then, can he encourage his movement in that direction as a picture story controller only Hearst knows.

Hearst Story Values?

As to Hearst stories, picture producers at least around New York, inquire if Hearst has any stories of great value why he has not disclosed them, and if he has, why he has in a while in the past for his own picture producing company, Cosmopolitan. They point out the only picture story of any real value Cosmopolitan has received in recent years was "Little Old New York," and that procured by Hearst through buying it after the story had been produced as a stage play hit.

Hearst's instructions to his New York men are said to have been to "buy and order them to secure 'exclusive' on any cost." Mr. Porter is in charge of Hearst's "Smart Set," in imitation of MacFadden's "True Stories." Through Porter's able direction "Smart Set" has come years ago rapidly it seems to have set in Porter solidly.

Mr. Long is widely known among authors, also as the editor of "Cosmopolitan," the Hearst monthly magazine, "under Long's direction and since the merger of "The International." "Cosmopolitan" has reached a circulation of 1,500,000.

Long is said to have the only letter of recent years written by Hearst commending one of his editors. Mr. Hovey lately resigned as managing editor of Hearst's New York tabloid daily, "Mirror," with Hovey, it was reported, expected to start a daily tab in Chicago. His contract with Hearst does not expire until next summer and Hearst, of course, would be bound by the agreement until its expiration.

ROXY HOUSE IS ON SIGN ONLY; ROXY ON AIR

Reports on Proposed The- atre—Western Capital- ists Interested

Roxy is going to take the air again. Tonight's the night and the station is WEEA, the old station that Roxy and the gang radioed from before he left the Capitol, New York. Rothafel returned from abroad last week. Friends impressed upon him the necessity of getting on the air again or he might be forgotten. With Frank Moulan and Fredrick Fradkin as the foundation he immediately started on building a new "Gang."

The proposed "Roxy" theatre seems to be in some difficulty at present. Work on the foundation for the new hotel that is to occupy the site of the old car barns at 66th and 12th streets on 7th avenue is well underway, but as far as the theatre is concerned there seems to be naught, but a huge sign stating that on the site will be the Roxy theatre.

Those on the inside say it is a matter of financing holding up the theatre proposition, and there is a report to the effect that the Chicago interests behind Balaban and Katz are interested in the project at present. The former Chicago attorney of B. & K. is said to be handling some of the details of the financing at present. Whether or not the house may eventually be swung into line with the B. & K. interests is not definite as yet. It is claimed the western capitalists would insist that Sam Katz have supervision of the theatre. This is denied though by people close to Sam Katz. Sawyer and Lubin were the original promoters and are reported as much interested as ever in the project.

Band for 16 Weeks for F. P. House, South

The Empire, a Famous Players House in San Antonio, has engaged the Streets of New York orchestra for 16 weeks opening Oct. 11 to officiate in the pit is Ben Bernie and the Paul Ash school of jazz presentations weekly.

This band is Harry Stoddard's old combination sans Stoddard who is out in another band act.

KANSAS' WOMAN CENSOR

Kansas City, Oct. 6. Governor Ben Paulin of Kansas has appointed (Miss) Fern Bauer, of Topeka, as censor of the state moving picture censorship board. She succeeds (Miss) Etta B. Devers.

The new member has been active in Topeka's public service work for several years.

NATIVE FILM DEMAND

(Continued from page 1)
past six months is giving the American producer more "a run for his money."

Sidney O'Donoghue, American consul at Prague, reports that with the "last six months a strong and ever increasing demand for Czechoslovak pictures" made in Czechoslovakia by Czechoslovak players has sprung up.

In 1919 about 60 companies were producing pictures in the country. Financial reverses caused their discontinuance. "Now," reports the consul, "the situation has changed and the public has begun to demand Czechoslovak films to such an extent that film distributing centers in Prague are unable to meet the demand."

Film companies are producing slowly but surely, it is stated, and profiting by the mistakes made in previous years. Eight film producing companies are now in operation, being financed by "one or two" of the local film distributing bureaus.

There are no censorship laws in the country. Films must pass a board set up by the Ministry of the Interior, which may or may not have the limitations placed on pictures as liberally conducted.

WALL TO WALL EXCHANGE

M. P. T. O. WANTS STRONG LEADER IN FIGHT AGAINST FAMOUS-PLAYERS

The Motion Picture Theatre Owners' national association of exhibitors, plans a complete reorganization shortly and is negotiating for a high salaried executive to captain their forces in the fight against Famous-Players when the matter reaches the courts.

William P. Leach, now vice-president of the Seamon Paper Company, a large distributor of print paper, is the man sought. From inside sources it is stated that should Seamon be acquired, his salary will be around \$50,000. As one member of the M. P. T. O. A. put it, "he's no meanly \$25,000 a year man."

Leach was formerly business manager of many Hearst papers and himself holds many theatres.

That the M. P. T. O. A. is seeking an aggressive leader not connected with the industry but holding political power (as Leach does) is an indication that this organization intends to take an active interest in the proceedings against Famous.

F. P.-B. & K. CO.; WEST COAST MAYBE IN IT

Messrs. Katz, Franklin and Gore Reported Confering—Organized Along Lines of Keith-Albee Exchange—Unknown if Franchise System Will Be Adopted—William Fox's Recently Purchased Interest in West Coast Mentioned

INTERNATIONAL SCOPE

The Famous Players-Lalaban & Katz deal may become the forerunner to the formation of a general picture theatre booking office along the lines of the Keith-Albee Exchange in its scope. There have been a number of conferences within the last couple of days between Sam Katz, Abe Gore and Harold B. Franklin, the final outcome of which may bring about the lining up of the West Coast Theatres chain as a part of the F. P.-B. & K. combination.

Abe Gore has been in New York for about a week. He is scheduled to leave for the Coast again today. Whether or not he will take with him an outline of the proposed terms under which the West Coast would become a unit in the new combination is not known.

Just how a line up of this sort on the part of West Coast will be looked upon by William Fox, who but recently acquired an interest in the corporation, is not known. Whether or not the Famous Players-Lalaban & Katz are considering a franchise arrangement whereby territorial rights would be assigned to those who become part of the combination, and under that franchise the holder will be enabled to hold his own towns against possible opposition. In the matter of the towns in California, where both corporations are represented, there could be a pooling arrangement.

In the East the deal might also include the Stanley interests, operating throughout Pennsylvania and in Maryland and into the District of Columbia and in the South a possible more definite arrangement than now exists between Famous and the Saenger interests. It is through the Saenger interests that the combination would get into the Mexican and Central American territory. The Canadian end would be easily covered through a broadening of the scope of the arrangement now existing with the Nathansons interests, which is the F. P.-Canadian, Ltd. Famous' foreign holdings could also figure in international bookings.

The B. & K. Chicago staff is being moved into Boston to handle the opening of the new Metropolitan there on Oct. 16. After they will be brought to New York.

Cortez in Hospital

Los Angeles, Oct. 6. Ricardo Cortez has been confined to a hospital in Fresno suffering from Sciatic Rheumatism, for the past two weeks.

His condition was unknown to the studio officials until a few days ago and they began a search for him to send him to New York where he was to play the male lead in "Alamo of the South Seas," opposite Gladys Grey.

Production of the picture was to have begun this week, but studio officials on the coast will endeavor to get New York to defer it until Cortez is in condition to go there.

TIP FOR WAR DEPT.

The War Department and its various investigating committees had best keep an eye on Colonel Mitchell. If the applause accorded the showing of his picture in three of Broadway's picture houses Sunday may be taken as a criterion as to where the sympathies of the general public are.

The showing in the various news weeklies at the Hialto, Capital and Rivoli of the Colonel brought thunders of applause in each house. That means there were 10,000 people for the battling airman on Broadway between four and six p. m.

How many more around the country accord his picture the same measure of applause? He stands on the nation's air defense seems to have struck a responsive chord with the general public.

PICTURES FOR PRESIDENT ON TRAIN

Shown Nightly in Diner—Hays' Wash. Rep. Arranged It

Washington, Oct. 6. For the first time a Presidential train, that upon which President Coolidge and his party left Sunday for Omaha, was equipped for the showing of pictures. Two portable machines were aboard and at night the dining car was converted into a miniature picture theatre.

The President, who is a "ending the convention of the American Legion, has grown to be a movie fan. Stating he would miss the pictures as shown at the White House while away, Jack Connolly was told of this with the result that the Will Hays representative here in Washington went along on the special train after making the arrangements with the B. & O. for the converting of the dining car at night.

J. C. Claffin also accompanied the Presidential party in charge of the projection of the films, which consist entirely of pre-release pictures.

CONSOLIDATED MEN IND \$5,000,000 IN NOTES SO

Case Transferred to Chicago—Warrants for F. H. Grunberg and Son

Chicago, Oct. 6. The prosecution of the officers of the Consolidated Theatre and Realty company, headed by Frederick H. Grunberg Sr. and his son, Frederick Jr., both of Indianapolis, has been transferred to Chicago.

The federal grand jury here last week returned indictments against the officers and Judge Wilkerson issued bench warrants for the two Grunbergs.

The company, organized in 1916, spent approximately \$1,000,000 in theatre buildings in the middle west. It is charged that notes to the total of \$5,000,000 were sold by the officers with the \$1,000,000 investment as security.

An unsuccessful effort was made to prosecute in Indianapolis, but inasmuch as many of the notes were disposed of where the case was transferred to Chicago.

Earl Hudson Remains as 1st Natl. Production Head

Despite rumors to the contrary, Earl Hudson will remain at the head of production for First National and will have general charge of the producing in the east at the Biograph studios in New York City. Al Rockett will take over the duties of the financial side of the studio work.

Herman Brunner, it is said, is associating himself with Sam Rork as production manager and Rork in turn is reported as having placed Dorothy Gish under contract for a series of pictures.

B. & K. Service Declines

Chicago, Oct. 6. Several managers of eastern deluxe movie houses who recently came to town to study the Haisan and Katz methods, stated upon leaving that since their last visit three years ago the service in the front of the H. & K. houses had declined 100 per cent.

INDECENT FILMS' "FRESHMAN" VS. "GOLD RUSH" IN TALK OVER CENSORING

City Council of Atlanta Hears About Howard Theatre, Two Ways

Atlanta, Oct. 6. The move made recently to give the local board of censors a big stick with which to cudgel vaudeville and road show attractions founded yesterday when the City Council refused to give the censors further power.

In the course of the debate the Howard theatre, Atlanta's leading picture house, came in for some heavy criticism regarding the type of prologues produced recently.

John E. White of the council made the statement that "No decent man would want his daughter in a theatre where such lewd and obscene dances were performed as I have seen on the Howard theatre stage."

Kind Words
In contradiction Jesse Armistead of the aldermanic body said he had seen practically every performance given by the Howard since it was opened, and he had never seen an indecent thing on the house's stage.

Councilman A. J. Orme, chairman of the police board, brought the argument to a head when he said that if he saw an indecent show on anybody's stage he would have the performers arrested, board of censors or no board of censors.

The discussion brought out the fact that Mrs. Alonzo Richardson received a salary of \$75 a month for reviewing pictures, and that in reality she is the only one of the censors who goes to the trouble of attending the previews.

Instead of gaining ground those who tried to give the local board additional power came near to causing the abolition of it. It was pointed out that if the board were to be abolished and were lucky to get off without further curtailment of the board's powers.

S. S. Hutchinson Returns Directing for A. E. Films
S. S. Hutchinson has agreed to direct four film productions for Associated Exhibitors. His first will be "The Nut Cracker."

Mr. Hutchinson dates back some in filmdom, to the days of Mutual pictures. Since his retirement after piling up a fortune, Mr. Hutchinson has been a theatre owner, holding a string of houses in Wisconsin.

Lloyd Film Runs Ahead in College Town

Columbus, Oct. 6.

Harold Lloyd's "The Freshman" completely snowed under Charlie Chaplin's "Gold Rush" when the pair were placed against each other for day and date showing here, last week. Lloyd's film opened at the Southern, an out of the way house a week ahead of the Chaplin and broke all house records the first week. The Lloyd film is now in its third and final week with the Chaplin film closing a two weeks' run at the Grand.

"Freshman" grossed \$5,000 for the first week (small house) and repeated that figure for the second week, while Chaplin barely hit \$3,000 starting. This was Chaplin's first week figure. He is falling far below it this week. In addition, the Chaplin film is getting a 50c top while the "Freshman" is in at 40c. The opposition against the two films was "Romola," which got barely \$4,000 at the Majestic.

Lloyd's smash in Columbus is due to the fact that this is a football town, the seat of Ohio State University and a city of 200,000 crazy football fans. The captain of the Ohio State team wrote a review for one of the local dailies.

All films of this week, due to exposition in town, and also Houdini and Will Rogers.

Valentino Going Across; May Return With Wife

Los Angeles, Oct. 6.

Rudolph Valentino will leave Oct. 17 for New York to sail for Paris on the "Leviathan" Oct. 24.

According to reports Valentino will see his wife while abroad. It is understood there is a possibility that they may make up and return together. It is figured that after the matrimonial storm is over, while Valentino is on the other side that there is a likelihood of obtaining an advance of publicity just about the time his picture, "The Eagle," will be released by United Artists.

It was also reported that Valentino will probably go abroad for the purpose of being in France at the time Mrs. Valentino would institute a suit for divorce against him to expedite the proceedings. Valentino denies that there is any possibility of a divorce at this time, declaring the separation is only a trial one.

'Vanishing' Gross, \$9,000

Charlotte, B. C., Oct. 6.

As a test for the Richard Dix picture, "Vanishing American," so much thought of by Famous Players, it has been removed from its regular release sheet, the film was placed here last week at the firm's Imperial. It did \$9,000.

Lois Wilson made a personal appearance the opening day. The Imperial seats 1,000. It's the regular trial picture for important new F. P. pictures.

\$5,000 TOP COST FOR PICTURE BY VON STERNBURG

Director of "Salvation Hunters" Trying Again Direct and Finance

Los Angeles, Oct. 6.

Joseph Von Sternburg, director of "The Salvation Hunters," will again endeavor to make a picture on his own.

Von Sternburg recently departed from the Metro-Goldwyn fold where he had started to make a picture, which, it is said, has not yet been completed. The new picture, he asserts, will cost not over \$5,000. He has written his own story and will make it at one of the independent studios next month. It is not expected that Von Sternburg also hopes to play all the roles.

From his Metro-Goldwyn earnings as the profits from "The Salvation Hunters," Von Sternburg will finance the new picture himself.

Coast Sensation Due East; "Miss Personality's" Pay

Los Angeles, Oct. 6.

Mildred Melrose, known as "Miss Personality," who created a sensation on the west coast in the Fanchon and Marco revues during the last 17 weeks, is headed for the east coast, making her first stop en route for four weeks at the Missouri, St. Louis.

Miss Melrose came to the coast about five months ago with "Fashions," an act which closed on the Pantages circuit at San Diego by request of the head of the circuit, Howard Lichey, at that time working for Pantages, took the girl under his wing and got a ten weeks' contract from Fanchon and Marco for three times the money she had got with the act. Miss Melrose had her engagement extended for seven weeks until she accepted a proposition to go east at more than three times the salary she received from Fanchon and Marco.

At all houses Miss Melrose is to work in a tie-up to be made with local merchants for a "Miss Personality" week. This is to be handled by Lichey, who will travel with her.

\$3.30 FOR "ANNIE ROONEY"

Los Angeles, Oct. 6.

When Mary Pickford's newest, "The Annie Rooney," opens at the Million Dollar next week there will be a \$3.30 premiere and a personal appearance of the star.

That \$3.30 is more than they ever charged before for a picture.

THE MYSTIC AND PRESENTATION GOT UP \$38,600 AT CHICAGO

McVickers Had Another Big Week with Paul Ash, \$28,800—"California Straight Ahead" Held Over at Randolph—Ash Imitators Won't Hurt Original

Chicago, Oct. 6. While the downtown district is opening its outlying theatres with sufficient seating capacity to enable them to play expensive shows in conjunction with their screen attractions are gradually cutting in on the loop's trade. Despite several big conventions here last week it did not seem to bolster the business for the downtown cinemas.

"The Gold Rush," going into its eighth week, and "The Freshman," in its fourth, are both holding up remarkably well. Daily grosses for the two more weeks at the Roosevelt.

McVickers, with Paul Ash as the main attraction, is still going along at a fast clip, even exceeding last week's gross. A "rube" presentation, combined with a radio screen specialty in the "Pony Express" boosted the receipts up to \$28,800. While B. and K. are contemplating flooding the town with the Ash style of entertainment, the chances of taking any of the business away from McVickers and Ash are very slim. Ash is in solid.

Estimates for Last Week
Chicago—"The Mystic" (C.G.-M.), (4:10; 50-75). Picture and presentation rated ordinary and business dropped considerably after opening day. Picked up somewhat Saturday and Sunday, \$38,600.
McVickers—"The Man Who Found Himself" (F. P.), (2:00; 50-75). Another corking stage specialty bolstered by extra intake and rounded with good screen specialty, \$28,800.

Monroe—"Kentucky Pride" (Fox), (7:15; 50). Just good program picture. Dependable largely on the strength of Monroe's singing, \$12,000.
Orpheum—"Gold Rush" (U. A.), (7:15; 50). Holding up better than any long run feature at this house. With small seating capacity, figure over \$10,000 during engagement. Last week \$10,200.

Randolph—"California Straight Ahead" (U. A.), (6:50; 25-35). One of the big surprises of week. Picked large gross, theatre has had in 18 months. Held over, \$25,000. Daily grossing low prices grossed \$5,200.
Roosevelt—"The Freshman" (Pathe), (3d week; 14:00; 50-75). Could stand another spurge of publicity. Recent campaign launched drove out. Drawing large school and college trade responsible for large matinee business. About same week before, \$15,500.

"ANNIE ROONEY" TO \$27,000 AT STATE

Missouri with McLean Film, \$20,000—Ash Imitation Not Working Out

St. Louis, Oct. 6. The crazy weather of the week before last continued on into last week, but still business at the picture houses kept up excellently. "Little Annie Rooney," nearly \$27,000.

The Missouri held up to its quite steady pace and did \$20,000. The Skouras Brothers entertainment idea, copied from the Paul Ash week at McVickers, Chicago, is not going over. The Rochemich and the Conley Silverman orchestras will continue to alternate, but this week is probably the last of the series of stage shows at the West End Lyric.

Estimates for Last Week
Low's State—"Little Annie Rooney" (F. P.), (2:00; 50-75). Every body as Mary's best, \$26,700.
Missouri—"Man Who Found Himself"—Average picture and presentation. \$20,000. Very good figure.

Grand Central—"The Knockout"—Demonstrates that a stage show can't hold up business over a poor picture at this house. Not much better.

West End Lyric—"The Knockout"—Juggling day and date with Grand Central and with preceding week's orchestra presentation, business was an absolute flop.

US "GULLIVER'S TRAVELS"

The next big Universal special will be "Gulliver's Travels." It will be produced as a super-special. Dimitri Buchowetzki will direct.

6 BROWN BROS ON STAGE SENT BIZ TO \$12,000

"Man Who Found Himself" Needed Help in Balto. and Got It

Baltimore, Oct. 6. (Drawing Population, 350,000; Col. 125,000)

The Century settled back somewhat after the sensational draw of the week previous, but both the Rivoli and the New advanced box-office takings. The latter exhibited "Commatiments," a time locally at pop prices; mopped up. Uptown the Warner-Metropolitan had "Tracked in the Snow Country," and like all the Rin film, it was sure fire.

The "Ten Commandments" engagement was aided by the Whitehurst publicity department's tie-up with the Post, the Monday "home edition" of that paper being stuffed with 20,000 four-page runs on the De Mille spectacle.

The fall race meet at Havre de Grace is cutting into matinees, but this has been offset by the general pickup in business, due to the late fall weather.

Estimates for Last Week
Rivoli—"Dark Angel" (2:00; 25-75). Excellent notices and Ronald Colman definitely established as a draw at this house. Intake well over previous week, with about \$10,500.

Century—"The Man Who Found Himself" (3:00; 30-75). Meighan film, not only a draw, but stage acts Six Brown Bros, drew good notices and helped the picture office to gross around \$12,000.

New—"The Ten Commandments" (1:30; 25-50). First local pop price showing. "The Ten Commandments" Ford's at regular legit top. Proved great draw and, with newspaper publicity, got the best this house has had since.

Metropolitan—"Tracked in the Snow Country" (1:50; 15-50). House, owing to the fact that the picture has had since, drew \$11,500.

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MAIN STREET, WITH "DON Q" ACTED 50c TOP, REAR END \$21,000

Liberty, Kansas City, Discontinues Ice Cream, Resuming Free Tea and Cake in Afternoons—K. C. Strong for 50c Shows

SWANSON AT METRO DRAWS \$33,600

"Gold Rush," \$17,800—"Freshman," \$17,500—"Lightnin'," \$4,600

Los Angeles, Oct. 6. (Drawing Population, 1,250,000)

With the exception of the Metropolitan and the first two houses showed any semblance of new life so far as increase of business was concerned.

A good trade at the Metropolitan was one of those cases where the draw can be attributed to the star. Gloria Swanson was responsible for her picture "The Coast of Polly" drawing much bigger trade than any other picture since the Glida Gra weeks there, early last spring. However, her picture did not draw as well as did a previous one, "The Society Scoundrel," shown a year ago.

The intake, however, for the opening Saturday and Sunday surprised that of any other picture for the current year excepting when Miss Gra appeared at the house.

The "Gold Rush" began to sink below the \$20,000 intake figure last week. The picture is in the house on a \$14,000 stop and possibly will be able to easily weather the gale for another six or seven weeks.

Million Dollars—"The Freshman" (Pathe) (2:00; 25-35). Is getting close to the end of its run with business gradually diminishing. \$17,500.

Grauman's Egyptian—"The Gold Rush" (U. A.) (5:00; 50-115). Beginning to sink, \$17,800.

Loew's State—"The Dark Angel" (F. M.) (2:00; 25-35). Not knocking expected, \$22,300.

Criterion—"Lightnin'" (Fox) (1:00; 10-25). Disappointment loss, \$4,600.

Forum—"The Home Maker" (U. A.) (1:30; 15-50). Just a program picture, hardly reloaded.

Henkel orchestra responsible for draw, \$8,000.

Rialto—"The Way of the Sawdust" (U. A.) (9:00; 55-65). Has done unusually big, running as long as this in house. Fifth week, \$5,300.

U's "Hearts of West"

Los Angeles, Oct. 6. With Famous Players reaching the market first with "The Pony Express," Universal has decided to call it production, based on the same idea, "Hearts of the West."

It is understood that Patricia Joy is desirous of breaking her contract with C. B. DeMille. Miss Joy has made two pictures under a three-year contract with DeMille. It is assumed she is dissatisfied with the way they turned out.

Miss Joy has sent word to DeMille on several occasions she would be perfectly satisfied to tear up her contract with him, but DeMille is now preparing her next story, to be put into production about Dec. 1.

Kansas City, Oct. 6. It looks as though the picture fans of this city have established a 50c top, but they will pay for screen entertainment, and when they get the big pictures for this price they simply eat 'em up. This has been established in the past few weeks and was made more emphatic by the engagement of "Don Q" at the Mainstreet last week. The Fairbanks feature, with but one act of vaudeville to break the flicker show, turned business away from many of the shows and the answer was "capacity" at practically every performance. It's true the fans waited to wait while before they get these "big ones" at the half dollar scale but they know they will get them in time.

The Royal, with its second week of "The Freshman," also with a 50c top, continued in the past few weeks and the picture was held for the third week. "Lightnin'" was the Liberty's offering and again the 50c top proved attractive with house report showing much better than the average. Thomas J. Murnighan, in "The Man Who Found Himself," was the draw at the Newman. He is of this town's favorite leading men and his admirers were out in full force to see his latest effort. The press reviewers were divided as to the merits of the picture, but the moviegoers liked it and the excellent bill provided to go with it and the click of the camera during the picture, was joyful music to the manager's ears.

The current week the Newman is featuring its synopsized fall festival and taking advantage of the Mainstreet giving but one act of vaudeville on account of the length of the "Don Q" picture, is presenting several acts in connection with the picture.

Last Week's Estimates
Mainstreet—"Don Q" (U. A.) (2:00; 25-50). Several weeks of preliminary advertising for this vaudeville picture has caused crowds. On account of length of film but one stage act given, \$21,000.

Liberty—"Lightnin'" (Fox) (1:00; 10-25). Stage version here several times. Unusual interest in teen and college. \$4,600.

Great Saturday and held up nicely Sunday and balance of week. This house has been getting some really strong pictures in the last month and increased business is reward.

Manager Carver has discontinued the ice cream on the menu, but has resumed serving tea, and the tea hours are going after their free tea and cakes. \$22,300.

Royal—"The Freshman" (Pathe) (2:00; 25-50). Second week for Lloyd features. Carver has secured money-getter at most performances. Picture held for third and final week, \$17,500.

Newman—"The Man Who Found Himself" (F. P.) (1:30; 30-75). Second week for this picture. Carver has secured money-getter at most performances. Picture held for third and final week, \$17,500.

Oliver Borden Stricken
With Strange Melody

Los Angeles, Oct. 6. Oliver Borden, former "Freak" girl, now playing a leading role in the production John Ford is making for Fox on the Mojave desert, has been stricken with a strange ailment which is slowly sapping her strength.

She worked several days after being affected but it was finally necessary to send an ambulance to location to bring her to Los Angeles.

Directors Shifted

Los Angeles, Oct. 6. Through a switching around of plans, Alfred E. Green will direct Colleen Moore in "Trene" instead of John Francis Dillon, with the last destined to handle the megaphone for "Too Much Money" in which Lewis Stone and Anna Q. Nilsson are to be co-starred.

Green Newmeyer will direct "The Girl in the Saddle," which Green was to have directed. Dillon and Newmeyer are to make their pictures in New York while Green is to do so in Los Angeles. Green made a change in which Miss Moore was starred.

COSTUME FILM ALBEE BRONSON UNDER \$3,000

"Not So Long Ago" Settles Question in Providence

Providence, Oct. 6. (Drawing Population, 300,000)

Playing to 10c and 40c customers at the last week, Ed Bronson's "Not So Long Ago" grossed over 25 per cent below the house average. That may go to show, according to Manager Bill Mahoney, that costume dramas make no impression on the pockets of this town.

A fair card small audience at the Albee Bronson brought in less than \$3,000 last week. "Headlights" with Alice Joyce, was the supporting feature.

On the other hand, the Albee management put across a successful piece of strategy by dragging back Chaplin's "Gold Rush," which showed for two weeks, less than a month ago, small audiences at the E. F. Albee theatre during the interim between stock and vaudeville seasons. At the Victory, another Albee theatre, the picture brought in \$7,000, or about \$2,000 above the house average, last week.

The Strand, which broke house records week before last with a second run of "Ten Commandments," had another big week with the reappearance of the old favorite, Elsie Ferguson, in "The Unknown Lover."

Last Week's Estimates
Majestic—"What Pools Men" and "Fair Warning"; Strand, "The Unchained Woman" and "The Princes Path"; Victory, "Lloyd's The Freshman" and "Shoes"; Rialto, "He's A Prince" and "Three Wise Crooks."

Strand (2:00; 15-50). "The Unknown Lover" (F. P.) and "Paint and Powder" (Ind.). Big week. More than \$6,000.

Victory—(1:30; 10-40). "The Gold Rush" (U. A.) and "Fighting Heart" (Ind.). Fair week at \$5,500.

Rialto—(1:45; 10-40). "Not So Long Ago" (F. P.) and "Headlights" (Ind.). Considerably off at under \$3,000.

This Week
Majestic, "What Pools Men" and "Fair Warning"; Strand, "The Unchained Woman" and "The Princes Path"; Victory, "Lloyd's The Freshman" and "Shoes"; Rialto, "He's A Prince" and "Three Wise Crooks."

Geo. McDermitt With U

George McDermitt, who has been the district manager for the Famous Players houses in the Oklahoma and Arkansas territories, has resigned. He will become the manager of the Rialto, Washington, for Universal.

McDermitt has been with Famous Players for a little more than two years. First as city manager at Macon, Ga., and then as district manager. When he took over, the Oklahoma and Arkansas districts were in "the red," but within nine months after McDermitt took hold he managed to place the theatres on a paying basis.

The manager of the Criterion, Enid, Okla., named Sassoon, has been appointed successor to McDermitt.

VENICE-L. A. CONSOLIDATE

Former Town Unaffected By Bigler Town's Sunday Laws

Los Angeles, Oct. 6. At the election in Venice last week, the city was consolidated with Los Angeles and although the L. A. laws and ordinances will apply it is said that the present Venice ordinance which allows dancing on the streets and dancing after midnight at public entertainments, will be allowed to continue.

The annexation will become effective Nov. 15, and it is also stated that the present amusement zone laws will not be affected by the enforcement of the present Los Angeles Sunday blue laws.

Agnes O'Malley Editing

Los Angeles, Oct. 6. Agnes O'Malley, director of publicity for Famous Players, is resigning for two years, she resigned and will leave on Oct. 10 to accept the position of assistant editor of "Photoplay."

The Wagners, an association of women press agents, will tender a banquet to Miss O'Malley before her departure.

THE EYTONS IN N. Y.

Los Angeles, Oct. 6. Charles Eyton, general manager for the Famous Players-Lasky studio, has left for New York accompanied by his wife, Kathryn Williams, screen actress.

They will remain there about six weeks.

Mae Murray Sailing

Los Angeles, Oct. 6. Mae Murray could not get a suitable story to work in immediately, so she will not make another picture for Metro-Goldwyn Pictures, but is now preparing her next story, to be put into production about Dec. 1.

Leatrice Joy Dissatisfied

Los Angeles, Oct. 6. It is understood that Patricia Joy is desirous of breaking her contract with C. B. DeMille. Miss Joy has made two pictures under a three-year contract with DeMille. It is assumed she is dissatisfied with the way they turned out.

Miss Joy has sent word to DeMille on several occasions she would be perfectly satisfied to tear up her contract with him, but DeMille is now preparing her next story, to be put into production about Dec. 1.

KEEL \$58,000 BUT NOT OVER FILM

"Freshman's" Big Showing First 2 Weeks at Colony, \$88,000—"Don Q" Second Week, \$34,000—Cameo's First Run—Syd Chaplin Breaks Record

Broadway's picture business last week showed three separate and distinct phases. The first was the high of \$58,125.25 that the Capitol took with "The Tower of Lies," which was not an extraordinary picture in any sense of the word; the second was the low of \$13,862, and third the consistent draw which the Harold Lloyd picture, "The Freshman," was proving to be at the Colony, where on the two weeks that it has been running it rolled up a total of \$58,125.25.

Otherwise along the street the business maintained its usual average. The Rialto's "A Son of His Mother" managed to top the F. P. houses, getting \$16,735, while the Strand, with "The Wanderer," did \$14,300, and the Cameo, with "The Iron Horse," \$10,000 under what it got the first week.

The Warner Bros. took to have a box office winner to a certain extent in "The Man on the Box," with Syd Chaplin starred, at their new theatre, where it broke the house record with \$19,323 last week and is being held over for the current week.

An unusual fact was noted last week in that the little Cameo had an actual "crazy" picture, "The Foolish Men," a picture undoubtedly forced out of the Strand and given to the little house, which got \$10,000, a record for the little house.

At the house where the features are in for a run "The Phantom of the Opera," at the Astor, and "The Widow" at the Embassy are holding their own and getting a fair share of the business. The former around \$10,000 last week, while at the little house the "Widow" registered with \$10,258.

"The Wanderer" at the Criterion is being slipping weekly lately and is due to go out to make room for the incoming "The Vanishing American." Last week was \$5,851 for that attraction.

"The Freshman's" figures for the first week were \$45,125.25, and for the second \$58,125.25. The average is \$51,625.25, giving the house an average per seat business on the two weeks of \$23.70, a record which is considered that there is only a seating capacity of 1,876.

Metropolitan is due within the next couple of months to bring three additional specials to Broadway. They are "Ben-Hur," "The Ten Commandments" and "The Sign of the Cross." The former two are certain to be placed into legitimate houses while the latter may follow "The Merry Widow" at the Embassy.

Business for the current week opened strong all along the line, the Saturday and Sunday weather on Monday and Tuesday driving the audiences in.

Estimates for Last Week
Astor—"Phantom of the Opera" (U.) (1,140; \$150). Dropped to under \$11,500 last week. Still doing business considering all angles. Week-end business naturally big, holding up receipts.

Cameo—"What Pools Men" (F. P.) (919; \$5-85). First week at run this little house has had in some time. Picture was forced out of the Strand due to that house running big specials for two weeks. Took \$1,500, just a fair week.

Capitol—"The Tower of Lies" (U.) (1,150; \$150). First week in business last week getting \$58,200, a figure that about year ago would have almost been reason enough for jumping the picture over.

Colony—"The Freshman" (Pathé) (1,520; \$8-85). Second week Harold Lloyd feature still breaking in. First week business was \$58,125.25. Second week showed \$88,125.25, a total of \$146,250.25 for two weeks, tremendous two weeks' business when considered house business capacity of but 1,376.

Criterion—"The Wanderer" (F. P.) (605; \$150). Next week will probably be found one at Criterion, the Warner executives having decided they have world business in "The Vanishing American," putting "The Iron Horse" starring vehicle into house for a run. "The Wanderer" is slightly week business last week, \$14,300.

Embassy—"The Merry Widow" (M. G.) (1,060; \$2-20). Dropped off less than \$150 under previous week, still doing sufficient business to keep it at business level. Considerable number of weeks \$10,300.

Faith—"Son of His Father" (F. P.) (1,360; \$8-85-95). Hit-to business last week best of two famous houses on Broadway. Not that \$10,000 was good, but Rialto did so. First week at \$10,000 under initial week, with take reported as \$13,300.

WHY MECHAN'S HP RECORD \$28,500

Four Shows Daily in Buffalo Last Week

Paul Whiteman and his orchestra furnished the seven-day wonder of the Buffalo picture houses last week. All previous records at the city were smashed and the gross, \$25,500, bettered by \$1,500 over anything the house has ever done in the past. All the other houses were dwarfed into insignificance.

The Glida Gray figure which previously marked the record was slightly under \$27,000 despite claims that it was in excess of this amount. "The Freshman," the previous record holder, got \$27,000 which is about the record at the house for a straight picture offering.

Whiteman did only four shows a day, the act running close to 60 minutes. Had he been able to cut the offering and present it for an additional show, he would have been done with picture features the gross could easily have been a couple of thousand dollars higher.

Last Week's Estimates:
Hip (2400; 35-50)—Paul Whiteman and "Slave of the East." Blew all previous records to smithereens. Continuous capacity for four shows daily. Closing Saturday biggest day and perhaps biggest day ever had. \$28,500.

Low's (2400; 35-50)—"Son of His Father" and Ben Walsh. This house, suffering from quality of vaudeville past few weeks. Last week's bill for Walsh, headlining opened strong but found little favor with fans. Bills must offer noticeable improvement to keep this one in running. \$15,500.

Lafayette (3400; 35-50)—"Hell's Highway" and vaudeville. Nothing outstanding with result only middling business. \$15,000.

Sloppy and Floppy

New Orleans, Oct. 6. A sloppy, floppy picture in the picture places. Rain and slushy weather caused the audience to forget all about "The Street of Forgotten Men" at the Liberty, while few chances in upon the "Winds of Chance" during its Strand tenancy.

"Dance" in its seven days at the Tudor, seemed like an eternity to the management. A great week for the cashiers to catch up on their chockering.

Figures:
Strand—900; 83—"Winds of Chance." One of the year's "Brooks," \$4,300, and gloom.

Liberty—"The Street of Forgotten Men." Ran along quietly to \$2,300.

Tudor—900; 40—"Seven Days." Comedies not relished at Tudor. This one no exception, \$1,800.

West Directing "Bat"

Los Angeles, Oct. 6. Holmsted West will direct "The Bat" to be released by the Famous Players-Lasker. As yet no cast selections have been made.

Business last week best of two famous houses on Broadway. Not that \$10,000 was good, but Rialto did so. First week at \$10,000 under initial week, with take reported as \$13,300.

Chaplin broke the house record the first week with \$19,323, so the picture held over.

PICKFORD'S "ROONEY" \$3,000 OVER SWANSON'S

Two New Pop Vaudeville Houses in Boston—Fenway Holds Up

Boston, Oct. 6. With Mary Pickford in "Little Annie Rooney," the State, Loew's big uptown house, did a whale of a business last week, the gross running better than \$19,000. It was the first time this season that this house had reached the mark, but it is a figure that the house can and has touched, and bettered, when the picture suits the fancy of the patrons.

The business of the Pickford picture was better by \$1,000 than the business of the house for the previous week with the Gloria Swanson release, "The Coast of France."

At the Fenway business was up last week with the double bill of "The Man on the Box" and "The Man Who Found Himself" and "The Bad Lands" giving the house, which isn't very large, \$10,000, better by about \$1,500 than the business of the week before.

Perfect weather conditions for the picture houses and far as could be learned no ill effects from the Brookline Fair all week.

With the opening of the new Keith-Albee house, the new Boston this week and the Metropolitan houses to use a picture policy, things are looking up in pictures here. For the opening week the house has had "California Straight Ahead" as a feature.

The Fox people are plugging here with their latest release, "The Iron Horse," now on the second week at the Fenway. The Vanuxem street Olympia this week announced a change of policy to take care of the competition of the new Boston house, "The Iron Horse," showed a day run. The downtown Olympia, located in Scollay Square, sticks to the former policy.

Last Week's Estimates
State (4,000; 50-75), \$19,000 with Mary Pickford in "Little Annie Rooney."

Fenway (1,000; 50-75), \$10,000 with "The Man on the Box" and "The Man Who Found Himself" and "The Bad Lands." Fenway probably will make second run house when Met opens.

Modern (500; 35-50). With "The Man Who Found Himself" and "The Bad Lands." \$5,500.

Beacon (bill capacity, scale and business same as twin house, Modern). \$5,500.

Tremont Temple (20 week). "The Iron Horse" went over big opening week.

"INTRODUCE ME" TOPS "FRESHMAN" AT COLEA

Lloyd Film's Edge Through Better Exploitation—"Limited Mail" in Shuffle

Topeka, Kan., Oct. 6. (Drawing Office, "5000")
Though many who saw them both declared MacLean's "Introduce Me" was the better picture, the laughing matter than Lloyd's "The Freshman" at the Grand, the superior advertising campaign conducted for the Lloyd picture brought in the business and the Grand, with a seating capacity of better than 1,400, registered \$10,000.

Estimates for Last Week
Grand (1,400 50-55). New record for first-run showing of Lloyd comedy. "Introduce Me" took \$10,000. "The Freshman" (F. P.) (1,400 50-55). Second week of "Introduce Me" (MacLean), declared by many to be better comedy than Lloyd's later. Lack of advertising put brand of "Introduce Me" in the lead.

Cozy (400; 25-15)—"Limited Mail," declared by many to be the best liked but had too much competition from comedies. Topeka likes to laugh. Over \$1,000.

Orpheum (500; 30-20)—"Lady Who Lied" got off to good start but half because of swift action and half because of the picture. \$1,000. Barney Oldfield and Ben Lyon in "The Pace That Tells," average business. \$1,700.

MELGAN STRONGER THAN FILM; STANLEY'S \$27,000 LAST WEEK

"Iron Horse," Third Week, Exceptional Showing with \$21,000—"Gold Rush," Riot, 2d Week, \$15,000—"Wanderer" Out After 4th Week

WARFIELD SHOW DRAWS \$23,150

Granada Totals \$18,100—St. Francis, \$5,100

San Francisco, Oct. 6. They clicked again at the Warfield last week—just one of those well knit programs with plenty of action, thrill comedy and hokum. The show scored with every critic in town busting his typewriter to say something good about it.

The Granada Young Gene. Burk seems to have gone over like a house on fire. The town likes the peppy little director and his jazzy way of handling his band. Nat Holt, manager of the California, is back at his desk after a two weeks' vacation at Lake Louise.

Estimates for Last Week
Loew's Warfield—Itanon Novaro in "The Midshipman" (M. G.). One of the best of the Itanon Novaro has ever done. \$23,150.

Granada—"They didn't care for the ice and snow in 'The White Desert' (M. G.) \$15,000.

California—High hatted lunatic Haymond Griffith in "He's a Prince," gave good week, \$17,700.

Imperial—Final week of "The Pony Express" didn't hold up as expected. "The Freshman" opened \$18,000.

St. Francis—Second and last week of "The Pony Express." Picture never got started. \$5,100.

COLUMBIA, \$16,000, IN WASH., SMALL FOR "Q"

Turnaways Helped Other Houses—"Gaustrark" Did \$15,000

Washington, Oct. 6. (Estimated Population, 500,000; 120,500 Colored)
Doing as expected, Douglas Fairbanks had a great week at the Columbia, the small capacity of the house and the length of the picture held it from topping everything yet to have played the house. Held over.

Over all of the other houses were helped by the Columbia overflow, the two-hour lockouts proving more than the waiting groups could stand. At the Palace, a comedy drama, "The Prince of Wales," did exceedingly well.

"Lightnin'" did but fairly well at the Capitol. This was rather unexpected, the place was about doubled cannot alone be credited to the picture, as the new manager, J. V. Carney, is spending much money in extra advertising, both daily and Sunday. The strong opposition naturally figured.

Estimates for the Past Week
Columbia (1,232; 35-50). Fairbanks in "Don Q" (U. A.). All week at \$16,000. "The Prince of Wales" (M. G.) (1,232; 35-50). Norm Talmadge in "Gaustrark" (1st N. N.) right behind with \$15,000.

Palace (1,232; 35-50). Raymond Griffith in "He's a Prince" (F. P.). House management built up exceptional program given entirely to comedy. Secondary features selected with care and wide contrasts from features. About \$10,500.

Capitol (1,232; 35-50). "Lightnin'" (Fox). Held its own in face of terrible opposition and location of theatre, with its usual fair-to-bad business. Secondary advertising campaign must be credited with adding to \$10,000 registered.

This Week
Columbia, "Don Q" (U. A.) (2d week). Metropolitan, "The Prince of Wales" (M. G.). Palace, "The Midshipman" (M. G.). "Tracked in the Snow" (C. M. G.).

Philadelphia, Oct. 6. There was only one newcomer that joined the big-business group last week, but two of the hold-overs made the high records at least showed only moderate or quite natural drops. The weather, which was hot and sultry at the first of the week, did not help any.

Considering this latter feature, the attendance at the Stanley was very big, but that isn't surprising as the picture was Thos. Melgan's "Man Who Found Himself," and that starts a sure-fire draw here, no matter the picture. The week's gross was almost \$27,000. Added attractions, though good, had no great box office value.

The Fox, third week of "The Iron Horse," added after that big special week, but the week's gross, pointing start, pulled around \$23,000, which means about \$4,000 for the three weeks. It could undoubtedly have stayed longer and done business, although the peak had been passed.

Again, these three houses shared the town's (downtown group) only real business. The Aldine, for the second week, had "The Wanderer," and it was wisely decided not to force the run of that picture beyond its first feature. It was lucky, despite a better Monday than the preceding week.

The Fox, second week of "The Iron Horse," is not so much the films as the side features. At the Aldine, "The Wanderer," "The Wanderer," and for this Griffith picture the Stanley people have arranged an elaborate "circus" program, with clowns, acrobats, and trained animals.

In addition to this daily added program J. V. Griffith and Carol Lampert were brought over for personal appearances Monday afternoon at \$2,000 each.

The Fox also has an added feature more prominent than the picture—Vincent Lopez and his orchestra, his first personal appearance in a picture house. The photoplay is "East Lynne."

Estimates of Last Week
Stanley (4,000; 35-50-75). "The Man Who Found Himself" (F. P.). Thomas Melgan draws them in here. A total of \$27,000.

Stanton (1,700; 35-50-75). "The Gold Rush" (U. A.) (2d week). Held \$15,000. "The Iron Horse" (Fox) (3d week). Little off, but justified not-misleadingly. "The Iron Horse" (Fox) (3d week). Little off, but justified not-misleadingly. "The Iron Horse" (Fox) (3d week). Little off, but justified not-misleadingly.

Aldine (1,500; 35-50). "The Wanderer" (F. P.) (3d week). Still badly off, and decision made to cut its run. "The Wanderer" (F. P.) (3d week). Still badly off, and decision made to cut its run. "The Wanderer" (F. P.) (3d week). Still badly off, and decision made to cut its run.

Capitol (1,500; 35-50). "Winds of Chance" (1st Nat.) (1st week). Fair business, around \$2,500. This probably will be the last week.

Karlton (1,100; 50)—"Hell's Highway" (F. P.). Title hurt in this house and business only fair, around \$2,000.

Players Go West

Los Angeles, Oct. 6. A recent many Famous Players-Lasker contracts have been signed at the Long Island studios are beginning to arrive here this week. They include Adolph Menjou, Raymond Hatton, Freda Stone, George Riggs and Alton Jones.

When these people arrive it is expected that they will shortly begin work. Miss Nissen is to play in "The Golden Sign," which Elton Snee is to produce. It is to appear opposite Mildred Davis in "Behind Being Front." Menjou is to prepare for a new picture and Illias is to join the ranks of the walk-on comedians, who are assigned to different companies.

Bruce Torrence and Douglas Fairbanks, Jr., have also returned from the east and will complete their work in "The American Venus."

Young Creator Booking
Sam Ross is now in charge of the Young Creator Booking, Young Creator Booking, Young Creator Booking.

Sam Ross is now in charge of the Young Creator Booking, Young Creator Booking, Young Creator Booking. Sam Ross is now in charge of the Young Creator Booking, Young Creator Booking, Young Creator Booking.

ARGENTINA FINE OF \$10,000 FOR INFRINGEMENT

Native Concern Com-
plained Of by F. P. L.
on "Commandments"

Washington, Oct. 6.
A decision was handed down in the Federal Courts of Argentina in a case of copyright jurisprudence and unfair competition.

Judgment was given to Famous Players-Lasky against the Terra Program Co. of Argentina, for infringement on the title of "The Ten Commandments."

Representatives of the American film company set forth that this film had been produced in the United States at great expense and to considerable success and was about to be exhibited in Buenos Aires. Prior to this showing the Argentine concern advertised another film called "The Ten Commandments or The Moon of Israel," according to the report to the Department of Commerce with consequent loss and prejudice to Famous Players-Lasky.

The court found that the intent to cause confusion in the public mind was evident and F. P. L. had amply proved its case. Adolf Zicovich Wilson and Antonio Neill, of the Terra Program Company were assessed \$10,000 (American) with the judge ordering their business embargoed for that amount. At the same time further showings of the film which was a German production under the name registered by F. P. were prohibited.

Postal Telegraph Tieup

Chicago, Oct. 6.

One of the first tieups known to have been made with a telegraph company hereabouts, outside of radio, was put over by McVickers in conjunction with the showing of "The Pony Express." The tieup was devoted entirely to the feature with the Postal Telegraph carrying but two lines.

Paul Ash is quoted as using Postal service exclusively. Aside from putting out the plugger the telegraph company was also responsible for its proper distribution.

BARBARA LA MARR ILL

Los Angeles, Oct. 6.

"The Girl from Montmartre" will probably be Barbara La Marr's last picture for some time. During its making the star has been frequently ill and has remained away from the studio for many half days.

After the film's completion, close friends say she will take a long rest.

The picture is scheduled for completion this week.

MARION DAVIES' "RED MILL"

Los Angeles, Oct. 6.

Marion Davies when she completes "Beverly of Graustark" her next picture for Metro-Goldwyn, will probably make "The Red Mill" from the stage play in which Montgomery and Stone appeared.

Marshall Neilan may direct.

MUSCHA VOLIN ORCHESTRA LEADER, RIALTO, LOS ANGELES

Arranging the Musical Score for "PHANTOM OF THE OPERA," to Be Shown at the Rialto Theatre

BACK TO B'WAY

Broadway is again to become the centre of the picture industry. For a brief time Fifth Avenue has had the call but the trend back to the Main Stem has already begun. With Metro-Goldwyn now located at Loew's State, the work under way on the new Paramount building to house the home office of the Famous Players-Lasky organization, other organizations are casting their eyes Broadwayward. The latest to fall into line is the Producers Distributing Corp., which is seeking a location on the Big Alley. At present it is possible that they may be located in the new building at 1440 Broadway.

The Fifth avenue idea was started by Famous Players when moving their home offices from 729 7th avenue over to "485." Shortly afterward others followed. First National located at 6 West 48th and since have shifted further east, to Madison avenue. Universal for so long at 1600 Broadway only a few months ago hit Fifth avenue at 57th street, bringing up the end of the parade.

The Goldwyn organization was located at 469 Fifth avenue until the merger with Metro and then the home offices shifted to the Loew State building.

The Will H. Hays organization now occupies the offices formerly held by the Goldwyn organization. Paramount will move to Broadway when its new building is completed about October, 1926. F. D. C. may beat them to the big street possibly by May next.

31ST THEATRE IN GREATER N.Y.

S. & S.'s Growing Chain Leads Independents

Further additions to the independent picture house chain, owned and controlled by S. Small & S. Strassberg, now give that firm the biggest hold on film houses in Greater New York not leased or held by Paramount, Fox or Loew.

The Terminal, seating 2,000, the 31st house to be controlled by S. & S., at Fourth and Dean streets, Brooklyn, opened last week with a film policy.

Small & Strassberg practically control the majority of theatres in Astoria, L. I. They have just taken over the Broadway there which will be opened under their picture auspices Oct. 10.

Outside Loew's Astoria, the Astoria houses under S. & S. direction are the Astoria-Grand, Arcade, Steinway and now the Broadway.

WOBBER GOING ABOARD

Los Angeles, Oct. 6.

Herman Wobber, one of the western executives of Paramount, leaves shortly for Europe where he will install Paramount operation methods in all the new houses to be opened by that concern in London, Berlin and Paris.

ECONOMY FOR INDEPENDENTS NECESSARY

Profit More Likely from
Cheaply Produced
Pictures

The necessity of economy which has caused no end of financial flurry and a proposed campaign of retrenchment in the overhead at the studios of the big companies has also invaded the independent field.

Keeping the cost of productions down has long been practiced by the independents, yet several jumped the traces and spent a lot of money that had been "made on previous films. This came as a result of the independent going after "names," the cast increase proving an expensive drag on the independent bankroll.

Several cheaply made pictures have turned in sure profits and have given some of the best known makers of independents food for financial thought.

One independent spent a lot of money on a picture and it got quite a play yet it took the maker a long, long time before he was free of the initial cost.

New Money
For the fall and winter there are many independents already finished or reeling the completing dashes. With most of them having proved quite a drain on the budget.

These independents are certain of booking in certain territories yet they must receive a more general circulation to reimburse the makers. It is this uncertainty causing independents to burn the midnight incense in cutting to the bone for the next tentative list of productions.

Among several of the moiled centres it is reported that the independent field will see a lot of new money for the coming season notwithstanding that many of the independents are yelling "hard times." Fully four new manufacturing interests are lining up initial budgets preparatory to bringing out new trade marks and films.

FIRST SEASON BOOKED FOR RIVOLI-RIALTO

Picture bookings for the Rialto and Rivoli, New York, have been made up to January with the Famous Players books, including week presentations for three more Fox pictures, two Vitaphones and one First National film.

Among the Fox subjects are two by Tom Mix, while the F. N. production will be "The Knockout." In the fall Rialto and Rivoli bookings several of the films will get two weeks Broadway showing, opening at Rivoli and then playing the Rialto the following week. D. W. Griffith's "That Royle Girl" has its premiere in November at the Rivoli, and then shifts to the Rialto the next week. Raymond Griffith's "Stage Door Johnny" is another feature booked for the same presentation process.

Among the feminine stars, Gloria Swanson in "Stage Struck" will get this two weeks Broadway play. At the Criterion it has been definitely set that "The Vanishing American" will open there Oct. 15 with the Richard Dix "special" being shown in nine reels.

"Golden Sin," New Title

Los Angeles, Oct. 6.

Famous Players will call "Hassan," "The Golden Sin,"
—Raoul Walsh will direct.

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.)

"Applesauce"—Favorable

A comedy of family life that should be adaptable. The types are not unfamiliar but the humorous points of the story should carry. The attraction ran nearly eight months in Chicago. *Ibco.*

"The Buccaneer"—Great

"THE BUCCANEER" (Arthur Hopkins—Plymouth)
"The Buccaneer," with William Farnum, himself, in the screen version of the play in which he is starring, is surefire for pictures. The dashing, romantic freebooter of the 17th century and his activities permits for great costume stuff. The nautical suggestion could be built up with "torrid" words. The story is dashing and if cleaned up a little, as regards Morgan's relations with the women and his would-be relations with Lady Neville, there's nothing else to worry about from censors. *Abel.*

"American Born"—Favorable

"AMERICAN BORN" (George M. Cohan—Hudson Theatre).
Made to order for a rip-snorting program film of the better sort, with romance and comedy, atmosphere and "change of pace," running from plain life in New York and ranch life in Wyoming to ancestral castle stuff in rural England and workmen's lives in drear Scotland. Behind it is a fine story of ambitious feudal intolerance, a romance between a gardener and the lovely daughter of a peer, driving the lovers to America, where the Yankee-Doodle boy is born, where he becomes orphaned and struggles until suddenly his bitter uncle reverts on his deathbed and leaves him the ivy-covered estates and the fabulous fact. He and his war-pal go across to sell out and to save England from the hurry-act, but meet two girls, see what it would mean to the workers and their broods—presto! And all plus the rep Cohan will give it with a sure stage success and his name on the celluloid, even if he doesn't act in it. *Lat.*

"Edgar Allan Poe"—Favorable

"EDGAR ALLEN POE" (Tom Donavan—Liberty).
Figures to furnish excellent material picturing the life of a great American poet who was highly romantic and whose existence was tragically dramatic. Plenty of chances for local color and perhaps historic touches. But remember "Lincoln." *Ibco.*

"Accused"—Possible

"ACCUSED" (David Belasco—Belaasco Theatre).
As it is written, this drama by Brieux is worth 30 cents for film use. However, after Belasco and Spohn have lent it their illustrious names, and with Brieux holding a sort of child-terrifying reputation himself, as an author, and after a decent New York run and the hot sales from the dailies, a shrewd producer may see a box office value in the title, with a reservation to rewrite most of Brieux's thoughts, shoot in "some action, clap, on a happy ending, and go big in the court scene around which the whole theme revolves but which never shows on the stage. This script is almost worthless, but this property shouldn't get by without a second thought. *Lat.*

IN NEW YORK

May Allison is in New York, having finished "Viennese Melody" on the Coast.

Douglas Gilmour, one of the season's new leading men "finds," is slated to work in the next Ellnor Glyn story.

Frank Mayo went to Detroit this week to play the lead in a new independent production.

Fatsy Ruth Miller is going to work "opposite" Syd Chaplin in his next picture.

Beaule Love is in New York, indefinitely.

Burton King has started work on the new Jan. production "Rhinestone and Ermine," at the Glendale studio.

Dick Barthelmess is putting the finishing touches to "Just Suppose" at the Tec-Art studio, direction, Kenneth Webb.

Los Angeles, Oct. 6.

Dorothy Mackail as soon as she completes her part in "Joanna," which Edwin Carewe is making for First National, will leave for New York, where she will play the feminine lead opposite Leon Errol in "Lunatics at Large."

Three other departures for New York next week in the same studio will be Claude Gillingwater, Victor McLaglen and George Fawcett, who are going to work in a picture that will star Milton Sills, under his new First National contract. The title of the picture is "Men of Steel." Doris Kenyon is to play the lead opposite Sills.

PEGGY JOYCE, REGULAR STAR

Signs Contract with A. E.
—"Sky Rocket" Next

Peggy Joyce has signed a contract to regularly star in pictures as an Associated Exhibitors' card.

Miss Joyce started in pictures under the management of Pat Powers, for whom she made "Sky Rocket." The picture may be released next month. It will appear on Broadway, either at the Strand or Capitol.

Mr. Powers is financially interested in A. E. He was associated in Oscar Price's recent control purchase of the organization.

EDWARD SMITH AT FRISCO

San Francisco, Oct. 6.

Edward Smith, house manager at the State Theatre in Oakland, has been selected by San Francisco Entertainment, Inc., the local name for the Famous Players-Lasky holdings, to succeed Howard Kingmore as the manager of the San Francisco Theatre.

Kingmore remains to open the world premier of "The Vanishing American," and then leaves for the east.

HELD OVER FOR A SECOND WEEK

HARVEY WEBER

LYRIC TENOR, SINGING "MOONLIGHT AND ROSES"

AT WARNER'S THEATRE, NEW YORK.

Direction PAUL ROSS

OPENING OCT. 18, SHEA'S HIPPODROME, BUFFALO

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"Toyland,"
Bernie Band Co.
23 Minutes,
Rialto, New York.

"Toyland" is an imposing presentation and one so worthy it might well be utilized as a special attraction to draw kiddies to the theatre, even to the extent of giving a special Monday morning performance for the youngsters.

All told there are 12 people employed in addition to the Ben Bernie orchestra which, for the occasion, is clad in clown costume. A toy shop set is used and there are the usual dolls, hobby horses, etc., to dress the stage.

At the opening five figures are on the stage. From left to right there are a couple of hoofers made up to resemble the Gold Dust Twins, the figure of a Persian male dancer, a girl on a pedestal and a Chinaman standing in the corner at the right. A frog is also noticed down stage to one side. The opening number by the orchestra is the "Kinky-Kids Parade" which is followed by the advent of Joseph Wetsel who puts over "Brown Eyes Why Are You Blue" effectively. It is a number that fits particularly well in the scene. Then comes the dance of Burnoff and Josephine, who virtually stopped the offering with their work. This is a team either for production or vaudeville. The Morris Bros., next show a hoofing routine that got little at the first show.

Nee Wong, a Chinaman with a Uke, was another distinct hit in the presentation. He slips over a neat routine with a lot of personality. The "Frog" then comes into action, it being the contortionist work of Ernest Kola. Five of the Rialto girls jazzed the Wooden Soldiers and made it look as though Weyburn had been on the job with their tap work.

This closed the presentation, al-

though in the pit Ben Bernie made an announcement regarding the "Bam, Bam, Bam Shore" number and with the aid of vocalization on the part of several of his boys managed to slam that number over for the applause hit of the entertainment.

Fred

BENNY DAVIS
Singing
30 Mins.; Two
Loew's State, St. Louis

Benny Davis started his picture house tour at Loew's State this week. And he can take credit over any other thing on the bill for having them pulled to the street Sunday night.

His act is straight singing with a liberal interpolation of comedy. After running 25 minutes, the crowd still wanted more and he had to oblige with a couple of encores and a thank you. Sunday called for five shows and he cut his routine a bit. His opener was "No Wonder." After some gas and a description of song-writing, the audience was "with" him. And they gave the individual numbers in a medley of hits he has written big applause. A comedy song that Davis wrote several days ago, as yet unpublished, was the hit of the evening. For an extra encore he gave them "Are You Sorry?" (Another act on the bill used his "Dreaming of Tomorrow.")

Prior to opening Davis was busy getting tie-ups with the local dailies. He succeeded in lining up three (the fourth would be impossible for any mortal), and the resultant publicity was quite a bit. Next week he is going to spend his idle moments autographing records and giving "expert advice" to ambitious song-writers. His hold-over at Loew's for the new show next Saturday will be well deserved for his picture house act is a k. o.

"AN EVENING AT HOME" (8)
Music, Singing and Dancing
22 Mins. Full (Special)
Chicago, Chicago

Nat Nazario Jr. is featured along with other members who comprise this offering, and collectively they just furnish fair entertainment. Nazario introduces two routines of dancing and also plays a solo on the cello. All three numbers just got over.

The turn is presented in a parlor setting with a staircase leading to an upper floor. There is no talk with the various members just doing their respective specialties. A violin and piano duo open and get by. This is followed by a girl who manipulates several numbers on a mouth organ to fair returns. The cello specialty is placed here and followed by some acrobatic dancing. This is the high light of the turn but still failed to extract any spontaneous applause. A corking lyric soprano took the applause honors of the turn. She has remarkable control and held the attention of the audience. A Russian dancer who looks like he might be a minor executed a fair routine. This is followed by a girl whistler and imitator who drew second honors. Nazario follows this up with another dancing bit which closes the offering.

The finish was poor and lacked the punch. The talent was there but somehow or other failed to suffice this gathering.

EISENBOURG AND ORCH. (26)
Pit
Loew's State, Boston

Entrance of the new Dok Eisenbourg orchestra, widely heralded, into the pit of Loew's State, marks a step forward in the march of popular music.

All last week the Eisenbourg band was on trial, although the judge, the general public, did not even know he was trying a case. The musicians knew it, though, and when, on the opening night, the new band was forced to get to its feet in answer to the volleys of enthusiastic applause, even the skeptics (and there were plenty of them) were forced to admit the experiment had been a success.

Of course, on Monday night with

the lobby banked with floral offerings from friends, with telegrams of congratulations pouring in on them from everywhere, and with the Eisenbourg name glittering from the lights for the first time, the factor of excitement had to be taken into consideration. But by Saturday the initial glow had subsided and it was possible to judge the band on something like its true merits. And the band does not suffer.

Although the paramount question from the musicians' point of view just at present is naturally can any band comprising only dance trained players succeed as a pit attraction, another question is in order: Is the Eisenbourg team a worthy organization to carry the flag into the new territory for the first time?

The answer is yes. Eisenbourg has made of 25 fine musicians a fine orchestra. Not yet as finished a product as it will be in two or three weeks, but without a doubt highly praiseworthy. With the nine Simonians, Eisenbourg's original band for a nucleus, the group has the real rhythmic flavor that only the better class dance orchestras possess, a subtle, teasing thing that tickles the toes and twitches the shoulders. Still, as should be the case in a pit orchestra, this rhythmic element is not allowed to obtrude.

Eisenbourg played two numbers when caught and really stopped the show. Rachmaninoff's "Prelude" and "By the Waters of the Minnetonka," the latter with a very excellent special arrangement by Frankie Ward, were the numbers undertaken. The orchestra could have played much longer if the enthusiastic audience had been allowed to dictate.

The band is notable at present for two distinctive features, that Eisenbourg has achieved something unique in the way of tonal clarity, a peculiar, mellow orchestral overtone, which is, of course, nothing more or less than a fusion of the individual overtones of the individual instruments, but which has a color and body that gives the orchestra a distinct personality which is a precious asset. It may be the instrumentation of the band which is the cause, or, again, it may be

the Eisenbourg touch, but whatever it is, and intangible as it is, it is certain, something to possess proudly.

The other feature noted is on the debit side. It is this: the band is top heavy in brass. A corking good brass group is overshadowing a string section that should be multiplied by two. When this augmentation is effected Mr. Eisenbourg will have something mighty to conduct in the way of an orchestra.

Norton.

LOPA'S CHINESE BAND
20 Min. (Full stage-special)
New, Baltimore

A novelty act that ushered in the new fall presentation policy at this theatre.

Stage set with a special procenium in "one" and a back drop of dark silk with an applique decoration of incense added the oriental atmosphere.

The eight performers, at least six of whom hail from east of the China Sea, are grouped about full stage in appropriate oriental dress. They play guitars of various sizes in concert. The one woman of the troupe accompanies part of the program on a piano and the leader of the outfit introduces a brief eccentric dance near the conclusion of the turn.

The program is divided between instrumental and concerted vocal numbers, the latter including a characteristic one entitled, "China Girl." The closing numbers with the troupe grouped down by the foot were most effective. The music is mostly of the jazz order with a dash of "Poet and Peasant" for the class (?) effect.

A novelty act that offers billing possibilities.

BURNOFF AND JOSEPHINE
"Parisian Impressions"
10 Mins.; Full (Special)
Uptown, Chicago

Backed by an accordionist, baritone and soprano, who pave the way for the execution of a neatly constructed "Apache," Burnoff and Josephine step out toward the finish and put the necessary punch in the presentation with one routine. The dance is introduced somewhat differently.

(Continued on page 46)

SIGGIE

AND HIS MUSICAL MANIACS

NOW AT LUBLINER & TRINZ
PANTHEON THEATRE
CHICAGO

WALTER H. STEINDEL, Piano and Violin
ROSCOE ROBILOTTA, String, Bass, Tuba
JOSEPH H. FILERMAN, First Violin
RICHARD BEIDEL, Cello
JACK ERMATINGER, Banjo and Violin
DON FORNEY, Trombone
CHARLES BURNES, First Trumpet

ROBERT VAN DUSEN, Sax, Clarinet
LOUIS EPSTEIN, Sax, Clarinet
MELVIN ROBLE, Sax, Oboe, Clarinet
JACK (PEACOCK) KELLY, Drums, Tympani,
Xylophone
BEN SIMON, Violin and Assistant Conductor
BILL KRENZ, Piano

I wish to publicly thank Paul Ash for his kind co-operation and unselfish assistance during the organization of my new orchestra.

SIGGIE

'ARTISTIC' FILMS LOOK FOR MARK

St. Louis Exhibs. Worry
of 'Greed,' 'Last Laugh'
and 'Phantom'

St. Louis has no place for those "artistic triumphs" films and their sordidness. Distributors of three of the latest, "Phantom of the Opera," "Greed" and "The Last Laugh," are finding the first-run houses wary since the terrible flop taken in summer by "Salvation Hunters." Von Sternberg's "masterpiece" was booked in for an eight-day run at the Kings and Rivoli theatres, but was taken off after three days. "The Last Laugh" had its local premiere at some two-bit neighborhood houses last week. It looks as though "Greed" will have to take the same. Universal has been trying to sell the "Phantom" around town, but none of the large exhibitors is willing to take a chance

Guatemala's New Law Doesn't Apply to Films

Washington, Oct. 6. The law, which but recently adopted by the Legislative Assembly at Guatemala, wherein exclusive contracts for importation is denied, does not apply to pictures, according to a cable received by the Department of Commerce. This law caused consternation, judging from correspondents at the department, in American film circles when first being communicated by the American minister. It states that the "privileges or exclusive rights of private persons or commercial houses, for the importation, sale or rental of merchandise or other commercial objects are not recognized." The law continuing reads that the protection of the trade mark laws is nullified in this respect. A penalty of \$100 to \$1,000 went into the law.

The cables were kept busy by the department, who saw here a means more effective that practically any countering move yet put "over" by the foreign film interests, to get the measure clearly defined. The first cable received stated that Secretary of Foreign Affairs and the Secretary of Justice could not agree as to whether or not it applied to films. The last message, referred to above, clarified the situation with the Secretary of State for Foreign Affairs advising the American minister that the degree did not apply to motion pictures.

Officials of the department here are watching to see if any other of the foreign nations pick up this idea.

34 Stars in "Smiles"

Los Angeles, Oct. 6. Standard Productions are making a series of pictures entitled "Screen Smiles" at the California Studio, in which 34 picture stars are to be used. Among them are Carmel Myers, Bebe Daniels, Pauline Garon, Wanda Hawley, Kathleen Clifford, Gladys Brockwell, Ruth Roland and Robert Oler.

Laundress Crazy by \$\$

A laundress of one of the Times Square hotels has gone out of her mind, through having read so many big figures with the dollar sign on the table clothes she has had to wash.

PLAGIARISM HEARING IN ATLANTA IS COMPLETED

Judge Will Hear Arguments
Saturday—Mrs. Thompson
Testifies

Atlanta, Oct. 6. Taking of testimony was completed here yesterday in Federal Court in the action brought by Mrs. Mattie Thomas Thompson of Bufala, Ala., against Famous Players-Lasky and J. J. McCarthy for an admission of royalties of "The Ten Commandments."

Mrs. Thompson alleged she submitted the defendant corporation a scenario in 1919 identical to the one used in making the DeMille epic. Judge Samuel H. Samuel, presiding, announced that he would not hear argument until next Saturday, at the completion of which he will render his decision. The trial has been in progress over a week. It aroused considerable attention from the trade here, although the newspapers passed it up as a news story.

In her testimony Mrs. Thompson said she formerly was the society editor of a Bufala newspaper and had written several scenarios, accepted by producing outfits. She said she conceived the plot of "The Ten Commandments" in 1904 but did not get the material into workable shape until 1919. She said her manuscript had never been returned and she had never received any remuneration for the script.

Jennie MacPherson, accredited by the American minister, took the stand and declared the work was her idea.

An unusual feature of the trial was the private showing of the film by the local Famous Players exchange for the benefit of Judge Shelby, who had not seen the picture.

The suit was filed early last fall when the picture first made its appearance. The Rialto theatre, F. P. house, acting on the publicity given the film in the recent hearing, announces that "The Ten Commandments" will be shown next week. This will mark the third showing of "Commandments" in Atlanta.

Los Angeles, Oct. 6. Cecil B. DeMille has appointed Jennie MacPherson a supervisor of production for his company.

In the past she has written scenarios, doing 11 of the last 12 Cecil B. DeMille produced.

Her first supervising job will be of "Red Dicks" in which Rod La Rocque is to be starred. She will also write the continuity for the picture.

FINEMAN'S NEW CONTRACT

Los Angeles, Oct. 6. Bernie Fineman, general studio manager for F. B. O. in Hollywood, has signed a new contract for another year.

OMAHA HOUSE FOLLOWING ASH

Benny Barton Engaged
by Rialto

Chicago, Oct. 6. Benny Barton who formerly headed a vaudeville musical combination, is the latest entrant in dispensing the Paul Ash style of stage presentation. Barton, who has been engaged by the Rialto, Omaha, to act as its premier stage entertainer. He will be given the same support as to advertising and extra entertainers as was accorded Ash there.

Barton is in for a four weeks' trial with the usual option to be exercised after the second week. Aside from the weekly augmented talent Barton will also have the assistance of his wife who appeared in the vaude combination. Barton will have complete charge of the entertainment and make changes in the personnel of the orchestra as he sees fit. The opening date for Barton at Omaha has been set for October 17.

Manager Edwin Mochary Resigns—Advice Passed

Newark, N. J., Oct. 6. Edwin Mochary resigned as manager of the Fabians' Rialto and left Saturday to become associated with a commercial firm. No successor has been appointed.

Mochary felt the spirit of his contract had been broken when the Fabians against his advice changed the policy of the Rialto to double features and out out the presentations. Mochary understood that he was to have charge of the presentations and wanted to make the house a first class one.

When Harry Meadowbrook Orchestra left the Rialto Saturday, Dalley's contract was ironclad, and could not be broken but he states that he didn't want to remain permanently in a place where he was not wanted. Dalley is playing the Century, Baltimore, this week.

Karzas May Sell

Chicago, Oct. 6. Andrew Karzas was in conference last week with Balaban and Katz, the latter firm wishing to buy out his interest in the Woodman, opposition to their Rivoli and to the new Lubliner and Triviz Tower Theatre now nearing completion. Should Karzas agree to sell it is considered certain B. & K. will turn the Rivoli over to the Orpheum Circuit on the same basis as the Riviera. If so, it will be the Orpheum's first house on the south side.

L. A.'S RIVAL CLUBS

Los Angeles, Oct. 6. Despite the fact that Frank Elliott, president and organizer of the Sixty Club, will in the future devote his efforts to the promotion of the Four Hundred Club, to have its headquarters in the Bernheimer Japanese Mansion in Hollywood, the former organization will function as heretofore.

Charles Furthman, secretary and treasurer of the Sixty Club, announces the organization will continue to hold its formal functions at the Biltmore Hotel every two weeks. This organization is made up of the motion picture stars, producers and executives.

The Four Hundred Club, it is said, will sell membership at \$500 each and charge dues of around \$300 a year. The dues of the Sixty Club are \$10 a session, which provides for dinner and dancing at the Biltmore.

FEATURES AND STAGE ACTS IN PICTURE THEATRES THIS WEEK (OCT. 5)

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.

NEW YORK CITY Capitol (4) Rudy Wiedott Doris Miles Milo Gambrell "Exchange Wives" Colony (4) Campus Capers Broderick & Felsen Bliss Devil Orch. "Freshman" Rialto (4) Ben Bernie Band "Thank You" Rivoli (4) Charleston E. where "Regular Fellow"	Shore Mutchay "Gus Leaver" McVickers (5) Bernard & Henrie Sam & Lewis Milton Watson "New Brooms" Seaside (5) J. & B. Morg'n & Bd Adler, Wall & H'n White & Manning Edith Blossom Smith & Mays Jimmy Dunn Joe Whitehead Alice Ridnor "Lovers in Q'tina" Stratford (4) Harry Johnson	Million Dollar (Indefinite) Waring's Penna Murray & Lee "Freshman" State (3) "Middiehamper" Joe Fong Edwin Bros Stanley (5) D. W. Griffith "Pittsburgh, Pa." Aldine (5) "Gold Rush" Grand (5) Locust Six
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TAYLOR, PARSONS & HAWKS

Walter's Grand Harmony Cantatas
Metropolitan Theatre, Los Angeles
Indefinitely

Arthur Spizzi (Featured Artists' Booking Office) Spizzi Spells Service Booking the Better Picture Theatres New Chicago Office: 867 Butler Bldg. New York Office: 1387 Broadway	Criterion (3) Innocent Lovell Albert Melvray "The Talker" Rialto (Indefinite) Taylor P. & H. "Bally Sargant" Forum (3) Weber & Gille Florestine Henri Le Bel Hankel Orchest. "Comedian" Eddie Martin Venise Butler "Bitter Blue"	ST. LOUIS, MO. Midway (3) Joe Cook Osman & Shepp "Trouble Wives" State (3) Benny Davis Jack Benny Band Gus Arnheim Arthur Kohn "Black Cyrene"
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Strand (4) "Lost World" Warner's (3) M'atons to Jazz "Man on Box" Atlanta, Ga. Howard (4) Jan Rubin Ed Anchors Howard Jones "Gold Rush"	Kentucky Club Tivoli (5) Nat Nazario Jr. Nat Nickles Hester La Mont "Coast of Polly" Uptown (5) "On the Love" Melinda & Dede Walter Vaughn "Exchange Wives" Des Moines, Ia. Moline (4) Vanity Dolls Birmingham, Ala. Temple (4) Burns & Kison Barber of J'ville Joane Miller Kitty & Duval	MILWAUKEE, WIS. Alhambra (4) Bathing B. Rev See America First "Bright Ahead" "Lionsden" Meivisto Photo Rev "Bare Fashion"
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EVANSVILLE, IND. Vivicky (4) Phil Sharp Rev	MINNEAPOLIS Garwick (4) Woodward & M'ray State (5) Mack & Stigwell	TOPEKA, KAN. Novelly (5-7) Prisco Harpells Rita Male 4 Hemstreet Snags
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MACY AND SCOTT THE RADIO ACES

Always Working

BALTIMORE, MD. Garden (5) Chas Gresh Co Morley & Anger Peer Brothers Roy & Arthur Blinner, D. & L. "White Outlaw"	DETROIT, MICH. B'way Strand (4) Peppino & Dilworth Buddy Fisher Bld "Lorraine Lions" Riviera (4) Morrison & Co'gan Perry & Wagner Debs Mott Co. S. Hissans Crystal Revue "Ten Commandments"	KANSAS CITY Newman (4) Janet Adler
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HOWARD LICNEY

522 BARTLETT
THEATRE
WANT TO HEAR FROM
PICTURE HOUSE ACTS COMING WEST

W. Kennedy Co B. Hassan Tr Neilon & Farish "School Wives" CEDAR RAPIDS, IA. Strand (4) Mortie & Mayo	LOS ANGELES Metropolitan (3) Bobbie Tremaine Walter Fontaine Ferguson & D'ett "Man Found Him"	CHICAGO Chicago (5) Muldoun & Fiklin
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W. Kennedy Co B. Hassan Tr Neilon & Farish "School Wives" CEDAR RAPIDS, IA. Strand (4) Mortie & Mayo	LOS ANGELES Metropolitan (3) Bobbie Tremaine Walter Fontaine Ferguson & D'ett "Man Found Him"	CHICAGO Chicago (5) Muldoun & Fiklin
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Irish-Jewish Comedies

What is expected to prove a popular series has just been started by Fox in the making of Irish-Jewish comedies, with the leads enacted by George Harrie and Barbara Leddy. Ben Stelfos is directing, his first being "East Side; West Side."

Loew's Canton Deal

Canton, O., Oct. 6.

The real estate and theatre deal involving a total of \$3,000,000 has been concluded here. It gives Loew, Inc., a site in the heart of the downtown district on Market avenue at Fifth street, 100x200 feet. A theatre and office building will be erected with a seating capacity of 3,000.

The lease has been taken under the name of the Canton Market Theatre Corporation, newly organized in Ohio. Marcus Loew is president of the local organization.

Canton, O. Is one of the towns previously reported in Variety as "closed" to Metro-Goldwyn pictures.

FINAL 25-26 JEWEL

Los Angeles, Oct. 6.

The final of the Jewel productions to be made by Universal for their 1925-26 output will be "Tail Time," starring Hootie Peters. Ray Reynolds will direct.

ROE REAVES

"THE KID GLOVE KIDDER"
Master of Ceremonies with FANCHON & MARCO IDEAS
Playing for West Coast Theatres, Inc.

"THE SYNCOPATED SENSATION"

LEONORA SCHILLER

Formerly Known as LEONORA SCHILLER

This Week, Oct. 3, METROPOLITAN, Los Angeles

Thanks to FRANK L. NEWMAN and MILTON FELD

THE ETERNAL FLAPPER

EDNA WALLACE HOPPER

Hollywood, Cal., Oct. 4.

William Morris Agency,
1560 Broadway, New York.

"I do not know a better attraction for big picture houses than Edna Wallace Hopper. She brought more sunshine to our box offices than any single attraction I have had the pleasure of playing in years. Edna Wallace Hopper knows more about show business than a monkey does about a coconut. If she can't pack a theatre for all performances, then the manager should call on the board of health officers, as there must be something wrong with his theatre.

SID GRAUMAN.

New York, Sept. 27.

Edna Wallace Hopper:

"We surely appreciate the splendid work you have done wherever you have appeared. While I must confess that at first I was rather dubious, I feel quite enthusiastic about the result and will be pleased to hear from you from time to time as to what progress you are making."

HAROLD B. FRANKLIN,
Famous Players-Lasky Corp.

Johnstown, Pa., Sept. 20.

William Morris, Jr.:

Edna Wallace Hopper engagement satisfactory. Morning matinee at 11 o'clock sensational indeed. Lee Ochs, formerly of Piccadilly theatre, New York, witnessed crowds and stated it was the most sensational draw he ever beheld. Sold tickets at box offices and on street. Half of immense crowd entered through side exit door to enable us to start show on time.

W. J. BITTNER,
Cambria Theatre.

Newark, N. J., Oct. 2.

William Morris, Jr.:

Edna Wallace Hopper engagement: "I can only wish I had attractions with the same drawing power 52 weeks in the year. The receipts of our Saturday morning show for 'for ladies only' in itself explains all. The doors opened at 10 a. m. and at 11 the house was filled to capacity, and we had to use the orchestra pit for those who wanted to attend the performance. I assure you it was an entertainment that pleased 3,500 women.

A. GORDON REID,
Production Manager, Branford Theatre.



Breaking Records

THIS WEEK (OCT. 5)

CENTURY, BALTIMORE

AN INCOMPARABLE BOX OFFICE ATTRACTION

FOR ANY THEATRE IN THE COUNTRY

An attraction complete, with Advance Man, Exploitation and Advertising Tie-Ups.
Her morning performances have proven that you can play to capacity while the rest of the town is asleep.

Direction of **WILLIAM MORRIS** 1560 Broadway, New York

STAGING THIS SEASON'S SENSATIONAL FOX SUCCESSES!

The strongest group of directors ever assembled by a producer for any year's product—the men now making the big William Fox pictures for this season.



JOHN FORD—mention his name and you think of "The Iron Horse," one of the greatest pictures of all time. He has also produced "Lightnin'" and "Thank You"—John Golden plays—"Kentucky Pride" and "The Fighting Heart."

FRANK BORZAGE has done some of the best work of his distinguished career in filming "Lazybones," Owen Davis' gripping stage drama. Borzage will also direct "Wages for Wives" and "The First Year," John Golden plays. All three have proved their box office pull.



REGINALD BARKER, master director of outdoor pictures, has produced a screen triumph for Fox, based on James Oliver Curwood's "When the Door Opened." Now he's preparing to film "The Johnstown Flood," a dynamic American epic.

ROWLAND V. LEE has made "Havoc" into a powerful film. In "As No Man Has Loved" he has caught the adventure and romance of Hale's story, "The Man Without a Country." He packed all the thrills of Conrad's "Nostromo" into "The Silver Treasure," a colorful South American romance.



JOHN GRIFFITH WRAY has made A. E. W. Mason's novel, "The Winding Stair," into a photoplay that breathes the romance of Morocco and the dash of the French Foreign Legion. It strengthens Wray's well earned reputation for producing artistic box office successes.

HARRY MILLARDE has made the screen version of Channing Pollock's play, "The Fool," with the same intelligent sympathy that he put into world-renowned "Over the Hill," one of the greatest money-makers the screen has known.

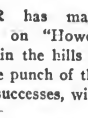


J. G. BLYSTONE has added to the pleasure of millions of Tom Mix fans with "The Lucky Horseshoe," which followed the Blystone-Mix production, "Dick Turpin." Now they are filming a popular Max Brand novel, "The Best Bad Man."

EMMETT FLYNN's name recalls "The Connecticut Yankee." Now he's made another masterpiece, "East Lynne." It's better than the original melodrama, which has always drawn patronage for three generations. The picture will pack them in.



VICTOR SCHERTZINGER has made "Thunder Mountain," based on "Howdy Folks," a real drama of love in the hills of hate. "The Wheel" has all the punch of the stage play. Both are Golden successes, with proved audience appeal.



HENRY OTTO is celebrated for his skill in bringing fantasy to the screen. In "The Ancient Mariner" he gives his imagination free play, and it promises to beat his former greatest achievements.



Their work has stood the acid test of the BOX OFFICE!

Fox Film Corporation

12-ACRE HOME FOR SIXTY CLUB

Bernheimer Estate in Hollywood—Opens Oct. 11

Los Angeles, Oct. 6.

William Clark Crittenden has purchased the Bernheimer estate in Hollywood, to be used as the headquarters of the Sixty Club, the elite organization of the picture producers, players and officials.

It is said Crittenden paid Joe Topitzsky and Marco H. Hellman \$1,500,000 for the property. A formal opening by the Sixty Club of the property will take place Oct. 11, when a reception will be held. The club is to be a private enterprise and no stock is to be offered for sale.

A total of \$1,500,000 is to be spent in remodeling the huge Bernheimer estate and Chinese gardens for the use of the club. The improvements will include a spacious ballroom, a theatre, which can be used for both stage and screen plays, lawn tennis garden, outdoor restaurant, riding club and swimming pool. Buildings are also to be built on the estate of close to 12 acres.

Frank Elliott is president and managing director of the club with Chas. Furthman, secretary.

Seek Solution for Negro Machine Operators

Steps are under way in New York whereby the status of the Negro picture operator will be fully determined in so far as the local stagehands and operators' union is concerned.

It appears a number of capable colored men have had offers for house jobs, but owing to the theatre desiring to operate as a union house it could not employ them as they were not affiliated with the local. As this is not a matter that is under the direction of the International Alliance, it was up to the New York local to define the relations. "Home rule" of Negro membership prevails. In Chicago and Washington colored operators are members of the locals.

In order to amicably adjust the condition in New York, New York Protective Union No. 1 (stagehands and operators), affiliated with the International Alliance, is having an understanding brought about by the work of the Trade Union Committee for the organizing of Negro workers which comprises both black and whites. The committee is busily engaged in working out a plan that is expected to be endorsed by the New York local which will permit Negroes to operate machines in Manhattan houses.

The New York matter has been under fire for some time but until recently has any real development been made.

MINTA DUFFEE'S \$2,500

Trying to Recover from Private Detective

Minta Duffee Arbuckle's \$2,500 suit against Jerome C. Baum, a private detective with varied interests, is on the New York Supreme Court calendar for early trial. The actress claims she turned over that amount to Baum for the purpose of securing a Rhode Island divorce from Roscoe "Buddy" Arbuckle. Miss Duffee actually started divorce proceedings in Rhode Island but abandoned them before the decree became final.

Baum's defense through Alexander A. Mayer is that he washed his hands of the matter, having turned the \$2,500 over to an attorney for legal expenses. Bernard H. Sandier is acting for the plaintiff.

NO SUNDAY SHOWS

Urbana, Ill., Oct. 6. There will be no Sunday shows in Urbana. All efforts of local picture operators to run their Sunday shows were smothered in a council session when the city passed an ordinance forbidding them.

Shelbyville, Ill., Oct. 6. The city council rejected petition of 107 residents to open the Playhouse (picture), Sunday nights. Ministers of the city were in the council to protest against the Sunday openings.

INDEPENDENT TACTICS AND HOW THEY HURT

There is a possibility of a clash between the Gotham Productions, an independent motion picture producer of which Sam Sax is the head, and Crosby Gaige, theatrical producer. The reason will be that Sax is announcing that he is going to produce a picture under the title of "This Butler and Egg Man," which he states is "adapted from the Droll Stories magazine story by Peggy Gaddis."

This comes within a week after Gaige had produced a play in New York at the Longacre theatre under the title of "The Butler and Egg Man," which is a pronounced success.

Whether or not Mr. Sax had the story rights prior to the production of the play isn't one of the points which might enter the discussion. The fact at this time remains he announced the same title after a play has been produced for that title and has achieved success.

This particular kind of tactics all too often utilized by the average independent producer in the picture industry is one of the reasons why no one will ever take the independents seriously and possibly the foremost reason why they are unable to get a real name to the picture as the association, despite that they have time and again tried to utilize the names of nationally known figures as possibilities for this berth.

The latest which they employed was that of William Hayward. At this moment there is a very remote possibility he would accept.

LEWIS, GEN. MGR.

Merger of Aurora, Ill., Picture Companies

Aurora, Ill., Oct. 6. Edwin B. Lewis, since the formation of the Aurora Theatres company 18 years ago associated with the local picture industry, has been made general manager of the company and will continue as manager of the Rialto. This promotion followed the merger of the Aurora corporation with the Great States Theatres, Inc. Julius J. Rubens, formerly in charge of the local houses, has become vice-president and general manager of the new company, located in Chicago.

E. A. Lies, with the Aurora corporation, has become general auditor of the new company and W. D. Burford, director, is booking manager of the company. N. Weber is office manager and Madeline Woods, formerly with the Atlas Film Co. of Oak Park as publicity director, has taken similar position with the Great States corporation.

KOFELD GOING TO BERLIN

San Francisco, Oct. 6. Walter V. Kofeld, for the past five years manager of the Pathe Exchange here, has resigned to become the manager of the Berlin interests of Producers International Corporation.

It is understood that Kofeld has signed a year's contract for Germany. The film man will sail immediately, taking his family with him.

CHADWICK OWNS STUDIO

Los Angeles, Oct. 6. L. E. Chadwick is now the sole owner of the Independent Studio, formerly the Waldorf Studio on Sunset boulevard.

Phil Goldstone of the Independent Pictures Production Co. bought the studio and transferred his half interest to Chadwick.

CROSLAND AND "DON JUAN"

Los Angeles, Oct. 6. Alan Crosland has been engaged by Warner Brothers to direct John Barrymore in "Don Juan," his next picture.

Production work will start about Oct. 15, with Mary Astor playing the leading feminine role.

C. E. Bond With Midwest

Chicago, Oct. 6. F. M. Brockell, general manager of the E. & K. Midwest corporation, has appointed C. E. Bond, Chicago exchange member manager, to an executive position with the organization. Bond recently resigned as manager of the First National office here.

CUT STUDIO COST 60 P. C.

Los Angeles, Oct. 6. E. M. Goldstein, eastern general manager for Universal City, is en route to New York to make a report on conditions as he found them at Universal City to Carl Laemmle, who has already arrived there.

Since the departure of Goldstein the operating personnel at Universal has been cut more than 50 percent. When Goldstein arrived on the coast, he brought A. E. Fair, who is manager of the Hoestetter Circuit of Theatres in Nebraska, with him. Hoestetter is said to be an expert accountant and he immediately began functioning for Goldstein with respect to delving into financial statistics and ascertaining the necessity of certain employees on the lot.

Fair it is said interrogated practically everyone whom he saw on the lot that was not actively engaged in work and inquired as to what their duties were and how and when they were performing them. His report on this matter was turned over to Goldstein, who in many instances ordered the discharge of the employees.

According to reports around 500 people were taken off of the payroll, while the elimination being made from various executive departments running from the stenographic division to the production department.

There are numerous reports current that Raymond L. Schroek, general manager of the studios, was to be discharged, but Goldstein before he left. However, in the presence of the general manager and the Variety representative, when asked if such were the case, replied: "Had I any intentions of discharging Schroek I would not have gone over with him and placed in his hands the details of the 1925-27 production crop."

M-G. MAKING "THE BARRIER"

Los Angeles, Oct. 6. Metro-Goldwyn will produce "The Barrier." George Hill, under contract to William R. Hearst, has been loaned to direct the picture.

Norman Kravitz is to play the principal role. He was borrowed from Universal.

ASK

ART SCHOENSTADT of the Schoenstadt Circuit. JIMMY COSTEN of the 63rd Street Circuit of Theatres. SALO AUERBACH of the Wolf, Moskewitz and Auerbach Theatres.

FRANK FORD of the Gold Theatres Co. ABE GUMBINER of the Gumbiner Bros.

CLARENCE BECK of the Beck Circuit. SIG FALLER of Jones, Linnick and Schaffer.

Paul Stora of the Paul Stora Amusement Co., and any other prominent exhibitor in the city of Chicago, what they think of

"THE NAKED TRUTH"

featuring Helene Chadwick, Mulhally, Emmett King and Paulina, Curley. (The picture sensation that took Chicago by storm) Now mopping up for live wire managers.

New booking in leading key towns.

A few stars righte still open. Don't wait for the other fellow.

Communicate at once with

Public Welfare Pictures Company

723 7th Ave., New York City
804 S. Wabash Ave., Chicago

INSIDE STUFF

ON PICTURES

Looks as though it is going to be the special season for Metro-Goldwyn. At present it will surely have three and possibly four specials on Broadway at a time. Of the quartet it is expected two will shape up into road show attractions, probably handled by J. J. McCarthy and Thelma Mitchell.

Metro-Goldwyn had hopes that "The Merry Widow" would shape up as a road show, but the picture is not figured strong enough for it. It is, however, a corking special for the picture houses. "Ben Hur" is expected to be a road show for this is the only picture in which the producers will be able to get their money back. "Ben Hur" is scheduled to go into the Colman, New York, but just when it is something still a question. The date may possibly be about Christmas. Meantime, "The Big Parade" has come along. It was one of the accidents in production such as "The Covered Wagon." Metro-Goldwyn did exactly know what they had until they had it. J. J. McCarthy, out on the coast last July, looked at the picture in 15 reels without titles. He had seen "The Merry Widow" and told them at the time that of the two pictures the road show class showed in "The Big Parade." That picture is to go into the Astor, New York, following "The Phantom of the Opera."

There have been several previewings on the coast and the picture seems to have proven itself. It is a human document with a tremendous love tale and the World War background. Those who have seen the production say that it contains all the elements of popular appeal.

The third picture looked upon as a "special" will be the Rex Ingram directed "Mare Nostrum." It is completed all but the cutting which Ingram is completing in Paris. Antonio Moreno finished in the picture a couple of weeks ago and returned here last week. In all probability "Mare Nostrum" will be held to follow "The Merry Widow" at the Embassy. If it isn't and the M.-G. organization gets another legitimate house for it, M.-G. will have four specials on Broadway at one time. This would be a record no other producing organization has ever achieved.

The Chicago "Herald-Examiner" is excited over the manner in which the Cecil B. DeMille studio at Culver City treated Anne Teeman, who won a picture contest conducted by the paper. Those who have seen the production say that it contains all the elements of popular appeal.

The third picture looked upon as a "special" will be the Rex Ingram directed "Mare Nostrum." It is completed all but the cutting which Ingram is completing in Paris. Antonio Moreno finished in the picture a couple of weeks ago and returned here last week. In all probability "Mare Nostrum" will be held to follow "The Merry Widow" at the Embassy. If it isn't and the M.-G. organization gets another legitimate house for it, M.-G. will have four specials on Broadway at one time. This would be a record no other producing organization has ever achieved.

When the eastern general manager of a large producing and distributing concern was on the coast recently for the purpose of cutting down operating expenses at the studio, he made a personal survey and interrogated all of the employees as to what their duties were. One of the men he spoke to was a nephew of the owner of the company. He asked the young man what he was doing. The latter hesitated a moment and said: "I am second assistant director to So and So." The official stated, "I think we'll take you off the pay roll." The young man replied, "Please do not do that, I must have a job to live for, the sake of my uncle let me remain." The stern head replied, "Well, what do you think you can do to earn your salary. The young man thought for a moment and said, "I can do anything around here but clean up the studio for you have already done that."

Universal several months ago sent an automobile on tour for exploitation and publicity service throughout the country. A representative of the publicity department was sent along to arrange for a local newspaper in every city where it would hold a beauty contest. The winner of the contest was placed under contract for six months at Universal City. About 30 girls were chosen during the contest and brought on to the coast. When arriving they were given bits and atmospheric work in numerous productions, getting an average salary of \$40 a week. When H. Goldstein, eastern general manager of Universal was at the studio recently, in an effort to cut down the operating costs, he decided to eliminate the use of these girls and abrogated their contracts.

Some had been working for a month or two, but were told that their services were no longer required and they could return to their homes. It is understood that Universal provided the girls with transportation money, but most decided to remain on the coast and pursue a picture career.

A visiting comedian in New York lately has made of himself quite something of a nuisance through attempting to hog the conversation of any party with an entirely personal note about himself. Neither did the comedian confine the talk wholly to his own appealing qualities, both as a comedian and a romo. Starting with a speech about how good he was and what he has done besides what he's going to do on the screen, the comedian would hang onto his routine long enough to mention the names of a lady or so out in Hollywood who were "crazy" over him. Then he would proceed to tell how the men became jealous of him but that he couldn't prevent that, etc.

Nice boy! Some of the girls walked out on him while he was talking.

On the eve of "The Gold Rush" opening in Pittsburgh, Louis K. Sidney, Lewm manager for the district, put a nifty in press work for the Aldine, where the Chaplin picture was to show. Sidney had a measure introduced in the local municipal assembly that the name of an outlying street be changed to Chaplin avenue. Not only did the bill get serious attention but the chances are in its favor for going through. Meanwhile "The Gold Rush" is holding over at the Aldine, after breaking its house record there last week, doing \$23,500.

The report that the Bernarr Macfadden picture interests via its True Story production were abandoning the original scheme to make a big series of features appears to be erroneous as the third Macfadden film is now in the making at the Pathe studios, New York. The True Story Company is changing its leads for each picture. In the third, "Let Ye Be Judged" (working title), which Hugh E. Dierker is directing, appear Alice Lane, Gaston Glass, Barney Sherry and Betty Jewel.

Stud poker continues to be the favorite past time among the show folks who have gone to Florida in search of wealth from real estate. One of the men known in New York for his large losses at poker while in the picture business, is said to have recently lost \$6,000 in a single sitting down South, paying off in full at the conclusion of the game.

With the addition of Hunt Stromberg to the executive trio at Metro-Goldwyn and with J. Mannix becoming supervising head of the production department, which is now operated by J. J. Cohn, and the addition of John Lancaster as a sort of personal aid to the chief executive, indications point that things are being readied for Irving Thalberg to

(Continued on page 46)

PICTURES
COAST STUDIOS

Joe Rock will put into production the fourth of a series of Standard Comedies at Universal City this week. Three heavyweight comedians, Fatty Alexander, Kewpie Ross and Fatty Karr will be featured.

Agnes Christine Johnstone has signed a two-year contract to write scenarios exclusively for Metro-Goldwyn at their Culver City Studio.

Heien Lee Worthing is playing the lead opposite George Walsh in the Chadwick production of "The Count of Luxembourg." Arthur Gregor is directing.

Robert Kerr is making "The Brainstorm," one of a series of Imperial comedies for William Fox. In the cast are Syd Smith, Kathrine Bennett, Larry Sears and Frank Weed.

Marion Nixon and Virginia Lee Corbin are to play the feminine leads opposite Raymond Griffith in "Hands Up," which will be put into production this week at the Paramount Studios. Clarence Badger is to direct.

Karin Molander, Swedish stage and screen actor, has arrived from Stockholm, Sweden, at the Metro-Goldwyn studios. He will be shortly assigned to a picture which Mauritz Stiller will direct.

Al Ray is making "Hold Everybody," a comedy for Fox in which Willard Louis has been cast to

the cast will include Hallam Colley, Kathryn Perry, Sidney Bracey and Frank Rice.

Frank Strayer is making "The Fate of a Flirt" at the Waldorf Studios. The cast in the picture includes Dorothy Reviere, Forbes Stanley, Tom Ricketts, Chas. West, William Austin and Charissa Selwynne.

Famous Players-Lasky have signed Perry Marmont to a two-year contract.

Marmont has been free lancing on late with the F. L. organization, figuring that they needed him for their pictures exclusively so they corralled his services.

Harmon Weight is directing "Flaming Waters," a melodrama of the oil industry by E. L. Sheldon, which was adapted for the screen by F. K. Myton, at the F. B. O. Studio.

The feature players in the cast are Malcolm McGregor, Mary Carr and Pauline Garon.

Scott Sydney has begun making the "Million Dollar Handicap" which is adapted from the novel, "Thoroughbreds," by W. A. Fraser. The picture is being made at the Metropolitan Studios and has a cast which includes Ralph Lewis, Ward Crane, Tom Wilson, Clarence Burton and Walter Emerson.

Billy Dooley is making the second short subject comedy for Calisay. The title is "A Good Job." William Watson is directing.

Willard Louis has been cast to

play the role of Padriilo in "Don Juan," John Barrymore's next starring feature, which Alan Crossland will produce for Warner Brothers. Mary Astor will play the feminine lead. Production will start October 15.

Jack Muhlail has been chosen by First National to play an important role in "Lunatics at Large," which will be the first production that Leon Errol will make for First National.

Perry Marmont is en route to New York to join Maurice Tourneur in Porto Rico, where the latter is directing "Aloma of the South Sea," in which Gilda Grey is to be starred.

George K. Arthur has been chosen by John McCormick to play the role of "Madame Lucy" in the screen production of "Irene," which is Culleen Moore's next starring vehicle which Alfred E. Green is to direct.

FILM CRITIC CHANGES

George Gerhard resigned as motion picture critic for the New York "Evening World" last week and Palmer Smith was immediately appointed as his successor. Gerhard will return to staff assignments.

Another change of picture critics has occurred on the "Telegram," where Katherine Zimmerman has succeeded Warren Nolan. Nolan took over the picture work when Frank Vreeland was promoted to be dramatic critic for the paper.

For the first time in the business, rights for re-presentation of pictures have cost as much as on original release--They are Charlie Chaplins of course

When, a number of years ago, First National made a million dollar contract with Charlie Chaplin for eight two-reel pictures, the price was considered very high.

Since that time it has been amply demonstrated that the price, far from being excessive, made that contract one of the very best buys any distributor has ever made.

Every one of those pictures was good. Among them are some of the outstanding successes of the business.

Chaplin's screen career is absolutely unique. His pictures have undoubtedly played over 500,000 bookings, yet who ever heard of a booking that wasn't a success?

All of his pictures have made money for everyone. There is probably not one exhibitor in the many thousands all over the world but what has money he wouldn't have if he hadn't played Chaplin.

PATHE HAS JUST PAID HALF A MILLION DOLLARS FOR THE PRIVILEGE OF BRINGING BACK TO THE SCREEN THE FIRST FOUR CHARLIE CHAPLIN PICTURES MADE UNDER HIS FAMOUS MILLION DOLLAR CONTRACT WITH FIRST NATIONAL FOR EIGHT PICTURES.

AND—

THE PRICE PAID IS THE SAME PRICE THAT WAS PAID FOR THEM ON ORIGINAL ISSUE.

"A Dog's Life" will be released on Nov. 22nd. "Shoulder Arms," "A Day's Pleasure" and "Sunnyside" will follow.

In all honesty I do not know where so much box-office value can be secured, dollar for dollar and foot for foot.

If there is any box-office certainty in any product, it is in these pictures. Like diamonds, their value has grown with time. They are PROVEN product, the best that can be bought.

To be able to offer pictures so certain to make money for exhibitors is a privilege indeed.

We are confident that exhibitors will be as eager to welcome them as we were to get them.

ELMER PEARSON,

Vice-President and General Manager,

PATHE EXCHANGE, Inc.

PRODUCERS DISTRI

LONDON FILM NOTES

London, Sept. 28. The Stall film producing unit which sailed some time ago for the Pacific has begun work on the first feature, which will be called "Pearl of the Island." The company includes Lillian Douglas, Peggy Lynn, Eric Branahy Williams, Jameson Thomas and W. G. Saunders.

H. B. Parkinson is using Canvey Island as a location for his new film, entitled "The Only Man." The leading role is being played by Moore Marriott.

The first of the new series of Walter Forde comedies has been made at Margate. Forde plays his usual leading parts and is supported by Pauline Peters, Gramel Carlos and George Foley.

Kenneth Moss, one of the pioneer producers of British pictures, is making good as the proprietor of a sandwich bar. When he has made enough money he will direct one more British picture, just to show it can be done.

Manning Haynes has joined the

Gaumont producing staff and will direct Fay Compton as soon as he can find a suitable story. George A. Cooper's last production for the firm, "Settled Out of Court," is ready for showing. The cast includes Jeanne de Cassilis, of "Fata Morgana"; Leon Quattermaine, Jack Buchanan, Kinsley Pelly and Fay Compton.

Herbert W. Cox has started work on his second First National picture, "Neil Gwynn," in the F. P. L. studios at Brighton.

Indignation is being caused here by the news that a film is shortly to be shown with the Prince of Wales as a central character. The story is said to tell how the Prince went on a trip to America and is compelled to marry a dance club girl with whom he becomes entangled. The producing firm is already issuing "dope" on the subject, while the apparently ignoring the existence of the censor.

Wardour Street is worried at the moment owing to the attitude of Pathe in "telling up" with the cocoa industry. It is feared the exhibitors

and renters are trying to get prohibition in so that the proceeds of bootlegging will help put the trade's finances on a sound footing. Whatever the object, Pathe's big windows are full of cocoa show cards with the legend "Cocoa Bucks You Up."

Betty Balfour's next producer will be Graham Cutts, the title of the feature being "The Sea Urchin."

Alfred Godal is shortly beginning work again as the head of a new producing organization.

Ruth Grainger, showman from the north of England who made a big success with James Fitzpatrick's "Masters of Music," is about to present the same producer's "Famous Melodies." The first action dealing with the songs of Great Britain were made here during the spring and summer with the Ziegfeld Folly girl, Peggy Shaw, and the English actor, James Knight, in the leading parts.

The pictures will be seen for the first time here at the Tivoli toward the end of October.

John Betts, responsible for most of the short sporting films from British studios, is at work on a new series entitled "The Outlook," which will be handled by Moss Empires.

FIRST WARNER HOUSE IN N. E.

Bridgeport, Conn., Oct. 6. The Cameo (films) has been reopened by Warner Brothers as another link in their chain of houses. It is their first New England theatre. W. H. Forster is manager, with August Berger, orchestra leader. Universal formerly operated the Cameo.

FILM PUBLICISTS

Agnes O'Malley is handling the matter for the Jack Semmle studios.

Glendon Alivi is handling "The Wanderer" (Criterion) and also giving the "American" special publicity with the recent Anant! City house, also "America" as the central feature.

Meighan's "Shamrock" January 1 Thomas Meighan is in the midst of his latest picture, "The Shamrock," directed by Victor Heerman at the Long Island Paramount studios.

No release date has been set but it is doubtful if it will be given to exhibitors before the first of the year.

MANY STARS OF "WESTERNS"

An indication of the extent to which the market is flooded with western pictures is contained in the compilation below. This does not include the western series being made by Paramount or First National.

Tom Mix (Fox).
Buck Jones (Fox).
Pete Morrison (Universal).
Art Accord (Universal).
Jack Hoxie (Universal).
Hook Gibson (Universal).
William Desmond (Universal).
Josie Sedgewick (Universal).
Kenneth Gibson (Independent).
Buffalo Rosevelt (Lester Scott, Jr.).

Yakima Canutt (F. B. O.).
Fred Thomson (F. B. O.).
Harry Carey (Producers' Distributing Corp.).

Lefty Flynn (F. B. O.).
William Fairbanks (Columbia).
Young Kit Carson (Davis Distributing Division).
William S. Hart (United Artists).
Bob Custer (F. B. O.).
Dick Hatton (Arrow).
Al Richman (S. R.).
Bill Cody (S. R.).
Ken Maynard (Davis Distributing).

Jack Perrin (Rayart).
Jack Meehan (Russell Productions).
Franklyn Farnum (S. R.).
Leo Maloney (Stetner-Arrow).
Rob Burns (S. R.).
Wally Wales (Lester Scott, Jr.).
Ed Cobb (Universal).

FAREWELL TO GORDON

Nathan H. Gordon, until recently head of the Gordon chain of theatres throughout New England, which he sold to Famous Players-Lasky Corporation, has left for an extended trip through Europe with his family.

REVIER AT SAN DIEGO

Los Angeles, Sept. 29. West Coast Producers, Inc., with Ben S. Deery, local attorney as its head, is to produce a series of feature pictures in a San Diego studio. Harry Revier has been chosen to direct the first.

Rivoli's Paul Ash Policy

Chicago, Oct. 6. The Rivoli, 1,400-seat movie theatre on the west side, is the first of the minor film houses to emulate McVicker's by installing the Paul Ash policy. The Rivoli now has Howard Osborn and his eight piece orchestra.

Robinson With "Roxy"

Clark Robinson, of the Capitol theatre staff, has resigned to join B. L. Rothafel and assume charge of the future Roxy theatre productions. Robinson and Rothafel sail together next month for Europe on an exploration trip for new material.

Frances Hillman's \$800 Rooster

Los Angeles, Oct. 6. Frances Hillman, picture actress, has been paid \$800 for a prize winning rooster.

The money was passed at the Riverside fair and last reports indicate it is the most ever handed out for such a bird.

Income Tax Liens

Los Angeles, Oct. 6. Collector of the Internal Revenue Goodcell has filed tax liens against Barbara La Marr and Lew Cody for last year's uncollected taxes. The lien against Miss La Marr is for \$227, while that against Cody is for \$450.

Two Players Loaned

Warner Brothers have loaned Dolores Costello to Famous Players, for "The Marking".
Willard Louis goes to Metro-Goldwyn temporarily from Warner Brothers to appear in Hobart Henley's new picture, "Free Lips."

Kaminsky Due Over Here

Paris, Sept. 26. Jacques Kaminsky, director of Films Kaminsky, is due in New York the end of this month.

SUNDAY, SEPTEMBER 13, 1925.

THE ENID MORNING NEWS

RIALTO

Enid's Pioneer Theatre

A show house of Character and Quality—in a fast growing city, in a greater movie season. The Rialto will maintain its leadership, its reputation—The house where the best show is to be seen

THE ROYAL THEATRE

run in connection with the Rialto, and divided on the high plan of a wide screen. The show all of the best of the Out-Door pictures, including all the latest pictures made, every

Tom Mix
Hoot Gibson
Buck Jones
Fred Thompson
Harry Carey

The Royal will continue to be the best theatre. Every Wednesday night the entire family can see the show for

40c

the policy of this theatre has always been to show only carefully selected pictures—Pictures that could afford no one—yet can delight and entertain the most particular people. Seating the place the Rialto occupies in the hearts of the theatregoers of this section, the management has recently made arrangements to be—

CECIL B. DeMILLE

house in the future in ENID, showing all of this great Director and producer's pictures.

PROGRAM

THE PAINTED LADY
George O'Brien
Dorothy MacKail
"The Knockout"
Milton Sills

ROYAL

"The Man Without a Conscience"
Irene Rich
Willard Louis
BUCK JONES
"The Timber Wolf"

It is with a great deal of pride that we make the above announcement because we believe the Rialto and Cecil B. De Mille productions we will continue to show all of the—

Some of the Big Features to be shown at the

RIALTO

THE HORSE
Her...
Paris
CONQUEROR
Shirley...
PART...
GRAND...
POOMA...
Lions'
Que...
We...
S... Days
Country...
Road to...
California...
Straight Ahead
REGULAR PAYMENT
& National Bank

First National Pictures

Pictures that have already made the Rialto Famous Among Lovers of Good Shows

FILM REVIEWS

(Continued from page 44)

but loll around and murmur such low words as "O moon of my delight! I will build for thee the alabaster palaces of my dreams—for thee, beloved, I will conquer the seven kingdoms of the earth," and so on nux vomica.

Miss Key is astonishingly pretty and such sterling players as Fredrick Warde, Hedwig Reicher, Edwin Stevens and Paul Wigd lend a legitimate classical atmosphere. For the neighborhood stands the film impresses as a novelty. Though it may bore at times, its splendid sets and the serious effort to put across something better than the usual should cause it to be favorably received.

SOME PUN'KINS

I. E. Chadwick production starring Charles Ray. Directed by Jerome Storm. Story by Bert Woodruff and Charles E. Banks. Photographed by Philip Tannura and James Brown. At Loew's New York one day (Sept. 29) as half the bill. Runs about 64 minutes.

Lam Blossom.....Charles Ray
Ma Blossom.....George
Pam Blossom.....Pam
Mary Higgins.....Diane
Josh Griggs.....Bert Woodruff
Tom Perkins.....Halim Cooley
Constance.....William Courtney
Goslin.....Ida Lawis

A glance at the characters listed above indicates that this is another rural film, almost identical to scores of others in which Charles Ray has appeared. The Chadwick company makes no bones about it for its press-staff sheet screams in its most prominent headline "Charles

Ray Is the Same Old Hick in 'Some Pun'kins'."

That brings up the interesting question as to whether Ray's at-one-time substantial popularity waned because he so strictly held to type. Certainly "Miss Standish" in which he played a similarly bashful but otherwise totally different sort of youth, did anything but prove that a switch would bring him back in the spotlight.

It would seem that Chadwick is on the right track if all it is looking for is a very pleasing program picture. Their first Ray film won't do for the big houses, but as general entertainment, regardless of how many times Ray has been doing exactly the same kind of characterization, it is a much better bet than four-fifths of the neighborhood theatre fare released by independent and the big babies alike. This time, Ray emerges from apathy to glory in his home town by putting across a deal in which he outwits an unscrupulous concern that is trying to gyp the farmers out of the proper returns for their pumpkin crop. Incidentally, as chief of the fire department, he extinguishes a blaze almost single-handedly by using a trick invention of his that had previously been the joke of the village. He saves his father from going to jail as a boot-legged recouper the family fortune and wins the one and only from the city slicker who has done all the dirt.

The best scenes, as in the old Ray releases, are in those sequences in church and at a party, wherein Lam, the hero, suffers acutely from the usual rustic inferiority complex in regard to his leggy rival. The love bits are directed most skillfully and with Duane Thompson, a charming newcomer,

HOUSE REVIEWS

House reviews will be found on page 31 of this issue.

playing opposite, Ray is once more at it his best.

While it is not exactly a rural idyll or anything remotely reminding of the "Miss Standish" type, throughout the country who will like "Some Pun'kins" a great deal.

HELL'S HIGHROAD

Cecil B. DeMille production released by Producers Distributing Corporation. Starring Cecil B. DeMille. Directed by Rupert Julian. From the novel by Ernest Pascal. Adapted by Leonore Collier and Eve Smith. At Loew's New York one day (Oct. 1), 11:15 and 8:15. Generally released about three weeks ago.

Judy Nichols.....Laurie
John Nichols.....Edmund Burns
Stanford Gillespie.....Robert Edison
Broderick.....Julia Faye
Dorothy Harmon.....Helene Sullivan

"Hell's Highroad," judged strictly as to its quality, doesn't rate among the leaders, but many worse productions have been screened at the biggest Broadway houses. But that does not say the first DeMille independent is a good feature, but rather that the first run standard is pretty low.

The unfortunate part is that "Hell's Highroad" is far from being a wow for the neighborhood theatre. It is not typical DeMille stuff nor is there an adequate portion of action. It stands as an "in-

teresting society drama, but lacks the time-worn sermon of gold versus happiness. The film opens in the squalid room of a cheap shop girl, Judy Nichols. She is obsessed with a hatred for poverty and for this reason refuses to marry the man who has nothing to boast of but his ambitions. Judy received word of a bequest from a deceased uncle and in her joy promises to become McKane's wife. The first of several good twists comes when she learns the legacy is \$9,403 or something very near that.

The young couple marry anyhow and Judy sets about getting a wealthy admirer of hers interested in her husband. The latter, aided by his influence, becomes a successful broker and catches his wife's lust for dough. Finally he becomes so bad that she entreats the influential heavy to break him. The villain agrees after exhorting the usual promise from her in return. The film ends both of the young pair with their eyes opened, and since the third angle of the triangle does not insist upon his payment everything is Jake.

One very broad situation that will attract attention features the events happening on the first night of the honeymoon. Just in the nick of time the ardent husband is called away upon a business deal as part of his rival's campaign to have the marital arrangement in an uproar from the first. Three or four silly and far-fetched incidents are going to irritate those with any sense of balance.

Miss Joy is competent, but her part does not permit much real acting. Edmund Burns is a likeable leading man. Honora, go to the veteran, Robert Edison, as the elderly Lotherio. The settings are never lavish but fairly rich-looking and slightly.

Altogether it is not a bad affair, but one expects something much more worth while or at least entertaining from Mr. DeMille. The only thing most film-goers will carry away with them will be the memory of that unmentionable outfit worn by Julia Faye as she does her daily dozen.

PRESENTATIONS

(Continued from page 39)

ferently from the usual array of Apache numbers. It is more modified and intermingled with some fine adagio work which has a tendency to disclose their capabilities along those lines.

"A strain of 'Titina' is used frequently with the theme being carried out coherently from all angles. The accompaniment, with a French melody and is followed by the appearance of the soprano, who renders "Just a Little Love, a Little Kiss" in good voice. The baritone introduces a French character melody which sounds like the title might be "Tra La La." The terpsichorean prance through a difficult routine of Apache that procured sufficient applause to make any turn respond with an encore. 100p.

Kane's "Seven Wives"

"Seven Wives of Bluebeard," which Blanche Merrill adapted for the screen for Robert T. Kane, who is producing it for First National, has gone into production at the Cosmopolitan Studios. Al Santell is directing.

The cast holds Ben Lyon, Blanche Sweet, Dorothy Sebastian and Diana Kane.

INSIDE STUFF ON PICTURES

(Continued from page 43)

step out of the fold, marry Rose Laemmle, take an extended honeymoon trip lasting about a year and then join the Universal forces as general manager.

An idea of how hard the state right racket is getting may be obtained from the experiences of one of the boys who had been out for 10 days trying to get rid of a picture in the Ohio territory. The salesman went to Cleveland where he is acquainted locally. The proposition was for him to sell the rights for the state for the picture at \$12,500 anything over was to be his own. He started flailing unsuccessfully for a live one in the independent field, and finally bethought himself of a Justice of the Peace in a nearby township who had been reported as cleaning up in the booze racket. With a local friend he went after the J. P. After a four-hour business talk he convinced the J. P. willing to part with \$5,000 to exploit the picture, and for the film itself and the rights he was going to pass over 250 cases of "stuff" if the salesman could get rid of it.

The salesman visited a stuss joint and got a couple of the "boys" together and they peddled the "stuff" at \$70 a case with the gross take to be \$17,500 when the deliveries were made the following night. Then the salesman went home to his hotel. It was 5 A. M. when he crawled into the hay so he didn't get up until 4 in the afternoon. He started out to get some coffee and on the way bought an evening paper. With it his dreams of a sale crashed, for early that morning the Federal bunch had taken the J. P. and his stuff.

Occasionally a script girl or a film cutter is rewarded for their ability. Ethel Doherty has held this position with James Cruze for several years, with the aspiration of becoming a scenario writer. Several months ago she asked the director to get the company to permit her to make an adaptation of a story. The story given her was "The Vanishing American," recently made, with her treatment used.

The result has been Miss Doherty has been taken away from Cruze and promoted to the staff of the Famous Players-Lasky scenario department.

The two-reeler, "Life's Biggest Thrills," a compilation of the outstanding film shots made by International News Reel cameramen, is being distributed free to the theatres carrying International accounts.

One of the women film writers of the New York dailies has been getting away with personal animosities in her columns until recently, when the editors of the paper commenced to cut her stuff. Recently she ran a paragraph on the reasons certain stars succeeded in the film business.

Directed by
EDWIN CAREWE

with

Blanche Sweet

and a big supporting
cast including

Robert Frazer—Dorothy
Sebastian—Russell Simpson
—Charles Murray

"Bebe Daniels, wild enough in 'Wild, Wild Susan,' is wilder and funnier in 'Lovers in Quarantine.' It is one of the funniest pictures of the season. At McVickers Theatre, Chicago, they laughed and howled for more. Including me.

"The majority of laughs not garnered by Bebe are elicited by Edna May Oliver, an actress wholly without contestants in her field. Harrison Ford has the kind of a role he used to play opposite Constance Talmadge in those screaming farces. Ford does this sort of thing as no other can.

"The humor breaks in right at the beginning of 'Lovers in Quarantine,' and never subsides until the picture is over. I should like my job much better if each week's picture-gazing contained one picture so funny."

So saves the editor of Exhibitors' Herald's "Service Talks to Exhibitors."

And so will you when you see it—

From the stage comedy hit, "Quarantine," by F. Tennyson Jesse. Screen play by Townsend Martin and Luther Reed.

UNKNOWN SONGS TROUBLE WITH MECHANICALS

Too Many Bands and Singers—Trying to Force Unwanted Product on Buying Public Which Won't Buy—Records Old Before Songs "Made"

A survey of the record release bulletins brings to attention a striking fact: the majority of the numbers on the various labels from the biggest to the smallest are comparatively unknown to the layman. Which is the most logical answer as to the meager sales of the "mechanicals."

There are a number of reasons for this. While admittedly there couldn't be enough song hits to go around, the majority of the numbers released are of little general popularity. If a song title because of its popularity is to sell the disk or piano roll, the would-be purchaser is greeted with a flock of lesser numbers.

It may be explained in part by the number of "local hits." This means that there are a certain number of songs well known in certain localities through local excitement, but of no general popularity because of some local orchestra leader's interest in the particular song as composer or otherwise. It is "canned" to satisfy that "demand."

The salient handicap in such situations is the too many "angles" leading to the Columbia Phonograph company. Bob Harris situation of several years ago. A Columbia man of that time was said to be "over-friendly" to certain publishers, putting on everything from their catalogs, whether popular or not and backing them, as an extra "break," with genuine song hit material. This tended to handicap the hits because of the dog tune coupling.

Parallel in Big Firm

One of the biggest companies has a parallel situation in existence. The recording manager is known to be "up-stage" and does not go out with any of the music publishing executives excepting a certain privileged few. It is also noticeable that those chosen few are accorded extraordinary "breaks" in getting their stuff on first and consistently, while the others must create a genuine demand for their song products.

It is not unknown also that too many numbers are "canned" from manuscript even before the songs are written, up and exploited for marketing. Thus, the record is so beginning to be worked on, the record is already out. The theory is that the sheet music and records are made to ride to popularity together. When the record is released it is unknown; when it becomes popular, the disk is comparatively old through having been on the market for quite a while, waiting for a genuine public demand to sell it.

Bigger Sales Long Ago

In the past, if a song became popular, it was "canned." The mechanical version was made and the material were looked upon as the music publishers' by-products. Now, the music firms make the mechanical an important source of their revenue, and they are so strongly as they do they are periodically disappointed when the royalty returns are meager. They see their sheet music hits do not sell in large enough quantities. They point out that songs of lesser popularity some years ago sold several times as many copies as some hits do today.

In explanation of this, they lose sight of two things. Either that the allegedly "weak sister" songs of the olden days were fortunate enough to be backed up with some big hit to carry them along, or that there weren't so many songs competing. Formerly a dozen numbers were marketed a month; many more are marketed at present. Also, because of the many songs, the couplings oftentimes find two comparatively unknown songs back to back, each not getting the other but both not getting the shelves. Formerly also, because of the few songs released, the recording artists

figured importantly to carry the songs across. With too many bands and singers now on the disks, each offsets whatever the others' advantage may be.

Honor Given Common

Because of the radio phase and so many local bands coming into territorial popularity, each of these local organizations now has an opportunity to record numbers. It was a distinct honor formerly for a band or vocalist to become an exclusive recording artist for some of the important labels but now the biggest companies with the exception of the Brunswick gives equal new bands opportunities for "canning," each making a flash in the pan with a few surviving. Even these aspirants are handicapping themselves because of the comparatively little known song material they record. The band not having any popularity and the songs too little known, it's no wonder the disks do not sell well.

The Brunswick instance is excepted because that company only concentrates on some nine or 10 dance bands. If these should "ring in" a comparatively little known song the bands really can carry where the many bands competing with themselves defeat the general purpose of the record companies. The publishers would like to promote a flock of hits so as to have many numbers in demand but this is also not quite practical just for the asking. It does seem, though, that a great many of "weak sisters" are handicapping their own interests.

The mechanicals are not to blame to any great extent. As they are functioning right now, the publishers bring them scripts and assure them that they are "going to work on these." Taking the publishers' word for the "word" and the wax and marketed. But the publishers aren't infallible. Nobody can pick hits. The music industry will pay handsomely to the record company to pick hits with any degree of assurance so when the songs brode, that much dead stuff is already on the market to detract from the sales of the big numbers.

B. A. Rolfe Featured as Guest Cornet Soloist

B. A. Rolfe is starting a picture house tour at the Bradford, Newark, N. J., as guest cornet soloist with the orchestra. The week after he will officiate in Ben Zernie's band at the Rivoli, New York.

Rolfe is a first with Vincent Lopez's orchestra but has since become an officer of National Attractions. The latter is routing Mr. Rolfe for a limited tour.

It is unusual for a pit orchestra soloist to be featured as an extra attraction. Mr. Rolfe's famous specialty is playing an octave above high C.

"G. V. L." BUYS SONGS

The Bohemians, Inc., has purchased the rights to three songs for use in the road "Greenwich Village Follies."

The songs so bought are "Manhattan," "Sentimental Me" and "Butcher, Baker and Candle Stick Maker." These songs are all hits in the current "Carriac Gables," produced by juke box members of the Theatre Guild.

MILLER REPLACES "TAPS"

Bob Miller is the new band and orchestra manager for Leo Feist, Inc., operating from the professional department.

Miller succeeds "Taps," who has started an orchestra booking agency of his own.

"Johnny" Johnson, a jazz and blues singer, first, is now with T. Johnson, as he is pointedly and non-professionally known, has tucked a Jr. into the offspring's name.

"Millionaire Bandman"

Another "millionaire bandman" is James G. Dimmick, partner of the late "Diamond Jim" Brady in the Pressed Steel Car enterprise but now retired, who lends his name to the Sunnybrook Orchestra. Mr. Dimmick is not actually of the band but as a hobby he and his wife travel with it.

The band started through Mr. Dimmick adopting two musical boys and building a dance orchestra around them.

The orchestra made its Broadway debut at the Cinders ballroom Oct. 4 for four weeks, coming from the Paradise ballroom, Newark. Oliver Naylor's southern jazzists and Victor artists will rotate with the Sunnybrook band as alternates between the Newark and New York dance places.

LOPEZ AND HIP

Asking \$5,000—Many Ventures by Band Leader

Vincent Lopez and his orchestra are negotiating for a four to six weeks' run at the Hippodrome in November, Lopez asking for \$5,000 weekly for his Hotel Pennsylvania jazzists.

Lopez's show by (Miss) Bland Johnstone is being readied for winter production. Meantime Lopez will make a minor tour of 13 scenic song stories for Pathe, the scenarios being founded on popular song hits and elaborated therefrom.

It is Lopez's idea of dramatizing a melancholy ballad instead of a fiction yarn and building up a scenario around it. It is also counted on as a strong song exploitation angle. The picture will be in color.

Lopez's cafe proposition is hanging fire pending the leasing of a site which Al Wohlman has secured. Wohlman is taking himself with Lopez in the cabaret venture. Lopez is at Fox's (pictures) Philadelphia this week.

Old Fashioned Disk

Out-sells Modern

The popularity of the new Columbia Phonograph Company's product the Harmony disk retailing at 50 cents as against the regular 75-cent Columbia record, raises the question as to the merits of the old-fashioned horn recording as against the new electrical process.

The Harmony is "canned" in the old style; the Columbia electrically. That the Harmony is out-selling the same numbers done on the higher priced record is explained chiefly not so much through the difference in price but that the horn process permits of a purer musical version while the electrical process is better musically but lacking something the old style system still retains.

Columbia dealers in the south have requested the Columbia not to price any price on the Harmony disks as they can get 75 cents for their retail because of their popularity and preference to the original brand.

BIESE'S ALIMONY

Chicago, Oct. 6.

Paul Biese, prominent bandman who has had much matrimonial trouble, is settling with his ex-wife over alimony. Biese was pinched some months ago in Minneapolis and was released on bail with his promise to pay \$100 a week to his wife. Upon his return to this state he petitioned the Illinois courts for a reduction to \$50 a week. He won this point but Biese has some strong suit of his subject matter in still out to make the musician the mark.

COLEMAN AT RICHMAN CLUB

Enil Coleman opens Thursday at the Richman Club. The Trocadero, where Coleman has been a standard, will not open this season, the club's management being the only room operated.

Coleman also performs for tea dances at 10 East 60th street, a new establishment.

ROMANO PASSES TEST

Phil Romano has passed his Victor recording test and becomes an exclusive Victor artist. Romano returns Oct. 10 to the New Kenmore hotel Albany, for the season, having been at the Cleveland ballroom, New York all summer.

OPTIMISM KEY- NOTE OF MUSIC TRADE

Public Shows Revived Interest in Sheet Music and Disks

The music business is back in full stride and the usual seasonal striking of the optimistic note this time takes on a more significant aspect through the genuineness of the successful outlook. As a matter of fact things have been looking up ever since summer. The Shapiro-Bernstein instance of shipping over 1,000,000 copies of sheet music in the month of August speaks for the conclusion that if the public is given the hit songs they will respond. Shapiro-Bernstein happened to have "College," "Pretty Puppy" and "Susie" and typical summer songs. Business was accordingly forthcoming. All the music men report good business or with optimistic trade in the offing.

The revival of public interest in the phonograph and phonograph records through the Victor and Brunswick's newly developed talking machines, the perfection of improvements and electrical transmission, foretells a decided spurt in disk sales.

The new machines will entail new process recordings and may necessitate re-recordings of standard numbers as artists if they are alive or a transmission from a deceased artist's recording onto a new-process disk.

With sheet music and the disks looking upward and the copyright situation also optimistic through the patent committee's favorable attitude throughout, the music industry is frank in anticipating a new peak in business.

Atwater K. Series Starts; Station After Features

The A. Atwater Kent-financed series of Sunday night concerts introducing a number of famous concert stars opened Sunday night over the WEAF chain with Reinald Werrenrath as the premier attraction. The American baritone sang 11 numbers.

Toscha Seidel is slated for next Sunday and Mme. Louise Homer the week after. These, along with the following, are paid for by Kent, a prominent Philadelphia radio manufacturer, who takes this means of exploiting his product although obviously he cannot count on any direct returns in view of the heavy expense.

Detroit, Oct. 6.

The Book-Cadillac station, WCX, jointly operated by the Detroit "Free Press," the B-C Hotel and the Jewett Radio & Phonograph Co., is going in for big radio features, importing talent from New York, and paying for it as part of its exploration on behalf of several joint advertising accounts.

The radio talent is combed from among the ranks of well known players, important recording artists, monologists and instrumentalists.

SUING FLO LEWIS FOR SONG

Roy Turk, the song writer, is suing for \$125 for a special song he wrote for Flo Lewis, an entertainer entitled "Vamping Mamma."

Miss Lewis agreed to pay \$300 for the number, giving him \$75 down and promising to remit the balance after the first week of playing time.

MEL MORRIS' FLA TRIP

Melville Morris, Flamingo orchestra booking manager, returns home from a Florida tour, saying where he met a number of Paul Whiteman units.

One visit the Vinny Park hotel, St. Petersburg, for an 8 piece band opening Dec. 31.

CUT RATE SCALE FOR MIGRATING MUSICIANS

Union Pleads Ignorance of N. Y. Condition—10-Piece Band, \$500

The American Federation of Musicians in New York seemingly is not functioning properly whether through ignorance of conditions or neglect in regulating the minimum wage scale thing around town. This condition has been a bane in New York for some time. When the A. F. M. were consulted for statements, as has been previously reported, the alibi was that no musician has ever made a complaint and that complaints should be welcomed for investigation. The union officials also waxed righteously grievous that its members were hurting themselves through this negligence, if the information Variety had were true.

The situation in New York is so well known it hardly seems possible New A. F. M. is genuinely ignorant of it. They should be made aware therefore of the aspiring out-of-town musician who only sees New York because of his Broadway prestige and creature the salaries much below the scale. Some of the orchestra bookers offering legitimate "names" find themselves greeted with information that 10-piece bands are to be had for \$500 to \$600.

It will not be before long that the band thing in New York for cafes will be killed off to the extent nothing but "names" or just very small combinations will obtain. Other bands know they can do much better in the hinterland in permanent locations or on dance tours and that seems to be the general trend just now.

Meantime the newcomer to New York is dispossessing the native New Yorker from a job through underbidding his services. Why the union permits such careless transfer of union musicians from city is also a moot question. New York musicians seeking to connect out of town find the music scale all too inviting a city for a job because of union ruling locally, but it doesn't seem to be the case the other way around.

Kansas City, Oct. 6.

B. N. Minsky, who has been directing the Newman Concert Orchestra, as guest conductor, has been engaged permanently for the position.

MACK GORDON WRITING

Mack Gordon, in collaboration with George D. West, has written two burlesque (Columbia) shows and two road productions for Anton F. Scibilia, all of which are currently touring. Gordon and West did the book, lyrics and score. E. B. Marks is publishing the music all.

The burlesque shows are John Q. Jermon productions, Billy Arlington's "Golden Crooks" and "The Fashion Revue." The Scibilia shows are "United Artists of the Great White Way" and "World of Pleasure."

PUSSYFOOT JAZZ

Chicago, Oct. 6.

Katz and His Kittens is the name of a tick band which the Benson organization is bringing from Paris to open at the Opera Club here.

Robert first came to attention when he came from Ireland, studied at University to imitate the Beatles and Wilson New York office for the west coast music firm.

HAGEN REJOINS MILLS

Alit Hagen, theatrical publicist, songwriter and playwright, has rejoined Jack Mills, Inc., as director of publicity and advertising.

Hagen's first came to attention when he came from Ireland, studied at University to imitate the Beatles and Wilson New York office for the west coast music firm.

THE BACON BANJO CO., Inc.
GROTON, CONN.

Cortland Mark, son of Moe Mar (Mark Strand chain) heads the

recting the Deep River orchestra at the Rodeo, New York, has become an exclusive recording artist for

whose disk delivery is worthy, but to indicate there must be something

216 Page Catalog.
JENKINS MUSIC CO.
978 Jenkins Bldg. Kansas City, Mo.

INSIDE STUFF

On Music

Victor's 16 Royalty Offer

A Victor representative made a surprising proposition recently to a well known novelty song writer offering to "can" the writer's material and back them up on the disks with hit numbers, paying a one-cent royalty on all of the writer's numbers. This would be a 25 cent saving per disk for the Victor, paying three cents in total royalty as against the four cents now in force (two cents a side). The lesser companies have been doing this right along but that the powerful Victor should attempt such economy is unusual. The Victor at least is offering a royalty proposition. Many of the best novelty writers have been foolishly competing with themselves by selling manuscripts to the small companies at \$35 and \$50 each.

There is considerable discussion among colored musicians as to who ranks the highest in the east, as crooners. It is claimed by many that the best two are Joe Smith and Louis Armstrong. Incidentally Fletcher Henderson is a sax master while Coleman Hawkins is considered a slapping artist of unusual rank. Out in Chicago Joe Oliver, pioneer cornetist, has won international fame through teaching white musicians. He is said to have taught Ted Lewis much of the latter's trick stuff with instruments.

Oliver has had many offers to quit Chicago but he claims he can make more money by remaining there. This also is true of Sammy Stewart, who has his own band in Chicago.

The General Phonograph Corp. (Okeh records) will release a disk describing the sinking of the S-51, the ill-fated submarine rammed and sunk less than two weeks ago off the coast of Block Island. The Okeh concern has found there is a definite demand for this type of record and just recently put on the market a regulation disk with "The Wreck of the Shenandoah" on one side and "The Rescue of the PN-9" on the other. Earlier this year it was established that such incidents as the burning of Floyd Collins in Kentucky have provided material for songs for which there was a consistent call in certain sections of the country.

Bernie Addresses Coolidge

Ben Bernie has been radioed to sing song, "Thirty Days." Ben is trying to dedicate it formally to President Coolidge and he has written the Chief Executive for permission so to do.

When Charles K. Harris opens his vaudeville act he will use old-fashioned song slides with him on tour, a request from the bookers.

Carl Fenton says the National Attractions is not booking his orchestra.

CAFE'S "BREAK"

U. S. Padlocking Petition In Error
—Wrong Place Closed

New Orleans, Oct. 6. The Little Club, recognized as the South's most palatial and swaggar cabaret, received the "break" of its case in the padlock ruling which threatened to close the place for all time. An error in the petition presented to the United States Court gave the address of the Little Club incorrectly, describing the building at the corner, and as a consequence that structure is padlocked instead of the Little Club proper.

The heavily-carpeted, crystal-chaudelliered, regally-brocaded Little is thanking its stars, its guests and everybody else for the lucky turn of events and will swing wide its unfettered doors for the winter season, Oct. 15.

BALLROOM CHANGES HANDS

Cleveland, Oct. 6. The Crystal Slipper ballroom has been taken over by a group of Ohio and eastern capitalists under a 10-year lease.

Amos Boyer, now manager of the Valley Dale and Stadium Ovals ballrooms at Columbus, O., heads the group. The Stadium Ovals, now under control of the same group, is known also as the "Crystal Slipper." Other "Crystal Slippers" are to be established in Toledo, Cincinnati and Dayton.

The group takes over the Cleveland property at a \$60,000 yearly rental announces the George Hausher Company.

The Blackstone Hotel and the Drake Hotel, Chicago, both under the same managing ownership, have adopted a less conservative policy. The cafe will remain open additional hours, the dancing session closing at 2 a. m. instead of 1. Jack Chapman's Orchestra will return for his fourth season at the Drake, while the Thatcher Orchestra will go into the Blackstone.

CHARLES STRICKLAND

Director of his Orchestra at the Clover Gardens Ballroom, is continuing his consistent exploitation of the best of Robbins-Kugel publications, as he is in the past at the Hotel Ansonia. Park the past summer and Mr. Strickland is regularly touring and broadcasting THE BIG POLKA.

"DREAMING OF TOMORROW"

"LONGER" "LOOK WHO'S HERE" "FRESHIE"

Published by

Robbins-Engel, Inc.
1604 Broadway, New York City

Reporters Now Have Cabaret Swindle Sheets

One of the night club gigs gets quite a play from newspapermen who troop in after the dailies have "gone to bed." Recently a story concerning the place nearly broke, the proprietor forestalling publication by calling on several editors telling them he held \$300 in week checks and tabs charged to the scribes and threatening a strong squawk if the year was written.

That is the reason why several reporters assigned to Broadway are given a canteen expense running from \$75 to \$100 weekly.

Cop's Dance Hall Venture Results in Bankruptcy

Washington, Oct. 6. William Edwin Lawson, a member of the local police force, went into the dance hall business as a side line last spring and sunk a considerable sum in a dance hall at Arlington Beach near Washington. The policeman-dance hall proprietor Monday filed a petition with the District Supreme Court to be adjudged a bankrupt. He is setting forth that he had not lost his investment but incurred liabilities to the tune of \$4,366.46, as well.

Hyde's Band Act

A vaudeville novelty in hand acts will be Herman Timberg's production of the new Alex Hyde vehicle which will employ two separate orchestra units on the stage. The act is known as "The Decision." A string ensemble of five and a jazz sextet will be on opposite sides of the rostrum to vie for public opinion as to the type of music desired as regards classical versus jazz.

Alex Hyde has returned from abroad where for nearly two years he was the Paul Whiteman of Germany with his American dance orchestra. Hyde has not forsaken band activities over there entirely, a sub-unit of American jazz under Arthur Gorge's direction recently played the Lulu Palais (cabaret) in Berlin.

Hyde returned to America on his brother, Johnny's advice to reenter the American dance field in view of his extensive stay abroad. Police principals, not musicians, in addition to Hyde and his musicians will complete the cast of "The Decision."

L. A. Imports Leader

Los Angeles, Oct. 6. Ulderico Marcelli will close a 12-week engagement at musical conductor at the Metropolitan Oct. 1. Marcelli is a conductor in all of the large California houses during the past eight years and for three years conducted the orchestra at Grauman's Egyptian in Hollywood.

Louis Forsteborn who conducted at Newman's Kansas City, will succeed Marcelli. It was necessary to get the sanction of Joseph N. Weber, president of the Musicians Federation of America and the local musicians Union before Forsteborn could be permitted to play at the local house.

HERE AND THERE

Harry Bush, one of the most popular music men in San Francisco and Frankie past seven years a Bachelor there, has hoped the Overland for Chicago. Harry will work out of the Villa Morel Chi office in the plugging of western song hits.

Mark Morris has been appointed sales manager of the Villa Morel Chicago office. Joey Stool is professional manager.

Fred Hamm's Orchestra, after summering at the Rockland Hallroom, Omaha, has returned to Elgin, Ill., where they have resumed their broadcasting for Charles Reibstein's WTAS station.

Ralph Foote and Orchestra have gone into Brown's Club at French Lick, Ind.

WJZ is broadcasting Hugo Riesfeld's Sunday morning (12:30 p. m.) concerts from the Rivoli theatre, New York.

DISK REEVE'S

(Continued from page 48)

novelty stuff, including an accordion solo, string ensembles and a guitar solo, which distinguishes it on otherwise smart dance number.

"I'm Tired of Everything" (Isham Jones) is equally rhythmic and danceable.

I'M KNEE DEEP IN DAISIES (Fox Trot)—George Olsen and His Music.

"Knee Deep" (Goodwin-Little-Ash-Shay) is best known around Chicago, where Paul Ash has done not a little in exploiting it. It's a rhythmic melody fox, which George Olsen handles niftily. Olsen has also gone astray for the "hot" rompanian played by Elmer Schoebel, producing in total a likely dance twain.

ESTUNDIANTINA (Waltz)—Mario Perry.—Same—Brunswick No. 2917.

Mario Perry is of Paul Whiteman's dance personnel, but individually a Brunswick artist. Perry plays more violin than accordion in the White-Johnson orchestra. His accordion couplet of Waldfute's Spanish waltz, "Estundiantina" and Pietro's "Venice" is a disk novelty. Intrinsically, it is excellent, the selections being melodious and to popular taste.

HONG KONG DREAM GIRL (Fox Trot)—Coon-Sanders Original Cast.—Same—Victor No. 1974.

Excellent, straightaway fox trots well adapted for general use. Coon-Sanders have interestingly arranged both numbers, the reeds shining particularly. Vocal choruses are included in both. Carlton A. Coon and Joe L. Sanders conduct a duet in "Hong Kong Dream Girl" has a "Madama Butterfly" interlude for good dance offerings.

DEAR OLD BACKYARD DAYS—Billy Murray—Ed Smalle.

It's THAT FEELING FOR HOME—Same—Victor No. 1974. Homely boyhood and home themes, melodiously dressed up and smartly sold by the Murray-Smalle team. The piano accompaniment only is employed. "Backyard Days" is a realistic lyric theme, and the "home" sympathy thesis is excellently portrayed in the composition.

SAVE YOUR SORROW FOR TOMORROW—Shannon Fern.

TAKE ME BACK, MA—Bait—Chas. Hart—Columbia No. 404. Excellent quartet harmony is purveyed ever by the Shannon Four. The philosophy theme has an excellent swing and makes a good quartet number. The "Maerette" ballad, rendered by Charles Hart, is a fitting companion number.

DEEP ELM (Fox Trot)—Louis Forsteborn's Royal Synchronizers.

TWILIGHT, THE STARS AND VOYAGE—Same—Okeh No. 40379. Louis Forsteborn from Kansas City has a "hot" assignment in "Deep Elm," a piece of music which is an Indian classic. Rex Newman interpolates a vocal solo. The composition is smooth in construction and rendition, but equally worthy for dance.

I WANT A LOVABLE BABY (Fox Trot)—Clover Gardens Orchestra.

GIVE US THE CHARLESTON—Same—Columbia No. 412. Both are production songs from George Weyer's "Soundals" (Hilarity) and good dance numbers as done by W. C. Polla's Clover Gardens band. Polla, well-known arranger, generally manages to insert a distinctive knock all his own into the score. The "Charleston" is no touch here. "Lovable Baby" is the outstanding number from the show, but "Charleston" also permits for some nice effects.

WONDERING (Waltz)—Jack Stillman's Orchestra.

THE MELODY THAT MADE YOU—Polla's Clover Gardens Orchestra—Edison No. 5169.

A something waltz couplet. The Stillman band does well by Kuller-Ruby's "Wondering" and, as is only natural, Polla has "canned" his own waltz, "Melody," in ultra style. James Doherty also sings a chorus.

STOP FLIRTING (Fox Trot)—Joe Kneeb's Orchestra.

I WONDER WHERE WE'VE MET BEFORE—Same—Edison No. 5169. Joe Kneeb's orchestra, alias the Silvertones (and band of radio fame), is distinct on the Edison label although a new Victor affiliation will feature the Silvertones more noisily and distinctively. Kneeb's rhythm is outstanding in this couplet. The numbers are ultra danceable and clearly scored. Kneeb with Charles

Tobias is author of the latter number, also.

THE PROMENADE WALK (Fox Trot)—Johnny Hamp's Kentucky Serenaders.

CECILIA—Same—Victor No. 19756. Johnny Hamp's Kentucky Serenaders, who took the Victor by storm with this offering. The band is well-known nationally, having played "jazz houses" the Victor by storm to coast to coast, this summer being situated at the fashionable Westchester-Biltmore Country Club in New York, and now switched to the Windy City in an equally smart supper club.

"The Promenade Walk" (Grey-Goodman-Itubens-Coots) is from "Artists and Models." It has the brass and banjo outstanding with the traps also contributing more than the usual share. It is a rhythmically dancing number, as is "Cecilia," smoothly played and yet distinguished by suitable instrumental highlights without marring the tempo.

Johnny Hamp's Kentucky Serenaders at this rate should build a following for themselves before long.

ISN'T SHE THE SWEETEST (The Light of the Stars)—Same—Brunswick No. 2906.

Nick Lucas, "the crooning troubadour," does his stuff pretty good. Lucas is an expert song salesman, his guitar accompaniment making a good music on his long. Lucas' following has been growing apace and when he connects with the product or which he has slated this month, the soloist will be spotted properly for genuine exploitation. In the past Lucas has been breaking up his routine with picture houses, radio and cabarets.

BESOS DE NOCHE (Fox Trot)—The Castilians.

MARINA (Danzon)—Alonso Orchestral—Vocalion No. 15071. ELEONOR (The Castilians)—Alonso Orchestral—Vocalion No. 15072.

Spanish recordings. The Castilians on each record go in for fox trots the band being under Louis Kuzman's direction and a stable Vocalion attraction of long standing.

The Alonso orchestra, in contrast, offers native danzon or Cuban music of rare distinction, featuring much of the solo work in the instrumentation.

Alonso is a non-disk for Enrie Madrugara, a concert violinist, who thus preserves his own name for the concert platform. In the line of Spanish recordings, these numbers are extraordinary.

MILBERG JOYS (Fox Trot)—Ted Lewis and His Band.

TIN ROOF BLUES—Same—Columbia No. 439. Ted Lewis has a "dirty" and "low-down" jazz couplet on the tapis this month. They are rags of extraordinary quality, emanating from the Melrose Bros. music catalog in Chicago, which has produced some lovely rags of late, thus putting this firm on a par with the type of dance number. "Milberg Joys" (Roppolo-Mares-Morton) and "Tin Roof Blues" (Roppolo) feature some wicked "blue" arrangements, which permit excellent solo opportunities for the trumpet, clarinet and trombone.

It's a pip of a dance record.

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SCENERY
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JJJ

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THE HEY-DAY

As Always the Case, Johnny J. Jones Exposition Had the Honor of First Presenting This Wonderful, New Ride to the Public

ABSOLUTELY THE MOST SENSATIONAL AND POPULAR RIDING DEVICE INTRODUCED TO THE AMUSEMENT PUBLIC THIS YEAR. AN INSTANTANEOUS HIT FROM THE MOMENT OF ITS INITIAL APPEARANCE ON THE JOHNNY J. JONES EXPOSITION AT BUFFALO AUGUST 17, 1925; THE OPENING DAY, SATURDAY, AUGUST 29, OF THE CANADIAN NATIONAL EXHIBITION AT TORONTO, ONTARIO, IT GROSSED MORE MONEY THAN ANY OTHER RIDE EVER GROSSED ON ITS OPENING DAY.

THE HEY-DAY IS MANUFACTURED BY THE SPILLMAN ENGINEERING CORP. North Tonawanda NEW YORK

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Manager

JOHNNY J. JONES EXPOSITION UNRIVALED ARRAY OF SAFETY FIRST RIDING DEVICES

\$20,000	Maynes Great	Travers' The	Giant Eli	Over the	Over the	The Whip	Toyland Six	The Jolly	Travers' The
Carroussel	Caterpillar	Butterflies	Ferris Wheel	Jumps	Alps	Mangles	Miniature	Mixup	Seaplane
The Finest in The World	The Best Trick Ride of All	Like a Sail on the Lake	It Has No Equal	Sensational and Just as Recreating As Horse Back Riding	One of the Latest Rides Invented and Very Exciting	First Portable and Still the Best	Miniature Rides For the Small Kiddies	And That's What It Is	A Real Ride in An Airship

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WILLIAM BOZZELL'S
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Featuring
THE MIRACLE MAN
and CURIOSITIES GARNERED FROM ALL PARTS OF THE WORLD BUT NO MONSTROSITIES

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WILL OPEN JANUARY EIGHTEENTH AND PLAYS NEARLY ALL OF THE BEST FLORIDA FAIRS, EXPOSITIONS AND CELEBRATIONS—HAVE FEW LEGITIMATE CONCESSIONS OPEN FOR SOUTH FLORIDA FAIR, TAMPA—NONE OPEN ON WINTER SHOW

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CHARLES B. DILLINGHAM
Presents

PERT KELTON

in "SUNNY"

Now Appearing at the NEW AMSTERDAM, New York
Indefinitely
UNDER THE EXCLUSIVE DIRECTION OF
MAX HART

CHICAGO

(Continued from page 56)

board and as mechanical as a phonograph.
The Chicago Bert Levy office is now booking Shindler's theatre (Milwaukee avenue), near the Star.

The Western production, "Listen to Me," sponsored by Louis Morgan and planned for a W. V. M. A. coast

tour, closed at Waterloo, Ia., and has been shelved.

The Negro Players of the Shadow Arts Theatre read the "No 'Count Boy" over the radio last week. It is the play which won the Belasco cup in last season's Little Theatre tournament.

"What Price Glory?" traveled in a special train from New York to Omaha to play at the Brandeis theatre during the American Legion convention, now in session. It comes to the Studebaker Oct. 12.

The new Fond du Lac theatre, Fond du Lac, Wis., opens early in November. James Wingfield has tentatively booked "The Rivals" as the opener. The house will play road shows, alternating with pictures and vaudeville.

Harry Askin, general manager, Sousa's Band, was here last week making arrangements for the October concerts at the Auditorium.

"Tell Me More" will close Saturday at the Selwyn according to report and will go to the warehouse instead of Los Angeles, the direct jump having been abandoned.

Lester Bryant and E. A. Well have incorporated the Lakeview Playhouse Co., which will hold and operate the lease on the Michigan Boulevard theatre.

Frank Q. Doyle, one of the pioneer bookers of Chicago, has given up his office here and left for Florida.

Walter Dugan, manager of the Selwyn, is one of the very few Chicagoans who has ducks for the World Series. Dugan is a personal friend of Grantham and Aldridge, former Cubs and now with Pittsburgh, who got the manager the precious pastebards.

Pill Kliffier, former manager of the Windy City nine, will be Dugan's companion.

Bert Smith has switched his Rastine Wonders Musical Stock from Louisville to the Colonial, Cleveland, and shifted his other company from Columbia, S. C., to Louisville.

White and Manning has played their Balaban and Katz contracts and gone to London to appear in the Piccadilly Cafe, etc.

Paul Harold, manager "No. 1" advertising car, Solo-Photo Circus, is recovering rapidly in Austin, Minn. It became ill some months ago when the show played there.

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THE BEST CAKE OF SOAP IN THE WORLD!

Combining the healthful odor of the New Hampshire Pines with the purest of vegetable oils. It takes the make-up off the magic. Made especially for the profession by One Who Knows.

Send one dollar to me at Newport, New Hampshire, and six cakes of the best soap you ever used in your life will be delivered to you any place in the United States.

BILLY B. VAN

Pine Tree Soap Co., Newport, New Hampshire

Nat Lewis

THEATRICAL OUTFITTERS

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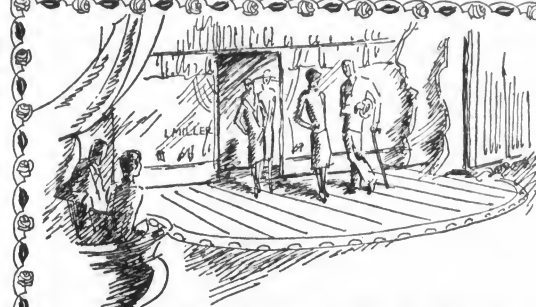
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Ready to Wear
13 Years with Fiddle Mack

BERT'S CLOTHES

HARRY and MARY CRANTON at the State, New York, this week, on Broadway, with Broadway Clothes, outfitted by Bert.

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The Fonda-In patent leather with red and green piping and spider kid collar and heels; black kid with spider kid collar and heels.

Last week, at our Broadway shop, we had the pleasure of welcoming Miss Edna Leedom of the Ziegfield Follies, who was selecting new slippers for the road. Also Miss Alma Tell who came in to choose footwear for her Dillingham production and Miss Doris Patston, the prima donna of "Louie the XIV" who selected some fascinating evening slippers.

To no one is beautiful footwear more important than to the women of the stage, and she who would be smartly shod, and knows where showfolk shop, will wisely shop there too!

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Lelloy, Dot
Lake Louise
Lombard Dick
Leder Marie
Love Jeanette
Marcell Det
Ruth Sisters
Rimhart Geo. W.
Tiene Mignon

Willis are putting on a new play this week "The Spider." Jack Squire and Marion Vantyne have the leading roles in the piece. It is a mystery drama.

Upon their arrival from Ireland last week 159 Irish lassies informed immigration officials that they are bound for Hollywood and as future screen stars.

BRONX, N. Y.

"By P. W. TELL

Leo Brecher, who has a string of theatres in this borough, will open his new Boston Road theatre, at Stebbins avenue and Boston road, Friday evening (Oct. 9).

The house, designed by Douglas Hall, is built on a bowl effect, and is said to be the only one of its kind in New York city. There is no balcony, the entire seating capacity of 2,000 being contained on one floor. The style of the theatre is in Italian renaissance. It will play straight pictures.

Gilbert Josephson, who formerly managed the Willis (vaudeville) in this borough, has returned as manager of the Grosvenor pictures. Josephson is a former publicity and exploitation man who has made good as a theatre manager.

The Oliver Morosco Players at the

A Bird Is Known by its Song.
A Man by the Company He Keeps,
And an Agent by the Acts He Books

WM. MORRIS

BOOKS

DUCALION

Who is at present staggering the folks of England with his quips, quips and quips. Next T. Nina's Kimplo, Nottingham. Return to U. S. A. Jan. 4. Open for Production September, 1925. Clifton Crawford Parts Appearally

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Written by HARRY BATES

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ARTHUR UNGAR in Charge

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756 So. Broadway; Phone 5005 Van Dyk

Singer's Midgets or any other headline act will mean little so far as drawing power at the Orpheum is concerned as long as the adjacent territory looking Orpheum vaudeville sell the headline acts for one-third the price asked at the major house and throw a good feature picture in with the cut price.

Last week at the Monday night performance it was a repetition of other weeks, with the lower floor holding little better than half the capacity. The show was far better than the house has had in several weeks as a whole, but there was missing that old time regular Monday night crowd that journeyed in from Hollywood and nearby communities. Those folks no doubt are awaiting the arrival of these acts in a more convenient place to see them at a much lesser price than they pay at the Orpheum.

Singer's Midgets, expected to pack them to the doors, just could not cope with the situation and they and the balance of the acts, with one exception, faced a very cool audience. Due to the Singer troupe taking up around one hour of running time there were only seven acts in the bill with the big time closing the show.

Opening the show were the Royal Gascolines. The man is the working part of the act with the woman simply handling him in singing props. His routine of juggling is excellent, but his talk is to the other extreme. In the dance spot were Billy Farrell and Co., offering old time clog and buck and winging stepping, with a sprinkling of song by the women. Two members are audience plants who make their presence known when Farrell gives an imitation of Pat Rooney stepping. Then they both come to the stage and sit the show in knots with their stonking and singing. The turn is a neat and pleasing novelty.

Arthur and Morton Havel, with Helen Lockhart, came next in "Lovers' Lane." The offering is a light

and wholesome one, but pleasing. After them were Joe Mack and Gall Rosalter, with rapid fire gags, singing and grotesque dancing. This was the first act on the bill to awaken the audience. The grotesque dance of Mack was very much liked with their double reading novelty stepping used for a close, getting over in good fashion. Eva Clark was next with her song cycle. Her pianist, Dan Casar, contributes a heavy interlude as well as a one hand solo. The former selection could be easily eliminated, and were Miss Clark inclined not to change her costume the latter could be left out without being missed. Miss Clark, with her sweet and wholesome voice and charming appearance clicked off the cash payers walked out.

Ed and Tom Hickey on next told the show in a knot with their grotesque antics, talk and dancing. Singer's Midgets added the colorful element to the performance. Though the act ran around an hour and closed the show, few of the cash payers walked out.

A baby movie contest in connection with the show, "The Baby," (F. B. O.) crowded the Pantages last week, the infants making it pleasant for the performers.

The opener, Eva Thes and Co., offered a cycle of aerial feats, with Miss Thes being especially adept on the rings and rope. Her male assistant contributes some comedy but otherwise is used for "supers" in the aerials. The act is a "deuced" and have some bright lines in their skit "The Interviewed" Battleship Cadets Jazz Band, assisted by Tracy Nick and Strut Mitchell, wend their way through a conventional jazz routine. The act seems quite difficult for the band but Nick and Mitchell come to the rescue with some fancy dancing. All members wear white "gob" suits.

On fourth were Benson and Massimo with Marion Bawn, doing well in interpretive dancing and acrobatics. Miss Bawn is a toe dancer of considerable ability, and makes a striking appearance in abbreviated costume. The team burlesques one of her dances and the travesty goes over for a wow. Eddie Hill panicked 'em with his songs and "philosophy." His crying number, "They Won't Leave Me Alone," alludes to the fair sex and stands out prominently while his "philosophical" explanation of the pictures he exhibits on a blackboard is distinctly clever.

A musical act, "Carnival of Venice," closed and scored substantially. The group consists of five men and three women and the instruments used are accordion, saxophone, harp, violin, piano, mandolin and clarinet. The combination makes for effective music and with three exceptions, operatic and classical selections are used. Peggy Hanlon came through the cloud of heaviness to do a Charleston and the result was a bang. The "Carnival" can hold a spot on the best bills and would click in the high class picture houses.

Arthur Kay, graduate of a picture house, who directed the orchestra of a number of musical comedies and is now wielding the baton for "Lady, Be Good," has been engaged by Thomas Wilkes to officiate as musical director for a forthcoming production, "All for You," which is scheduled to open in San Francisco early in November. The cast of this show includes Wm. Gaxton, Madeline Cameron, the Eight Tiller Rockers, Eddie Allen, Earnest Morrison and Henry Hull.

Under the auspices of the Eastern Star, a home and fashion exposition is being held at the Ambassador Auditorium this week. Fanchon and Marco are in charge of the entertainment feature.

Hal Conklin, writing comedies for the stage, who has just signed to do it for Harry Langdon.

Patsy Ruth Miller has recovered from influenza, which confined her at home for three weeks. As a result, she was out on two pictures in which she had a feminine lead was held up until her recovery. The pictures were "The Fighting Edge," which Henry Leeman directed, and "Nightie Night Nurse," in which Syd Chaplin is being starred. Both are Warner Bros. productions.

B. P. Schulberg has gone to New York to arrange his 1926-27 productions.

SEATTLE

By DAVE TREPP

Coliseum—"Carnival of Venice." Liberty—"Don Q." (24 week). Strand—"Lady Who Lied." Columbia—"Hell's Highway." Blue Moussie—"Lynna." Heilig—"Sun Up."

The legit season opens at the Metropolitan Oct. 10 with Thomas Jefferson in "Lightnin'." Meanwhile, the Henry Duffy Co. is making good in stock.

Al Pinkelstein, manager, Strand, is back from three weeks' trip to southern California.

The Palace Hip (Will King) cut the mat prices to 25 cents last week.

"Baby Prices" in person drew heavily at the Pan last week.

De Mille has another company in the Northwest at this time filming "Braveheart." Rod La Rocque will be starred. Lillian Rich is opposite. Supporting are Robert Edison, Jess Acker, Tyrone Power and Arthur Houseman. A company of about 40 will spend some time on the Colima Indian reservation on the picture.

Portland, Ore., has engaged Wilhelm Vam Hoogerstraten to lead its Symphony orchestra.

MILWAUKEE

By HERB ISRAEL

Davidson—"The Lady Next Door." Palace—"Orpheum Vaudeville." Miller—"Love Vaudeville." Majestic—"Midwest Vaudeville." Pabst—"German Stock." Gayety—"French Model" (Mutual).

Emprass—"Hot, Hot Hottentots" (Stock Bismack). Alhambra—"California Straight Ahead (Rium). Garden—"Hell's Highway." Merrill—"Romola."

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.

Strand—"Trouble With Wives." Wisconsin—"Slave of Fashion."

Germane, dancer, has closed at the Empress and gone to the Cadillac, Detroit. She is succeeded by Blossom LaVelle, former State Congress, Chicago, chorus girl, billed as a Charleston expert.

Rumors here a dime museum may occupy the site of the old American, Milwaukee's oldest film house, recently razed.

Eddie Weisfeldt, production manager, Wisconsin (Saxe) has taken over the publicity work for the house temporarily.

Goodman Banks, treasurer, Fox & Krause, Minneapolis house, is engaged to wed Cecile Yessner, non-professional.

Harold Hansen, assistant treasurer, Gayety, has resigned to enter the University of Wisconsin.

KANSAS CITY

By WILL R. HUGHES

Shubert—"In Zat So?" Shubert-Missouri—"White Cargo" (24 week).

Gayety—"Burlesque Carnival" (Columbia).

Emprass—"Smiles and Kisses" (Mutual).

Orpheum—Vaudeville. Pantages—Vaudeville. Globe—Loie Bridge, musical (stock).

Twelfth Street—Pop. burlesque. Mainstreet—"Don Q." (24 week). Liberty—"Siege."

Royal—"The Freshman" (3d Newman—"Wild, Wild Susan" (film), and "Syncopated Fall Festival" (film).

"White Cargo," with Leon Gordon (author) in lead, opened a three weeks' engagement at the Shubert-Missouri Sunday.

Royce Brainerd, treasurer, Shubert, attached to the police traffic this summer, is back at the theatre. At it is assisted by Leo Wyman. At the Shubert-Missouri Parrell Manager is treasurer and Ralph Lewis assistant.

A convention of insurance underwriters, attended by 4,000 delegates, helped the amusement places last week.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"First Half," "Naughty Cinderella" with Irene Bordon; last half, George White's "Scandals of 1924." Next week, first half, "Arabesque"; last half, "Venice."

B. F. Keith's—Keith-Albee vaudeville and pictures.

Temple—Pop vaudeville and films. Strand—All week, "The Gold Rush"; next week, same.

Robbins-Eckel—All week, "Light."

"nin"; next week, "The Iron Horse Empire—All week, "Seven Days" next week, "Paint Perfume." Rivoli—"The Rainbow Trail." Regent—"The Half Way Girl." Savoy—"High and Handsome." Crescent—"Code of the West."

The Palace, newest addition to the rank of neighborhood houses, opened on Monday under the management of Charles P. Gilmore. The house, seating more than 1,200, is one of the largest residential theatres in Central New York. It will have a straight picture policy, with changes of bill nightly. The first offering was "The Thundering Herd." The house is owned by Alfred Di Bolla.

Shock incident to the destruction of the Bastable theatre and block by fire in February, 1924, is held responsible for the death last week of Mrs. Hannah Meanyard Bastable, owner of the property. Surviving are two sons, Frederick and Stephen, the latter who was in personal charge of the playhouse, and a daughter, Mrs. Smith T. Fowler.

The Happy Hour, operated by Ben Fitz, has been renamed "The Swan."

Hibernian Hall, Utica, will be remodelled for theatrical purposes and when the work is finished, will be known as the Family Theatre. The present Family Theatre will be altered for stores. The corporation controlling both properties is headed by John Angelo.

Frank Smith, 16, wanted for questioning in connection with the burglary of the Swan theatre here, broke away from his guard while being taken to police headquarters from the Detention Home and escaped.

Motion picture machine operators here won their fight for a wage increase last week, signing a new contract with the local theatre managers' association for three years. The new scale is \$51 and \$49 for the big houses, while operators in neighborhood houses got \$25.00 a week.

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A New American Comedy by Dorothy Parker and Elmer Rice
with James Spottwood

What the Chicago Critics Said

FOR ONE UNANIMOUS IN THEIR OPINION

"A well-made, shapely and witty play." —FREDERICK DONAGHEY, Tribune.

"Cort Theatre scores another big comedy hit in 'The Lady Next Door.'" —AMT LEEHIE, News.

"A smart bit of writing in 'The Lady Next Door' and it is perfectly acted." —JOHN B. JOSEPH, Herald Examiner.

"The Lady Next Door" opened at the Cort to tremendous applause and laughter." —OPTIMIST, American.

"An excellent and finely-edged entertainment. Don't miss it." —O. L. HALL, Journal.

"James Spottwood and his talented associates make 'The Lady Next Door' worth seeing." —CLAUDIA CASSIDY, Journal of Commerce.

"The audience just loved it!" —Home Office
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WILLIAM BIRNS
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NOW EN TOUR
THROUGH MIDDLE WEST

GREETINGS FROM

AL SHERMAN

Having played 8 weeks at London Hippodrome and 8 weeks at Midnight Follies and still playing in London. Re-engaged indefinitely to star in new Midnight Follies, Hotel Metropole (London's most exclusive cabaret), besides the following vaudeville dates:

2 weeks Coliseum, London
2 weeks Alhambra, London

1 week Victoria Palace, London
1 week Holborn Empire, London

Also engaged as principal comedian in a London revue on the termination of my Hotel Metropole engagement.

Direction WILLIAM MORRIS

REAPPEARANCE AFTER FIVE YEARS ABSENCE AT KEITH-ALBEE NEW YORK HIPPODROME THIS WEEK (OCT. 5)

AS A FEATURE OF THE BILL

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and BOBBIE HEATHER

Very Happy Over Our Success. Thanks to MR. MARK LUESCHER

NEXT WEEK (OCT. 12)
KEITH-ALBEE 81st ST.

At the Piano
JOHN McLAUGHLIN

ROCHESTER, N. Y.

By H. D. SANDERSON
Lecy—"Student Prince"; "The
Gorilla" (last half); "The
Keith-Albee Temple—Vaudeville.
Gayety—"Flappers of 1925" (Co-
lumbia).
Corinthian—"Round the Town"
(Mutual).
Fay's—Pop vaudeville.
Victoria—Pop vaudeville.
German-American Hall—"Dulcy"
(Community Players).
Eastman—"Graustark."
Regent—"Introduce Me."
Piccadilly—"Lightnin'."

Frank L. Smith, treasurer East-
man Theatre, Friday night rolled an
attempted hold-up as he and Mrs.
Gwendolyn Koehl, cashier, were
counting up some \$14.00 in the
theatre box-office, John Henderson,
24, Norfolk, Va., is held by local
police.

Smith, facing a gun, jumped up
and instead of throwing up his
hands, walked toward the grille. As
he neared the window he saw that
the "gun" was nothing but a leather
coat case. Smith drew his own
gun from a holster nearby and
pointed it at Henderson, who turned
and ran. Smith followed, shouting
for some one to stop him.

House Manager John J. O'Neil
grabbed Henderson in the lobby and
several patrons aided O'Neil and
Smith in turning him over to the
police. Henderson for two weeks
was a bookkeeper at the Democrat
and Chronicle. He needed money
for medical attention, police stated.

Lee made famous, received circus
billing for its current engagement
at the Tudor.

Greyhound racing is engaging the
more sportively inclined of the local
populace at present. A specially de-
signed track has been provided for
the dogs. The grandstand has been
filled nightly, and there is an admis-
sion fee of 50 cents to all. The
Mutuel system of betting prevails.

"The Gorilla" did a trifle better
than \$10,000 during its first seven
days at the Tulane. The mystery
farce is remaining for a second
week. "No, No, Nanette" follows.
Harry Jackson, former manager, St.
Charles, is "back" with "Nanette."

The local Little theatre begins its
dalliance with art next week. The
petite temple of histrionism has 5-
700 members, and is always "sold
solid" for all performances.

Tito Schipa is scheduled to induct
the Robert Hayne Tarrant series of
concerts at the Shrine auditorium
the latter part of this month.

TORONTO

Royal—"Venice For Two" (Arch.
Selwyn).
Princess—"You Never Can Tell"
(English stock).
Uplown—"Brewster's Millions"
(stock).
Shea's—Benny Leonard, vaude-
ville.
Pan—Vaudeville, "The Wheel"
(film).
Loew's—Vaudeville, "Lucky
Devil".
Tivoli—"Drusilla With A Mil-
lion".
Hippodrome—"Romola."
Regent—"Don Q."

Arch. Selwyn's "Venice For Two."
Roy Cooper Megraw's adaptation of
Sacha Guitry's "L'Acroche Coeur,"
planned for New York production
later in the month, opened at the
Royal here, and drew much pub-
licity. Special notice was based on
the fact Arch. Selwyn is an old
Toronto boy—the newspapers play-
ing up the fact the producer was
telling the show to the old home
town to see before he carted it to
Broadway.

"Drusilla With A Million," after
playing Massey Hall (concert au-
ditorium) during the Canadian Na-
tional Exhibition, is back for a re-
turn engagement at the Tivoli at
pop prices.

There is a possibility that the
Hart House Players, opening its
season Oct. 12 with Jacob Ben-Ami
as guest star, may come into direct
competition with the downtown
houses and run the opening bill.
Samson and Delilah" for a second
week at the Comedy Theatre.

Shelley Dukes, English playright
and author of "The Man With A
Load of Mischief," was in Toronto
last week to see the American pre-
miere of his play.

ST. LOUIS

By LOU RUEBEL
American—"No, No, Nanette" (3d
week).
Shubert-Jefferson—"Rose-Marie"
(2d week).
Empress—"The Nervous Wreck"
(stock).
Orpheum—Vaude.
Grand Opera House—Vaude and
pictures.

Garriek—"Smiles and Kisses"
(Mutual).
Gayety—"Wine, Woman and Song"
(Columbia).
Liberty—Burlesque stock.
Missouri—"The Trouble with
Wives."
Loew's State—"Black Cyclone."
Grand Central, West End, Lyric
and Capital—"Graustark."
Kings and Rivoli—"Below the
Line."
Delmonte—"The Police Patrol."

The Fall Fashion Pageant recently
staged at the Garden is being pro-
duced this week in Springfield, Mo.
Major Levy, director; Irma Summa,
ballet mistress; Elva Magnus, and
more than 40 models and choristers
are taking part.

The Columbia Theatre Co. is be-
ing sued for \$10,000 by Martin &
Brett, local real estate dealers,
claimed as commission for closing
the sale of the Columbia Theatre
Building.

Johnnie Baker, assistant house
manager, and two ushers of Loew's
State, were arrested and held two
hours in the jail at Fairmount race
track one day last week. The three
were busy passing out envelopes
bearing "The Best Bet" and con-
taining announcement of "Black
Cyclone," written in racing terms.
Betting is forbidden by Illinois law,
and exception was taken by the po-

lice to the word "bet" on the enve-
lope. The boys were released with
a warning.

The 46th annual visit of the Veiled
Prophet was to be held Tuesday
night with a parade of 20 floats. The
ball and the prophet's coronation of
his queen will be held tonight
(Wednesday). All society will be
present at the Coliseum for the lat-
ter event.

NORTH RIVER SAVINGS BANK

206-212 W. 34th Just West
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Has declared a quarterly dividend at
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New York with the greatest
after-theatre entertainment since
the days of Shanley's, "Ziegfeld
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AILEEN STANLEY

Direct from the Kit-
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NEW ORLEANS

BY O. M. SAMUEL

Tulane—"The Gorilla."
St. Charles—"Grounds for Di-
vorce" (Stetson Players).
Orpheum—Vaudeville.
Palace—Vaudeville.
Loew's Crescent—Vaudeville.
Strand—"Shore Leave."
Liberty—"The Lost World."
Tudor—"The Iron Horse."

"The Iron Horse," the picture Joe

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Women of Show Business to Seek the Charitable
Shelter Last Year of the

AMERICAN THEATRICAL HOSPITAL (CHICAGO)

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IRWIN SISTERS

—Billie

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"ABIE'S IRISH ROSE" 14TH YEAR
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Performance Continuous Daily
First Show 10 in the Morning and
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"GO STRAIGHT"
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CLAY'S HURRIE
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with PAULINE and LEO
LORD CARRELLO
KLAW West 43d St. E. 8th St.
Matinee Wed. and Sat. 2:30
Mat. Columbus Day, Monday, Oct. 15

GARRICK GAIETIES
Sparkling Musical Revue
GARRICK Thea. 65 W. 50th St. E. 8th St.
Mats. Wed. and Sat. 2:30
Mat. Columbus Day, Monday, Oct. 15

GUILD THEATRE 52nd Street.
Even. 8:30. Mats. Thurs. & Sat. 2:30.
Bernard Shaw's Comedy
ARMS and the MAN
with Alfred Lunt, Lynn Fontanne, Pedro de Cordoba, Ernest Conarty, Henry Farnham
Mat. Columbus Day, Monday, Oct. 15

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By F. Tennyson Jesse & H. M. Harwood,
with Margaret Lawrence, Fred Kerr,
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with Mr. Coward in the leading role

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Direction A. L. Erlanger

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FUNKY THE HILTONS, others. Phon-
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KATY DONER

CLOSING OCT. 10th

After a Successful Summer Engagement at the
MASON OPERA HOUSE, LOS ANGELESFeatured in
"LADY, BE GOOD"

MONOLOGISTS

(Continued from page 15)

with an economy of emphasis and movement, and the utilizing of the elements of suspense, surprise and relief in the exploding of points without drag or wait.

In short, just as with the legitimate actor, they will last according to the measure of their intelligence, and the soundness of their ground-work of technical mechanics. Through that practical artistry—which unless learned thoroughly in early experience is never quite mastered.

Crushing Brains
For the others who have easy access in the small storeroom theatres where the late cheap vaudeville originated, they must be content with the small buildings still left on the western death trails. The brighter ones amongst them will escape upward into the revues. The big time vaudeville management may keep enough of them prominently going even at a loss as an inspiration to the aspiring artists beneath them; for it is only sense that if the brain is crushed, the "small time" limbs must eventually die.

But, as this era is upon us, it should not be forgotten that the end of one era is the beginning of another; and that already in the "Little Theatres," now growing up like mushrooms throughout our land, the real people are showing their real tastes for what they really want unhampered by arbitrary organizations, either of actors or managers, and these, eventually, will be the haven of the suitable monolog, the fine sketch, the fine song characterizations, and eventually the worth-while playlet, from which a new and characteristic American Drama and Vaudeville in which the human speaking voice may reign again, shall be born.

Harry Holman, who has been playing his "Hard Balled Hampton" sketch in England for several months, returns to this country shortly and is booked for the Palace, New York, Oct. 13.

INDIANAPOLIS
By VOLNEY B. FOWLER
Murat—"The Modern Mikado" (Elks).

Mayor Samuel Lewis Shank has been the leading part in the Elks' "The Modern Mikado" (Murat) this week. The show is a take-off on the present city administration, and Shank consented to portray himself.

The Fitzpatrick-Melroy interests have taken over the lease of the \$250,000 Thial (pictures). Richmond, Ind., from the Quaker City Realty Company, Indianapolis. The F.-M. lease is for 20 years, ranging from \$15,000 to \$25,000 yearly rental.

J. F. Lee, Melroy, Ind., has opened the New Theatre (film) at Brownstown, Ind.

The New Lyric, Ft. Wayne, has been renamed The Lilky.

OKLAHOMA CITY

By WILLIAM NOBLE
On several occasions Art Egan, owner of three theatres, Ponca City, Okla., repudiated the police force for failure to literally enforce the law prohibiting parking cars in front of his theatres. Recently stopping on a hurried trip home Egan parked his car in front of one of his theatres and on his return found a notice to call at police station, which he did, paying \$5 and costs.

Charles Edwards, director of the

Little Theatre Players, Tulsa, Okla., has begun rehearsals for the first presentation, "Belinda" being the play.

ALBANY, N. Y.

BY TOM BURKE
Capitol dark first half current week with "First Show in Town" (Columbus) last half. White's "Scandals" first half next week, \$3.75. First time "Scandals" has played Albany.

Frank Denette, comic of the floor revue at the Abbey Inn on the Kenwood Road, one of the popular exponents near Albany, will leave next month for Miami, where he is to join the "Cocoanut Grove" revue at the Hotel Roberts. Ike Bloom is producing the show, which will run for 12 weeks. Denette, who has come to be known as the "Al Jolson of Albany," is to join the revue Nov. 25. A farewell dinner will be tendered to these two by James J. O'Hagan, proprietor, and attaches at the Abbey Inn the latter part of the month.

Johnny Hines, movie star, got plenty of publicity in the Albany dailies last week for his picture, "The Live Wire," at the Clinton Square. Hines was here for a couple of days. He had his picture taken with Mayor William S. Hackett, who gave the film comedian one of his campaign cigars.

J. F. Gilmour has taken his post as organist at the Leland (pictures). Gilmour came to Albany from New York, where he played in some of the larger motion picture houses.

Work of demolishing the old City Building on South Pearl and Howard streets is being rushed by Contractor Shapiro. The Mark Strand company will erect a motion picture theatre on the site. It will be the largest movie house in Albany.

PORTLAND, ME.

By HAROLD L. GAIL

After three years of darkness, the Jefferson Theatre will reopen with stock. There is rejoicing here, as Portlanders have long desired a change from pictures and vaudeville. Abraham L. Goodside, lessee, is in New York signing a cast. Wilfred Lytell and Bettie Wales will play leads. Others engaged are Ellen Maher, Leigh De Lacey, J. J. Mulreney, June Bradley, W. J. Rathburn and direct and Edward V. Phelan will manage. The opening is set for Oct. 12.

Souza and band played to a full house at the City Hall Sept. 29. The March King appeared full of vigor throughout the performance in spite of his 71 years.

The twenty-ninth annual Maine Musical Festival will be held in Portland on Oct. 6, 7, 8. "Martha," in English, is to be the big feature.

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Violin
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NICK KOUPUKIS
Flute and Piccolo

JAMES KOZAK
Trumpet
DON LINDLEY
Trumpet and Arranger
WILLIAM MCGILL
Saxophone
"MIFF" MOLE
Trombone
"RED" NICHOLS
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Reeds
SAUL S. HARROW
Violin
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BUFFALO

By SIDNEY BURTON

Majestic—"Suzanne" (John Cort's new musical); next, "Naughty Cinderella" (Irene Bowdon).
Shubert-Tock—"Arabesque"; next, "Greenwich Village Follies."
Hipp—"He's a Prince"—"Fashion Review."
Loew's—"Trouble with Wives."
Lafayette—"School for Wives."
Gayety—Mollie Williams (Columbia).
Garden—"Oligion" (Mutual).

Harry Abbott, manager, Corinthian, Rochester, formerly of Buffalo, who pleaded guilty to falsifying tax returns on Garden theatre receipts

here, will be sentenced in Federal Court, Buffalo, this week. Sentence has been deferred until now pending a settlement with the revenue department.

Evelyn Williams, of the Stone-Phillard show (Gayety) last week was relieved of a fur neckpiece by customs officers at Black Rock when she entered the States from Canada Sunday.

The wrap was purchased by Miss Williams in Toronto. She neglected to declare it to the customs and it will be sold at public auction by the government here this month.

CLEVELAND

By C. S. GREGG

Hanna—"Blossom Time."
Ohio—"Lady Be Good."
Keith's Palace—Vaudeville.
Keith's E. 108th Street—Vaudeville.
The Fighting Heart."
Reade's Hippodrome—Vaudeville.
The Fighting Heart."
Loew's Allen—"Classified," "Never Weaken."
Loew's State—Vaudeville, "The Live Wire."
Loew's Stillman—"The Gold Rush" (Chaplin).
Circle—"The Man on the Box."
Loew's Park and Mall—"The Golden Princess."
Colonial—Burns-Padden musical stock.
Columbia—"Chuckles of 1926" (Columbia).
Empire—Evelyn Cunningham and Gang (Mutual).

"Edgar Allen Poe" (James Kirkwood-Lila Lee) at the Globe last week was a local box office flop.

"A Lucky Break," (George Mac-

Farlane), last week in the Hanna, wasn't a knockout either. It got just about normal business.

The Metropolitan (east side), where "White Cargo" (Annette Margules) just closed a 13-week run, is dark. "Rain" or "What Price Glory" may follow soon.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

Werba's Brooklyn has Mrs. Henry B. Harris' "Some Day" this week, with the premiere of Dillingham's "City Chap" underlined. The "Music Box Review" last week played to good business at a \$3.20 top.

The Majestic will follow up "Aloma," current, with two new shows, both Shubert musicals. Next week will see Joe Santley and Ivy Sawyer's "Mayflowers," and the week after the new Romberg opera, "A Royal Pretender."

Teller's Shubert has "The Good Bad Woman" this week, with "Aloma" next week.

The Terminal, new pictures, at Fourth avenue and Dean street, has opened. The house is managed by the Small Strausberg Circuit Theatres, Inc. Seats 2,500.

PITTSBURGH

Nixon—"Topsy and Eva." Second week.

Shubert Alvin—"Artists and Models."
Shubert Pitt—"Desire Under the Elms." Second week.

Gayety—"O. K." Columbia burlesque.
Academy—"Night Hawks," Mutual.

Loew's Aldine—"The Gold Rush." Second week.

Grand—"Winds of Chance."
Cameo—"Peacock Feathers."
Olympic—"Lovers in Quarantine."

Loew's Colonial Theatre in Reading opened on Monday, Sept. 14, under the direction of Louis K. Sidney, and registered a heavy week. The opening attraction was "Never the Twain Shall Meet." The theatre was taken over by the Loew interests from Carr and Schach.

Fire originating in a storage room on the second floor of the Lyric Theatre building, caused damage estimated at \$15,000, the equipment and decorations of the theatre being destroyed.

The Strand, Parkersburg, W. Va., damaged by fire recently, will be rebuilt, and will have a seating capacity of 1,000.

J. O. Kent has succeeded Charles Krantz as manager of the local branch of the Warner Bros. exchanges. Mr. Kent most recently was with the Fox exchange in De-

troit. Mr. Krantz has left for Florida to engage in the real estate business.

Jack Cohen has been appointed manager of the local branch of the Producers Distributing Corporation, succeeding G. R. Ainsworth.

BALTIMORE

By "BRAWBROOK"

A c a d e m y—"Tune of Rosie O'Grady."
Auditorium—"Mission Mary."
Ford—"The Pampered Prince."
Maryland—Keith-Albee vaudeville.

Hippodrome—Vaudeville; pictures.
Garden—Vaudeville; pictures.

Manager Lake of the Hippodrome, who recently underwent a serious operation, is back at his home recuperating.

J. H. Whitehurst's expansive publicity policy resulted in a selective showing of 24 sheet stand special pictorial posters designed by Olga Shapiro for the last Saturday night opening of the redecorated Century Roof.

Outstanding in local journalistic events is the remarkable growth of "The Post," the local Scripps-Howard tabloid. From 70,000 a year ago it is now around 125,000, and touched even higher figures during the summer baseball season. The "Sunday American" is also showing an increase, with 165,800 against 100,000 for the same period last year.

The new executive line-up for the Metropolitan, recently acquired by the Warners, lists Bernard Depkin, Jr., house manager, as vice-president also. Depkin has been manager of the house since its opening, and is credited with its splendid showing as a first run theatre.

Frederick R. Huber, Municipal Director of Music, is negotiating with Milton Aborn for a season of outdoor summer opera next year in the Baltimore Stadium. Aborn visited Baltimore last week and inspected the Stadium together with Director Huber and Dr. Hugh H. Young, chairman of the local board of guarantors of the Chicago Grand Opera Company.



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(Continued from page 17)

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CINCINNATI

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Music Hall—"The Miracle" (2d week).
Shubert—"Cobra."
Grand—"The Show-Off."
Cox—"The Fool."
Keith's—Vaudeville.
Olympic—"Rarin' to Go."
Empress—"Naughty Nifties."
Photoplays—"Capitol," "Graustark."
Strand, "Pretty Ladies," Lyric.
"The Lost World" (3d week); Walnut, "The Freshman" (2d week); Family, "What Fools Men."

building, at Ninth and Vine streets, for \$265,000.

Artist Inn, on East Third street, the meeting place for actors, scribes and artists, reopened last week, direction of Charles Albrecht. Lady Diana Manners, Fritz Feld, Iris Tree and others of "The Miracle" (Music Hall) attended the reopening.

Plays scheduled for early production by the National Players (Cox theatre) are: "Dulce," "Lightnin'," "The Bat," "Two Fellows and a Girl," "Lawful Larceny," "The Outsider," "The Masquerader," "The Alarm Clock."

Blackie Lantz, manager, Empress, announces that beginning Sunday night special midnight performances will be held.

William Ovlit, supervising the production of "The Miracle," will transfer the show to Boston in eight days.

JOHN BOYLE

PUPILS
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MINNEAPOLIS

By **FRANK W. BURKE**
A band and singer contest staged in conjunction with appearance of Henry Santrey's orchestra (Hennepin-Orpheum), last week brought out the best of home talent. The

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contest was worked through a tie-up with the Daily Star.

Cooler weather during the last week reflected in the box office receipts of local theatres.

Ben Ferris, St. Paul newspaper man, is now director of publicity for Finkelstein-Ruben houses.

Palace, for several seasons a flop house, is doing well with McCall-Bridge Company, musical stock. Al Bridge is featured comedian.

The two Minneapolis Orpheum houses will observe Anniversary week this month. It is the 21st anniversary of the Seventh Street Orpheum, and the fourth anniversary of the Hennepin-Orpheum.

M. L. Finkelstein (Finkelstein & Ruben) has gone to Europe on a vacation.

DETROIT

By **GEORGE WINTER**

Shubert-Detroit—"The Man With a Load of Mischief" (Ruth Chatterton).

New Detroit—"A Fascinating Devil" (Helen Ware).

Bonstelle Playhouse—Rafael Sabatini's "The Carolinian" (Sidney Blackmer). (Premiere, Oct. 8.) Lafayette—"The Student Prince" (4th week).

Garrick—"Abie's Irish Rose" (23d week).

Majestic—"The Witch" (Dorothy Woodward Playhouse).

"Abie's Irish Rose" celebrated its

200th performance at the Garrick Monday night.

John Cori's new musical comedy, "Suzanne," at the New Detroit next Sunday night, takes the time originally allotted to George White's "Scandals."

SALT LAKE CITY

By **GLEN PERRINS**

Judge Tillman D. Johnson, of the Federal Court, recently ordered a bench warrant issued for David Schayer, former manager of a Salt Lake theatre, said to be in Idaho as the representative of a film company.

Dorothy Gulliver, Salt Lake winner in the "See America First" contest here, is working in a new serial, "Strings of Steel."

"The Light," new play by Stanley Jonasson, will have its first stage presentation here sometime in October.

The arrival of Paul J. Brady in Hollywood marks the beginning of the first motion picture production by the Utah California Picture Co.

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Belasco—"Is Zat So?" Next, not announced.

National—"Stepping Stones." Next "The Fashionable Princess" (Lowell Sherman).

Poll's—"Oh, You!" Next, "Artists

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and Models" (second edition).
Gayety—"7-11" (Columbia).
Mutual—"The Tempters" (Mutual).

Pictures
Columbia—Douglas Fairbanks in "Ion Q" (second week).
Metropolitan—Norma Talmadge in "Graustark" (second week).
Palace—"The Midshipman."
Rialto—"Run-Tin-Tin" in "Tracked in the Snow Country."

"The Midshipman" is the film that the Navy Department co-operated in making. Secretary Wilbur and other high officials and officers of the department went en masse to the opening last night (Monday) at the Palace.

The Mayflower Gardens are to open on October 7. A special night is to mark the event. Spencer Tunman is supplying the music for the dancing.

The fourth Music Box Revue is slated for the National the week of the 18th.

The Metropolitan, a downtown picture house of the Manley-Criminal local chain, was robbed of \$125 in cash on Thursday of last week. Manager Polias Broche told the police the thieves must have had a key to the box office, as the lock was not broken nor was any portion of the office damaged.

The Mayflower
Washington, D. C.
HOTEL FOR
Distinguished
Professionals
Connecticut Ave., near the theatres

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A CLEAN Place to Live In
ALWAYS
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THIS IS TO SAY THANK YOU TO THE MANY MANY DEAR FRIENDS FOR THEIR GOOD
WISHES—TELEGRAMS—LETTERS, ETC., ON MY RETURN TO THE STAGE AT

B. F. KEITH'S PALACE, NEW YORK CITY

OCTOBER FIFTH



ALWAYS SINCERELY

IRENE FRANKLIN

(MRS. JERRY JARNAGIN)

VARIETY

Published Weekly at 144 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$1. Single copies 10 cents. Entered as second class matter December 22, 1946, at the Post Office at New York, N. Y., under the Act of March 3, 1979.

VOL. LXXX. No. 9

NEW YORK CITY, WEDNESDAY, OCTOBER 14, 1925

64 PAGES

FIVE SPLITS IN ONE SHOW

ACTS ON SAME BILL IN DALLAS "STRIKE" AGAINST FITZGIBBON

Bert Fitzgibbon Made Himself Disagreeable—Had to Leave Interstate Program—Never Known to Have Previously Occurred with Any Artist

Dallas, Oct. 13. Bert Fitzgibbon was obliged to withdraw from the local Majestic's bill last week through a "strike" by his companions on the program against his further appearance with them. Fitzgibbon, withdrew from the show and the Interstate Circuit, operating the house, returning to New York.

Fitzgibbon was said to have made himself objectionable the previous week while with the same acts at the Majestic, Ft. Worth, also an (Continued on page 68)

PIANO PLAYER WEDS 'YOUNGEST GRANDMOTHER'

Anna Chandler and Lester Lee Married—Both Appear Together on Stage

Often asserting she is the "youngest grandmother in the world," Anna Chandler has married again, this time to Lester Lee, her piano player, who is said to be but 23 years of age. Miss Chandler is known in vaudeville as a "single act" and needs a piano player.

Miss Chandler became a grandmother when her daughter, Beatrice Curtis-Fox, had a child about three years ago. Beatrice is the wife of (Continued on Page 6)

NIGHT CLUB EPIDEMIC

The large number of new cabarets and night places under new managements of unknown quantity has given rise to queries from among the legitimate cafe men as to the wherefore of all this sudden invasion of the cafe territory.

A prophet among the cafe men anticipates some lurid stuff to be spilled in the dailies between Nov. 15 and Jan. 15. The latter date is also set as the deadline for many of them to pass on into the unknown from whence they came.

Among the newcomers are a few operating in legitimate fashion.

"SUCKER LIST" FROM RADIO

Phoney Promoters Finding New Victims

Radio is furnishing the longest "sucker list" phoney promoters and stock sellers have ever found.

Stations listing names and addresses of inquiries or requests sent in or obtaining them from wires or letters are being visited by the confidence crowd to obtain the lists.

It is reported an announcer in one station received an offer from a promoter of \$1,000 for the list of names and addresses held by the station.

A mid-western radio station is (Continued on page 62)

\$30,000 Front Foot; Millions for New York

An offer of \$450,000 for the New York theatre building, occupying the entire street front on Broadway between 44th and 45th streets, has been refused by Famous Players, its owner.

An applicant by F. P. set the value of the property at \$6,000,000. Neither at that price will F. P. sell. The picture firm paid A. L. Erlanger and associates about \$2,500,000 for the New York a few years ago.

Oscar Hammerstein, who built the edifice, lost it, also \$900,000 of his money in it. The New York Life held a mortgage for \$1,250,000 and foreclosed, later selling to the Erlanger group.

The block is 200 feet front, giving a Broadway valuation per front foot of \$30,000. It is only exceeded in New York uptown realty by the price paid for the Vanderbilt mansion at 5th avenue, 57-58th streets, also 200 feet front, \$7,500,000, or \$37,500 per front foot.

Adolph Zukor and Jesse L. Lasky of F. P. are said to have purchased considerable property to the rear of the New York theatre building, on each of the side streets

BURLESQUE GIRLS ASK CHI COURT FOR FREEDOM

Prima Donna and Four Choristers of Erin Jackson Show Want Divorces—Ruth Quinn and Mabel Cravener Charge Cruelty, Lena Cullane and Ada Kendorsky Desertion

ALL IN MUTUAL SHOW

There seems to be a wholesale exodus from matrimony afoot on the part of the feminine contingent of the Erin Jackson show on the Mutual burlesque wheel. The petitioning wives include Erin Jackson, herself, the prima donna, who finds the bonds of wedlock irksome. She wants Attorney Leo A. Weisskopf to get rid of Arthur G. Jackson, whom she married Sept. 2, 1916, in Dallas.

Ruth Quinn of the show's chorus declares John A. Quinn was cruel. (Continued on page 13)

N.Y. TICKET SPECS LOSE AGAINST AMATEURS

Baseball Series Tickets at Bargain in Pittsburgh—Rather Interesting Story

Pittsburgh, Oct. 13. A flock of New York ticket speculators, more commonly known as brokers and scalpers, much more so by the latter, came to Pittsburgh prior to the opening of the World (Continued on Page 12)

Operations!

A couple of girls from a Broadway show were asked how the season looked.

"This is going to be the best season ever for operations."

FLORIDA JAMMED BEFORE SEASON OPENS—GLASS WATER-MILK, 15c

Baggage From 5 to 7 Days Late—People Sleeping in Lobbies at Sarasota—Freight Embargo—Merchants Unable to Procure Stocks

DIVING BEAUTS DEMAND HEAT

Carnival Girls Sidestep Cold Water

A sudden drop in the temperature Saturday night precipitated a strike of the "so-called" bathing beauties with the Rubin & Cherry Shows, operating in connection with the Southeastern Fair, Dixie's biggest outdoor event.

Scantly clad in one-piece bathing suits, the girls held a conference in a corner of the diving lot. A committee of three, Barbara York, Elsie Wainwright and Anna Winters entreated Arthur Collins, manager, to call off the show.

Collins told the beauts "nothing doing" as they were under contract (Continued on page 63)

BERT SHADOW'S TRIP

Going Abroad for Changes of Locale

Bert Shadow (Shadow and McNeil) sailed Saturday on the "Olympic" due for Paris. His wife, Lillian McNeil, had accepted an engagement at Hob Murphy's new night club (Antlers) and preferred not to cancel it, although her husband tried to persuade her to change her mind up to the minute of the boat's departure. Shadow expects his wife will follow him over when the embark date shall have been finished.

A change in locale is sought by (Continued on page 8)

Here's a Son-in-law!

Chicago, Oct. 13. John H. Dittsbury, vaudeville agent, recently has given two quarts of his blood in a transfusion operation to save his mother-in-law.

The agent gave a quart at one time and a quart another time. He is as hale as ever.

His mother-in-law is reported safely over the crisis.

Miami, Oct. 13. With the regular season not due to open until January, Florida is jammed.

About all of them are in the same class, packed to overflowing with real estate people, who are located in the hotels, and others obliged to sleep where best they may, most often in the same hotels' lobbies.

Milk, plainly watered, is reported selling at 15c a glass in Sarasota.

The Ringling-Barnum-Bailey Circus (Continued on page 9)

SPRING UNDER BECK THEATRE STILL FLOWS

Electric Pump Required for Water Seeping Into Cellar

Martin Beck has a watering problem on his hands, arising underneath his Beck theatre on West 48th street, west of 8th avenue; it's a spring that won't be dammed.

According to report Mr. Beck has ordered an automatic electric pump. When installed in the cellar, it will automatically throw off the rising (Continued on page 3)

Larrimore-Arlen Sketch; Weekly Royalty \$250

Francine Larrimore will open a tour of the Keith-Albee Circuit in "The Nightingale," sketch authored by Michael Arlen.

Arlen is reported receiving a weekly royalty of \$250 for the act. Lewis & Gordon are the producers.

COSTUMES GOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN, EXCLUSIVE DRESSING BY LEADING STYLIST CREATORS.

BROOKS 1437 B'WAY NEW YORK

ALSO 15000 COSTUMES TO RENT

AUSTRALIA

Berlin, Oct. 13

The poisoning was the result of Breitbart having scratched his knee upon a rusty nail.

Melbourne, Sept. 20.

WARNERS BUY FRENCH FILM

buying private yachts—but trade is coming back again; we all have money to spend and so we are nationalizing the pictures.

the summer, no matter how hot it gets. All theatres and movie houses

LONDON

FOREIGN FLIVVERS

11 NOV 1964

11

There's Welcome on the Mat at
THE PICCADILLY
 FOR THEATRICAL FOLK CABLE FOR A ROOM
 Cable Address: **PIOUDILLO, LONDON**

[illegible]

ISHAM JONES LONDON HIT

Audience Couldn't Resist His Music

London, Oct. 13. Isham Jones and his band had a sensational opening at the Kit Cat Club Sunday night (Oct. 11), although the Chicago idea of dance music was found to be too loud for the room and the orchestra was muted after the first performance. Jones gave an informal concert for the dancers. During his rendition of a dance number the patrons couldn't resist and took the floor to step.

Paul Whitehead sent a congratulatory cable saying, "Go to it, you can't miss," which Sophie Tucker read to the first nighters.

LANG'S CANADIAN TOUR

Coming Over in '26—Martin Harvey May Play in States This Winter

Toronto, Oct. 13. Despite the fact that he has been refusing offers from American producers for the past two years, Matheson Lang has agreed to cross the pond for a Trans-Canada tour, opening in the east in September of next year.

He will tour under the management of Bert Lang, of Montreal. The play or plays have not yet been picked. This will not likely be settled until next summer when Mr. Lang goes to England.

It is now possible that Sir John Martin-Harvey, whose Canadian tour opens at Halifax in December, will play a few weeks in the States, probably Buffalo, Detroit and Cleveland. Harvey has objections to Canadian one-nighters in winter and to fill out his time the adding of the American dates may be necessary.

Harvey is also under Lang's management.

Lauder's Tour Here

London, Oct. 13. William Morris upon his arrival here completed arrangements for Sir Harry Lauder's American tour, which will extend over a period of 26 weeks.

The Scotch comedian will sail from this side immediately with his American opening to take place shortly after he arrives on your side.

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THE TILLER DANCING SCHOOLS
OF AMERICA, Inc.
226 West 72d Street
NEW YORK

A Miss' Nifty

After Marie Saxon's name had been placed in the lights under the "Merry Men" title of her show at the Vanderbilt, on 48th street, Miss Saxon was asked why her name only appeared on one side of the sign facing west, toward Broadway.

"Oh, that's because it's a one way street," answered Marie.

VALENTINO IN PLAY AND ACTING TIMID!

Two of Three New Plays in Paris Look Promising—An Old Meller

Paris, Oct. 13. Of three openings here, two may linger.

The first production at the new Apollo, following the revival of "The Merry Widow" last season, is "Mouche a Bouche" ("Mouth to Mouth"). It had a cordial reception. This piece is a spectacularly produced operetta in three acts constructed upon a trivial book. The music has Maurice Yvain as the composer, while the plot is the work of Andre Barde.

The story is of a demi-monde who mistakes a timid suitor for Valentino, the film star. The backward screen actor allows a rehearsal when the woman's protector discovers them kissing. He finishes by marrying the wealthy protector's daughter. The cast includes Felix Oudart, George Milton, Henry Defrey, Therese Dorny and Maguy Varna. Of these players Milton's dancing predominated, while Therese Dorny impersonated a Russian governess cleverly.

Mme. Cora Laparcerie has resumed the management of the Theatre de la Renaissance for a few months and opened "La Menace," in which she personally holds the lead. Pierre Frondaie is the author of this four-act piece which bowed in minus superlative praise or drastic adverse comment.

An Old Meller
It amounts to an antiquated melodrama telling of Francois, a beautiful widow, who loves a scoundrel until he is unmasked. She then marries a rich manufacturer. Later the villain endeavors to seduce the manufacturer's sister and demands the assistance of Francois under threat of revealing compromising letters. The husband falls the bimiller.

Mme. Laparcerie plays Francois, Andre Pascal is the heiress, Pierre Magnier is the villain and Jean Worma the husband.
As a substitute to "Dr. Knock," which ran all season at the Comedie des Champs Elysees, Louis Jouvet has produced "Madame Beillard," by Charles Vidor.

This attraction was favorably greeted in telling of an enamored manager who quits the employ of a pretty widow when, after a flirtation, she encourages her niece to try and marry the manager. Remy is the male principal.

"Gorilla" Stopping

London, Oct. 13. "The Gorilla" will end at the Oxford Oct. 24. Another West End withdrawal is "The Sign of the Cross," departing from the "Globe" very shortly. Knoblock's "Lullaby," starring Margaret Hammerman, is named as the successor at this time.

It is also reported that the closing notice is up at the Lyceum, where the "London Revue" is playing.

AT WINTERGARTEN, BERLIN

Berlin, Oct. 13. Tanya Tech had a splendid opening at the Winter Garten and carried off all honors of the evening. Her play was also highly successful on the one bill.



ALWAYS STOPPING AT THE BEST

Leon Kimberly and Helen Page's success on former visits to London has not been forgotten, and their delightful work in "The Heart Breaker" is a source of joy. Miss Page remains one of the cheeriest and most engaging comedienne that America has sent us.

—THE STAGE, London.

DID LONDON'S JAZZIST "PEACH" ON U. S. BAND?

Oklahoma Collegians Halt Extra Sessions—Somebody Tipped Off

London, Oct. 13.

After playing for about 10 days during the afternoon tea at the Piccadilly, the Oklahoma Collegians were withdrawn at a moment's notice at the instance of the Home Office. Their original contract, upon which Labor Permits were issued, was for the Kit-Cat Club only, but desirous of increasing their income, they requested permission to double at some variety theatre. This was easily arranged for the Alhambra, but the combination Kit-Cat-Piccadilly management exacted that the band play the afternoon teas in consideration of the permission to appear at the Alhambra.

It is not known who called attention to the appearance of the band at the Piccadilly, but it is believed the Home Office was "tipped off" by an English band which professes great friendship for all visiting American orchestras. Possibly the "information" was lodged by one of the directors of the Kit-Cat Club.

The Piccadilly Hotel people have a controlling interest in the Kit-Cat but the minority Kit-Cat directors are envious of the Piccadilly for one thing and the impression is more or less current they would like to secure control of the Kit-Cat.

Both cabarets are eminently successful, due to the presiding genius of Stanley B. Jones, and if the successful minor Kit-Cat patrons should ever "go back" enough to buy out the Jones control they would be minus a most important asset.

PLAYFAIR'S 2 CROPPERS

Two Productions Fail; Will Revive 18th Century Operas

London, Oct. 13.

Nigel Playfair, long favorite of theatric fortune, has come two croppers. First with "The Prisoners of War" at the Playhouse, which leaves a dark theatre on his hands at a rental of \$1,200 per week and with "And That's the Truth," a Pinandello parable, which is a lead failure at the Lyric, Hammersmith.

In his next venture Playfair will jump back to his attempt of reviving the eighteenth century ballad opera. He lined much coin five years ago with "The Beggar's Opera" and now he has put into rehearsal "Lionel and Claudine," an old time affair by Isaac Bricolatre. Though very popular in its day it never came near the success of "The Beggar's Opera."

Tully Sails to Play Here

London, Oct. 13. George Tully left for the Aqueduct Saturday (Oct. 10) to join Grace George as she heads him on the road tour of his "Head in a Row."

The Floridian Rush

Reports from southern Florida north say that many of the Miami Beach, Miami and Dixie line are being depopulated of their males through the rush for Florida.

In some towns the outgoing rush is being felt by I-vised theatre attendance.

TWO MUSICALS IN LONDON—BOTH WEAK

"Mercenary Mary" and "Charlotte's Revue" Open—Sophie Tucker Joins Revue

London, Oct. 13.

Two musicals opened here with a grand flourish, but neither attraction seems any too lively. "Mercenary Mary" and the new edition of "Charlotte's Revue" were the premieres.

"Mercenary Mary," at the Hippodrome, enjoyed an enthusiastic reception, but drew mixed newspaper comment. Despite a lavish production and an expensive cast, the show lacks class. It impresses as an uncertain venture, with chances favoring a popular decline.

Frank Masters was the most prominent cast member, due to his stepping. Top comedy honors went to Peggy O'Neil in the title role. Lew Hearn made a one-base hit out of an unsatisfactory small part through sheer personality and perseverance, while the numbers put on by Larry Ceballos were strenuously applauded. Ceballos sailed on the "Aquarium" Saturday to stage the "Greenwich Village Follies" in New York.

Charlotte's new conception, at the Prince of Wales, shapes up as a feeble effort to duplicate the success of previous editions, although the show is more expensively costumed than usual.

Dorothy Dickson, who heads this revue, danced but little and attempted to sing, while a cast replacement was that of an understudy taking over Mabel Gray's responsibility on the second night, due to the latter's indisposition. To fill this gap, Sophie Tucker was requisitioned from the Alhambra, and the American songstress is howling 'em over in the production engagement.

DEATHS ABROAD

Paris, Oct. 13. Jose Savoy, 44, French actor and producer, died after a long illness.

BECK'S SPRING

(Continued from page 1)

water seeping through the concrete floor and walls. Upon the water rising, Beck, the pump star, when that occurs a performance upstairs may be in progress, but there is no way of regulating the auto pump for its riveting noise when in operation. At one time the site of the Beck theatre and its surroundings were a miniature lake, formed through the spring. While excavation was going on for the Beck, the wooden structure upon it gave way, weakened by the inflowing water. The matter of the spring received expert attention before the structure arose. The remedy apparently found, since it is but recently it was declared necessary to employ a pump.

—\$30,000 in "Wisdom Tooth"

While annoyed over the theatre puzzle, Beck, last week, turned over to the author, Marc Connelly, of "The Wisdom Tooth," its production and equipment in return for a small interest in the piece. The show, after a try-out, represented a \$35,000 loss to Beck.

Mr. Connelly is at present promoting money to reproduce his piece himself. It is a fantastic comedy. When Beck relinquished his title and claim to the show, a cast had been engaged and was ready for rehearsal.

It is Beck's second production flop since he retired from vaudeville to produce legit for Broadway. His first was "Miss Braggart," successful in nearly all of the capitals of the world excepting the Martin Beck theatre, New York. Beck paid for it over here and lost \$175,000. His second, "The Wisdom Tooth," which Beck independently produced, will cost him \$100,000 to produce and \$100,000 to tour.

ETHEL LEVEY IN CABARET

London, Oct. 13. Ethel Levy will make her debut as a cabaret performer at the Embassy Club Oct. 24.

Ethel Levy, in a brand new act, scored strongly at the Victoria Palace yesterday (Monday).

Miss Levy revealed herself as being better than ever and then destroyed that excellent impression by rendering a sentimental ballad which elicited a hiss from the balcony. Not content with that she did another encore of an old number. Minus the ballad and the revived song Miss Levy has a perfect act.

Sissie and Blake, Hit

The extension of the Levy turn seriously interfered with the debut of Sissie and Blake, who were spotted next to closing, following Miss Levy. Despite the handicap the colored pair performed enough to establish themselves as a hit.

AMERICANS ABROAD

In Paris: J. J. Kaufman, Louis Douglas, Mr. and Mrs. Arthur Sawyer, Clark Robinson (scene designer of New York), Mr. and Mrs. Antonio Moreno, Edgar Varese (composer), Charles Brackett (novelist), Raymond Broussard (pianist), Albert A. Kaufman, Robert Lieber, Bruce Johnson, Albert Warner.

Opera Comique's New Management

Paris, Oct. 13. Louis Masson and Georges Ricou are preparing to take over the direction of the Opera Comique, with the withdrawal of the Isola Theatre shortly. Their first novelty will be produced by Maurice Frigara, who will likewise conduct the orchestra.

FLORIDA JAMMED

(Continued from page 1)

was cancelled its two-day date here on account of the freight embargo, also cancelled a trip.

Through the embargo, merchants throughout the State are encountering trouble in procuring stocks for their stores. It is said that at this point in the may chant, "knows to whom to apply he can get what he wants."

Baggage is being delayed from five to seven days. Theatrical troupes and individual artists coming into Florida under contract engagement must carry all necessary articles required in hand baggage. Passenger trains are regularly late, but in hours only.

If stories of jumps in rentals nothing passes beyond the annual rental of \$70,000 for the corner store, 22x25, of the Olympia Theatre building. It's a 12-story office building, built by Famous Players, and operated by it in association with Mrs. Leach, who controls the renting.

Costing \$1,000,000, the building brings in \$200,000 annual rental, exclusive of the theatre's lease, worth another \$100,000 a year.

Mrs. Leach had been negotiating with a real estate concern for the corner store, finally agreeing upon \$25,000 for rental, with some hitch occurring. The store finally rented to another realty firm for \$70,000.

—\$30,000 in "Wisdom Tooth"

Eleanor Woodruff, Oct. 13. Eleanor Woodruff is beating the season by being here now. Formerly leading lady with Otis Skinner, Miss Woodruff may listen to any one of the 5,000 loud whistles with a try to make the sand-bank like hit.

COSTUMES FOR PRODUCTIONS PICTURES GOWNS INDIVIDUALS
SCHNEIDER-ANDERSON
220 W. 4th ST. NEW YORK

HOLDERS OF COPYRIGHT ON ACT DEFEATED IN SUPREME COURT

Two Similar Acts, but Injunction Given to Producers—Brooks and Chilton Refused to Arbitrate Over "Before and After"—"Ideals," Other Title

Despite Frank Griffith and Jack Doncourt's claim that they wrote, originated and copyrighted an act, they were defeated in an injunction suit by Marty Brooks and Forrest Chilton to restrain them from doing the act. The matter dates back to the time Griffith and Doncourt wrote "Ideals" and went to Brooks to finance it. Chilton, an ex-judge, became associated with Brooks in the venture, both sponsoring Griffith and Doncourt in the act until they dismissed them and got two other players.

Griffith and Doncourt at that time filed a copyright notice and played it on their own as "Before and After," thus creating a situation of two similar acts playing around.

Brooks and Chilton refused to accede to an arbitration. After receiving decision, Justice Mitchell May, in the Supreme Court, Brooklyn, N. Y., handed down a decision for Brooks and Chilton later in the week.

DANCING TEACHER SUFS FOR DISAPPOINTMENT

Eddie Cantor and Nan Halperin Defendants in
\$25,000 Action

Chicago, Oct. 13.
A damage action for \$25,000 against Nan Halperin and Eddie Cantor is on the local court calendar, due to come up late this month. Pat Harmon, dancing teacher here, is the plaintiff.

Harmon alleges his general standing and reputation were injured for that amount in 1921 when Miss Halperin and Mr. Cantor failed to appear at his dancing academy one evening, after they had given their assent.

In defense, it is said, the plea will be set up that Harmon did not keep his agreement to give publicity to the joint appearance in the Chicago dailies. At the time Miss Halperin and Mr. Cantor were in "The Midnight Rounders" at the Great Northern. Due to the location of the theatre any proposal to advance its box office receipts was readily agreed to. When the dancing master entered his request it was accepted with the provision that he give the evening publicity. Failing to see themselves advertised, the artists did not appear.

Lee Kids Leave Show; Duncans Didn't Praise

Rochester, N. Y., Oct. 13.
What looked like a big chance for the Lee children in the Duncan Sisters roles of the No. 2 "Topsy and Eva" seems lost in view of the statement issued by Mrs. Irene Lee, mother of Katherine and Jane.

Mrs. Lee says her daughter and son turned her police to the show management for the reasons as Mrs. Lee states:

"On account of a breach of contract . . . and although they (Lee girls) were a tremendous hit at the special Chicago matinee, Jane and Katherine never got one word of praise from the Duncan Sisters."

Mrs. Irene Lee manages the Lee Sisters. The latter are heading special company of "Topsy and Eva" organized in Chicago. It gave a special Sunday matinee over a month ago at the Selwyn, Chicago, immediately prior to going on tour.

Hotel Clerk Juggler

Syracuse, N. Y., Oct. 13.
William Lord, hotel clerk at the Yates, and "the greeter poet," as he calls himself, in writing verse for local newspapers, has associated so long with vaudevillians that he's caught the fever.

Lord, turning juggler, will break into variety.

KIDDIES' CONTEST

At a general mass meeting held last Sunday (Oct. 11) at the Hotel Astor by the National Stage Children's Association, a first official list of the kiddies who will represent the City of New York at a performance to be held later in the season before President Coolidge, was announced. The children thus selected include:

Lida Anchutina,
Albert Book,
Diana Freeman,
Doris Glas,
James Hartnett,
McKenney Sisters,
Doris Nirdlinger,
Elizabeth O'Rourke,
Anton Tushinsky,
Helen Walling,
Anita Wessler,
Dorothy White.

It was announced by the president, Harry A. Schulman, that children in every large city of the United States representing the leading singing, dancing and dramatic schools will participate in preliminary tryouts and the winners in these preliminary performances will appear in a final contest to be held in New York city. The contestants will compete for a scholarship fund of \$100,000.

The winners will receive the prizes from President Coolidge at the White House, in an entertainment similar to the one given there a year and a half ago.

Schulman also announced that the association is now conducting a number of scholarship classes to aid especially the poor children who show promise but financially unable to further and develop their talents.

Approximately 400 parents of the children attended Sunday's meeting which was addressed by George Jessel and several other stage stars whose dramatic careers started at an early age.

TORRENCE IN "MOONSHINE"

Ernest Torrence, of pictures, will enter vaudeville in a Lewis & Gordon sketch, "Moonshine."

The act was formerly played by Ed Hayes and authored by Arthur Hopkins.

PUZZLED SAND SELLERS

"Blindfold" Works South—Hayward Thompson

West Palm Beach, Oct. 13.
A "blindfold" racket was worked here Saturday by Hayward Thompson, who claims he is the champ at it. Hay certainly startled the sand sellers.

Wearing a light tight mask with 12 folds of black silk across his eyes, he drove an auto through traffic. Nor did Hay bust one traffic rule.

"The Wile" is doing something that hasn't been around here since Bishop. He carries a business manager, and in this town has a tie-up with the local paper.

Next week, Miami, and more sand.

'NAME' FAMINE ON BIG TIME

A famine of "names" in vaudeville is attributed to the number of vaudevillians in musical comedies and to the inroads made by pictures.

The bookers claim more vaudeville "name" artists and acts are now appearing in musicals than ever before. The big time houses are the ones mostly affected. They are the only houses attempting to sell "names."

Other houses sell their entertainment as a whole with a feature picture, depending upon the pop prices and an average good bill to get the money.

Another factor regarded as a drain upon vaudeville are the cabarets and supper clubs. The clubs cut in, taking musical organizations and women out of vaudeville.

Gave Up Beauty Biz For Act—Ruled Out

Chicago, Oct. 13.
Frank R. Davis, owner of "Echoes of Scotland" was attached last week in St. Joseph, Mo., for \$500 damages, arising out of a forfeiture clause in a contract between himself and Rya Wayne, a singer. Miss Wayne was with Davis some years ago retiring to enter the beauty parlor business in Creston, Ia.

Davis propositioned her to join his present act saying he had 30 weeks for the Association and offering her \$100 a week. Miss Wayne accepted, sold her business in Creston, and joined the act but was ruled out by the Association bookers as not the right type.

William F. Ader represents Miss Wayne.

SKETCHES

By J. C. NUGENT

It is as illogical to put sketches and monologues in the same class, because they are both "talk," as to put a group of elephants and a musical bat in the same class, because neither can sleep under water.

Doing a monolog is talking direct to an audience with a full administration on both sides that the time and place is here and now.

A sketch or playlet attempts to establish the illusion of another time, place and characters. It must be written with that economy of light and shade and that directness of construction, which can put over 20 minutes or so of a complete and unified idea, with a beginning, a middle and an end. It must be played by actors and not by "talkers," acting and talking are two separate arts.

If, as has been admitted, after my first legitimate stage years, I gained records for a number of later years as a featured writer and player of original playlets and orator and deliverer of original monologs in vaudeville, and have thus gained some authority to speak on each of these separate concerns, I cannot and do not claim that it has been of any business advantage to me. With the exception of the great Richard Mansfield, I know of no player whom versatility has helped in a financial way. It is much better business to be identified eminently with one thing; but I learned a lot of practical technique from that stage, if not from the "talkers"; namely, because I like to do it.

No "Messages"
I am misled by no notion of "missions," "messages," "duty" or "propaganda." I like my job. It is my fun—and I don't think the public are children or will be affected greatly one way or another, by what I or anyone else does on the stage. If the theorists and "Sunday" writers, and delinquent generally, wish to read messages and motives and tremendous consequences into the work of artists and star-lets, so be it. It may be such consequences and effects.

Ind. Bookers Fooling Acts And Cheating Managers

Some independent bookers are jeopardizing their chances of retaining the present number of houses on their lists by remedying their mistakes and crossed bookings with the expense of soft, easy-going house managers.

Whenever a booking jam occurs, acts holding contracts are talked out of them with the promise that the money dropped on the cancelled date will be made up to them on other stands, with the house manager ultimately the one who pays.

Several bookers have been manipulating along these lines successfully for some time. It's only a question of time when they will have a falling out with one of the "accommodating" performers, and with the "spilling of the beans" inevitable.

When detected, this class of independent bookers will figure he's getting a rough deal when the manager takes his lookings elsewhere.

"HOW DO YOU KNOW?" CAST
Lewis and Gordon are offering Madame Hoson and Doris Rankin as co-stars in "How Do You Know?" a sketch by Harry Wagstaff Gribble. The supporting cast includes Captain Malcolm Mortimer, British actor and stage director, whom Miss Rankin married after divorcing Lionel Barrymore.

The opening will be Miss Rankin's vaudeville debut.

SAM MCKEE RESIGNS

Sam McKee, veteran vaudeville editor of the "Morning Telegraph," has resigned, to devote his future time to his advertising business with Muller & McKee.

FLOOR SHOW AT STATE

The floor show at the Club Kentucky has been booked into the State, New York, as the uplifter of next week's bill (Oct. 19). The act will have the entire revue cast and Duke Ellington's band.

are there, but the artist should just do that which he enjoys and truly which he has to do, just as truly and honestly, and not worry about the worth of it to old John W. Ford; and beyond the comfortable necessities of life, there is no fun in the "success" that comes in terms of electric lights and Times square popularity, and no harm in the occasional and inevitable flop, unless we like our work; either of them simply show one that he, of himself, means nothing, either way. The "kick" is in stinging the game and hacking away at the work itself, letting the chips fall where they may.

Next to "missions," and "messages," I think the most futile thing upon which the individual artist can waste his time, is complaining about "conditions." Conditions change with the times and the tremendous growth of native and foreign population which we try to assimilate and amalgamate in our new audiences he, of himself, has to make out. He must maintain in the larger theatres while have made the vaudeville of 15 years ago an "A. B. C." thing of the past.

Vaudeville Limited

Years ago when I was at that age when every man is a reformer, or a Socialist, or a re-maker of the world, I shared with many others the dream that vaudeville could be made a counter force which to sell all that was worth while of the theatre's art in the shape of small playlets, operettas, etc. The years have proven that despite the tremendous advancement of vaudeville, it is essentially only one part of the business and that its fundamental and safest appeal must always be to ladies and children. The necessary liveliness of choice of subjects and leaves the more pretentious ones to the long play.

But there still remains in vaudeville, a mighty field for the suitable sketch or playlet. The "Gugus" sketch, "Apartments To Let," has finished two years on the big time with an all-star cast and is being booked for a third. It deals with a modern subject and has no trouble with big auditoriums or

(Continued on page 13)

Nat Missed Shows—Out!

Chicago, Oct. 13.
Nat Nazzaro, Jr., missed two consecutive shows while playing the Tivoli, one of the B. & K. houses. When Nazzaro reported for work on the third show he was informed that someone else has replaced him in the present company.

The engagement was for four weeks with Nat making nine days.

Ted Lewis Asks \$6,000

Ted Lewis and the Parody Club (cabaret) floor show have authorized Alf T. Wilton to submit them for a week engagement at the New York Hippodrome for \$6,000. Negotiations are reported pending.

MARIE SABBOTT STRICKEN

Evansville, Ind., Oct. 13.
Marie Sabbott, vaudeville comedienne, playing at the Grant the first half of last week, was removed from a sleeper as she was about to leave Wednesday night for Springfield. She was taken to the Hotel McCurdy suffering from heart exhaustion and a nervous breakdown.

John Beahan, manager of act, remained back with Miss Sabbott. The company, including Jack Thompson, Bradley Sisters and others, had gone on not knowing the star had been taken off the train. Beahan wired the players to go to Chicago and await Miss Sabbott's condition. Her home is in Wildwood, N. J.

Stage Husbands, General Nuisances

Stage husbands have replaced the stage mothers as the bane of the booking men and the bane of the audience. The house managers' existence, in having to make a nuisance of themselves around a three, according to the bookers, insisting upon feature billings, star dressing rooms and other concessions for their outcasts.



William NEWELL and MOST Elsa

"THE LAST DANCE," by WILBUR MACK

"When Newell strutted off with his guitar and Miss Most gave her peculiar squeak and dashed into the wings the noise and tumult of the cash customers threatened to stop the show. They sang a great deal of jazz stuff in an intimate way and deliver nearly all their material."

—BALTIMORE "STN."

This week (Oct. 12), Keith's, Philadelphia.

Next week (Oct. 19), Keith's, Washington.

Direction H. BART McHUGH

NIGHT LIFE OF THE WORLD

(Eight in Variety's series of Night Life in the Principal cities of the world.)

MONTREAL

By RALPH CUSUCK

Broadway's yesterday is Montreal's today.

It is no idle rumor that since prohibition in the United States the popularity of Montreal as the mecca for all sorts and conditions of American tourists has vastly increased.

The exhilarating lure of liquid refreshment is the prime reason for this invasion by the citizens from the South. Advertisers have appreciated this physiological fact and have catered to it by advertising agents extolling the convivial merits of their own particular beverage, on all the highways leading to the Great Canadian metropolis from the United States.

As the candle attracts the moth so does Montreal seek to attract the tourist traffic of North America. Thousands of tourists flock to Canada. The past few years have witnessed such an influx of visitors that the local hotels have been almost continually crowded. Hundreds of travellers have been turned away during the holiday season from the better class hotels and accommodations located at prices which in all the hosteleries, boarding houses and private dwellings within the city limits.

Flourishing of Night
Night life in Montreal is flourishing today as night life flourished in the high ways and by ways of New York in pre-Volstead days. The glamor of the bright lights that draw the thousands of pleasure seekers to the Gay White Way yesterday is drawing the same crowd to the night palaces of Montreal to night.

Although there is a superstition among the more law abiding citizens, and visitors to Montreal, that the night life begins with evening dinner and ends with late supper after the coming out of the cinema shows and theatres, to the initiated (and it is quite easy to become initiated) there are multitudinous and variegated ways of putting in time between the witching hour of midnight and "cock crow."

Family parties are in most cases content to forego their dinner and enjoy the privileges of an old fashioned dinner at one of the more elaborate eating or famous hotels, where the hoodoo of Footyoot is not present at the feast, and then afterwards perhaps take a show and then a good night's rest preparatory to a sight-seeing tour of the city and its environs the following day. When good fellows get together, and there's a stein on the table there is no limit. And the company which foregathered at the back of room of some quiet little establishment, and the topics of the day is more than likely to disintegrate at daylight after several crowded hours of glorious life between dusk and dawn.

Dance Hall

The dance halls of Montreal are many and various; they include the young ladies terpsichorean academy where the correct movements and steps are drilled into the young and ambitious pupils by professional teachers, with young men of pith and complexions and predatory instincts. It is in these rendezvous where the flirts and jetsam of Montreal and semi-respectable establishments are closed.

Days of good fellows drifting into a backwater of this kind are always sure of a welcome although it is usually a speculative welcome, where pocketbooks count for more than personalities in these places. Operating in spite of the law, these stand-pigeons and scoundrels are in the foyers of the big hotels and near the entrances of honddie amusement places, where the purpose of luring the unwary, and it is a most fortunate enough to have their tails unknocked. Montreal stands for this, however, with a few of its most choicer are to be had in full observance of the

2 Wks. Radio Contract

Chicago, Oct. 13. The first act to be signed for a two weeks' engagement by a radio station is Keller Sisters and Lynch. The Sears-Roebuck station, WLS (World's largest Store) has given the three-act a contract for two weeks (five times a week) which exceeds their vaudeville salary. The trio are doubling with the Montmartre cafe here. This is another instance of the trend in radio. Purely commercial stations like WLS and similar exploitation institutions, can afford to compensate talent for its services.

law). Some of the bonafide dance halls are second to none in the quality of the entertainment provided. The orchestra is usually an all-star cast and the environment is clean, wholesome, and in many cases, luxurious.

Must Buy Before Six
The purchase of the Province of Quebec provide that a person must purchase his or her requirements of strong liquor and wines before 6 o'clock at Government liquor stores. Only one bottle of hard liquor may be purchased at any one time by a customer, but any quantity of wine may be procured at the same time. Licenses at hotels, restaurants or places of amusement may serve beer and wine. (Continued on page 10)

PAULINE INDICTED

Still Unable to Obtain Bail of \$10,000

The Grand Jury a few days ago indicted Dr. Joseph Pauline, theatrical performer, and his two aides, Henry Case and Jack Phillips, for first degree assault. The trio were indicted in connection with the assault of Sol Trencher, waiter in "Jack's" restaurant on West 47th street. Following the indictment, Leonard Snitkin, former judge, went before Judge William Allen of General Sessions and sought a release for the "butter and egg men." The bail of \$10,000 fixed by Magistrate McAndrews remained. Pauline and Phillips thus far have been unable to obtain it. Case's bail is \$5,000. The latter is said to have had no part in the alleged assault.

Indianapolis' Gyp Week For "Butter and Eggers"

Indianapolis, Oct. 13. This is clean-up week for the local hotels who have put on the gyp for the "butter and egg men" who are here. There are from 30,000 to 40,000 visitors in town for the National Dairy Show which opened last Saturday and continues until next Saturday. The Clapnet had signs in all the rooms last week that everyone would have to pack and vacate their rooms by eight last Saturday so that they could take care of their advance reservations.

"She Just Walked Out"

Boston, Oct. 13. "She didn't say a word. She just walked out on me." Thus did Harry Vercherier, vaudeville actor, testify in Suffolk county court in Boston, when he sought a divorce from his chorus-girl wife, Anna. "We were married in Boston eight years ago," he said. "I thought we were happy for we never quarreled. But I came back to my room in the Brewster hotel after the show one night five years ago and found my wife had vanished without even leaving a note." The judge took the case under advisement.

P. R. Dugan After Divorce

Chicago, Oct. 13. Philip R. Dugan, with "Spanish Dream" in vaudeville has sued in the local courts for divorce from his wife May Irene, whom he charges with infidelity at Marselles, Ill., Sept. 15, 1924, when "John Doe" and "Jane Doe" were married in 1912 and have three children. "I am a widower," Dugan says.

Dot Allen Arrested

By Mary Kittrick

Chicago, Oct. 13. Dorothy Fitzpatrick, professionally Dot Allen, was thrown into jail Saturday afternoon without warning and kept there until Monday because Mary Kittrick alleged Miss Allen had purchased furniture on which she (Miss Kittrick) held a mortgage. The charge was receiving stolen property. Now Miss Allen is suing Miss Kittrick for false arrest and imprisonment by her attorney, William F. Ader.

AMERICAN DEPORTED

Harry Inagaki, Vaudevillian, Served Penal Sentence

London, Oct. 3. Having served his sentence of four months' hard labor passed on him in May, Harry Inagaki, American vaudeville comedian, has been deported from Southampton. He was convicted of stealing a diamond brooch valued at \$1,250 from Bessie Clifford and contrived to make things worse for himself by blackening the character of prosecutor, when giving evidence.

Wyatt, "Strong Man,"

Convicted of Theft

Geneva, N. Y., Oct. 13. Leo A. Wyatt, Brooklyn, "Strong Man," playing a Geneva vaudeville theatre, drew \$50 fine in police court on a larceny charge. He was arrested, accused of stealing a spare tire and rim from the auto of Edward J. Schreck, Geneva newspaper man.

Wyatt was nabbed at his hotel and put up a scrap. Later, in court, he protested that the arrest was designed to injure his professional standing and demanded a jury trial. He got it.

Half a dozen witnesses were sworn and Wyatt finally conceded he had the stolen tire in his possession. He claimed to have purchased it from a small boy, but fixed the time of the purchase before the tire was stolen.

His local vaudeville contract was summarily cancelled.

Bomb Attempt Helps N. O. Colored Theatre's Gross

New Orleans, Oct. 13. A bomb, timed to explode at 3 a. m., came pretty close to wrecking the Lyric theatre, the south's largest playhouse devoted to colored shows. At that time the theatre was the fact the charge did not fully explode. Such of it as did damaged one of the side walls and smashed nearly all the windows in the building.

Luke Boudreaux, manager and owner of the Lyric, could ascribe no reason for the deed. An investigation by the police has not brought anybody or anything to light. Boudreaux resides on the premises and so does some three or four of the employees. All escaped uninjured. The bombing of the theatre has caused no interruption of business at the Lyric; in fact, the returns at the playhouse have picked up considerably since the dynamiting occurred.

VIOLET SHANNON'S DIVORCE

Chicago, Oct. 13. A divorce was granted last week to Violet Shannon Hoadley of the Shannon Sisters (vaudeville) from Harold Hoadley of the editorial staff of the Los Angeles "Examiner." Ben Ehrlich represented the wife who charged desertion.

Sophie's Juliet

Sophie Tucker got into the conversation the other evening, when Nellie Revel remarked she had just written Sophie congratulating her upon being abroad. Nellie also had noticed that Sophie is visiting two cabarets nightly in London and asked if that is not unusual. Assured that it is, Miss Revel said.

"Nellie is too much for Sophie," she'll play Juliet yet if she can get an orchestration."



CHARLES ALTHOFF

OMAHA "EVENING HERALD."—"It is doubtful whether any entertainer in the World theatre ever scored such an applause hit as is registered by Althoff's riding old man." The eccentric impersonation, the queer antics, and the one number played with surprising sweetness and delivery make this feature a thing to delight a vaudeville audience."

Dr. ALEXANDER PANTAGES

TEDDY CLARE'S WIFE IS MENTIONED IN AD

Clare Says It's Fixed Now, but Withholds House Address—Wife Non-Professional

Marital tranquility of Teddy Clare and his wife received an upset last week with those in the know claiming the walkout of Mrs. Clare was precipitated by Ted's overfamiliarity towards a chorister in "Artists and Models," in which Clare is also appearing at the Winter Garden.

Close friends of Clare had been unaware of his marriage. Last week Clare inserted advertisements in the New York dailies stating he would no longer be responsible for debts contracted by his wife.

Mrs. Clare is a non-professional and is said to come from a family of wealth. Upon leaving Clare she is said to have joined her folks out of town.

When interrogated about the advertisement yesterday (Tuesday) just before going on for the matinee show at the Winter Garden, Clare stated that he and his wife had merely had a misunderstanding and that everything was all right now. He refused to reveal Mrs. Clare's whereabouts, claiming that the matter was their private affair and did not wish his personal matters chronicled publicly.

Herbert Alleges "Lift"

J. J. and Leo Shubert are alleged by Hugh Herbert to have "lifted" a sketch idea and incorporated it in "Artists and Models" without authority.

Herbert is asking for \$1,000 damages and an accounting through Kendler & Goldstein, setting forth that he submitted his script to J. J. Shubert, who rejected it.

Jap Wife Wants Divorce

Chicago, Oct. 13. Divorce papers have been sent to New York to be served on Harry Shubert, advertising man, being sued for divorce by his Japanese wife, Violet Shubert, known in vaudeville as Lady Ono Towaga. The divorce was granted July 13, 1916, in Philadelphia, and separated Feb. 1, 1923. One child, Bernard Shubert, the charge is desertion. (No relation to the Shubert brothers)

HILLIAM'S "SWEET WILLIAM"

"Sweet William" shortly will go into production. It has been written by B. C. Hilliam, adapted from a former comedy success. Joe Shea is interested also in the movie publishing business opened by Hilliam.

Joe Palmer in Chicago

Despite reports of Joe Palmer having left Miss Palmer last week with her piano player, Al Siegel, was at the Telumino, Chicago dance hall

WOMEN SMOKE AT K-A'S, BOSTON

Two Equipped Rooms in New Theatre

Boston, Oct. 13. The outstanding surprise locally in the opening of the new Keith-Albee vaudeville house, which is replacing Keith's, comes in the form of two elaborately equipped smoking rooms for women. The house is located in the old Seigel department store and was stormed all week.

At a 60c top with a \$3.00 seating capacity, the house did close to \$25,000 on its first week. Back stage is particularly modern, including showers and tubs in all dressing rooms and a play-room equipped with toys and slides for children of professionals.

Just Wives and Troubles For Alex Carr—Alimony

Los Angeles, Oct. 13. Wives and troubles for Alexander Carr. He had just patched up his difficulties with Helen Crossman, his second wife, after their fifth, sixth separation during a married career of about a year, when he was summoned before Superior Court Judge Hester to show cause why he was delinquent in paying back alimony to Mary Carr (not the film actress), his first wife, who divorced him in New York in 1919. Carr, accompanied by his second wife, walked into Judge Hester's court, where he was confronted by his former spouse. It was quite a shock to Carr and he readily conceded. He owed \$173 back alimony at the rate of \$133 monthly. He said he was willing to pay it given a chance and said that he was just going to work again and would pay it off in monthly installments so as to avoid any further trouble.

There was no sign of recognition between Carr and present wife and his former wife. Judgment for \$3,656 was entered. Carr last week was by Mrs. Mary Carr against her divorced husband, Alex Carr. The wife acted through her New York attorney, Goldsmith, Goldblatt & Hanover, claiming a large arrears under her final decree at the rate of \$5,000 annually.

Coster Liked Partners, Says Mrs. Coster's Answer

San Francisco, Oct. 13. Naum Coster and Norma Hewlett may have been a hit on the stage but Naum was no hit at home with Mrs. Coster. This became apparent when Mrs. Coster filed an answer and cross-complaint in Superior Court.

Mrs. Coster says she had charged, but her husband, as he had charged, but on the other hand, her husband merely wanted his freedom so that he could marry his singing partner. Furthermore, the wife charges that Miss Hewlett was the first partner of her husband over whom Naum has been trouble—once before Naum brought disquietude to their domicile through his actions with Florence Clement, also a performer. Mrs. Clement wrote letters to Naum in which she referred to him as "my husband."

Mrs. Coster, Hewlett have been an act with the theatre since they left West Coast Theatres, Inc.

Flo Brown's Plea

Washington, Oct. 13. Flo Brown, the vaudeville single, prevailed upon Justice Hitz in the local Equity court to order her husband, whom she is suing for an absolute divorce, committed to jail for 90 days for failing to keep up the alimony payments due her.

MONOLOGIST AT "BANQUET"

Milt Collins, the monologist, will entertain a departure in his type of vaudeville act, doing a turn with two other couples. Andy Rife is authoring "At the Banquet," the supporting quartet doing specialties and Collins working in the monologue as an after dinner speech.

ARTIST AGAIN COMMENDS ADMIRABLE TREATMENT BY N. V. A.

Clarksburg, W. Va., Sept. 25, 1925.

Mr. Edward F. Albee,
Palace Theatre Bldg.,
New York, N. Y.
Dear Mr. Albee:

I want to tell you, if I may, about an experience which has been very trying, but at the same time surrounded by the most beautiful thoughts and ideals.

Last Sunday evening we arrived in this city for the purpose of filling our engagement the following day at the Robinson Grand Theatre. That evening Mr. Gehan was stricken very seriously and removed immediately to St. Mary's Hospital for a major operation. Even before the operation was performed there was a representative of the theatre at the hospital offering to do any and everything possible for us. From that time until now there has been a continual outpouring of beautiful deeds, Christian thoughts and prayers on the part of Mr. Robinson, his entire staff, artists on the bill, and everyone connected with the theatre. I have always felt the spirit of the Golden Rule in all your theatres, but I have never had such a vivid, forceful demonstration as this. The fact that Mr. Robinson paid us our full salary is only one of the many ways he has shown his true calibre.

On Wednesday noon I had the pleasure of attending a Rotary luncheon with Mr. Robinson and Mr. Jack George. Mr. George explained to the Rotarians the work the National Vaudeville Artists' Association is doing. Judging from the response, they were already aware of this. In conversation with Mr. Robinson, he said: "Do you know, my own nature prompts my doing these things for you, but, after all, the underlying motive power is the ideals the managers uphold?"

Mr. Delmar, whom we have always considered one of our most genuine friends, was one of the first to offer any and every kind of assistance.

Mr. Liddy, of the N. V. A. Club, representing Mr. Chesterfield, likewise sent words of encouragement and offered every help.

I trust I have not taken too much of your valuable time in telling you all this. My heart is so very full of gratitude that I could not tell it in fewer words.

Just as soon as Mr. Gehan is able to realize and comprehend all this he will personally voice his thankfulness.

May God bless the National Vaudeville Artists' Association in their every endeavor.

Sincerely,

MARJORIE GARRETSON.

Sept. 29, 1925.

Dear Miss Garretson:

Yours of September 26 received. I am indeed sorry to learn of Mr. Gehan's illness, and I am sure that with so much tenderness and care he will come through his illness with the finest results.

Mr. Robinson, of the Robinson Grand Theatre, Clarksburg, W. Va., is a most humane man. We find these examples of humane consideration for their fellow men in the managers of vaudeville theatres throughout the United States and Canada. This work has taken root, and its continued needs the support of everyone in vaudeville.

The National Vaudeville Artists' Association has just purchased one of the finest sites in New York State, located five minutes from the center of Saranac, consisting of forty acres, with beautiful buildings well suited for its purpose in housing and caring for the tubercular people of our profession. We now have twenty patients there, scattered about in different cottages. This will bring them all together under one regime and under the care of that wonderful physician and friend of vaudeville, Dr. Edgar Mayer. This is only one of the many proposed improvements which we are endeavoring to work out for the care of our unfortunate.

It is well that in the different cities throughout the United States and Canada where vaudeville artists are constantly visiting the present feeling exists, for when one is seriously attacked by illness in a strange city it is part of the battle in their recovery to know that there is some one there to care for them, to encourage them and to offer sympathy and material help. Both vaudeville artists and managers should give this condition their serious thought and at all times lend their co-operation toward the fulfillment of the N. V. A.'s humane ideals and the practical working out of them.

Please convey my sincerest good wishes to Mr. Gehan that his recovery may be rapid.

Cordially yours,

E. F. ALBEE.

Miss Marjorie Garretson,
Gehan and Garretson,
Robinson Grand Theatre,
Clarksburg, W. Va.

FORUM

Editor Variety:

An article in Variety mentions Miss Ada May Weeks as my coach. I wish to deny this emphatically. If any one is to be credited with a dance instruction, it is Mr. Taranoff.

Louise Brown.

NEW ACTS

Dixon Revue (5).
Herb Weddett and Orchestra (11).
Mankin Cabaret (3).
Sympho-Jazzical Revue with Charles Elbey and Cutie Osborne (10).
Fred Lewis (1).
George Randall and Rose Marsa-
von.
Carlton and Browne.
Grace Thomas and Ponies (3).
Maura Nelson and Joe Warden.
Taylor, Ryan, Lake and Ryan.
Leo Burns and Tom Foran.
Rose Miller.
Robia.
Four Fords.
Fred Clinton and Angio Cappel-
lano.
Count Bernivici and Revue (13).
Frank Berry and Co. (3).
Dorothy Douglas (3).
Cecil Alexander.
Edward Rhoades and Co. (3).
Prince Wong.
Paul Yoon, Evelyn Saether and
Imperial Ruyman Sextet (6).
"666 Sycamore" with Billy Camp
and Co. (6).
Hert Scott in musical skit (5).
Flo Carroll and Co. (7).
Revue with Walton and Kelly and
Ethel Lytle (9).
Williams and Haynes.
Renie Riano (4).
Stacy and Jages.
James Kelso and Belle DeMonde
in revue (9).
Jackson's Dancers (12).
Frazer O'Brien and Young (3).
Ben Light and Co. (6).
Sam Williams, a juleband and stage
partner of the late Kate Ellmore, has
formed a vaudeville partnership
with Artie Mohlenger.
Mae West and seven boys.
James B. Carson, returning to
vaudeville after four years. Sup-
ported headed by Ethel Grey and Bert
Douglas.

Lockett and Page have replaced
Tillis and Larue in "Just Gus"
with Brendell and Burt.
Art Rogers and Al Gamble.
Eddy and Burt.
Bud Walker and Al Martin.

ILL AND INJURED

Mayme Whalen, treasurer of the
Ritz, New York, was ordered to
Saranac Lake last week for not
less than six months. Miss Whalen
was returning recuperating from a
severe stomach ailment but was
weakened by a series of internal
hemorrhages.
Joe Barrett, player with Ted Hen-
kel's orchestra at the Forum, Los
Angeles, sustained severe cuts and
bruises following an auto smash-up.
He was taken to the Emergency
Hospital where he remained two
days.

Clara West, costume designer,
was operated upon for appendicitis
at the Hollywood Hospital, Los An-
geles, Oct. 6. Miss West was re-
moved to the hospital two days after
returning for a three months' trip
in New York. Her condition is fa-
vorable.

Mrs. Robert Goche, wife of the
secretary of the Johnny J. Jones
Exposition, has left the Port Stan-
ley Hospital, Knoxville, Tenn., after
her recent operation and is rapidly
recovering.

Mrs. Edward J. Madigan, wife of
the outdoor showman, was confined to
Protestant Episcopal hospital, Nash-
ville, Tenn., where she is recovering
from a major operation.

Marie Sabbott was suddenly
stricken while en route from Evans-
ville to Springfield and had to be
removed from the train. An exami-
nation revealed that Miss Sabbott
had contracted a slight touch of
pleurisy.

Ona Munson, western company of
"No, No, Nannette," was out of the
cast in St. Louis for three days
last week. Miss Munson sprained
her ankle.

Paul Madderns is back at Saranac
Lake, New York (\$0 Park avenue)
due to a relapse.

IN AND OUT

Friscio, of Brinscoe and Winchill
out of Pantheon, Los Angeles, Mon-
day because of laryngitis. Winchill
framed a double act for the rest
of the week with Eddie Hill.

MARRIAGES

Otto Lederer, 29, actor to Maruri
Yriondo, 32, actress, in Los Angeles,
Oct. 6. This is the second mat-
rimonial venture for Lederer.

Arnold R. New to Dorothy P.
Donnelly, Sept. 30 at Birmingham,
Ala. Both in vaudeville.

Leah Rosenwasser (Leah Waters)
to Harold Silver, non-professional,
Nov. 4 in New York. Bride is
daughter of James E. Waters.
"Abie's Irish Rose" (New York).
Edward Hagens and Frances Ma-
tuch, with the Johnny J. Jones Ex-
position, were married Sept. 30, at
Nashville.

ENGAGEMENTS

Helen MacKellar, "Open House."
Queenie Smith, Eddie Buzzell, An-
drew Tomlin, Harry Watson, Jr.,
Janet MacDonald and Allen Kearns,
"Marietta."
Stella Hoch, "Garrick Galettes."

BIRTHS

Mr. and Mrs. Elliott Nugent, in
New York, Oct. 12, daughter. The
father is the son of J. C. Nugent
and is also the co-author as well
as featured player in "The Poor
Nut" at the 48th street. The
mother was professionally Norma
Lee.

HOUSES OPENING

The State, Springfield, Mass., re-
sumed vaudeville this week, playing
four acts on a split week booked
through the Jack Linder Agency,
New York. Linder has also added
the Rialto, Whitestone, L. I. which
plays four acts on the first half.
The Strand, Fort Jervis, N. Y.,
plays four acts the last half with
the first bill going in this week,
booked by Fally Markus.

The Berkshire, a new 1200 seater
at 8th avenue and 60th street,
Brooklyn, N. Y., opened Oct. 8 with
vaudeville and pictures playing four
acts on a split week booked through
A. & B. Dow. The new house is
controlled by Morris Ginsberg, who
also operates the State and Para-
gon, Beacon, N. Y.

The State, Pawtucket, R. I., four
acts on a split week; State, Spring-
field, Mass., four acts on split
week, and the Liberty, Penn. Argyle,
Pa., four acts on the first half, are
being booked by the Linder Agency.
With the advent of the new In-

wood film house in the Dyckman
section, New York, the Dyckman
theatre, has added several acts of
vaudeville.

The Sun-Keene Circuit will book
the new vaudeville and picture house
being erected at Elmira, N. Y. It
will be ready about Thanksgiving.
It is reported Frank Keene is
financially interested in the prop-
erty.

INCORPORATIONS

Bearholm Corp., Manhattan, the-
atrical, 200 shares common, 150
shares preferred, \$100 each; 200
common, no par. Directors, Harold
P. Seligson, Edward S. Silver and
Susanne Johnston, all of 115 Broad-
way. Attorneys, Hays & Hershfield,
same address.

Frassulla, Manhattan, theatrical
etc., 1,000 shares preferred stock,
\$100 each; 2,000 common, no par.
Directors, Charles J. Foley, 17 East
42nd street; A. T. Wattenberg and
Morris Katz, 36 West 44th street.
Attorneys, Bennet & Wattenberg,
same address.

Manor Theatre Corp., Brooklyn,
theatrical, capital \$50,000. Directors,
Charles A. Goldreyer, 2533 Grand
avenue, Bronx; William Fleischman,
645 West End avenue, Manhattan.
Attorney, S. Eisler, 261 Broadway.

A Centennial Game, Manhattan,
theatrical, 200 shares preferred, \$100
each; 200 common, no par. Direc-
tors, Charles K. Gordon, 395 River-
side drive; S. D. Stinson, 547 West
125th street; John McDowen, 130
West 44th street. Attorney, Joseph
P. Bickerton, Jr., 22 West 42nd
street.

Craig's Wife, Manhattan, the-
atrical, pictures, 10 shares Class A,
1,000 Class B, common stock, no par.
Directors, Edward J. Clarke, Charles
Berg and I. C. Weisman, all of 152
West 42nd street. Attorney, O'Brien,
Malevinsky & Driscoll, Times
Square.

Laque-Teller Theatrical Enter-
prises, Manhattan, theatrical, cap-
ital \$10,000. Directors, Frank L. and
Jerome L. Teller, 235 West 42nd
street; David P. Meisler, 231 Mad-
ison avenue. Attorneys, Fisher &
Deimel, same address.

E-S-G-H Theatre Corp., the-
atrical, pictures, 1,000 shares com-
mon, no par. Directors, Arch and
Charles H. Gaiger, all of 229
West 42nd street. Attorney,
Joseph P. Bickerton, Jr., 229 West
42nd street.

McFarlane Productions, Man-
hattan, theatrical, pictures, 100
shares common, no par. Directors,
P. C. Roffery, Cecil Keller and Mae
Lipp, all of 152 West 42nd street.

Attorneys, O'Brien, Malevinsky &
Driscoll, Times Square.

Life Is Sweet Co., Manhattan, the-
atrical, productions, capital \$5,000.
Directors R. R. Le Maille, 1569
Broadway; Joseph E. Sullivan, 249
West 47th street. Attorney, E. Raft,
198 Broadway.

Green Hat Club, Manhattan, cap-
ital, \$50,000. Directors, A. John
170 Broadway; H. C. Hand and G.
V. Rilly, 150 Broadway. Attorney,
S. Ryan, Albany.

Broadway Productions, Manhat-
tan, music, 200 shares common, no
par. Directors, Joseph Shea, Strand
Theatre Building; L. H. Brodman,
55 West 44th street; B. C. Hillman,
161 Madison avenue. Attorney, Es-
soplin and gave her age as 34. Miss
Chandler added she had married
Jack Curtis, the vaudeville agent,
when very young. She did not at
that time disclose Mr. Curtis' age.
Recently Jack Curtis married
Mabel Ford, the former wife of Joe
Sullivan, another agent. In between
the two marriages Mr. Curtis had
been again wed and divorced at
Broadway and 32nd street. She is re-
ceiving \$600 weekly there.

The present marriage is the third
for Miss Chandler. She announced
while Sydney Langford, her hus-
band, that they had been married
but a separation followed afterward.
Mr. Langford becoming a single act
on his own.

ANNA CHANDLER

(Continued from page 1)

Harry Fox. At the time her daugh-
ter became a mother, Miss Chandler
set forth her youngest grandnephew
and gave her age as 34. Miss
Chandler added she had married
Jack Curtis, the vaudeville agent,
when very young. She did not at
that time disclose Mr. Curtis' age.
Recently Jack Curtis married
Mabel Ford, the former wife of Joe
Sullivan, another agent. In between
the two marriages Mr. Curtis had
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Broadway and 32nd street. She is re-
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The present marriage is the third
for Miss Chandler. She announced
while Sydney Langford, her hus-
band, that they had been married
but a separation followed afterward.
Mr. Langford becoming a single act
on his own.

Mr. L. does not appear to have
had a theatrical career before be-
coming associated with Miss Chan-
dler.

LOIE FULLER AT HIP
Loie Fuller and her 10-bit of it
will open a three week engage-
ment at the Hippodrome, New York
week of Oct. 26.

STRONG DRAW CABARET TURN CAN DEMAND MONEY INTEREST

Few Names of Real Value—Dancing Teams but Currently Popular for Capacity—Opportunities for Entertainers and Producers

Every once in a while the acute shortage of "names" for picture houses, comedy acts for vaudeville, etc., pops up, but now, more than ever before, the shortage of suitable attractions for the cabarets is a grave problem with the cafe managers. The situation has always been apparent. Because of the peculiar nature of the intimate floor entertainment, and that cafe performers must draw their hire in the form of covert charges, there are very few who qualify as perfect cafe entertainers.

Those who have proved their mettle while employed by others have since demonstrated that they are of no financial interest in the places they perform at. The Harry Richman instance is notable among males.

Among the women, it would surprise Bee Palmer of the number of times she is mentioned as a "perfect cafe attraction," accompanied, however, by a few butts and ifs which are only of her own creation because of past performances. The Curey is an ideal card for the cafe but of course not available.

Dance Teams
With this shortage of solo talent, the smart places are going to be the dance team vogue. Those exceptionally worthy can be counted on both hands. Moss and Fontana, now at the Mirador; Fowler and Tamara, at the 300 Club; Maurice and Bennett at the Lido; Webb and Hay (now in a production, "Sunny"); the Astaires, also in a production; the DeMarcos, slated for the new Marx Brothers' show, and one or two others, come under that classification. On the strength of their "names" they draw, or are supposed to.

At that, their popularity is short-lived as witness Moss and Fontana, the sensation of the smart cafe world in New York last season but not creating any S. R. O. regularly this year. Maurice and Bennett at the Lido have their shortcomings. Fowler and Tamara, the remaining outstanding team, actually performing in a supper club, are doing big at the Three Hundred Club because it is their first time in town, having been away last year in picture houses and at the Edgewater Beach hotel, Chicago.

Of the out-and-out single singing woman, none qualifies as a cafe draw. There are a few notable vaudeville "names" playing the cafes off and on at from \$600 to \$900 in weekly salary, but because of the limited talent, the manager knows quickly whether or not they are actually drawing their weekly hire in paying patronage. In vaudeville these attractions are but an integral cog of an eight or nine-act bill and the draw or lack of draw is not so localized and as easily traceable, other than the top liner.

Flourishing Situation
The cabaret situation in New York City seems to be flourishing. Other than diminished direct competition, a situation that will not change despite most of the new places will be no more after the new year, because it will have stimulated cabaret patronage and night life interest for the benefit of the survivors. Those in turn will be continued with facing the same problem of securing suitable "name" attractions.

Because of the scarcity of talent it would be advisable for some to commence exploiting themselves in that direction. Already several vaudeville and revue people are going in for the cafe thing, more and more for reasons akin to the production proposition. The desire for a permanent location in one spot explains this, eliminating transient expenses, etc.

20 Per Cent. R. R. Increase in Ill.
Washington, Oct. 13.

Those traveling in Illinois on the Northwestern Railroad will have to pay 20 per cent. more when purchasing commutation fares after November 23, 1925, according to a ruling of the Interstate Commerce Commission.

STAR CANCELS AFTER 1ST SHOW

N. Y. Try-out House with Tricky Contract

The Star, New York, is alleged to be issuing contracts with the old lease permitting closing of acts after the first performance. The house is directed and booked by Joe Leo.

The bookings are said to be outside of the Fox Circuit, although Leo is a relative of William Fox. The Fox Circuit is a member of the Vaudeville Managers' Protective Association and issues pay or play contracts.

The condition at the Star and the frequency with which acts have been closed is said to have made independent agents wary about placing acts in the house.

The Star is supposed to be a try-out house for the Fox Circuit.

Unit Vaudeville Shows Made Into Regular Bills

Chicago, Oct. 13.
Coney Holmes has discontinued routing units over his recently acquired territory. The four units shows that have already opened will play out their contracted dates intact.

The five-act combinations which were arranged by Holmes as the original policy had a limit of \$1,400. The I. A. T. S. E. demanded that a stage hand be carried with each unit which necessitated an extra \$100 being tacked on. Local managers of the various theatres refused to pay it. The latter could not be deducted from the talent and otherwise the entire amount took away all of the profit.

Commencing next week the shows on the Holmes' time will consist of five acts and an afterpiece, eliminating the engaging of a property man. They will be exploited as a vaudeville show instead of a unit.

Full Week Tab

"Chic Chic Revue" has been routed for 10 weeks over independent time. It is a musical tab playing a full week and changing bills three weekly.

Brown Williams' supporting cast including George Rubin, George Browne, Charles Williams, Bill Carr, Fred Hapenny, Fay Darling, Madeline Boland, Pearl Simms, Estelle Brody, Nora Edwards, and a chorus of 10 girls.

2 Singles—1 Double

Frank Vincent for the Orpheum Circuit has turned a combination between Tom Burke and Eddie Conrad.

The latter is current in "Gay Faree" but will tour jointly with Burke, each to do specialties and individual acts on the bills with the comedy two-act the chief reason for the coupling.

"SUNDAY" ACTS FROM SHOWS

The first of a series of Sunday night concerts to be given at the Earl Carroll was run off last Sunday (Oct. 11), under the direction of Tom Rooney.

Acts were recruited from the "Vaudeville," "White Cargo," and "Oh, You" (the new Lester Allen show).

Julius Tannen was master of ceremonies.

Kramer and Griffin Split

Kramer and Griffin have parted company after a vaudeville partnership of several years.

Leonard Kramer has joined with Bert Carr.



CORINE MUER
American Soprano
Frank Gillen, accompanist
Next week (Oct. 19), B. F. Keith's 81st St.
Direction HARRY WEBER

Pan Back Into Oakland; Same House—Policy—Rent

San Francisco, Oct. 13.
Pantages is going back into Oakland. Into the same old house with the same old policy and at the same old rent.

In 1923 Pantages was said to be paying \$2,500 a month and at the expiration of his lease the figure was jumped to \$4,000. Pan refused to stand for it and the house was turned over to Louis Lurie, who spent \$50,000 on improvements and planned road shows, following the San Francisco engagements.

Lurie, after months of consistent losses, quit, and overtures were made to bring Pantages back. Pan goes back, and at his old rental, with the benefit of the \$50,000 Lurie had spent thrown in.

4 NEW HOUSES ON EAST SIDE

Chilton Co. Building to \$7,000,000

Four theatres approximating in cost \$7,000,000 are to be erected by the Longacre Engineering and Construction Company in the lower east side section of New York, for the Chilton Realty Corp. Delancey street will be the farthest point south for any of the new theatres. Each of the houses will be of large capacity and play pictures. The Chilton Co. is controlled by one Bernstein.

Linder Booking Prospect

The controversy between Jack Linder, independent booker, and Alex Cohn, manager of the Prospect, New York, precipitated through the latter's attempt to switch bookings from the Linder Agency to Folly Markus, was adjusted last week. Linder is continuing to book the house.

From the understanding he will continue to book the shows for the remainder of the contract, which carries through the season, unless unforeseen controversies should crop up when either of the principals may exercise a discontinuation clause by giving the other 30 days' notice.

BERYL MERCEUR'S TURN

Beryl Mercer, legitimate actress, will enter bill three vaudeville in "Julia Elizabeth," sketch by James Stevens.

Homer Miles and Richard Skinner will appear in support.

DAGMAR GODOWSKI'S ACT

Dagmar Godowski, picture vamp, will enter vaudeville in a three people sketch, "End of the Week End."

Foreign Acts Arrived

Imported attractions for the K-A Circuit recently arrived for tours are Ada Rugev, English; Rebba, English Jewish; and Carl Scherck and Lon German.

Show Jumps to Dallas

Albany, N. Y., Oct. 13.
Following the local engagement, it was learned the Shuberts shifted the route of "The Student Prince." The company was to have played Syracuse and Rochester last week, to be followed by two weeks at Buffalo. Under the change routing the Buffalo date is out and the troupe goes to Dallas from Rochester, one of the longest jumps ever made by a theatrical company.
This is due to the fact Willie Howard in "Sky High" wouldn't play the Texas date.

NEW THEATRES IN GT. NEW YORK

Charles Goldreyer's new Manor theatre, Avenue K and Concy Island avenue, Brooklyn, opens Oct. 15.

The new Berkshire, 60th street at 8th avenue, Brooklyn, opened Oct. 8. This is one of the new acquisitions to the Small & Strausberg Circuit.

A house, seating 1,500, from 14th to 15th streets on Avenue A, Brooklyn, will be ready in April. The theatre has been leased to Harry Traub, who has financial interests in the Olympic, Brooklyn, and the Grand New York.

A plot at 89th street and First avenue, New York, has been purchased for a 2,000-seat theatre and stores, to be completed by Sept. 1, 1926.

A Gould, who operates the Concourse, New York, has the new Englewood, N. J., house, seating 1,500, and will name it later.

The new S & S theatre, 2d avenue and Broadway, Astoria, L. I., opened Saturday.

"PAUL ASH" VAUDEVILLE AT RIALTO

Loew's Road Show in Chicago Augmented by Sid Hall's Band

Chicago, Oct. 13.

Another "Paul Ash" is slated to invade Chicago shortly. The new arrival is Sid Hall and his orchestra, engaged for the Rialto, a combination house playing the Loew road show and a feature. Heretofore two extra turns were engaged to augment the five-act bill for the local engagement. The Hall will eliminate extra talent, aside from the five usual acts. A couple of minor specialties will bolster the band which will change its programs weekly during the four-week stay.

Johnny Jones, representing the Loew office here, and son of the owner of the Rialto, conceived the scheme of placing the musical unit in a vaudeville house, with Arthur Horowitz arranging the bookings. If successful, an option on the turn will be exercised. The Rialto is located but four blocks from McVickers, where triumphantly holds forth the original Paul Ash.

Frisco's Amusement Firemen

San Francisco, Oct. 13.

The Board of Supervisors has approved the ordinance which will place a city fireman in every San Francisco theatre, dance hall or other place where crowds congregate.

This seems to be the end of the controversy raging here.

INSIDE STUFF ON VAUDEVILLE

A Chicago vaudeville agent has been making a general nuisance of himself in Chicago through repeatedly crying that he will go to New York and complain to a big vaudeville executive, when anything is said or done around the Loop to displease him. The chances are that the "big man" he mentions so often has never heard of him. Meanwhile the agent is resting under the illusion he has "buffaloed" the western vaudeville contingent. In connection the same agent has so often stated he could go into another business that his tirelessness most likely will shortly drive him there, where up the thespian wave.

Another piece of stupidity on the part of an agent recently occurred in New York. This agent, old enough to have known better, walked into the dressing room of a single act at the Palace, 15 minutes before she was to have gone on at the opening performance with a new act, to inform her the booking office had decided to cut her salary.

When Will Rogers opened his lecture tour in a church at Elmira, N. Y., he had been guaranteed \$2,000 with a price scale of \$3 top. The gross was \$1,000. Rogers accepted that amount, not insisting upon the guarantee. It was thought locally that had he appeared in a theatre the guarantee would have been exceeded.

A huge carpet or rug, made abroad to exactly fit the lobby of the new Albee theatre in Brooklyn and built to specifications forwarded to the other side, is said to have cost \$75,000. Although over one million people have trodden the rug since the theatre opened, there is not a mark on it to indicate traffic. Over 9,000,000 knots are in the rug. When laid, it slid into position without the slightest variance.

Edwin Burke's appearance as an actor at the Palace, New York, this week, in the leading role, opposite Florence Reed, in his act, "Jealousy," marks his return to the stage after an absence of nearly five years. Burke was formerly an actor and stage director. Starting to write vaudeville sketches he was so prolific that he was up the thespian wave.

The man engaged for the leading male role in "Jealousy" proved unsatisfactory. Burke stepped in, and expects to continue.

An independent agent who has had an unsavory reputation for some years because of his business practices seems generally "in vogue" on Broadway. Even his pet offices and those who formerly countenanced his business methods are set against him with unusual venom, one even going so far as to state he would testify against the agent at a forthcoming litigation through previously planning to do otherwise.

Irene Franklin is contemplating starring in her own revue. The comedienne is an authoress of no mean ability with considerable published stuff around. She has a libretto all written with a Jerry Jarman score. Irene Franklin is Mrs. Jarman. The production proposition has been hanging fire for some time, interrupted by her illness. Meantime the vaudeville contracts popped up which will delay the show along for a while.

Oh, that "Skirt"! So says Julius Zensberg, orchestra conductor at the Hippodrome. Julius says he remembers "That Skirt" when she tried to flirt with him years ago while he was leader at the Colonial. That's just it, adds Julius, shows what the years will do. Then he was a handsome young fellow and The Skirt was just a skirt, but now those waists have grown enough in a way, Julius says the years are upon him, not heaving but enough.

So when The Skirt last week whammed Julius for his orchestra, Julius routined up one of those there-a-pal-for-you monologues. Julius was stopped right away when he said it was on a Monday afternoon. It was agreed with him that anyone who annoys vaudeville theatres as long as The Skirt should have known better than to adversely comment upon an orchestra in a vaudeville house on the opening performance of the week.

Still, Julius says, a thing like that once in a while can't hurt any harm.

By NELLIE REVELL

Numerous house managers of out-of-town vaudeville houses say that nine out of ten cases of non-arrival of baggage at the theatres is caused by artists not paying for excess baggage in advance. The railroad, according to the managers, are remiss in the delivery of excess baggage, which hasn't been paid for when shipped.

ED HURLEY WAS ASSAULTED IN NEW CAFE

Obtains Police Court Summonses for Tommy Guinan and Waiter

It is one thing after another with Ed Hurley. Recently Hurley's wife, Marion Haslun, took him home, 71 West 44th street, taking household goods, clothing, and the joint bank account amounting to \$2,600. Hurley stated that he didn't know why she quit the freddie or why she should close out the bank account.

Yesterday (Tuesday) Hurley appeared in West Side Court, accompanied by Detective George Ferguson, of the West 47th street station. Ed's right eye was covered with a black patch. Beneath the patch the skin was discolored and a nasty bruise below. Hurley stated that he had four stitches placed in the cut.

He explained to Magistrate Wolf of an assault in which he seemed to stop all the blows at the premiere of the "Texas Tommy" Club, 145 West 46th street. The opening was last week. The club is said to be operated by Tommy Guinan, brother of the famous butcher, "Texas" Guinan.

Hurley wanted two warrants. The Court gave him two summonses returnable tomorrow. (The papers.) One was issued for Tommy Guinan and the other for "John Doe," head waiter.

Attended Opening
Hurley told of how he was with a party of friends arriving at the entrance of the "Texas Tommy" place. Ed invited his party of six to attend the opening. They would have no part of the place. Hurley said that he left his friends and went in alone.

About midnight, he said, he got up to leave. As he reached the hallway the head waiter, whose name he doesn't know, struck him a blow. Hurley thinks the waiter must have had a blackjack.

"When I didn't fall to my knees the waiter was amazed," said Ed. "I then exchanged a few wallows with him and he took the count." He concluded the press agent. Hurley was unable to say whether Tommy Guinan struck him or not. But he soon found himself on the street.

"This thing dates back six years," said Hurley. "When I was publicity director of Essanay Tommy Guinan worked for me. He was tired, and since that time he has had no love for me. That seems to be the only reason described by Hurley for the assault.

Mrs. Hurley secured a divorce early this year. Subsequently they remarried.

Mrs. Hurley is in the show business. She was to appear at the premiere of "The Cradle Snatchers," "Spooks" and "A Lucky Break." In all three premises she failed to appear although taking part in the rehearsal. At present she is with the No. 5 "Gorilla."

\$575 "RUBBER" CHECK

Everglades Cashed it for John Fine (Salesman)

Ben Uberall, manager of the Everglades night club, 48th street and Broadway, is tired of cashing "rubber" checks. Ueberall cashed one recently for \$575 for John Fine, 45, salesman, 208 West 50th street.

Uberall sent the check to the bank to have cashed, but it "rebounded" marked "no good." This happened Aug. 15. Ueberall hunted vainly for Fine. He then placed the case in the hands of Tommy Walsh and Thomas Hannigan of West 47th street.

They learned that Fine was stopping at the 50th street address. They arrested him. They said that he had intended to make good the check if given time. Through his attorney, Edward Broderick, 55 Broadway, Fine got an adjournment until next week.

AUCTION "JOINT" PAYS \$30,000 RENT IN SQ. "Squawk" on \$40 Ring—17 Jewel Watches at \$2.75 Each, Wholesale

Auction "joints" continue to flourish on Broadway, a sure proof there is one born every minute. Professionals may or may not be familiar with the racket, but the system in such places is about the same as it always was. Rings marked \$120, or some such price, are passed around for inspection after the price tag is removed and bidding begins.

Last week a mark, who turned out not to be a mark, purchased a ring for \$40, then had it appraised by a jeweler a few doors away, the latter charging \$1 for the appraisal, which was to the effect the ring was worth \$20. The mark returned to the auction room and the loudness of his squawk is indicated by the fact the auctioneer took the ring back and refunded \$37, claiming the difference was expense.

A Broadway auctioneer recently informed the Times, paying \$30,000 for the lease to a restaurant firm which failed in the location. Watches with "17 jewels" pasted on the movement are frequently sold for \$15 or \$20 and are probably the same tickers which may be bought wholesale for \$2.75 each in gross lots.

\$3,000 BROOCH FOUND Lands in Station House Following Argument

Lieutenants George Lelaire and Barney McGowan, of the West 47th street police station, have been besieged with persons coming to the West 47th street police station making inquiries about the \$3,000 diamond brooch recently found at the entrance of the Gaiety theatre. All inquiries have been referred to the Property Clerk's office at police headquarters.

The brooch was jointly found by a patron, Joseph Baldinger, 464 Wiloughby avenue, Brooklyn, and Pat Murphy, taxi chauffeur, 58 West 16th street. Both seemed to have discerned the gem at the same time. As Baldinger picked it up Joyce jumped to Baldinger's side and he believed it the property of a fare he had just dismissed.

They began to wrangle over the ownership. A crowd gathered and it was decided to take the brooch to the police station. The pin had been stepped upon and some of the diamonds gone. The joint finders with the pin went to the police station.

Barney McGowan had the desk. He examined the brooch and called upon Lelaire, who was formerly a jeweler before he joined the "cops." Lelaire appraised the brooch at \$3,000. The names and addresses of the finders were taken and when the claimant appears may get a reward.

DANCERS DISCHARGED

Misses Dantozoff and Edelstein Freed in Court

Lucille Dantozoff, 23, said to be a specialty dancer in "Louie the 14th," and Helen Edelstein, 23, a dancer in the same place, together with the latter's brother, Nathan Edelstein, proprietor of a wet wash company and "living at 399 West 124th street, were freed in West Side Court by Magistrate Brodsky. The trio were arrested on a charge of disorderly conduct by Patrolman Sylvester McKoon of the West 100th street station.

Brooklyn, where three Special Service men from Police Headquarters placed both Attell and the chauffeur under arrest. They took the prisoners to the 47th street station.

There Attell described himself as William Brown, 43, of 107 West 45th street where the Del Fay Club is located. Brown was immediately recognized as Attell. Both prisoners were locked up charged with possession and transportation. But they were bailed out soon after their incarceration by surety company representatives for their appearance in the Federal Court on Tuesday morning.

Eik Dies of Heart Trouble
While attempting to take a bath in his room in the Elix Club, Emil Eik, 45, was seized with a attack of heart failure and died before a physician could be summoned. The body was found by the manager of the club when he went to the room to turn out the light.

A relative arrived a short time later and stated Chaff had been complaining of heart trouble recently.

"ROAD THE SQUARE

And here is another even worse blooded happening within the week. This one may get into print for the girl narrowly escaped arrest, and may yet find herself before a judge.

Given an opportunity by some one who was fond of her and receiving a salary of \$150 weekly as a singer and dancer, the girl almost under the eyes of her benefactor, "grabbed" what she thought was a mark developed his new scheme, "mark" had no "mark" but "grabbed" about \$7,500 yearly with a wife and two children to support. After a few days with her new flame and from an apartment in the 70's, she wrote a letter to her mother and sister. Here are some sentences from it:

"Dearest Mother and Sister: This is the easiest I ever felt into and if I am not interfered with it looks like a while."

"But I'm afraid ——— Will get wise and queer it. If not I can work this boob plenty."

"I have told him the rent for this apartment is \$306 a month and he said all right. I am paying \$200 for it."

"Enclosed is a check for \$40. I'll send you some more just as soon as I can land any from him. Don't worry. Guess it will be all right."

When the man's wife with his two children and detectives arrived at the apartment, the girl after hearing the mother's story of distress and insufficient food for her children, asked what she had to do with that.

It was then she escaped arrest. The detectives would have paid for the privilege of arresting her for violation of the Mann Act. But some one intervened. She was given 24 hours to notify her paramour, she was through with him and the landlord the same day, gave her a dispossession.

The wife and mother was advised to go home without worrying with the detectives instructed to watch the girl and if she met the man again to place her under arrest.

While in the parlor of the apartment telling her story, the wife suddenly exclaimed:

"Why, there's my piano! ——— told me he was taking it out to be repainted."

As Bugs Baer and Mrs. Baer were walking up 48th street toward their home late the other night, both heard a woman say to a taxi driver, "Tell it to Bugs Baer." Whereupon Bugs started right in to explain to Mrs. Baer and never seen the woman, didn't know her, didn't want to know her, etc.

After Bugs had finished the monolog Mrs. Baer replied she hadn't asked any questions in the first place and suggested Bugs had out from the taxi driver what was all about.

The driver said he had watched the woman break a few windows around by throwing stones through them, and that as she walked down the "Lady, you missed a couple."

"That a fresh crack from you," she answered. "Tell it to Bugs Baer." Street past him, he had remarked:

When Thaw And Payne Met
While Harry Thaw was at the Del Fay Club the other night, Texas Guinan noticed Phil Payne walk in. Miss Guinan placed the mangling editor of "The Mirror" right next to Thaw but back to back. Later someone introduced Payne to Thaw, when the latter commenced to "ride" the newspaper man as "The Mirror" has published some severe articles on Thaw's meanderings around the cabaret belt at night.

Finally Thaw commenced to Thaw but about this time Payne started to freeze up. They ended friendly enough, although a couple of days later "The Mirror" had another scorching story on Thaw.

Hansom Cab as Ballyho
The other day through the square drove an old style hansom cab, employed as a ballyho, and it attracted enough attention to make the price right.

Knox Store on Broadway
A Knox hat store will probably be located in the new Paramount theatre building, when the structure now starting to build will have replaced the present Putnam building.

ABE ATTELL'S LIQUOR Caught While Moving Champagne From Taxi

Abe Attell, former pugilistic champion, was a defendant in the Federal Court, yesterday (Tuesday) morning for violation of the Eighteenth Amendment or what is also known as the Volstead law.

Attell, featherweight champion from 1911 to 1922 was arrested at 3 o'clock Sunday morning as he was about to transfer twenty-three quarts of champagne from a taxicab in front of 107 West 45th street to a car at that address.

He was being assisted in the transfer by a chauffeur, Joseph Kraft, of 1652 Bleecker street, Brooklyn, who three Special Service men from Police Headquarters placed both Attell and the chauffeur under arrest. They took the prisoners to the 47th street station.

There Attell described himself as William Brown, 43, of 107 West 45th street where the Del Fay Club is located. Brown was immediately recognized as Attell. Both prisoners were locked up charged with possession and transportation.

But they were bailed out soon after their incarceration by surety company representatives for their appearance in the Federal Court on Tuesday morning.

Eik Dies of Heart Trouble
While attempting to take a bath in his room in the Elix Club, Emil Eik, 45, was seized with a attack of heart failure and died before a physician could be summoned. The body was found by the manager of the club when he went to the room to turn out the light.

A relative arrived a short time later and stated Chaff had been complaining of heart trouble recently.

VIRGINIA CHAUVENET FALLS FROM WINDOW

At Roosevelt Hospital Recovering—Does Not Remember Falling

Virginia Chauvenet, 228 Madison avenue, an actress, is in Roosevelt Hospital suffering from several fractured ribs and bruises of the body which she sustained when falling from the window of her apartment to the roof of an adjoining building.

Mrs. Chauvenet, who said she was a personal friend of Ethel Barrymore and recently left a Broadway production to devote her time to playwrighting, did not know how she came to fall from the window but was of the belief she must have walked out while in a state of somnambulism.

Other tenants heard the thud and found her on the roof. After obtaining medical aid she was taken to the hospital.

At the hospital it was said the woman's condition is not serious and she will be out in about a week.

Mrs. Chauvenet appeared in "Annelida and Romance" some time ago and claimed to have appeared in recent Ethel Barrymore troupes. Searching of the files and locating the casts of the various Barrymore shows failed to reveal her name.

ORDINARY HORSE BITES NAHAN FRANKO

That Nahán Franko bears ill will toward no one, human or animal, was displayed when he failed to answer in West Side Court a complaint against Albert Schechter, 23, 1461 Brook avenue, Bronx.

Franko, noted musical director, was on his way to one of the show houses, reaching 47th street and Broadway, he saw a horse attached to the Roman Laundry Co. wagon, feeding. The horse's feed bag fell off. Gaily, Franko rushed to the horse and he took the bag. Franko stopped to raise the bag, the horse bowed his head either to whisper into Franko's ear a work of thanks or perhaps to kiss the musical director.

The horse ("Gus") misjudged his distance and snuff several of his molars into the musical director's right shoulder. Franko felt the pain and was immediately advised by persons nearby to have the wound cauterized. He hurried in a taxi to Roosevelt Hospital, where his injury was dressed.

A character emerged from one of the nearby buildings after he made a delivery, and learned what had occurred. He was served with a summons by Patrolman James Murray of the West 47th street station. He appeared the following morning before Magistrate Brodsky in West Side Court he was discharged because of the non-appearance of Franko.

Schechter handed the Assistant District Attorney, John Flood, a clipping showing that "Gus" was entitled to just one little bite before the "Gus" could be taken to the Court apparently agreed with him.

TAXI DIDN'T COLLECT Salesman Ran Up \$3.60 Bill—in Jail One Night

Thomas Farquharson, 41, salesman of the West 47th street station, Hotel, was discharged in West Side Court by Magistrate Brodsky on the charge of failing to pay a taxicab bill of \$3.60. The chauffeur was charged with driving the cab. Robert Sakla, 153 West 61st street, failed to appear in court to press the complaint.

According to Patrolman Frank Sakla of the West 47th street station, Sakla told him that he drove the salesman from 115th street and Broadway to the Pennsylvania depot. From there he took him to the Times Square hotel. The cab's registered \$3.60.

Farquharson, who said he was born in Scotland, refused to pay the amount. Sakla refused to Heilly the cab. The cab was taken to West 47th street station, where he spent the night. When the chauffeur failed to appear the Court freed the salesman.

COULDN'T IDENTIFY
Margaret Leach, of 25 West 50th street, in "Innocent Eyes" last season, and who recently captured an alleged burglar, was unable to positively identify him in West Side Court as the man who "jumped" the door of her studio apartment and packed much clothing ready for removal.

FOOTBALL

By SID SILVERMAN

Last Saturday's games held few surprises other than the reversal of Missouri put on against New York and the weather. Saturday was undoubtedly as miserable an October football day as the gridiron sport has ever encountered, the numerous postponements attesting to this.

In shutting out Brown by a 9 to 0 score Pennsylvania unquestionably gained added prestige and could not be the bitter struggles which are the lot of the victor in itself. That victory in itself should send Penn into the Yale bowl a slight favorite although at this writing the understanding is that Yale and Blue followers are asking Yale has met no such opposition this season as that which Brown afforded the Philadelphia scholars. And it must be remembered, just a moment of opinion gave the Blue Island school an excellent outside chance of rubbing Penn's nose in the dirt.

On the other hand Yale looks to be on the way to develop a more sensitive eastern elite. This week's battle at New Haven will be the best game of the day as the Atlantic seaboard so far as small football is concerned. Penn will probably face as strong a line as it possesses and what advantage there is in the backfield seemingly is with the Pennsylvanians on the strength of Kreutz and Boyer. However, one reason for believing that Yale will win is the reserve material the Bulldogs can trot forth and which has become a habit in the bowl.

Army-Notre Dame

For the local fans the Army-Notre Dame game is of paramount interest as it is to be played at the Yankee Stadium. Rockne comes out of this season with credit and can be termed an unfired team, yet the

them a year ago. There doesn't look to be any choice at Baltimore although if there is an advantage it is undoubtedly in the Salton's side.

Harvard's display of power against Middlebury makes it a distinct favorite over Holy Cross. One more decided favorite should be Syracuse over Indiana, the eleven which was soundly thrashed by Michigan. The Salt City youths will journey to Indianapolis to keep this date. And while in the spot to mention Colgate which has a most important afternoon ahead of it on Franklin Field, Philadelphia, where the maroon warriors will exchange compliments with Lafayette.

Colgate and Tryon

Colgate has unquestionably got something this year, especially in Tryon who ranks among the first five backs in the country. This boy has already scored nine touchdowns so far this season and it's doubtful if there is anyone more elusive than this ball carrier in a broken field, not excepting Grange. Lafayette has already blackened Pittsburgh's record and for dawning that impressive combination ranks as the upstart who gives the coal eaters a taste of their own medicine this week.

Georgia Tech-Penn State

Georgia Tech showed New York as next a display of straight football as this town has seen in years last Saturday. In the midst of a gale the southerners restricted themselves to one forward pass during the afternoon and tore Penn State apart in the second half. In the first two quarters the Nittany Lions probably looked better to tie witnesses before their offensive tactics seemed more consistent although it is doubtful if either team had an advantage in yardage gained during those periods. State's lone tally was the result

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SATURDAY (Oct. 17)

PROBABLE FOOTBALL WINNERS AND PROPER ODDS

By SID SILVERMAN

GAMES	WINNERS	ODDS
Yale-Pennsylvania	Yale	9/10
Army-Notre Dame	Army	5/8
Columbia-Ohio State	Ohio State	7/5
Harvard-Princeton	Princeton	Even
Syracuse-Indiana	Syracuse	5/4
Harvard-Holy Cross	Harvard	8/5
Colgate-Lafayette	Colgate	5/7

Predictions based on fair weather.

Catholics have already decried a southern champion by an overwhelming score and erased Beloit, of fair reputation, 19-3 last Saturday. On the Army side are the reasons that the likely winner before game time. The weakest team in the world bearing the Rockne trademark is poison so far as being possible to set-up is concerned.

Ohio State's ability to duplicate last year's tie score, 2-2 with Chicago bears out those who contend that the Buckeye warriors know considerable about the gridiron pastime and how it should be played. Columbia, which has been routed over three weeklings (Wesleyan is drastically lacking this year) has yet to impress against more stern opposition and this Saturday marks the initial venture into unknown territory for the Blue and White. The winners which will turn loose an offensive which Columbia will have to reach unforced errors to beat. If the New York team is the victor it will constitute a distinct

Navy-Princeton Even

One extremely close and bitter contest should be that between the Navy and Princeton. Neither team has actually shown anything to date although the Middle gained recognition through a rout of the Blue Devils, a team which humiliated

of a short kick from behind the goal line by Wycoff which gave Hezke's pupils the ball around the 25 yard mark. On the next play Princeton, the State quarter, lined a beautifully conceived pass over the left side of the line to Danglerfield, a back, who snuggled the ball and with two men to aid in getting by a touchdown. The successful try for point from the field was the last play of the first half.

Tech left no doubt as to its intentions upon resuming play and Murray started the fireworks by prancing the kickoff back some 40 or more yards, nullified by a penalty. Coincidentally, the southerners' first score was also the result of a short kick from behind the goal line. The State quarter got away a miserable half giving Tech the ball on the 50 yard line from which the Golden Tornado made short work of reaching its objective. The second touchdown for the Atlanta boys was again the result of consistent line snugging led by Wycoff. Tech's captain and fullback who is a star in his own right.

However, the main feature of Tech's play was the shift formation it used on every play, as pretty and well executed a maneuver as has been seen here in seasons. In fact the Georgians gave a consistent offense in the first half to the excellent coaching they have received. Tech further uncovered a plant kick in the course of the game. Heavy by name, who was a tower of strength and time after time broke up State plays before they reached the line of scrimmage. On the other hand Belknap underlines his own if not so light, particularly the former who was a hard runner. Tech to stop.

CHICAGO LOOKED GOOD AGAINST OHIO STATE

Marek, Buckeye Star—Zuppke Would Trade Entire Illinois Team

Chicago, Oct. 13. After ruling pretty consistently for three days, which give the dog-eared headlines a right to believe what would happen if Chicago and Ohio State met on a sloppy field, the weather cleared Saturday and made an ideal playing day, the field being both dry and level.

The game ending in a 3-3 tie was probably one of the tightest battles waged this week. Ohio State played rings around Chicago in the first quarter and held the edge in the second. What Alonzo Staggs said to the southsiders between halves must have been plenty. They came back to reverse the order of the first half by putting the Buckeyes on the defensive and keeping them there most of the time. Chicago has an imposing array of talent with plenty of reserve strength. Tim Matson half-back, especially tore off several good gains. However, there are no particularly outstanding figures on Staggs' team the veteran Tech all going to be a quiet autumn for the Illinois side.

Marek a Star

Elmer Marek, who played nonchalantly on Washington High in Cedar Rapids, Ia., and had something of a rap in these parts before he entered college, is the big man of the Ohio machine. Marek has the elusive twist and some of the citizens from Columbus loudly insist Grange is nothing compared to their Elmer. Marek played at full and he picks his holes. When taken out to be held in reserve for the final quarter a great deal of the Ohio elusiveness evaporated. Ohio is formidable and brilliant but of the two teams Chicago is apt to play the most consistent football.

Zuppke's Statement Illinois showed up poorly in its 16-13 win over Butler. When it comes time for the Grangemen to take on the Conference teams the early season viewpoint indicates a severe contest in the autumn for the Urbana student rosters. Zuppke knew whereof he spoke when he said he'd trade Grange's and his whole team for Staggs' material.

Dave Shade on Stage

Dave Shade, welterweight contender, played a splendid four last week. Tommy Gordon broke in a single turn on the same bill was requisitioned by the management to do the announcing for the boxer and as a result Shade and all of the remaining bills.

The pair are playing the Independent houses booked by Fally-Markus.

ALFRED L. MORRELL KILLED

Sturbridge, Mass., Oct. 13. Alfred L. Morrell, 30, of Norwiche, Conn., motor cycle exhibition rider who has been doing the fair in this vicinity was killed recently while driving around the Sturbridge track at the fairgrounds for practice.

The front fork of the motorcycle broke throwing him. His skull was fractured and he died in a Worcester hospital several hours later. Several months ago he was in an accident in Burlington, Vt., at which time his skull was fractured.

RACING AT LAAGON

Salt Lake City, Oct. 13. Laagon, formerly one of the fastest runners in the country, is open for 30 days. More than 600 have gathered from all parts of the country.

Former Cheer Leader Broadcasting Frederick L. (Nick) Carter, former head cheer leader at Yale and president of the Yale Musical Club, makes his debut on the radio from WJAT, Oct. 13.

Mr. Carter will do character comedy next week.

\$500,000 FROM N. Y. FIGHT FANS; PREFERENCE AT MAD. SQ. GARDEN

250 Subscribers—Choice Seat Guarantee for 35 Years—Harriman Company Buys 65,000 Shares at \$8 Each—Clubroom Privileges

"Variety" is in possession of an unpublished "inside story" regarding a portion of the financing of the new Madison Square Garden at 8th avenue and 49th-50th streets. It accounts for \$500,000 of the capital distributed to 250 rich fight fans, with each seat guaranteed for 35 years as the selling clincher.

The Harriman Company, holding company of the Harriman banking and rail industries and the New York Trust Company, have taken a block of 65,000 shares at a par value of \$8 per share in the new Madison Square Garden Corporation. They were turned over to John Downing, assistant treasurer of the New York Trust Company, as trustee.

These were offered in lots of \$2,000 (250 shares) to a select list of known rich men who are fight enthusiasts. Practically without exception the subscriptions were taken, both as a good investment

and as insuring the peculiar privileges going with each purchase, as follows:

Every one of the Harriman stockholders will be entitled to a reservation of two choice seats, all in one block, for each fight at the new Garden for 35 years, subject to being picked up 24 hours in advance of each card and paid for in cash at box-office prices.

These holders will be entitled to enter through a private side door; They will have lockers, a gymnasium, a clubroom, etc.

This system was tried some years ago by a sporting club formulated for organization with a proposed arena on Lexington avenue. It was a bloomer at that time. With the Harriman prestige and list, and with that institution buying the shares outright with a cash payment of \$500,000, it seems not only an assured success this time, but is already over-subscribed.

INSIDE STUFF ON SPORTS

John Lester Johnson may become a picture star if present plans to star him in a series of features with an all-colored cast materialize. Johnson, while a natural fighter, is also a songster, having turned out several songs that have been published.

Colored Professionals Backing Wills

When Harry Wills, the big colored fighter, steps into the ring with Jack Dempsey for the heavyweight crown clash, if both ever get together, there will be a lot of Negro professionals financially flat & Wills doesn't beat the champ. Even the colored women are rooting for Wills. Gertrude Saunders says she will attend the fight if he has to go to China to see it.

Jay Barnes as Fight Promoter

Jay Barnes, former press agent, has disappeared from Broadway. He has developed into a promoter of fight clubs and is forming a string in New York state and upper Pennsylvania. At present he is operating clubs in Binghamton and Senanton. George M. Cohan in his speech at the enthusiastic opening of "American Born," said that his "future retirements" were up to Weber and Fields. "As long as they keep splitting," he said, "I'll keep retiring."

Bill Kingman Is Aiding Wallace at Rutgers

Bill Kingman, Newark boy, captain of the Rutgers football squad in 1923, is the new assistant to Coach Jack Wallace at Rutgers. Kingman succeeded Mickey Henry, who is now at Yale law school, who is now at Yale law school.

Kingman will also assist Dr. John S. Whitehill with the yearling squad.

International Air Races

Baltimore, Oct. 13. Hangars are under construction at Bay Shore Park near this city for the Schneider cup races to be held there Oct. 24. The United States, England and Italy are entering seaplanes in the races. The Flying Club of Baltimore is in charge and is preparing 5,000 reserved on the sea end of the long pier.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

WEDNESDAY, OCT. 14

Manhattan Casino

BOUT	WINNER	ODDS
Bushy Graham vs. Joe Ryder.....	Graham	5-1
Charlie Rosep vs. Johnny Blair.....	Rosen	5-1
Jimmy Hutchinson vs. Andy Tucker.....	Tucker	even
FRIDAY, OCT. 16		
Pioneer Club		
Al Brown vs. Johnny Breslin.....	Breslin	5-7
Tommy Milton vs. Jimmy Russo.....	Milton	even
Ernie Jarvis vs. Black Bull.....	Bill	7-5
Henry Goldberg vs. Joe Desmond.....	Goldberg	5-5
George Cuneo vs. Al Miller.....	Cuneo	9-5

SATURDAY, OCT. 17

Commonwealth Club

Lou Bogash vs. Sunny Jim Williams.....	Bogash	7-5
Len Kemp vs. Willie Makel.....	Kemp	5-6
Ernie Jarvis vs. Gene Gerardi.....	Sakamoto	2-1
Ridgewood 8.		
Joey Silvers vs. Murray Elkins.....	Silvers	9-5
Jackie Snyder vs. Benny Hall.....	Snyder	even
Danny Smith vs. Felix Martinez.....	Smith	even

MONDAY, OCT. 19

Lenox Club

Carl Duane vs. Spencer Gardner.....	Duane	2-1
SCORE TO DATE		
Selections, 352.	Winners, 295.	Losers, 45.

Draws, 42.

NEWS FROM THE DAILIES

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 has been rewritten from a daily paper.

NEW YORK

Mrs. Carol Russell, who as Ada Wayer was for years a well-known stage figure, is the chief beneficiary of the estate of Amy Lowell, poetess and sister of A. L. Lowell, president of Harvard University. This was revealed by an inventory filed in Norfolk Probate Court. The estate consists of over \$500,000. Miss Lowell left the stage to become secretary and personal companion to Miss Lowell.

In an address to the Harvard Dramatic Club Basil Dean, English producer, said that the future of the English-speaking stage was in America rather than in England; that the people of England don't care for the theatre any more; that the great obstacle confronting the English stage is the censorship of productions; that America is suffering from too much cinema; that the great contributors of America to the stage are Eugene O'Neill's works and the Little Theatre movement.

Marion Talley, 15, signed by the Metropolitan Opera Co. and who received much publicity, has begun a series of appearances at the "New" on how she achieved her success.

Marjorie Rameau again issued a statement in which she has been for the last 15 months engaged to the much co-responsible actress. At the same time Miss Rameau is the defendant in a \$100,000 alienation suit filed by her ex-husband, who alleges she stole her husband, an English actor, Miss Rameau's name has not been in the papers for the past few weeks.

The fifth company of "The Gorilla" opened in Rochester.

According to story in the "Mirror" signed by one "Ritzzy," Gloria Gould and her husband, Henry A. Bishop, have separated. According to "Ritzzy," the marital rift has to do with Gloria's time being devoted to the directorship of the Embassy theatre, New York. Gloria sailed for Europe Saturday. An identical article appeared later in the "American," signed by Cholly Knickerbocker.

A judgment in favor of Ganna Walska was filed in New York at the conclusion of a suit brought against her by Clarence M. Barbright, attorney of 151 Broadway, who Barbright sought to recover \$2,850 for legal services alleged to have been rendered the singer previous to her marriage to Harold McCormick.

The baseball, newspaper and sporting world is mourning the death of "Big Sis" Christie Matheson. The famous pitcher died Oct. 7, a victim of a cerebrovascular disease. He was 34 years old.

A caption under a picture of Louise Brooks in the New York morning tabloid says that the attention Charlie Chaplin recently lavished upon her have set Broadway's tongues a-wagging.

An announcement by Carl Laemmle following his return from New York said that Universal intends to engage in production in England and release Laemmle's plan, as it now stands, to employ English directors and an English cast and to supplement the Britishers with the American stories, he said, will be typically British.

A short circuit at the Century theatre last Tuesday night just before the Stu Carlo Opera Co. was to give a performance caused the obliged the members of the company to go into the street in costume, as were those rehearsing for the Shubert's "Macbeth" in the gym up stairs. As some damage was done by the smoke the opera performance for the evening was called off.

Organized reformers and "blue noses" meeting in Washington have undertaken to deter whether New York "is a menace to the public," but also decided that it is up to the people there to prove its innocence.

A couple of paragraphs accompanied by a photograph of Miss Frances Alda, said that the operatic star, alarmed by the stories of recent bulimia, is soon to travel about in a bullet-proof sedan.

between Frieda Hempel, opera and concert star, and William B. Kahn, New York banker.

The old Washington ball park in Brooklyn has been purchased by the Edison company. It will be used for storage.

Marion Fairfax (Mrs. Tully Marshall) will head her own film-producing company. First National will release her first production.

Jacqueline Hunter is reported wed to Stephen Sanford, New York society man.

Georgette Cohn, daughter of George M., has announced her engagement to marry William H. Rowe, perfume manufacturer. Georgette is the widow of J. W. Souther, who died last year.

Gilda Gray sailed for Porto Rico with a large company to make "Aloma."

Tex Rickard has made public his plans for events of the coming season to be housed in the new Madison Square Garden.

The huge arena will open at midnight Nov. 28 at the start of a six-star company paid but \$15,000 should the league will play its first game. On the following evening the Madison Square Club will stage a ball and entertainment for the purpose of raising funds for the association for improving the condition of the Poor. Dec. 11 Paul Benjamins and Jack Kelly will stage 15 rounds for the light heavyweight title.

The San Carlo Opera Co. of New York has issued a suit for \$100,000 in Suffolk Superior Court against the Cosmopolitan Grand Opera Co. of Boston, alleging breach of contract. The suit charges the Boston company agreed to pay \$100,000 for a 50 per cent interest in an opera produced in Boston in 1932. That company is also charged with agreeing to pay half the difference between the gross receipts and \$50,000 should the receipts be less than \$50,000. Receipts were \$50,228, and the Boston company paid but \$15,000 of the difference, the complain alleges.

An Associated Press story from Vienna says rubber costumes were used there in a production of "King Lear," direction Max Reinhardt. This rubber idea was carried out by Reinhardt's desire to have the entire production resemble sculpture.

Although Solomon Hurok was recently adjudged a bankrupt, Hurok has become the head of a new producing company, Universal Artists Inc., which is producing musical entertainment. In the Hurok plans are a series of concerts, with \$150 top price.

Captain Leand Amundsen, Arctic explorer, launches his American lecture tour in Carnegie Hall, New York, tomorrow (Oct. 15). He will speak on "Our Airplane Dash for the North Pole."

Foreign dispatches inform America that Suzanne Lenglen, world's feminine tennis champion, walked off the court where she was playing with Count Ludwig Salm when puffed at the Count's poor playing. The next day she married and shook hands with Luddie and resumed playing with him.

Plans for a national contest of children imbued with stage aspirations or whose parents believe their child will be a natural stage talent and desire to see it developed, were discussed at the first meeting of the year of the National Stage Children's Association in New York Sunday. The contest will embrace singing, dancing, dramatic art and music.

United States Attorney Buckner was on duty in New York via WJNY and he emphasized the imperative need of the enforcement of the dry law. It was his opinion that "the prohibition law should either be enforced or repealed."

"Venice For Two" Arch Selwyn's newest, opens at the Plymouth Oct. 26. "Open House," by Samuel Beckett, in which Helen MacKellar in the role of a woman on Broadway Nov. 2. "A Lady's Virtue" (Shubert) debuts at the 39th Street Oct. 26. Arthur H. Hays Sulzberger and Robert Warwick featured.

Sousa offered his first concert of the season in the new and modern of Mecca Temple, New York, Oct.

11. The noted band leader, nearing 71, drew a crowd numbering 4,000.

The New York "Herald's" London bureau submitted a story Oct. 13, saying the Edison Co. has voted to create an orchestral organization for London labor.

Neel Coward, author and star of "The Vortex," was guest of honor at a dinner Sunday night given by Claude de Wolfe at her New York home.

Washington Square Players, Randolph Square, New York, have obtained permission from George Bernard Shaw to produce "Fanny's First Play," "Misalliance," "Gethsemane," and "How He Lied To Her Husband."

The Square Players comprise students and former students at New York University.

"The News" is giving special attention to charges made by Mrs. V. V. Brown, who says she was "called over the top" and has ruined her career through its workings.

"The News" is giving its prima donna's charge as sensational, and is quoting statements made by the diva that a gigantic trust controls the musical world of America, insinuating through its backers upon some "verbal agreements."

Pathe News gives a dinner Nov. 14 in the Hotel Plaza, New York, and Vice-President Dawes is announced as the main speaker.

In his Sunday sermon (Oct. 11) the Rev. Canon H. Adye Prichard, acting rector of the Church of St. John the Divine, stated New Yorkers with his emphatic statements about prohibition, picturing books and pictures.

He assailed the films as "degrading," and that they had a low, vulgar, degrading attitude toward human life. He said there were books and plays that also represented challenges and he also took a line at divorce.

Regarding prohibition, Dean Prichard said that a man drinks because he is a man, and that prohibition, which in his viewpoint was immoral.

CHICAGO

Evian Burrows Fontaine was released in \$5,000 bonds while her lawyer, Eugene C. McVay, is engaged in proceedings to bring her back to California to face contempt charges for refusing to appear against her filing a second suit against Cornelius Vanderbilt Whitney.

An injunction was previously issued against Miss Fontaine preventing her suing Whitney again. She is now at Ike Booth's Deauville Cafe.

Ted Coy accompanied his wife, Jeanne, in a town for the opening of "Rain" at the Harris. Miss Egan gave out an interview that she had been in the city since she loved her Ted even more and that if he hadn't agreed to come to Chicago she would have called it off.

The p.a. for "Kid Boots" has had a two column cut and story in the Hearst paper which was published since the show opened.

Eddie Cantor and associates will give midnight performance of "Kid Boots" this week at the "Woods."

The Kenneth Sawyer Goodman Memorial theatre, which opens Oct. 20, will have the National Stage of seating, the rows being wide spaces and entered from the sides. There will be no central aisles.

It is considered improbable that the Chicago Opera will broadcast this season for several reasons.

Claiborne Foster, star of "The Paty," is posing for health pictures.

Will Rogers will do one-man show at the Auditorium Nov. 1.

W. K. Hollander, press agent for Balaban and Katz, is in Chicago after doing his stuff in Boston for the opening of the Metropolitan there.

"Arabesque," which debuted last night at the Metropolitan, is the work of Cloyd Head and his wife, Connie Tietjens, who live in Oak Park, a suburb.

"Old Home Week in Charleston" is the name of the B. & K. presentation which will feature John and Rose Morache, brother and sister winners of the city Charleston contest.

Constance Talmadge's latest picture, "Her Sister Sam," which has been banned from Chicago by the local blue pencil girls. It was to have been shown in Chicago, but was illegal to sell tickets at prices higher than their face value.

So these New Yorkers, upon advice of their lawyer, immediately

left the city. The couple seem to be happy together and deny rumors a separation is pending.

Anna Q. Nilson has filed suit for divorce against her husband, J. Marshall Nilson, who she married in Feb. 16, 1923. Gunnerson is a shoe manufacturer. She charges non-support, cruelty and inhuman treatment. The couple married March 15 last. No request made for alimony.

Chas. Reimer of the district attorney's staff and Chief of Police Cain of Culver City are on the search for the money stolen from the dressing room of Constance Bennett on the Metro-Goldwyn lot.

Having broken her engagement to William Haines, Metro-Goldwyn actress Pola Negri, now comes forth with the statement that Rod La Roque will make a wonderful husband, not for her. She denies any intention of marrying La Roque or that she had secretly married him. She admits, though, that "the news" of her engagement all the time and that he has been a regular visitor at her Beverly Hills home.

Milton Cohen, attorney for Gloria Swanson, has left for New York and Chicago to extend his fight in Paris. Cohen, it is said, will confer with Miss Swanson regarding taking action against the Parisian Service (news) for the story that printed, which Mrs. Swanson herself described the character of her husband, the Marquis de la Folie de la Couray. It is said that Cohen will make a search of French records to see if Mrs. Swanson's husband can trace his antecedent story.

Barnes City, a community named after A. G. Barnes, the circus man, located between Culver City and Los Angeles, is desirous of becoming incorporated as a village.

E. M. Asher, picture producer, has purchased a large painting made famous at the Panama-Pacific Exposition in San Francisco in 1915. The picture is a reproduction of a painting, which he will hang in his new home in Beverly Hills.

When Mary Pickford, with a 19-month-old baby in her arms, slipped from a hammock into a synthetic swimming pool, she was rescued by "Scraps," her next picture. It looked as though she and the child might be injured, but the picture and mechanics waded into the water and pulled her out from three-foot depth of mud and dirt.

Hector Turnbull, west coast suitor of the actress, is expected to en route to New York for the purpose of looking at a number of the present season's crop of stage plays.

Plans have been filed for the erection of a theatre seating 1,200, to be operated by Wm. W. Wyatt at Seventh and Vermont streets. The policy will be dramatic stock. It will be a theatre for the theatre, and is being financed by a number of business men in the Vermont avenue section.

Katherine Hatch, film actress and dancer, who asserts that she was engaged to marry a man named Harry, is being sued by the Ventura county fair and while performing her duties as a dancer, she was involved in an automobile accident, has brought suit for \$15,000 damages against Wm. E. McVay and P. Connors in the Superior Court. The accident happened Sept. 16, when she was driving her car, owned by McVay and Connors, employed by the Bush company, collided with another machine and turned over, injuring Miss Hatch.

SPECS AND AMATEURS

(Continued from page 1)

Series games here to make one grand killing and were beautifully scripted themselves at the hands of their own activities. They were scrupled right.

Instead of making a cleaning they were neatly cleaned themselves. The bottom fell out of prices as the time for the fan industry approached and that tells the whole story.

But in spite of this the New Yorkers certainly stole a march on the local boys. Everybody here knew that if caught by the scalping they would be prosecuted. If there was to be any scalping at all it would have to be done stealthily under cover and with the greatest care. Then they produced a flock of New Yorkers, wise in the ways of meeting such a situation. They engaged an attorney here. He scanned the law books and found therein no iota of anything that might be illegal to sell tickets at prices higher than their face value.

So these New Yorkers, upon advice of their lawyer, immediately left the city. The couple seem to be happy together and deny rumors a separation is pending.

of their offices were signs reading "Tickets for the New York World, Bought, Sold and Exchanged." They even went so far as to insert advertisements in the local dailies. The scalpers were startled. They audaciously the scalpers was apalling. Pittsburgh gamblers and boys around town have never heard of such a thing, much less dreamed that such a thing was possible. A poor human being.

The superintendent learned of the opening of the office. He sent a group of officers to one of the two places and the other was taken down. The scalpers openly defied the police. They called in their attorney. He immediately challenged the police to show him any law on the statute books that gave him the right to sell tickets at inflated prices. To the scalpers, his client said, "You sign up again and let your business go on."

There was a great police interference. The next morning the papers all came out with big page stories about the opening of the scalpers' offices. One of the papers spread the story over three columns. The next day the papers with a three-column black ink gave the addresses of the places and that day fans by the hundreds flocked there. The "bus" part of the story, that is, a night of the magnet would draw a framed steel. These were the fans who had bought three tickets each, though they could afford only one, and was a jump at an opportunity at disposing of the remaining two at a profit.

Amateur Scalpers

They became at that moment amateur scalpers, created by those who had been buying tickets, grand owner of the Pittsburgh Pirates wouldn't sell single tickets for his ball orchard, but made his customers buy three at a time. This method incidentally left the small fellows out of the game, who were the team and who couldn't spend \$15.00 for a reserved seat to witness a single game. Likewise with thousands of baseball fans who had been buying tickets for \$15.00 a piece in popularity with a film master.

It created a peculiar position for as the professional scalpers were the only ones who could afford to be called by the former, wanted exorbitant prices for their duca. They thought nothing of asking the ticket broker \$10, \$15 and even \$20 for a ticket. The fans who were called by the former, wanted them up at these prices. They in turn had visions of getting \$5.00 and \$5.00 and even higher for the price of the ticket. The fans who were called by the former, wanted them up at these prices. They in turn had visions of getting \$5.00 and \$5.00 and even higher for the price of the ticket. The fans who were called by the former, wanted them up at these prices. They in turn had visions of getting \$5.00 and \$5.00 and even higher for the price of the ticket.

Then, too, the scalpers were surprised of the fact that thousands of fans who were called by the former, wanted them up at these prices. They in turn had visions of getting \$5.00 and \$5.00 and even higher for the price of the ticket. The fans who were called by the former, wanted them up at these prices. They in turn had visions of getting \$5.00 and \$5.00 and even higher for the price of the ticket.

The First Wrench

Then the first wrench was thrown into the works. The government has a right to collect \$50 per cent of the profits made in ticket sales. From the Department went forth agents with instructions to park at the two-dances from opening till closing of every sale, every transaction, every ticket sold. The first \$100,000. There was considerable selling of tickets but on the morning of the opening game, with hundreds of fans, the bottom fell out of prices. The fans in the crowd, with a stock that would be sold in a few hours. When they asked fans \$10 each for the day's ticket, they themselves paid less than the fan industry had asked for. As the time wore on and 2 o'clock, the time set for the opening of the game rapidly approached, the ticket prices dropped lower and lower until they were sold for a fraction of their face value.

It was a case of selling something or nothing at all. The fans who were called by the former, wanted them up at these prices. They in turn had visions of getting \$5.00 and \$5.00 and even higher for the price of the ticket. The fans who were called by the former, wanted them up at these prices. They in turn had visions of getting \$5.00 and \$5.00 and even higher for the price of the ticket.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Shoe Silverman, President
154 West 41st Street New York City

SUBSCRIPTION:
Annual.....\$1 00 Foreign.....\$1 50
Single Copies.....10 Cents
Vol LXXX No. 9

15 YEARS AGO

(From Variety and "Clipper")

A western circuit for William Morris was declared the product of a rumor factory. Notwithstanding, Morris was building a Frisco house and negotiating for others.

Seymour Hicks was opening a London production of "Richard III" with 150 in his support.

H. H. Frazee and George Lederer reached the parties of their theatrical ways, and Lederer took over "Mine, Sherry," while Frazee took "Jumping Jupiter."

Mme. Polaire had written herself a sketch for Parisian presentation. . . . Walter Kelly had opened successfully at the Opera House in Melbourne, while the male Patti had sailed for Europe, declaring that he would never return to America.

Sunday shows were increasing in number around New York, with the Loew circuit the latest to join in the "concert" entertainments.

Lina Cavalera was booked to sing in Boston when the newspapers began raising up a scandal about her recent marriage. Her manager, however, kept the date, saying that he was not running a school of morals but was giving entertainment in the form of singing.

Corsé Payton's wife, Etta Reed Payton, was entering vaudeville with a sketch of her own composition. . . . Four cousins of Sarah Bernhardt were playing in Savannah in Chicago.

The Shuberts withdrew tickets for their theatres from ticket agency stands in the hotels, the reason being that the stands would not pay 25 cents premium to the Shuberts on their choice seats.

Genee was making her farewell appearance in London as the star of "The Bachelor's Belles."

Gaby Deslys wanted to return to fill American engagements, but London managers refused to release her except for a considerable sum. Just a few weeks before Harry Lauder had found himself in a similar predicament.

In "The Forum" columns women vaudevillians were arguing as to who introduced the hobbie stick (specious feminin—long defunct) into vaudeville. Mildred Grover apparently came out on top in the argument.

50 YEARS AGO

(From "Clipper")

Buffalo Bill had a dramatic show called "Life on the Border," and besides himself as the star, he had J. B. Omohundro (Texas Jack) as featured player. The troupe was playing everywhere and doing a sensational business.

The press agent in those days, incidentally, was called the "avant courier," and for the Buffalo Bill show Josh Ogden went ahead.

Katie Putnam was also touring, having announced that she would eschew New York and its business for better business in the provinces. J. J. Sullivan was her leading man, and the team headed a company which was booked solid from June to June.

Lurline, advertising herself as a lady fish, and Watson, calling himself a man fish, were doing a double aquatic act in New York. This pair established records which at the time were unbeatable, doing a great many tricks under water.

James McDonald and Edward

INSIDE STUFF

ON LEGIT

Mrs. B. B. Harris has received an offer of \$1,300,000 for the Hudson Theatre which she is reported having rejected. As the property only has a \$300,000 mortgage the offer would have meant a million dollar profit. The Hudson side is one of the largest devoted to Broadway theatres, extending from 44th to 45th street.

A. H. Woods is jointly interested with Charles Dillingham in the production of "These Charming People" at the Gaiety. Dillingham made the production principally because he had Cyril Maude under contract. Michael Arlen, the author met Dillingham aboard ship on the way to London. Becoming interested in the chances of "These Charming People" he radioed Woods for a half interest. Woods complying.

A tip-off on the show came from the business out of town. Without a Broadway name, it grossed \$9,000 in four performances at Hartford and ended the week even more strongly at New Haven, the total gross being \$19,214.

In producing "Dearest Enemy" at the Knickerbocker George Ford was backed by a Mr. Jackson, wealthy Canadian, who controls a string of food stores. They were school mates and Jackson stuck after several other who were originally interested withdrew.

Ford, whose wife, Helen Ford, is a featured player in the show, was formerly manager for Fritz Leibler.

With the closing of "The Fall of Eve" the Shuberts planned using Ruth Gordon in "Hay Fever" at the Elliott. Miss Gordon to be co-featured with Laura Hope Crews. Miss Gordon to assume the dumb flapper role. She rehearsed two acts but discontinued when Noel Coward advised her the show would be taken off soon.

The suspicion that Coward was poking fun at professionals via the four central characters in "Hay Fever" is borne out by an item in a London paper, reprinted by the Boston "Transcript." The item stated Coward based the play on his experience during a visit to a professional family.

The climbing business of "The Jazz Singer" at the Fulton is credited in some measure at least to the publicity campaign on the East Side, handled by Edward Reikin, since attendance is more than 95 per cent. Jewish trade. Reikin follows the preliminary work carried out by Louis Cline, who agented the show. Cline used about 50,000 folders weekly for some time in the Yiddish sections, also space in the Jewish newspapers. The folder was printed half in Yiddish and half English, also on sheets and cards. The radioed speech of Samuel Raphaelson, the author, is also believed to have attracted attention among Jewish listeners-in.

On the Gaiety canny Michael Arlen is billed in lights as big as Cyril Maude, the star of "These Charming People."

The young English author's popularity has steadily mounted and his name is regarded a draw in itself.

A peculiar slant on the run possibilities of "No, No, Nanette" is gathered from a conversation overheard in the Globe, New York. Adjoining seats were four women, but not together. The first two were show-wise, the other two typical "gals" from the side avenues. They were chewing gum and enjoying the show. When it was over one said: "Well, I liked the show all right, but I think it is a shame that they had to use those old tunes in it. Why didn't they get new ones?"

Mary Borden, author of "Jane, Our Stranger," which closed after four days at the Cort, New York, is a Chicago society woman. Following her marriage to Gen. Edwin Spears, of the British army, she maintained her social connections here.

When her play was razed by the critics, she called up several of her publisher friends and remonstrated forcibly, asking that the critics be disciplined. Most of the boys called the play amateurish. The publishers haven't freed any of their critics.

At her request George M. Cohan looked over Mrs. H. E. Harris' new musical comedy, "Some Day," which played Werba's, Brooklyn, last week. Cohan is appearing in "American Born" at Mrs. Harris' Hudson theatre. It is a special performance of "Some Day" was held Friday afternoon in the Brooklyn house. It is said the new musical will be played out of town several weeks because of needed fixing.

A subway circuit house manager conferred with an attraction booker and was told to fortify himself in the theatre. He mentioned that two censors from his burg were coming to look over "The Harem" at the Belasco. When told that show had closed its Broadway engagement early in the summer, the manager replied: "Well, I can't keep track of 60 theatres; anyhow I understood the show reopened."

"Weak Sisters," the Lynn Starling comedy which entered the Booth last night, came into New York after two and a half weeks of a tryout tour winner by \$14,82. In Atlantic City it went into the Globe theatre and stayed two weeks, making a winning on its first week and breaking even on the second. William A. Brady, who saw the show at the shore, tried to buy in and offered the Playhouse for the attraction to follow "Oh, Mamma" there. There are several partners interested in the show, the principal stockholder being Leonard Blumenthal, Shuberts manager in Philadelphia, Ted Harris, Charles Hertzman and Nick Holde.

A comparison of the cost of tryout tours can be readily had when one reviews the fact that the Marc Connelly piece, "The Wisdom Tooth," which Martin Beck had out for two weeks, lost \$3,500 in that time. The production in addition stood \$100,000 and at the end of the trial trip he made the author a present of the show and production.

"Appearances" in two weeks on the road, playing Syracuse and Utica, a split week and a week of one nights in Pennsylvania came in with \$6,600 loss on the tour alone—not counting the production cost.

"The Vortex" in Washington played to a gross of about \$2,100 on the week when it tried out in Washington and came into New York about \$4,000 lower and registered a smashing hit. Another piece in this class is "The Butter and Egg Man" which came in with a nut including production and travel losses of \$30,000 and is a knockout. As against this, the shows that were winners on the road, "The Family Upstairs" and "Edgar Allan Poe," respectively, both came in and registered complete flops.

New York tabloid details, handling many pictures and some with hastened speed, frequently commit unintentional errors. These errors are mostly wrong pictures through similar names. One occurred last week with an action possibly following. About the oddest was one of the tabs printing the picture of Julius Miller, president of Manhattan

Poolie were embroiled in a discussion as to which was the greater tap dancer, and McDonald had challenged Poolie to a public contest.

The popular songs of the day, according to minstrel shows, are "Swanee Angel of Love," "Things That Occur Every Day," "Darling, Sing Those Songs Again" and "Funny Things I've Seen."

Brooklyn is known as the City of Churches and was called that even

Definition of a Showman

An actor with a sub-title of "The Wise Cracker" wants Variety's readers to define a showman. He's not certain of his own definition, which is:

"One who sells just what he has to offer, and generally sells it for more than its value."

That rather lightly disposes of a big subject in the show business. Many a showman has not been able to make a sale now and then but that did not remove his showmanly credit.

It may be worth talking about and many may have many views. When "showman" is mentioned, it includes women as well as men. A few letters would be illuminating. They will be printed.

Borough for Julius Miller, colored, also known as "Yellow Charleston," lately executed for the murder of "Baron" Wilkins in Harlem.

The New York "Evening Graphic" (Macfadden) in its sworn affidavit on circulation for the six months ending Sept. 30, stated it had had during the period a paid daily average circulation of 104,000. This is a decided increase over the (unpaid) daily circulation that in September the daily average must have been considerably higher.

It is generally known along Broadway that "The Tale of the Wolf" the Molnar play presented at the Empire last week, is the same as "The Phantom of the Opera" which was produced a decade ago with Leo Dietrichstein in the lead. Few, however, recall that the latter piece was used as the book for an operetta called "The Love Letter" which Charles Dillingham offered at the Globe several seasons ago, starring John Charles Thomas.

The Empire's offering is therefore the third showing and indications are it will be no more successful than the first two. The success last season of Molnar's "The Guardsman," which failed on first production, may have prompted the "Wolf" try. In its present form it is virtually the same as written by the Hungarian playwright.

An interview given by Leslie Howard, of "The Green Hat" cast, to Percy Stone, of the "Herald-Tribune" staff, resulted in much confusion in the Woods' offices. The interview was printed and in it Howard, with a certain amount of truth, said that "The Hat" was a terrible play and that he found great difficulty in speaking his lines because they were so stilted, while he also said Katharine Cornell, featured, experienced difficulty in not burlesquing her part. This was all printed, and the next day in the Woods' office everyone was peeved. Howard, however, held a run of the play contract, so nothing in the way of disciplining was done.

He did, however, prepare an answer to the interviewer, and it was first planned to request the "Tribune" to print this, but Woods decided that the best thing to do was not to reply at all and let the thing die a natural death.

When the Shuberts cast "Naughty Riquette," now at the Apollo, Chicago, every member of the show signed with the belief the piece would hit Broadway and perhaps remain there indefinitely. Much to the surprise of the company the show went to Chicago and has remained there. Some of the chorus had a chance to sign with other shows primed for Broadway.

In the older days the girls with the big muscles went through their stage poses and then off stage apparently forgot about them.

Helen Wehrle, acrobatic dancer with "Scandals," has been taking special instructions in the "Charleston" and tap dancing from Buddy Bradley in the Billy Pierce studio. It was Bradley who taught Rita Owin, the former "Follies" girl, some of the routines Miss Owin uses in her present highly successful picture house tour.

Bertie Meyer lost the chance to present "La Chauve Souris" in London. When they last arrived he let them the Strand Theatre, under the control of Arthur Bourchier. This month they are again appearing at the Strand, but not in conjunction with Meyer. They approached him first but he was unable to find a theatre. The news preceded him that he was doing business with Nikita Balieff. In any case, Arthur Bourchier's theatre was available—and, Arthur Bourchier is presenting "La Chauve Souris."

The animals in Toy Town at the Hippodrome, New York, are given away as soon as they grow above the kiddie stature demanded by the policy of Toy Town. The latest to go was the Yak which was presented to the City of Cleveland for the Roger Williams Park. A baby elephant had previously been presented to Cleveland, and a deer to the Rochester Zoo.

The herds are weeded out periodically and the animals distributed at the discretion of the department.

A "Kiddie Carnival" in Toy Town is an innovation recently installed. It is a miniature reproduction of Luna Park with all of the standard attractions in miniature.

For the present, the Theatre Guild's season of Shaw plays is off. The reason is that its first of the cycle, "Arms and the Man," has upset expectations and become a non-seller. The second is that the continued draw of "Garrick Gaieties" has made the Garrick unavailable. This junior revue, originally scheduled for a single performance, would be just about able to gap the summer when it did take on regular performances. Instead of that, the piece did near-capacity all summer and is now doing with \$1,000 weekly of the usual capacity limit of \$5,000.

The theatrical advertising agencies of New York have taken on a new racket which has the artists of various newspaper staffs squawking. These artists receive compensation at the rate of either \$10 or \$12.50 per column for all illustrations they land in the dailies hereabouts, and the artists' work is usually paid for on the assumption that his work will be placed. The theatres are paying, however, through the agencies, which deduct 15 per cent and 2 per cent. The caricaturists may in the future do their own collecting to avoid the agency gyp.

"The Passing Show" title may not again be employed by the Shuberts. So far there is no intention on their part to produce another siff for this season. Nor is any of the old "Passing Shows" to go out as a road production. The road of late seasons have unmistakably conveyed to the Shubert management what they think of the title through the box office grosses. For the road will be the Shubert musicals of more later fame and which may be hooked up more cheaply.

A first and a second string critic in Brooklyn are having a controversy over the first string man having slightly referred to the second stringers in a story in Variety. The controversy is set forth in detail under the Brooklyn heading in Correspondence of this issue.

60 years ago, when the preachers said it was wicked.

Sir Henry Irving, who achieved a signal success as "Hamlet," had just returned from a tour of the first time had come a cropper in a Shakespearean role. Nor is he the only great actor who ever fell down in this part, Lionel Barrymore being

"Fra Diavolo" had been produced in London by Carl Rosa, and

the most recent example

John McCullough, actor, had returned from Europe, and the following customs authorities decided he owed them \$800 on goods which he had imported. The officials found in his coat room.

"Fra Diavolo" had been produced in London by Carl Rosa, and

FINISH SHOWS FINISH

SHUBERTS, 'GREATEST SHOWMEN,' THEY ADMIT IT, IN WRITING

**Prospectus and Financial Statement Issued to Help
Sale of \$3,000,000 Bond Issue by Shubert Theatrical Corp.—Other Information**

In offering a bond issue of \$3,000,000 for sale, the Shubert Theatrical Corporation issued a prospectus together with a financial statement.

Among the assets is an item of Cash Will, listed together with picture rights at \$1. It is unusual two ways, for theatrical people to appraise their good will at such a nominal amount, when making up financial statement, and also in view of the fact that in their various suits for libel against newspapers, the Shuberts have alleged a good will standing in the show business and among the public at large, making that the basis on which they claimed the estimated damages accruing from the alleged libelous articles.

With the prospectus and financial report is an advice sheet to the bond salesmen handling the issue, detailing for them various selling points. Most are new and important points to dispute by those in the show business and obviously worded for the layman and not for showman.

The "biggest selling points" were ones which claimed that show business is not affected by business depression; that newer amusement developments supplement its business rather than steal it; that show business requires little working capital in comparison with the pleasure business, and that the Shuberts houses pick up most of their profit from shows owned by producers other than the Shuberts.

Paragraph 12, in part, reads: "Lee Shubert and J. J. Shubert are regarded as the two most competent and experienced showmen in the world today."

It is set down that the Shuberts' own productions occupy but 25 per cent of the total occupied time, and that 75 per cent of the total occupied time is taken by outside producers. Emphasis is placed here that it is the producer (outside producer) who really speculates, and that the theatre owner or manager is protected because his losses can be stopped at once by giving the show notice.

The Shubert circuit of houses, according to the sheets, now consists of 92 first class theatres, of which 32 are in New York, 10 are in Chicago, six in Philadelphia, four in Detroit, five in Boston and 23 in 23 other large cities of America in addition to six in London.

750 1-Nighters'

There are also 750 one-night stand theatres controlled by the Shuberts or booked by them, according to the prospectus. Taken together with the high class legit houses, it means that the Shuberts claim control of 60 per cent of the legitimate business in the United States and Canada. The firm also claims that its policy of acquiring theatre property on good locations is a good one in that the value of the property invariably appreciates with the passing of time.

Risk Reduced

In production itself, the Shuberts state that this is the speculative part of the business but it continually offers the chance of



ADDITIONAL FLORENZ
FOWLER and TAMARA

Accompanied by their **SOUTH AMERICAN TROUBADOURS**. After a highly successful season at the Edgewater Beach Hotel, Chicago, NOW creating a furore nightly in their fifth week as the stellar dance attraction at the smart **THREE HUNDRED CLUB**, New York. **FOWLER and TAMARA** expect to double in a production this season.

Production Management: **LOUIS SHUR and HARRY BESTRY.**

Show for Land Promotion Plugs Coral Gables

Washington, Oct. 13. "Oh, You!" the Earl Carroll production at Poli's last week is an out and out plug for the land development known as Coral Gables in Florida.

It is locally said this is the first occurrence of a musical being so adapted for propaganda purposes, with a box office attachment.

The production evidenced a large outside, but was not well received by the critics on the dailies.

C. E. Merrick, largely interested in Coral Gables, was reported at Poli's one night. He is said to have found the financial backing for the show.

putting on a sensational success which may return hundreds of thousands of dollars in profit. The Shuberts' experience, they state, and their elaborate producing organization all tend to reduce the risk involved in gauging public taste. Musical productions are their specialty and they lay emphasis on the fact that they can put a musical on for about one fourth of the amount it would cost anyone else.

This is stated in a sentence which reads as follows (and the reference is to the various "Student Prince" companies):

"It is understood that it cost the Shuberts but little more to put on all four companies than it cost any other producer to put on one company of another rendition of last season regarded as phenomenally successful."

A resume of their current success follows: stress is placed on the value of picture rights and the fact that of any individual producer firm, the Shuberts are the largest. Statistics are given in proof of this.

The prospectus includes a statement that the Shuberts are considered to be the top ten showmen in the world. It does not say who

ALL EXCEPT 'HAT,' 'VORTEX' AND 'PEOPLE' FLOP

**Of Three British Successes
Two Are American Productions—
"Vortex" Brought Over—Of Eight
Current, Five Fail—Last
Week's Biz Showed Drop**

NINE CLOSE THIS WEEK

After a booming beginning on Broadway, plays of English writing or imported from London are falling down hard. Eight attractions of British stamp have arrived to date. Three are successes while the others are nowhere in the money.

While the percentage is better than heretofore, it is pointed out that two of the three British successes are really American productions. They are "The Green Hat" and "These Charming People," both written by Michael Arlen, who is a sort of vogue over here at present. "Green Hat" was put on in London following its original presentation in Chicago, but London did not take to it nearly so keenly as did Chicago and now New York. "These Charming People" is getting big money for a starter though the indications for a run are not so bright as for "The Green Hat" and "The Vortex."

"The Vortex" is really the only London success that has similarly scored here. "Hay Fever" and "The Crooked Friday," opening last week, have no agency call. "The Pelican," a London hit, has been able to draw moderately, while "Courtin'," a Scotch piece, is leaving Broadway after a brief four weeks. "The Man With a Load of Mischief" was due

(Continued on page 24)

FANNIE WARD'S BEAUTY PARLOR

**Famous Young-Old to Lo-
late in New York**

Fanny Ward contemplates a beauty parlor in New York, with herself as overseer.

Miss Ward, famous on two continents for her handsome youthful appearance, hopes to commercialize her beauty fame through her parlor and personal attention.

Miss Ward's plan is along the lines of Edna Wallace Hopper's innovation in turning her youthfulness in looks into cash, but Miss Hopper is not stationary. Miss Hopper travels as an attraction and is commencing to be recognized as among the biggest drawing cards in picture houses. Showmanly on the stage and in the theatre at special affairs all pertaining to the objective of beauty in face and form, Miss Hopper has a tremendous appeal to the women. She also is cashing in in other ways, such as cosmetics, etc., bearing her name.

Unlike Miss Hopper, who admits to around 64, Miss Ward will not divulge her age. She has informed friends there will be a stronger attraction to women for her beauty recipes if that is wildered.

Miss Ward has been in New York for some months looking as young as she has for many years, while paralyzing the die of Paris and New York through her superabundant Jack Dean, Miss Ward stands

Critics at Rehearsal

In the forthcoming production of "The Makropoulos Secret," which Herman Gantvoort and Charles Hopkins will do in association, the New York critics will be invited to all rehearsals. Whether it figures as a publicity stunt, or not, it is the present plan to receive advice from the critics on the casting and during rehearsals their advice will also be solicited.

It may be a way of stalling off criticism, the idea being that the critics will not put what they had a hand in making.

WON'T DEPORT MEXICAN GIRL

**Dancer's Trip with Envoy
Brings Complaint**

Variety Bureau

Washington, Oct. 13

A complaint, seeking the deportation of Senorita Gloria Faure, Mexican actress and charging that she illegally accompanied Alberto J. Paul, Secretary of Finance of the Cales Government, from El Paso to New York, has been filed with the Department of Labor at Washington.

Department officials admitted this morning that such papers had been received from the Commissioners of Immigration at New York. At the Mexican Embassy the complaint was characterized as due to "a political enemy of Senor Paul."

According to information, the actress was travelling as a maid on free transportation. This phase has brought another complaint, to the Interstate Commerce Commission to the effect that the free ticket held by Senorita Faure was procured under false representation.

That "no further action will be taken on the case" was the only answer given by the Assistant Secretary. Husband would vouchsafe today to a Variety reporter. Nor would he interpret exactly what that statement implied.

It is believed here that the Assistant Secretary will do nothing on the complaint following the report from New York upon the hearing.

Senorita Paul is said to have left his wife and daughter at Los Angeles when departing for the east.

ROONEY VS. BENNETT

**Producer Says Stager Walked Out
Of Rehearsals Without Notice**

It looks like a lawsuit to recover \$1,200 between Pat Rooney, who paid it, and Dave Bennett, who received it, unless Bennett comes across with the money, paid him to stage Rooney and Ben's "Daughter of Rosie O'Grady."

Four days before the show opened and six days after he had started rehearsals, also receiving the full \$1,200 in advance, Bennett walked out on him, says Pat Rooney, producer of the show.

Waiting daily for Bennett to appear or send word, Rooney claims it almost ran his show into a bad jam, with Rooney himself finally rushing rehearsals to open on schedule.

According to Rooney, Bennett left him to stage Billingham's "City Clap" numbers.

The money show is at the Bronx O. T. this week (Oct. 12).

Merion Haslup With "Gorilla"

Rochester, N. Y., Oct. 13. In Variety last week was a story of the disappearance of Merion Haslup, with her husband, Ed Haslup, unaware of her whereabouts. The eastern company of "The Gorilla" played her last week in

MARC KLAW VS. A. L. ERLANGER

**Brings Another \$100,000
Action—Injunction
Granted**

The chill feeling that has developed in recent years, following a warm partnership that made the Klaw & Erlanger theatrical syndicate one of the most powerful national amusement combines, has dropped up again in a legal aspect. Marc Klaw has started New York Supreme Court proceedings against A. L. Erlanger for \$100,000. He was granted a preliminary injunction to restrain Erlanger from further taking possession of funds in dispute between K & E.

The preliminary restraining writ is part of an order to show cause which comes up for argument this week. Justice James M. Frostbauer signed the order and writ last week.

This action revolves about a now pending proceeding before Referee Hiram Todd, 120 Broadway, who is taking testimony in the accounting suit of Klaw against Erlanger wherein the former claims a difference of between \$350,000 and \$400,000 due him.

Meantime Klaw alleges Erlanger has made use of another \$100,000, and for this reason suit was started.

SKINNER WITH FROHMANN

**Report Gilbert Miller Production
Will Star the Famed Otis**

Otis Skinner returns to the Frohmann office this season, according to reliable information.

No announcement has been made to that effect and Mr. Skinner is around New York, but it is understood that Gilbert Miller's next production, once "Antonia" and "Naughty Cinderella" have opened here, will have Skinner as the star. Skinner was released by the Frohmans temporarily to play in "Sancho Panza" for the past two seasons.

Dancer on Stretcher In Court for Damages

San Francisco, Oct. 13.

A pitiful little figure on a hospital stretcher, Ruby Adams, was carried into Superior Judge Danaher C. Denny's court last week to commence her fight for \$101,429.20 damages as the result of an accident last January when a rotten rope snapped and dropped a snare bag on the dancer, featured with the Will King musical comedy company at the Strand.

The suit is against M. M. Lesser, the New York and San Francisco Amusement Co., L. Markowitz, A. M. Lesser and Basil Knoblock.

Claims Desertion After 23 Years of Married Life

Chicago, Oct. 13.

Attorney W. F. Ayres has filed suit for divorce on behalf of George J. Crabbe, 69, business manager for "Accused." Mr. Crabbe accuses his wife, Nina Crabbe, of deserting him in 1916 after 23 years of married life.

The wife is now playing mother parts in films on the Coast.

NAZIMOVA'S STAGE PLAY

Los Angeles, Oct. 13.

Miss Alla Nazimova has left for New York to begin work on a stage contract she has with the Shuberts.

KATHRYN
Arlington, Inc.
233 West 52nd St.
Phone Columbia 4815-1848
COSTUMES

CORT'S BOOKING STILL JAMMED; UP TODAY

Gantvoort Talking of \$100,000 Damages for Eviction

The Cort, New York, booking middle is still jammed. "Jane, Our Stranger" opened last Thursday at the house and closed Saturday, its producer having no alternative under Judge Fletcher's ruling late last week. When the court decided M. H. Gulesian's "Made in America" should have possession starting Monday (Oct. 12) because of priority of the latter attraction in booking. Although "Jane" rec'd had no notice, Herman Gantvoort who presented the show, contemplates a damage suit against John Cort, Inc. Gantvoort claims the right to recover \$100,000 which was spent on the production but may sue for \$100,000 alleging further injury to the sale of picture rights. The producer contends he was giving no chance to fix up the performance and that in two weeks of playing, picture rights would have accrued.

This afternoon the court is due to decide further on the conflicting bookings of "Jane" and "America" and the ruling may direct the withdrawal of "America" which opens this evening and the resumption of "Jane."

Joseph P. Bickerton, Jr., representing the "Jane" management and the A. L. Erlanger booking exchange have booked "Jane" in the court hearing last Friday. The attorney explained to the court that the Erlanger office had the exclusive right to supply attractions for the Cort. However, since the agreement between Cort and the Erlanger booking office was a "registered contract," Judge Fletcher was disposed to uphold Gulesian's contention, even though Bickerton declared the booking arrangement was a matter of common knowledge. The court's first view of the booking contracts as being leases was somewhat modified.

It was also brought out in the hearing that Erlanger in return for the booking privilege, guaranteed the house an annual profit and also agreed to stand all losses.

The court, however, ruled for the time being that Gulesian in paying John Cort \$5,000 to bind his booking, was entitled to present his play. It was testified that Gulesian first sought the booking from the Erlanger office but failing to secure a contract, went to Cort direct.

Dorothy Appleby

Weds Teddy Hayes

Chicago, Oct. 13.

Dorothy Appleby and Teddy Hayes were married Oct. 2 in Crown Point, Ind., the mid-west's Grifina Green.

Miss Appleby is with Elsie Janis' "Puzzles." Her husband, the trainer of Jack Dempsey, the champ, also his companion.

Shows in Rehearsal

(And Where)

"Adam Solitaire" (Provincetown Players) Provincetown.
"The Naked Man" (William Elliott) Princeton.
"The Cocoanuts" (Sam Harris) New York.
"Oh! Oh! Nurse" (Clark Rose) Knickerbocker.
"The Matinee Girl" (Ed. Rosenbaum, Jr.) Cohan's.
"The Last of Mrs. Cheney" (C. E. Dillingham) Globe.
"The Wolf at the Door" (Belasco & Harris) Harris.
"The Nightingale" (Shuberts) Winter Garden.
"The Land of Romance" (Elliott & Mehan) Selwyn.
"A Royal Pretender" (Shuberts) 44th St.
"Beware of Widows" (Crosby & Gaije) Longacre.

House Warned Patrons \$2 "Gingham Girl" Was Bad

Williamsport, Pa., Oct. 13.

Those who produced the musical comedy "Gingham Girl" may not know of the company that came to this city with 13 trunks and wanted a \$2 for what they gave. The advance paper said it was to be presented with a "cast of players selected from Broadway."
"Teddy Hart succeeded in extracting some laughs and was the life of the show, but how he ever connected up with this bunch many were wondering. Still, the audience seemed to enjoy itself between curtains."

The foregoing newspaper notices stated that the music was by Albert Von Tilzer, lyrics by Neville Fieser, and the dances staged by Sammy Lee, but none of the three would have recognized their work with this company in action.

The house management, having been tipped in time, clipped the \$2 seats and warned the patrons the show was reported as bad.

"Lulu Belle's" Mixed Cast

The play for which David Belasco has engaged a mixed cast of whites and negroes is "Miss Lulu Belle," by Edward Sheldon, author of "Roman Scandal."

Helen Menken will be featured. Another member of the cast will be Evelyn Preer, formerly of the Ethiopian Art Theatre.

SHUBERT K. C. HOUSES SET

Kansas City, Oct. 13.

After several weeks of conferences Ray Whitaker, resident manager for the Shuberts, and officials of the various amusement unions, have ironed out their differences and both Shubert houses are set for the season.

Minor concessions were made by both sides.

"Beware of Widows" Rehearsing

"Beware of Widows," a new comedy by Owen Davis, was placed in rehearsal by Crosby Gaije Monday at the Longacre.

In the cast are Madge Kennedy, Allan Edwards, Anne Andrews, Michael Dawn and Bernard Reinhold.

Edgar Selwyn's Next

"The Might Have Beens" announced as Edgar Selwyn's next production venture is now being cast and goes into rehearsal in two weeks.

NEW MUSICAL HOUSE PROPOSED FOR CHICAGO

Ben Marshall, Architect, Behind Venture in Blackstone Theatre District

Chicago, Oct. 13.

A theatre to be adjacent to the present Blackstone auditorium, is proposed for construction in May. Ben Marshall (Marshall and Fox), local architect, is behind the project.

With the world's largest hotel now building within a few feet of the theatre property it will bring an enormous populace to the currently deserted district. A. H. Woods was approached to look over a site in this neighborhood some time ago and after looking over the territory, remarked, "I don't intend to live 50 years longer."

The theatre, when completed, will have a seating capacity of 1,400 and will be built so as to house musical comedies exclusively. The bookings of the theatre will be under Brainerd Brown.

One of the larger cinema corporations in town is also said to be on the lookout for a location in this particular district. It may also eventually develop into a State-Lake-Chicago boom.

SELWYN AND SYRACUSE

Syracuse, Oct. 13.

At least some producing managers have responded to the newspaper editorial campaign seeking better patronage for legitimate attractions on the theory that this stand will receive the higher class attractions.

"Venice for Two," a new attraction plays of the Wieting the last three days of this week, but more than a week in advance, quarter page ads. appeared, carrying the full text of a letter from Arch Selwyn, producer of the show, to George Chenet, manager of the Wieting.

The Selwyn letter in part stated: "Venice for Two" is a real comedy, dealing with continental people, and it is a little naughty, but not dirty or vulgar, and you can assure the people of your city that it is a play that their children, brothers, wives and sweethearts can see without blushing." Earlier in the letter it was stated: "Since it is considered in the various amusement unions, is a very bad show town, I want to take this means of asking you to assure your patrons and the theatre-going public of Syracuse they may have no hesitancy about seeing this play prior to its New York presentation."

Selwyn also commented: "The average new play that is produced in New York City is as bad as a rule, so bad that I don't blame most people for staying away."

"The Naughty Cinderella," with Irene Bordoni, played here the first three days of the week and grossed \$6,649.25, a half week's gross that is rated exceptional here.

\$3,505 TAX SUIT

Government Files Action Against Milwaukee Manager

Milwaukee, Oct. 13.

The internal revenue department has filed suit against Sherman Brown, manager of the Davidson; legit house at the corner of 22d and Milwaukee, for \$3,505.50 alleged to be due as unpaid taxes from the Nigemeyer Theatre Co., which was dissolved Dec. 31, 1920.

The Government complaint alleges that fraudulent income returns were filed by the Nigemeyer company for the years 1919 and 1920, and asks that Mr. Brown's share of the assets of the concern be placed in a trust fund to insure payment of the taxes.

The complaint sets forth that when the company was dissolved Sherman Brown, as president and stockholder, received a sum in excess of \$6,558, and other valuable assets. C. A. Nigemeyer was charged.

Brown in his reply to the charges pointed out that the Government's complaint on its face involves other persons and asks why the others were not sued also. He claims, too, that the tax for 1919 was not collectable now because the five-year limitation period has elapsed.

The Nigemeyer Theatre Co., fostered stock drama in the Shubert Theatre, recently wrecked to provide a site for an office building.

"Abie" as Revival

It is claimed that many repeat visitors to the new Nicholas' "Abie's Irish Rose" in its fourth year at the Republic, New York, are going to see it again, thinking the show is a revival.

Pearl La Deaux Saved

From Drowning

Nashville, Oct. 13.

A rescue which had many of the aspects of a movie thriller, but which hundreds who thronged the banks of Sybil's Lake, a local pleasure resort, soon saw was in earnest, occurred when Pearl La Deaux, one of the principals in a southern company of "No, No, Nanette," was saved from drowning by the combined efforts of Eugene Bolton, electrician of the show, and stage manager Sauspau.

Miss La Deaux was a member of a party from the company who had gone to the lake to spend the afternoon.

After executing a dive Miss La Deaux was seized with cramps. She had gone under the second time before attracting attention. Mr. Sauspau was the first to reach her side and was pulled down as the girl frantically clung to him. Seeing his plight other swimmers appeared to be held motionless. It was only with the aid of Bolton that the girl was saved and Sauspau was able to save himself. Bolton dashed into the water from the banks where he had been watching the swimmers.

The plight of the girl had more than usual interest for Mr. Bolton, who had gone under the second time for his engagement to Miss La Deaux had only recently been announced. Miss La Deaux plays "Betty from Boston." She had recuperated sufficiently the following day to appear in her part as usual.

IN K. K. K. TERRITORY

"Beloved Bandit" Had Irish Star—Closed

"The Beloved Bandit" with Gerald Griffin started closed after three weeks on tour Saturday. It was the second trial, originally produced in Chicago last summer with Walter Regan as star.

Augustus Pitou had planned to send the piece out this time with a Knights of Columbus hook-up but instead it was routed through Klan strongholds of the middle-west and played to unsatisfactory business.

LeMaire's Musical Nov. 6

"Leave It To Me," the new Rufus LeMaire musical, will get under way at the Chicago, Cont., Nov. 6. The show is due to stay out three or four weeks.

The book is credited to Harry B. Smith. Burton MacDonald has written the lyrics and the score is by Walter Donaldson. The cast includes Mary Milburn, Frank Wood, Frank Dobson, Janet Stone, Thelma Edwards, and Charles Hamilton. LeMaire, Josephine Intropoli, James Franklin and Lester Door.

Catholic Guild's Meeting

The opening meeting for the year of the Catholic Actors Guild will be held Sunday evening, Oct. 25, at the Martin Beck theatre, New York.

The program will have an added feature, the discussion of a religious vital to the theatre by a distinguished clergyman and a prominent theatrical writer.

BRADY VACATIONING

William A. Brady has declared a two weeks' holiday for himself and has gone to the mountains. Upon his return he will begin rehearsals of "Devlin," which he will send out for another try the latter part of next month.

The piece tried out last spring but was brought in for revision.

MACK WITH WOODS AGAIN

With the closing of the David Belasco production "Canary Dutch" Willard Mack switched his managerial affiliation back to A. H. Woods and on Monday started to line up a new play in which he will appear under the Woods management.

Ralph Sipperly, in the cast of "Canary Dutch," has also gone over to Woods for this piece.

MAINE CLOSED TO LEGIT SHOWS

Not House in State for Road Plays

Maine is closed tight to legit shows this season. Not even the one nighters get a look-in because of a recent change in policy over William P. Gray's (Famous-Players) circuit.

Where one nighters formerly played, Gray has put in a vaudeville and picture policy.

Portland isn't controlled by Gray, but a change of policy has also gone in the legit house there.

MIZNER REWRITING

Wilson Mizner, though reported having gotten himself a large, fresh bankroll in Florida, has been lured back to theatricals, temporarily at least.

Mizner, in association with Avery Hopwood, has practically rewritten "The Naughty Cinderella," which stars Irene Bordoni. That show opened rather raggedly and Mizner, it is over the top of town with E. Ray Goetz who produced it, saw a way of fixing it up. Hopwood readily consented, with the result that several new comedy scenes are reported, making "Cinderella" a promising Broadway candidate. The show is claimed to be drawing real business in the small try-out stands, probably on the strength of Miss Bordoni's name.

Formerly Mizner collaborated in the writing of several Broadway successes, working with Paul Armstrong and Bronson Howard, both deceased.

DOCKERS AND HOSPITALS

Los Angeles, Oct. 13. After closing her engagement in "Lady Be Good," Kitty Doner went to the Good Samaritan hospital here and had her tonsils removed. Miss Doner will leave the hospital the end of this week and go to Palms, Cal., to recuperate. She will then head east and possibly do a new vaude act on the Keith-Albee circuit.

Mrs. Ted Doner, wife of Ted Doner, in "Lady Be Good," is in the Hollywood Hospital with a fractured leg and internal injuries, sustained when her car was struck by another machine and she was thrown out.

Mrs. Doner was waiting for her husband in front of the Mason at the time of the accident.

Rose Doner "saw last week with "Lady Be Good," at the Mason and returns to the screen. She will play a featured role in an Educational comedy starring Lupino Lane.

Virginia Vance will play the lead opposite the English comedian.

Hamlet—2 Ways

St. Louis, Oct. 13.

Robert B. Mantell will present "Hamlet" in modern dress for the first time in America at the American Thursday night. A modernized version of Shakespeare's tragedy had a premiere Aug. 25 last in London.

Mantell will present the usual "Hamlet" tonight (Tuesday).

"LUCKY BREAK" MUSICAL

"A Lucky Break" originally produced by Lew Wiswell, with George MacFarlane featured, was fashioned into a musical comedy.

After playing the Cort several weeks, the attraction temporarily closed, being taken over by MacFarlane who went on tour with it. After two weeks on the road, it was decided to close and adapt the show for musical purposes.

MacFarlane is financing the musical production.

9,000 ROSES FOR COHAN

In the large floral homophone sent to George M. Cohan by the Friars Club at the premiere of "American Born" at the Hudson, were 9,000 roses.

Flowerly lettered was: "To Our Own American Born."

Mr. Cohan is Abbot of The Friars.

Critics' Contest

FOR THE MOST POPULAR CRITIC OF THE NEW YORK DAILIES, JUDGED BY KNOWLEDGE, EXPRESSION AND VALUE OF COMMENT.

To be voted for by members of the show business only. Inasmuch as the desire is to secure a ballot verdict exclusively from the profession, lay readers of Variety are respectfully asked to refrain from voting.

Nothing is sought for in this contest other than a matter of professional opinion. There is no award or prize to the critic declared the most popular. The contest is simply to determine real metropolitan reviewers with the people of the stage themselves.

No vote will be taken into account unless upon a Variety ballot, addressed to Variety, 154 W. 46th street, New York City.

DALE ("America")
MANTLE ("News")
HAMMOND ("Herald-Tribune")
WOOLGOTT ("World")
GABRIEL ("Sun")
RATHBUN ("Sun")
ANDERSON ("Post")
OSBORN ("Evening World")
PRELUND ("Telegraph")
WINCHELL ("Graphic")
"TIMES"

TEEN SHOWS CALL IT QUITS

Seven Are Recent Entries
—“Desire” Is Veteran

Ten productions are leaving Broadway; two, in fact, having stopped suddenly last Saturday and an additional pair of recent entrants are reported candidates for the storehouse. Nine of the ten attractions definitely closing are new shows.

“Courtin’,” a Scotch comedy with Archibald Forbes’ Scotch Players, presented at the 49th Street by the Shuberts, leaves for the road after an engagement of four weeks and one night. The imported piece was rated at \$5,000 weekly. The company’s share was claimed to be sufficient because of small salaries, but the house lost money.

COURTING

Opened September 12. Dale (American) and some of the second-string critics liked it, but most of the regular reviewers thought it was a dud. Variety (Fred) believed it might serve as a stop-gap at the 49th Street between the low overhead.

“Oh, Mama,” produced by W. A. Brady at the Playhouse, will close Saturday, at the end of its eighth week. The farce was one of the season’s first arrivals and was thought to be a chance. The average first of \$7,000 to \$9,000 could be improved upon, the attraction about breaking even.

OH, MAMA!

Opened August 19. Even split in opinion with neither side very decided in its views. Hammond (Tribune) quoted “a good job of its kind,” the *New York Times* (News) declared “never very funny,” Alice Brady won excellent notices.

Variety (Bisk) labeled it a “mild success.”

“Desire Under the Elms,” produced by the Provincetown Playhouse, goes out after 49 weeks’ run, opening in Greenwich Village, later moved to the Earl Carroll theatre. The weekly pace was about \$14,000. It moved to the Cohan during the summer, getting \$7,000 to \$9,000 with the end of cut rates. Recently it was transferred to Daly’s 63rd Street where it was seen the run was over.

DESIRE UNDER THE ELMS

Opened November 11, 1924. Dale (American) Woolcott (Sun.) thought it too rancorous and gruesome to be enjoyable. The others reviewed it favorably, though few expected it to achieve long run. Variety (Edna) thought it a vintage hit but was doubtful if it would go uptown.

“The Buccaneer,” produced at the Plymouth by Arthur Hopkins, will close Saturday, having played two weeks and two days. It drew mixed notices. Last week, the first full week, saw a gross of about \$5,000 and it was decided to take the show off.

THE BUCCANEER

Opened October 2. Woolcott (World) found it “abundantly entertaining,” but stood alone in his opinion as the others all thought it missed in one or more directions. Variety (Abe) expected it to attract so-so trade for some weeks.

“June Days,” produced by the Shuberts and Central at the Astor, will leave the Central Saturday after a stay of 11 weeks. The attraction was first offered in Chicago where it averaged \$11,000 weekly. The same gait accompanied the engage-

JUNE DAYS

Opened Aug. 6. About an even split of good and bad notices with none very enthusiastic and at the same time none very severe. Miss Hines won laudatory notices. Variety (Frank) thought it almost a total loss except for the personality of Miss Hines (who left the show shortly after the opening).

Seen here at first, business easing off to \$9,000, a figure hardly profitable for a musical.

40 SHOWS WAITING

Forty attractions are now waiting outside New York for houses. Of this number, nearly all are ready to post guarantee money and acquiesce to the usual demands of the New York theatre owners, but congested booking conditions continue. For that reason many of the shows have laid off until houses are obtainable.

One show came in last week “Mission Mary,” and sent its scenery to storage while the players were asked to hold themselves in readiness unless other positions presented themselves. Its producer, M. J. Nicholas, is waiting for the Ed Groux, manager of the Morosco, is said to have three shows on his waiting list, while another producing firm holding a last season’s hit in one of their theatres at a moderate business pace, was offered a guarantee for six weeks and a cash bonus for the hit.

Many of the independents have tried to keep off Shubert time because of the road restrictions in New York, but they week by week Shubert houses including the Princess, will be filled. What is holding shows up is that bookings made by the larger producers last summer are coming due and the house bookers or owners are unable to give more than a week or two.

That is the case of the Liberty, which several weeks ago was refrained from taking when notified that Dillingham had R after Oct. for his “The City Chapp.”

“Jane—Our Stranger,” produced by Herman Gantvoort at the Cort last Thursday, was taken off on Saturday. Through, Alfred proceeded another attraction was awarded tenancy of the house starting Monday. Though caught in a booking “jam,” the circumstances were not bright judging from the notices.

JANE—OUR STRANGER

Opened October 8. Almost all second-string notices and second string of the worst panings of the new season. Not a dissenting voice.

“Edgar Allan Poe” opened at the Liberty Monday of last week and closed 3d Saturday. The piece came in with good reports, but appeared to have too limited an appeal, the first week being estimated at around \$5,000.

EDGAR ALLAN POE

Opened October 5. Pretty much of a panning from everybody. Few first-string men “caught.” Variety (Ibex) thought it a literary treat but predicted only a limited draw.

“The Family Upstairs” was produced at the Gaiety by Law and Gordon in association with Sam H. Harris nine weeks ago. Regarded as having a good chance the average gross was \$7,500 or under, which figure while possibly making a little money for the show was not satisfactory for the house. It was moved to the Little last week and goes on four Saturday.

THE FAMILY UPSTAIRS

Opened August 17. Anderson (Post) thought it the best play, thus far, of the new season, though Dale, Woolcott and Gabriel voted against it. Variety (Last) wrote “it shows rather than tells, following the sudden closing of ‘Edgar Allan Poe,’ starring James Kirkwood and Lila Lee. Though the show was criticized by Catherine M. Chisholm Cushing, it produced by Tom Donagan, it is, understood Kirkwood furnished the backing. Reports are that Kirkwood disposed of a \$100,000 California estate and was able to invest \$40,000 in the Poe production.

Kirkwood’s interest was reflected in his personal appeal to audiences for support after poor attendance following the premiere. With that included, takings were estimated around \$5,000. “Poe” was closed rather than pile up added losses but the house was paid for this week under the contract which guaranteed for two weeks. The Liberty will be dark two weeks with “The City Chapp” due Oct. 26.

“Puppy Love” was due at the Harris Monday but was taken off at New Haven last week by Anne Nichols. The play was written by Maria Mitchell and Adelaide Matthews. Miss Nichols entered into a booking arrangement some time ago for the “Love” show, wherein the house was guaranteed \$7,000 weekly for a fixed period.

THE NEW GALLANTRY

Opened Sept 24. This time it was Manie (News) who stood alone in his opinion believing the show stood a chance. Variety (Ibex) didn’t think it would attract enough paying patrons.

“The New Gallantry” stopped at the Belmont, after playing two and a half weeks.



LOUISE BROWN

“Captain Jinks,” Martin Beck, New York.

Showered with commendations by the New York Herald for her interpretation of Mile. Trenton as created by Miss Ethel Barrymore. Just two excerpts follow:—

“THE HERALD TRIBUNE said—

“As Miss Trenton, Louise Brown sang charmingly, danced with abandon and acted with much spirit—a delightful performance.”

“THE TELEGRAM said—

“covered ballet and eccentric dancing with imperial ease and pleasing grace.”

\$46.20 FOR 2 SEATS

“Sunny” at the Amsterdam. New York, has the distinction of bringing the record price for a single pair of seats for a performance other than an opening night or a New Year’s Eve in the agencies. Last week one pair of seats for this attraction brought \$46.20 or \$23.10 a seat. The price was \$21 a ticket with \$2.10 war tax.

It is a regular nightly occurrence for seats in the first balcony at the Amsterdam to bring \$12.50 nightly while there also is an occasional sale that ranges as high as \$16.50.

Last Saturday night the demand was so strong the bigger agencies were even handling seats in the second balcony. The demand according to the agency men isn’t caused by the show itself but by the strong cast of names.

2 HOUSES ‘DARK’ GUARANTEED

“Edgar Allan Poe” and “Puppy Love,” Causes

Despite the demand for theatres by new productions which is natural at this period of the season, there are two dark houses on 42nd street this week; Liberty and Sam H. Harris. There is no loss to the house in either case, rent or the equivalent guarantee money being paid by the managements of two attractions which had booked them. The Liberty went dark through the sudden closing of “Edgar Allan Poe,” starring James Kirkwood and Lila Lee. Though the show was criticized by Catherine M. Chisholm Cushing, it produced by Tom Donagan, it is, understood Kirkwood furnished the backing. Reports are that Kirkwood disposed of a \$100,000 California estate and was able to invest \$40,000 in the Poe production.

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19 FOREIGN PLAYS ON B’WAY OUT OF TOTAL OF 60 SHOWS

Of the 60 legit shows now in New York, one-third is either of foreign origin or imported directly to these shores. Before many more weeks shall have passed there will be several additions to the list. They will bring the total to a point where one-half of the plays in New York will be actual imports.

Besides the list of current attractions printed below, the following are among the early possibilities, and in most cases either in production, playing road, or definitely scheduled.

“Antonia,” by Melchior Lengyel (Hungarian), by Frohman.
“Naughty Cinderella,” by Henri Pal (French), by Frohman.
“Makropulos Secret,” by Karel Capek (Bohemian), by Gantvoort.
“The Desert,” by Lorenzo Azorin (Spanish), by Belasco.
“The Letter,” Somerset Maugham (English), by Robert Milton.
“Passionate Prince,” by Achmed Abdullah (Turkish), by Carl Reed and A. H. Woods.

“Glass Slipper,” by Molnar (Hungarian), by Theatre Guild.
After a dozen others are also impending, but their dates of New York entries are indefinite.

Of the plays now on the stages in New York, the following are either direct imports or in so far as the play itself is concerned, or its original script, a foreign import.

“The Green Hat,” by Michael Arlen (English), Broadhurst.
“Stoien Fruit,” by Darlo Nicodem (Italian), Erlinge.
“Arms and the Man,” by Bernard Shaw (English), Gullit.
“The Crooked Friday,” by Monckton Hoffe (English), Hjou.
“Hay Fever,” by Noel Coward (English), Elliott.
“Kiss in a Taxi,” by Maurice Hennequin and Pierre Veber (French), Ritz.
“The Pelican,” by F. T. Jesse (English), Timos Square.
“Bride of Diarney,” by J. and E. H. (English), Morosco.
“Call of Life,” by Schintler (Austrian), Comedy.
“Oh, Mama!” by Louis Verneuil (French), Playhouse.
“Courtin’,” by Kennard Matthews (Scotch), 49th Street.
“These Charming People,” by Michael Arlen (English), Gaiety.
“Jane, Our Stranger,” by Mary Gordon (English), Cort.
“The Vortex,” by Noel Coward (English), Miller.
“Tale of the Wolf,” by Ferenc Molnar (Hungarian), Reprie.
“Accused,” by Eugene Brieux (French), Belasco.
“Grand Duques,” by Alfred Savoir (Polish), Livcaum.
“Good Doves,” by Heijlmanna (Dutch), Triangle.

Higher Royalties

The hold which the craze for foreign plays has on several New York producers is shown by the fact that several foreign playwrights are definitely tied up for their next half dozen plays in advance. The royalties which these foreign writers receive for the advance is in particular case seven times more than that given the average American playwright. Here the usual advance runs from \$500 to \$1,000, while the foreign playwright mentioned always gets \$3,500 advance before the piece is presented. Their royalty scale is also higher.

The answer is that several of the New York producers are entirely out of touch with the American playwrighting field, and that the scripts of the American writers receive scant attention from the play readers, who are usually given this task in addition to their regular duties. The lure held by foreign scripts has been chiefly traced to American producers putting them on, accepting them only after they have made a considerable success on the other side. As new pieces, these foreign scripts hold no allure to the producers here—they want them after they have been tested abroad. The answer for producer for the last several years was “Tale of the Wolf,” revived by Gilbert Miller. Belasco did it about 10 years ago as “The Phantom Rival,” and about five years ago C. B. Dillingham used it as the basis of “The Love Letter.” A big musical starring John Charles Thomas, Roth flopped and its revival by Miller as “The Tale of the Wolf” was generally panned, but at this writing is showing no box office activity. The original title of the play, “Wolf, Wolf,” has never been used, although under the title the piece, a colossal failure here on each of three presentations, has been a European success, revived annually. Miller was morally compelled to produce it because of his relations with the author, Molnar. He has all of Molnar’s output tied up, and last year put on another Molnar flop, “Carnival,” to obtain rights to others.

One more peculiar foreign play is “These Charming People,” the new Arlen piece, drawing big business at the Gaiety. Under the title of “Dear Father” it was put on in 1924 by the Play Actors in London and flopped. Once the Arlen vague story was dug up, and after being subjected to the insertion of many epigrams, was presented here with success.

Difference in Taste

Another quirk in connection with the difference in tastes here and abroad was the presentation of “Mme. Pompadour” last season, with the presentation of “Isabel,” a German success, and the presentation of “Arline,” by the Guild, a Milne play. All of these were flops, the “Pompadour” piece through man-handling and bad casting.

The Shuberts this year have brought over an entire foreign troupe, the Scottish Players, appearing in “Courtin’.” They have also imported Mary Glynn and Dennis Neilson-Terry for “The Crooked Friday.” The casts of “The Pelican,” the “Green Hat,” “These Charming People,” “Hay Fever,” “The Vortex,” and one or two others are peppered with English actors.

Harsh Hubby from Utica Careless Wife Kicker

Chicago, Oct. 13.

Suit has been filed by Marie Joceline Griffin, professionally Walton, a chorus girl with “Naughty Liquette,” at the Apollo, asking divorce from Martin Lefkoff Griffin, married to actress M. K. R.

Attorney Ben Ehrlich will plead that Mr. Griffin was harsh and unkind to his client, having kicked her at various times and in various places.

HELM WITH HEARST

Carl Helm has passed up the microphone to practice law and is now associated with the legal staff of W. R. Hearst.

Well known as a press agent, few knew that Helm passed his boyhood on a farm and was actually practiced law.

MORE MILLER BILLING

Ervin C. Miller, brother of Flourney Miller (Miller and Lyles), who was stopped from using the title “Brown Skin Artists and Models” in Washington by the Shuberts, has produced another colored revue, re-jiggered in New York soon. This latter show has no title but uses the billing “Glorifying the Brown-Skin Girls.” Flo Ziegfeld is not reported having squawked as yet.

McCLINTIC’S FAST TRIP

Guthrie McClintic returned from London last Saturday, and will immediately begin coding “Shogun Gesture,” which he will direct for A. H. Woods and which will have Mrs. Leslie Carter as star. Few knew that McClintic had set sail after the opening of “The Green Hat.” In fact, McClintic made the trip abroad there and back upon the same steamer.

Moves In, Turns Around,

Moves Right Out Again
Jerome Quinn's proposed return to production activities went up in smoke last week when the "butter and eggs," who had promised to hold the bar for "Out of the Night," which Quinn had practically cast and was ready to send into rehearsal, turned sour on show business and walked out on the producer. As things stand now the production has been temporarily, if not permanently, shelved so far as Quinn is concerned.

Quinn, formerly associated with Theodore Hammerstein in "When Summer Comes," had opened a suite of offices in the Cbe Building and had furnished it sumptuously, plunging his own cash on the strength of his backers' promised support. Last week their effects were removed and the offices seek a new occupant.

MRS. CARTER'S CLAIM

Assignee Sues Frank Egan for \$9,000

Los Angeles, Oct. 12.
Wedgewood Hall, acting as assignee of Mrs. Leslie Carter, has filed suit in the Superior Court for \$9,000 against the Frank Egan theatre owners and producers.

The complaint asserts that Egan entered into a contract with Mrs. Carter whereby she was to play in the production "Stella Dallas." She was to get 10 percent of the gross, with a minimum guarantee of \$150 per week. The play was never produced by Egan.

Egan's defense is that Mrs. Carter under her contract agreed to get the stage rights for "Stella Dallas," but as she was unable to secure them for the West Coast, he was unable to fulfill his part of the contract.

BENEFIT FOR JOBLESS

"Runnin' Wild" Helps Stranded "How Come" People

Members of the stranded "How Come" colored troupe in Chicago, received financial help last week when the returns from a benefit given by "Runnin' Wild" (colored) at the Howard, Washington, D. C., were forwarded to the jobless players.

Gleason Breaks Down

James Gleason, director-actor-star, collapsed last week at the dinner table and did not appear in his "Is Zat So?" Harry Brown understanding, Gleason will be forced into indefinite retirement from all stage activities.

The physical breakdown followed an almost unprecedented siege of double and triple activity, beginning with the production of the sensation successful "Is Zat So?" after which he co-authored and co-produced and directed "The Fall Guy," followed by direction of "The Butler and Egg Man," and currently staging "The Sheepman," during all of which he continued playing in "Is Zat So?" and writing another comedy.

"Loose Lady" Twice

Two plays readying have the title of "The Loose Lady."

One, written by Norman Huston, is due for presentation next month by James Thatcher, who will impersonator. The play is farce and aimed for stock usage.

The other "Loose Lady" was written by John Colton, one of the authors of "Rain." Colton's play is a drama, adapted from a Hungarian original.

Colton's "The Shanghai Gesture," a heavy drama, will be produced by A. H. Woods this fall.

AHEAD AND BACK

Frank Murphy in assisting Edward Mullens, general press representative for Anne Nichols, in dispensing publicity for "Able's Irish Rose" and "White Collars." Campbell Canad back with "Jane, Our Stranger" (Cort), and Fred Roche handling publicity.

James Sheagreen back with "Antonia" (on tour).

Harry Bryant, back; Edgar Healy, ahead; "Gorilla" (Eastern). This is the fourth company to tour, opening Thursday at Easton, Pa.

Harry Rankin, ahead and back, "The Carolinian."

Arthur MacHugh, with B. S. Moss publicity forces.

Al Wahl back, Brightly Dayton ahead, "White Collars" (Chicago). Charles Hunt, back, "Desire Under the Elms."

William Fields, ahead, John Sheehy, back, "Greenwich Village Follies" (road).

Charles Vion, back, "Made in America."

Ernie Ely, back, "Venice for Two."

Lee Morrison, manager, "Naughty Riquette" (Manal).

Tom Leonard, agenting, "School for Scandal."

George Henshal, ahead, Joe Williams, back, "A Naughty Cinderella."

Charles Washburn has been appointed general press representative for Wagenhals and Kemper.

REVISING "STILL WATERS"

"Still Waters," the play by Augustus Thomas in which the playwright jumped into the principal role on tour, has closed for revision.

Meehan and Elliott will send the piece out again and are currently negotiating for a "name" star.

EQUITY'S CHI RULING

No Shows Can Go Out Unless Bond Is Posted

Chicago, Oct. 13.

In the future no shows can go out of Chicago, regardless of who the producer is, without posting a bond with the Chicago office of Equity.

There have been so many flops on the road, and so many drains upon the Equity treasury in paying off hotels and providing transportation, that the universal bond ruling has been adopted in self-defense.

Overhead Dampens**Erlanger's Interest**

Preparations for the production of "Fraquita," the Franz Lehár opera which is to star Geraldine Farrar, are proceeding but it is understood A. L. Erlanger is no longer interested. The manager is said to have regarded the production venturesome, figuring the show would require a gross of \$40,000 or more weekly at \$5.50 top to be remunerative.

Erlanger is also reported not satisfied with the story which is being adapted by William Carey Duncan. Miss Farrar, however, is known to have been in Chicago made on the original book. Plans called for "Fraquita" to follow "Scandals" at the Apollo but another house will be sought.

Leblang Takes 48th St.

Title to the 48th Street West, New York, passed to Joe Leblang when he paid \$250,000 as part payment for the property. The purchase was made from William A. Brady who owned the property along with L. Lawrence Weber. The sale of the 48th Street was reported consummated early last summer. Jones and Green in whose enterprises Leblang is interested, were made the buyers. The deal at the time was a lease carrying an option to buy the parcel. The deed is made out to Leblang who in turn leases the house to Jones and Green.

Leblang was reported also buying the Playhouse, another Brady property, which deal is unlikely. Brady has expressed a desire to sell but it is doubtful if he will do so.

Shuberts Went Chatterton-Lorraine Out of 'Mischief'

The Shuberts are making a determined effort to get Ruth Chatterton and Robert Lorraine to relinquish their respective roles in "The Man With a Load of Mischief." This is the work of the English critic Ashley Dukes.

Lee Shubert was in Atlantic City on Monday trying to persuade Miss Chatterton to permit of the closing of the show and the recasting of the same with herself and Mr. Lorraine eliminated. Whether or not he was successful is a question. Miss Chatterton is a partner in the production venture.

The managers feel that both Miss Chatterton and Lorraine are mis-cast and that the show is a valuable piece of property and would get over with the proper players. In the event that Miss Chatterton consents to the management's wishes, the play will be closed and brought to New York for the selection of a new company.

Syracuse "Beauty" Added To Road "Scandals" Co.

Syracuse, N. Y., Oct. 13.
When White's "Scandals" 14th left town Saturday with it went Miss Walsworth of this city, who won a beauty crown as "Fairness Oriental" in the Syracuse contest.

Miss Walsworth will have little to do save appear in several scenes in some elaborate gowns.

Credit for the deal goes to John F. Cullen, city editor of the "Telegram-American" (Hearst), which sponsored the contest that named Miss Walsworth "Princess Oriental." Cullen introduced Miss Walsworth George Wintz of "Scandals" and Wintz gave her a trial. The engagement followed. Thomas P. Faherty of the "Telegram-American" is retained as Miss Walsworth's personal representative for the "Scandals" tour.

"WEEDS" 3D ATTEMPT

"Weeds," which Sam Walsh produced last year, has been re-written and staged by Winchell Smith. Horton Chubbill has been signed as the featured actor.

In its revamped state, the piece opens out of town Oct. 26 and will come to Broadway two weeks later.

"Hobo" Drama Tramps**Uptown Next Month**

"Outside Looking In" will be moved from the Greenwich Village to Broadway, Nov. 2, a Shubert contract providing for any one of half a dozen theatres.

The report that Jones and Green are interested in the hobo drama is not correct, although they are set on two attractions of the downtowners, "Desire Under the Elms" and the forthcoming "The Fountain," besides an expansion production which will follow "Outside Looking In" at the Village house.

The Provincetown group is composed of Kenneth MacGowan, Eugene O'Neill and Robert Edmund Jones. All three are named in the management of the Provincetown Playhouse but the Greenwich Village theatre is a more or less separate venture, MacGowan conducting the house.

Eddie Foy Rehearsing

Eddie Foy and his show, "The Casey Girl," go into rehearsal this week for a production wing of Joseph Sullivan.

"Riquette" Moving Out

"Naughty Riquette," headed by Mifal, now in its sixth week at the Apollo, Chicago, is scheduled to leave the Windy City Oct. 31, with Buffalo as the first road stop. The "Greenwich Village Follies" follows in at the Apollo.

"My Son" Cast Gets**First \$900 at Box Office**

Chicago, Oct. 13.
"My Son" cast saw another payless pay day approaching last week but the management of the Central agreed to set aside all money as it came in to give the company priority on the intake.

The \$900 or more needed to pay off was in the till and the players breathed freely. The show has improved somewhat since moving to the Central where a straight \$1.50 top is provided.

A mystery box is due at the Central in another week, it being understood "My Son" will be returned to New York and closed.

Fidelity Raises Dues;**Now Has 119 Members**

At a general meeting of the Actors' Fidelity League, called by the Board of Governors at the Hotel Baltimore last Friday, a motion was unanimously carried to raise the yearly dues of the organization \$5. This action came late during the two-hour session, called for the purpose of raising money for the club rooms, 11-17 East 45th street. It was stated club room attendance had been so light that two of the larger rooms had been sub-leased, and the story was told to the other to a beauty specialist. The League pays a yearly rental of \$5,000 and holds a five-year lease which has another year and a half to go.

Around 75 members were present. Henry Miller presided, with Howard Kyle at the secretary's desk. The membership list was quoted at 119 with 38 new names having been added since the Equity agreement of about a year ago.

TUERK SHOW OPENS OCT 19

"On. of the Family," a comedy by Kenneth Webb which John Tuerk is mounting, gets underway at Bridgeport, Conn., Oct. 19. The piece is being staged by Melville Burke. It is due to come into a New York house the following week.

The cast includes Louis Lomax, Hattie, Richard Sterling, Juliette Crosby, Lela Frost, Edward Donnelly, Edith Gordon, Raymond Van Slyke and Burchard Bond.

League's Personnel Plan

Chicago, Oct. 13.
Efforts are being made by the Drama League of America to establish a personnel bureau for dramatic coaches and technicians. At present Little Theatre movements are badly handicapped by the difficulty of obtaining competent stage directors.

Sue Ann Wilson, secretary of the Drama League, announces that this season "Drama Week" will be observed in March instead of in January. Former experience proved the latter month is too near the Christmas holidays for the best results.

PLAYERS IN THE LEGITIMATE**BLANCHE BATES**

Management, GUTHRIE MCCLINTOCK
NEW YORK CITY

JOHN BYAM

"MY GIRL," 48th Week
Parsons O. H., Hartford, Conn.
Management, LYLE ANDREWS

JOHN BOLES

"MERCENARY MARY"

REX CHERRYMAN

Management, TOM WILKES

JAMES A. DEVINE

2d Year Original "Recent Fugues"
"WHAT PRICE GLORY"
Wilbur, Boston

Edward Everett Horton

NOW-LIMITED ENGAGEMENT
MAJESTIC, LOS ANGELES
PRESENT RELEASE "BEGGAR ON HORSEBACK"—LASKY
COMING RELEASE "LA BOHEME"—M. G. M.

MAX**HOFFMAN, Jr.**

"CAPTAIN JINKS"
Martin Beck, New York
Management, Shwab & Mandel

WILLIE**HOWARD**

"SKY HIGH"
Olympic, Chicago
Personal Direction EUGENE HOWARD

HARRY**PUCK**

Leading Man and Producer of Dances
"MERRY-MERRY"
Vanderbilt, New York

"MERRY MERRY"

WITH

MARIE SAXON**EDNA****COVEY**

With Leon Errol in
"Louie the 14th"
Cosmopolitan, New York

SAM HEARN

FRIARS' CLUB, NEW YORK

HARRY G. KEENAN

"MY GIRL"—Direction, F. D. Andrews
Parsons O. H., Hartford, Conn.

EVE KOHL

INGENUE LEAD
Majestic
Waukegan, Ill.

FULLER MELLISH, Jr.

Original "Corporal Kiper"
"WHAT PRICE GLORY"
Brandeis, Omaha

HARRY O'NEAL

"Mr. Mulligan" with
"THE GORILLA"
Oxford Theatre, London, Eng.

THOS. W. ROSS

with
"LAFY THAT OFF"
Permanent Address, Lambie Club.

GEORGE SWEET

"MY GIRL"
Parsons O. H., Hartford, Conn.

MISS (Angie) NORTON

PAULINE, "NO. NO, NANETTE"
Biltmore, Los Angeles
Management, E. D. SMITH

PAUL NICHOLSON

"The" "C. D. Smith"
HOLLYWOOD ATHLETIC CLUB
HOLLYWOOD, CAL.

CHARLOTTE TREADWAY

Leads—Morocco Theatre
LOS ANGELES

NANCY**WELFORD**

"NO. NO, NANETTE"
Pacific Coast
Biltmore, Los Angeles

BETTY BYRON

AS "LADY JANE"
"ROSE-MARIE" Majestic, Boston

JAMES C. CARROLL

THE SKIPPER With Leo Gordon
"WHITE CARGO"

GAVIN GORDON

LEADS—MOROSCO
LOS ANGELES

DOROTHY**KNAPP**

ZIEGFELD "FOLLIES"

Colonial, Boston

EDNA**LEEDOM**

Tremendous Hit Singing
"Tondredo"
ZIEGFELD "FOLLIES"

Colonial, Boston

What London Said of**MIRA NIRSKA**

as WANDA in "ROSE-MARIE" at
DRURY LANE

"There were also principals of whom the most successful were, I thought, an exotic lady called 'Tondredo'—
—EVENING STANDARD

CLARENCE NORDSTROM

"ZIEGFELD FOLLIES"
Colonial, Boston

BILLY**TAYLOR**

JUVENILE
Care EQUITY, New York

ALFRED H. WHITE

Leading Comedian
"ABIE'S IRISH ROSE"
Republic, N. Y.
Management, ANNE NICHOLS

DALE WINTER

ALCAZAR, SAN FRANCISCO

STOCKS

Loew's Alhambra, Brooklyn, N. Y., currently operating with pictures, may return to a stock policy. Current negotiations between H. M. Leventhal and the Loew interests are closed this week. Leventhal wants to take the house over but a rental dispute has led to be in the way of the deal. Leventhal has been signally successful as a stock operator. Last season he took over the Palace, Hoboken, N. J., which had been an "elephant" for years and made good enough on the season to purchase the property. He also operated a stock on Fifth avenue, Brooklyn, last season, having followed the Blaney stock at the house.

The Garrett Players presented three one-act plays at the Uplifters ranch, Santa Monica, Cal. Sept. 26, namely "The Sacrifice," with Meeka Aldrich, William J. Marker, and Maredia Morin; "The House of the People," with Joan Lowell, Cecil Storm and Kon Chamberlain and "The Medicine Show" with Lloyd Storm, Cecil Storm and Ross Sperry.

The Hugh Buckler English stock company is letting the Princess, Toronto, stay that week. This company tried a summer season and ended with a deficit and then continued in the hopes of making up on the winter trade. The salary list was too heavy, but the second English stock in town competition was keen.

The Jefferson Players have opened their season at the Jefferson, Portland, Me., using "The People's Choice," the cast, headed by Wilfred Lytell and Betty Wales, includes Lucy Bradley, Ellen Mahar, Leigh de Lacy, Douglas Crookover, J. J. Murrey, Edward Powers, Elton Gamble, William Evaris and J. C. Murphy. William J. Rathburn is handling the direction.

The Chanticleer Players, Kansas City, opened their second season in their own New Playhouse Oct. 7. The Chanticleers are directed by Russ Dudley.

The Play Arts Guild of Baltimore announce the opening of its new playhouse in November with a revue entitled "The Charles Street Follies." Part of the material for the revue was tried out by the players last spring.

Pittsburgh is raising \$100,000 to establish a big community playhouse with Lane Thompson, chairman of the Executive Campaign Committee. Prior to the campaign the first play, a three-act comedy, will be presented in the East Liberty Carnegie Library Auditorium the latter part of October.

The Art Theatre of Hollywood, Cal., has been granted a charter by the State of California authorizing it to engage in the production of dramas for "cultural and educational purposes." The officers are Ellis Reed, president, Fred E. Keeler and Arthur Kachel, vice-presidents; H. O. Stephan, secretary; Warner Van Valkenburg, treasurer.

Jacob Den-Ami has commenced rehearsals at Hart House Little Theatre, Toronto, for "Samson and Delilah," the play in which he starred on Broadway. Den-Ami, who comes as guest-director, also plays his original part. The opening date has been switched to Oct. 12.

The Jean Oliver Players closed at the City, Roseville, N. J., after three weeks' futile effort to reestablish itself at the theatre which had been dark all last year. A notice notice went up two weeks ago but the company had continued on a week to week basis from then on.

The Savoyards, Canadian operatic society, produces "The Mikado" in November. The show will run in a downtown Toronto house for a week according to arrangements.

The Association Players of the 24 Street Y. M. H. A. will have Myron B. Sutton as their guest for their season's repertoire of six plays.

The Majestic Players, directed by Clay Clement, open at Nathan Robinson's Majestic, Utica, N. Y.

Dancing in Lobby

The Warburton (stock), Yonkers, N. Y., has dancing in the lobby between acts.

CLERGY OBJECTED

Condemns Stock Play on Reputation—Never Saw It

St. John, N. B., Oct. 13. The Holy Name Church, of the Cathedral of the Immaculate Conception parish, St. John, N. B., formally protested against the production of "Simon Called Peter" by the Carroll Players, a local dramatic stock organization playing at the Opera House. Letters of protest were published in the local dailies.

A singular phase of the protest is that the committee appointed to file the protest in the newspapers did not even see the play, adjudging it unnecessary to see the performance. The committee was appointed on the Sunday preceding the opening performance. A. L. Gaudet, manager of the Opera House, was requested by Rev. W. M. Duke, P. P., to cancel the play, the request being made on the Saturday preceding the Monday on which the opening was billed. Why the request was delivered at such a tardy date was not explained.

A conference between the clergyman, Forrest Cummings, director of the Holy Name House, and Miss Carroll, sister of P. James Carroll, producer, was held, at which the request was repeated. The director of the play, which was a violation of the canon of the church, was not denied, but it was pointed out that the play was a violation of decency. The chief ground taken by the clergyman was that Robert Carroll, author of the book, is a writer of filth, which was not denied, but it was pointed out that Keable, wrote the play.

STOCK BOND POSTED

Chicago, Oct. 13. Fred Weber, associate of "Sport" Herrmann at the Cort for years, will experiment with a stock company at the Warrington, Oak Park, opening Oct. 19.

A bond for \$1,300 has been posted with Equity to cover two weeks salary.

New Bronx Leading Lady

Margery Williams is out as leading lady of the Oliver Morosco Players at the Willis theatre (stock) Bronx, because of differences with Morosco.

The trouble arose over the fact that Morosco assigned the leading role in last week's piece, "The Spider," a new mystery play, to Marion Vintyne, as the part called for a middle-aged woman. Miss Williams, who is very young, insisted she be given the part and when Morosco refused, she walked out.

Miss Vintyne will continue playing the female leads with the Morosco Players until a new leading lady can be secured. In the meantime Miss Williams has joined Myron Fagan's new production, "A Wicked Little Devil," which is to reach Broadway soon.

LUTTRINGER PLAYERS

"HELL-BENT FOR HEAVEN"

Mt. Vernon, N. Y., Oct. 8. David Hunt.....Raymond Greenleaf
Sid Hunt.....Gwendolyn De Lany
Miss Hunt.....Wm. Martin
Miss Hunt.....Clarice
Miss Hunt.....Hilja Graham

The Luttringer Players, under the personal direction of Al Luttringer, began their seventh season at the Westchester theatre with "Hitcher Hughes" Pulitzer prize play of two seasons ago.

It is an unusual one for stock, but this seems to be an unusual stock company, managing to last through a summer and winter with practical assurance of a profitable winter ahead. And this with Broadway 35 minutes away!

The company did a surprising job with this difficult dialect play, and was intelligent enough to import a local dialect buff, Mr. Jeynar had the peculiar whiff to his voice necessary to the role.

The new leading man, Raymond Greenleaf, who has caught on admirably, did capably. The one mountainous part, with necessary military was executed exceptionally well. The remainder of the cast has been doing well. Leading woman, Gwendolyn De Lany, character woman, Richard Earl, second man, Hilja Graham, second woman, William Martin, fourth man, William Carson, a charming red-haired blond player.

ALBION'S CITIZENSHIP

His Opera Company Announces Season's Plans

Washington, Oct. 13. Edouard Albion, director general of the Washington Opera Co., has incorporated his professional name, Albion, into the family name of Harold Meek and at the same time was granted his final citizenship papers by the District Supreme Court. Albion, who, though an American, lost her citizenship when marrying Albion, was also granted like papers by the local courts.

Albion's opera company, which during the past year played to a profit, will open the new season on November 16 at the Auditorium with "La Tosca." This will be followed by "Romeo and Juliet" on Nov. 29, with three others, yet to be named, to be sung about a month apart. Chappalin, the Russian, basso, who has been put the local company on its feet financially by his appearance, will again sing with the company.

Grace Christie in Concert

Grace Christie, who originated the "Bubble Dance" in Murray Anderson's "What's in a Name," and who has been dancing in Europe since that show closed, has decided to give up vaudeville for concert work. She plans to return to this country in November to give a series of recitals.

Miss Christie is now dancing at the Scala, Berlin, where she went after a tour of the French watering places. In the early summer and spring, she filled a headline engagement at the Champs Elysees theatre, Paris.

80 Members of Orpheus Chorus Will Go Abroad

Cleveland, Oct. 13. Half the amount needed to finance a trip to Wales next July of 80 members of the Orpheus Male Chorus has been pledged to Charles D. Dave, conductor, by a public-minded citizen here. Dave's organization, at present, consists of less than 50 men, 30 of whom captured first honors at the Welsh International Elstodoff at Mold, Wales, in 1923. This year a minimum of 80 singers has been set making it necessary for Conductor Dave to recruit nearly two score additional singers.

The 1926 Elstodoff is to be at Swansea, South Wales. A tentative itinerary for the chorus has been arranged to include also Washington, New York, London and Paris. Five weeks will be consumed by the trip, which is estimated to cost \$35,000.

The Orpheus chorus is not, as many are inclined to believe, composed of Welshmen, there being six nationalities represented in the group. Its record here in local theatres, and as a feature in "The Miracle" last June, has been an enviable one.

'Fay Yen Fah' on Coast

San Francisco, Oct. 13. The Joseph D. Redding and Charles Templeton Crocker opera "Fay Yen Fah," which had its premiere at Monte Carlo, will have its first American hearing in San Francisco in January.

Redding and Crocker are now in Paris trying to induce Fanny Hulst to come and sing the principal role.

PHILLY'S BUSY OPERA SEASON

La Scala and San Carlo Troupes Followed by Met Unit

Philadelphia, Oct. 13. Since the Chicago Opera company stopped making its annual visits here the town has been rather quiet in this particular form of entertainment. Until last year, the Met, with its limited number of performances, and the San Carlo company's engagement completed the list.

This fall promises to be as busy, from the grand opera standpoint as any Philadelphia has had in a long time. The La Scala Opera Company opened at the Academy of Music with "Rigoletto." The date was the 25th anniversary of the composer, Verdi's, death. Last week the La Scala offerings were "Cavalleria," "Pagliacci," "Lucia," "Forza del Destino," "Aida" and "Les Huguenots." "Aida" was the featured soloist and Francesca Piosol directed the organization.

For the week of Oct. 19 the San Carlo company will present "Rigoletto," "Carmen," "Faust," "Cavalleria," "Pagliacci," "Lucia," "Forza del Destino," "Aida" and "Les Huguenots." The Philadelphia Civic Opera Company will open in two or three weeks with a performance of "Aida," in which it is announced all but one artist will be of this city. The Met will open at its usual time.

The only thing needed to complete the roll of opera companies would be a visit from the Chicago troupe, but this seems unlikely this year.

L. A. OPERA OFFICIALS' \$85,000 SLANDER SUIT

Wm. Tyrola Brings Action Against Merle Armitage—May Answer in Kind

Los Angeles, Oct. 13. With the closing of the Los Angeles Grand Opera Association's season of 1925, an argument started between Merle Armitage, general manager of the association, and William Tyrola, director of the chorus, which led to cross statements and the filing of an \$85,000 suit for alleged slander in the Superior Court by Tyrola. The battle is said to have started when Marion Mack, who sang the "Erstlings" in "Aida," was discharged from the company against the wishes of Tyrola who was sponsoring her. In the complaint filed by Tyrola exception is taken to statements, attributed to Armitage, that Tyrola was not fit to conduct a high school chorus and that Rosa Riesa had refused to sing under the director. It also says that Tyrola had had considerable experience as a musical director and instructor abroad and with the Metropolitan Opera Company, New York. The Los Angeles company agreed to allow him to direct one of their opera performances.

The complaint also quotes a newspaper article given out by Armitage and Tyrola had been tried at rehearsals of "Cavalleria Rusticana" and simply could not direct it. Another newspaper story was attached, which declared Tyrola as inadequate.

It is expected that Armitage may bring similar action against the chorus director.

WORCESTER'S FESTIVAL

Worcester, Mass., Oct. 12. The 65th annual local music festival was opened last Wednesday night. Among the artists this year are Florence C. M. Gilman, John C. Fawcett, Mrs. Van der Vorst, Richard Crooks and Louis Graveure. The orchestra is composed of 60 musicians from the New York Symphony Orchestra. The festival is a 7-day affair ending at 7:30 p. m.



KENNETH MCGAFFEY

Dramatic Critic and Editor, Los Angeles "Illustrated Daily News"

McGaffey is a chap who seems to have been born to the theatre and newspaper work as well as the film industry. He has qualified in practically every sort of a job in three occupations, though he is reluctant to say where he was born or when. However, he is far from the "A. K." stage for a man of such wide experience. His newspaper career commenced on the New York Morning "Telegraph," for which paper he covered Broadway; then he went to the Chicago "Journal," where "Doc" Hall gave him a few pointers on the theatre. Finding Chicago to be too small and without the proper atmosphere he went to the "Aurora" in Denver. There he labored on the Denver "Times" and then the "Post."

Finding that the newspaper business had given him a good insight into the dramatic field, Ken got himself a job with Charles Frohman as a press agent; then he felt as though he were necessary to the Shuberts in the same capacity, and worked for them until Werba & Luescher were in need of a tourist ahead of one of their shows. Maurice Gest was then tipped off to McGaffey, and decided that his firm might be able to use him for a time.

After that, for no reason at all, he got the motion picture bug and came to Los Angeles, where the Famous Players-Lasky organization shanghaied him for the purpose of acting as their western audio publicity director. He held this tough job down for five years until he became personal representative for Mary Pickford. Again Ken got a hankering for the newspaper game and procured himself a job on the Los Angeles "Express." He ground out copy for that sheet until young Connelius Vanderbilt came to L. A., and felt that none other than McGaffey should handle his dramatic department. So Ken has held that job on the "News" for more than a year. Recently they felt on the paper that he was not doing enough in working 12 hours a day on the dramatic desk, so they turned over the picture department to him as well.

McGaffey seems rather reluctant to admit the fact that when Cecil B. de Mille was in the show business he was de Mille's general manager. McGaffey is not a show-broder, and is one of the few L. A. men who does not own a car, though he lives in Santa Monica, where he takes a swim daily; is an easy space provider for the visiting press agents and walks with a cane at times. However, Ken cannot be distinctly understood that he does not sing tenor or play a string horn. (This is the only bit of a review of photographs and sketches of the dramatic editors of the industry.)

millionaire California newspaper publisher.

"RAIN" AND "GLORY" ROSEBURY 3 FLOPS TOTAL \$17,000

**"Candida," "K. K. Kelly" and "Tell Me More" End
Disastrous Visits—"Rain" a Smash at \$21,000—
"Glory" Has Big Advance**

Chicago, Oct. 12. Three flops moved peacefully out of town last week. This gave the new week three premieres, the arrival of "What Price Glory" (Studebaker) strengthening the dramatic pack. "Rain" and "Glory" now down, the songless plays have worthy competition for the fast-moving musicals. It is yet too early to figure the strength of "Desire Under the Elms" and "White Collars."

The three shows which went out didn't hit a combined gross of \$17,000. "Candida" had a sad Chicago experience. Likewise was the fate of "Kosher Kitty Kelly." The "Tell Me More" engagement probably cost the owner fully \$20,000 for the last two weeks here. There were not more than 80 people in the Selwyn at the Saturday matinee (Oct. 11, 1925). (Angels) owned "Tell Me More," which was reported to have suffered equally as much in both Newark and Pittsburgh, the two spots played en route to Chicago.

Tri-o's Big Money Being spent for shows like "Kid Boots," "The Grab Bag" and "Rain." So far this season it has been a case of the popular value either crowding the attractions with full capacity business or letting the audience for the most part operate trade. Campaigning doesn't seem to increase the slow-moving attractions. It is now looks as if the towns know what they want before even a sheet of paper is put up on the boards.

The unusual sight of seeing the Selwyn closed happened this week. The "Tell Me More" show was thought to cheaper to pay for the dark house, since the engagement was known to have been contracted for a week. The "Family Upstairs" moves into the Selwyn next week. This booking and the holding of "The Scandal" makes it look as though the Erlanger offices are going to standardize the "Twin" theatre as dramatic.

"Rain" registered strong. Every performance of the first week met with capacity. It now looks as if the Harris is set for the entire winter with the present company.

"White Collars" (Cort, 1st week). Drew the usual capacity premiere gross. "Kosher Kitty Kelly" figured a loss.

"Desire Under the Elms" (Pineapple, 1st week). Opened Sunday. "Candida" a local flop. "Glory" (Cort, 1st week). Counted upon to serve this case for the first time. Away to tremendous advance sale.

"Rain" (Harris, 2d week). 1st family planted. Drew \$22,000 premiere week. No Sundays played and just \$3 scale for Saturday matinee.

"Charm" (Playhouse, 2d week). Figures for good profits. Got off to a strong \$9,000 week.

"Kid Boots" (Illinois, 6th week). Holds big demand. Averaging \$24,000 for the engagement.

"The Student Prince" (Studebaker, 1st week). Opened Sunday. "Candida" a local flop. "Glory" (Cort, 1st week). Counted upon to serve this case for the first time. Away to tremendous advance sale.

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Baltimore Is "Poison" for Dramas—"Rosie," \$14,000

Baltimore, Oct. 13. The legit drama returned to the Academy last week with "The Rise of Rosie O'Grady." Both the Auditorium and Ford's housed new shows, but each failed to ring the boxoffice bell. This town is "poison" for dramatic layouts.

The week was marked by the return of the musicians to the theatre dugouts, unoccupied since the collapse of the manager-musician negotiations a month ago. Managerial changes, however, that the scale will be unchanged.

Estimates for Last Week
Academy—"The Rise of Rosie O'Grady." Advance news of show was none too favorable. Surprised by heavy upstairs drop that helped, about \$14,000.

Auditorium—"Mission Mary." New show and poor title. Well under fatal \$8,000 level. Week charged off to profit and loss.

Ford's "The Passionate Prince." Suggestive title, combined with Lowell Sherman's name and memories. Monday night brought substantial turnout though announcement that on Monday night the play would be presented exactly as it will be presented this week. This rash statement will hardly be lived up to as the play was changed considerably during the six days here. Moderate gross.

This Week
Academy—"The Virtue." Ford's, "Music Box Review."

"IS ZAT SO?" \$13,000 AT K. C.

Kansas City, Oct. 13. "Is Zat So?", playing the Shubert last week, hit close to \$13,000, the best week this company has had this season. The show is also here this week.

William L. Gibson was taken seriously ill just before the performance of Friday evening and was replaced by Judson Langill, stage manager, without a rehearsal.

WILKES' "PIG IRON"

Evansville, Ind., Oct. 12. Leslie B. Wilkes, local newspaper man, and A. C. Herman, of the N. E. A. news service staff, have placed their play, "Pig Iron" in the hands of Tom Wilkes. Bert Lytell and Robert Arnold will star.

The show deals with river boat life on the lower Ohio river, there being one feminine role among the eight or nine men.

HOPKINS-GANTVOORT'S 5

Charles Hopkins, owner of the Punch and Judy, New York, has formed a partnership with Herman Gantvoort, one of the newer producers, to put on five shows this winter at the Punch and Judy.

The first will probably be "The Makropulos Secret," by Karel Cenek.

This will be followed by an American melodrama piece, Gantvoort currently has "Jane Over Stranger" at the Cort.

MOROSCO'S STOCK TRAIL

"The Trouble Found," a comedy by Martha Stanley has been secured by Morosco and will give it a stock trail by the Morosco Players at the Willis, New York, Oct. 26. If the place meets expectations Morosco will request for a legit attraction.

"GETAWAY" CLOSSES

"The Getaway" closed last week after a preliminary tour of two weeks. It was the season's opening production of the Dramatic Theatre.

The show may go out again after another Childs Carpenter, author, notices the script.

Akron's Concerts

Akron, O., Oct. 13. The series of concerts announced by the Trolley Musical Club for the 1925-26 season includes two songs by G. C. Morgan who will give it a concert on merits. The series and two plans recitals.

John McCormack will open the course Oct. 29.

PITTSBURGH LUCKY

Series Crowds Pack Local Legit House

Pittsburgh, Oct. 13. With this town plumb dact over basins, the world's series brought in over 100,000 visitors. The Alvin with "Artists and Models," hunk up a record of \$41,000.

The Pitt, much smaller, grossed \$18,000 with "Desire Under the Elms" second week.

Estimates for Last Week
Alvin—"Artists and Models." Baseboard boxoffice stamper. New house record \$41,000.

Pitt—"Desire Under the Elms" (2d week). Capacity. \$12,000.

Nixon—"Topsy and Eva" (2d week). Big draw with house getting share of visiting influx.

BOSTON STOPS; "ABIE" TOP, \$22,550

Specs in Front of Castle Square—First Time

Boston, Oct. 13. From some cause, which is more or less a mystery to local showmen, legit business was not up to the previous pace the last couple of weeks. Weather conditions were ideal for indoor entertainment.

Of the new attractions "Abie's Irish Rose" led the rest. As a matter of fact there were but two shows (musicals) that did better business last week. For the first time in a score of years ticket speculators made their appearance on the sidewalk in front of the Castle Square theatre. The scale for the regular performances here is \$25.00.

"The Follies," with two more weeks to run, showed signs of weakness. Another musical to show a decided drop, local newspaper at the Majestic. The three weeks which this show has to go will give it a record of \$22,550 in length of stay. It opened here last April. "The Student Prince," at the Shubert, last week, was the show to end up last week. "The Gorilla," at the Plymouth, still continues strong. "The Show Off" fell \$1,000. The two new attractions at the Holistic, "The Student Prince" and "The Seventh Heaven," did \$10,000 and \$12,000 in their first weeks last week's estimates.

"Follies," Colonial (4th week). Did \$30,000. Biggest money maker in town, but off from the week before.

"Young Woodley," Hollis (2d week). Last opening week this show did \$10,000.

"The Show Off," Park (3rd week). Did \$12,000 opening week.

"Seventh Heaven," Tremont (2d week). Did \$12,000 opening week.

"The Student Prince," Shubert (5th week). Is going strong at \$25,000. Last week on a par with previous week.

"Rose-Marie," Majestic (27th week). Showing signs of folding up after one and successful run. Last week down to \$17,000.

The Gorilla, Plymouth (5th week). Last week \$14,000.

Abie's Irish Rose, Castle Square (2nd week). Did capacity, between \$22,000 and \$23,000 first week.

FRISCO GROSSES

San Francisco, Oct. 13. **Estimates for Last Week**
Curran—"What Price Glory," second week. Grossed \$14,000.

Columbia—"Wildflower," first week, at over nicely. \$25.00, \$16,200.

Capitol—"The Student Prince," first week. Grossed \$14,000.

Wilkes—"Sarah Padden" in "The Shame Woman," playing to less than half full houses, much of which is "paper." Holding on until October 24 to keep house open until "Nellie Kelly" comes in.

Alcazar—"Duffy's Cobra," 4th week. Just getting by. \$12.50, \$4,500.

Prudent—"The Student Prince," still going strong with end of run still far from sight. \$12.25, \$5,300.

UNUSABLE BAD BUSINESS IS STUNNING PHILADELPHIA

Last Week One of Poorest of New Season, with Favorable Weather—15 Tryouts So Far May Disguise Real Reason—"Love Song" Disappointing Flop

Wash. Was Baseball Wild Last Week—Shows, Fairly

Washington, Oct. 13. Town baseball mad. Localities and visiting hordes lived nothing but baseball. Crowds stepped out at night, thus giving legit houses capacity.

Estimates for Last Week
Babaco—"Is Zat So?" Booked in for two weeks. Business mounted to reported \$11,000.

National—"Fred and Dorothy Stone" in "Stepping Stones" at \$440 got heavy trade upstairs but never real capacity downstairs. About \$22,000.

Polite—"Earl Carroll's 'Oh, You, Entirely new and somewhat 'panned.' Baseball crowds were inclined to take it in anyhow toward the end of the week.

This Week
Belasco, "Is Zat So?" 2d week. National, "The Passionate Prince," with Lowell Sherman (new); Polite, "Artists and Models" (road).

NEW COAST MUSICAL

Los Angeles, Oct. 13. Ted Doner, from "Lady Be Good," has started rehearsals for a featured role in "All for You," which Tom Wilkes will present at the Mason Oct. 25. The offering is an adaptation Charles Graepwin made of George Hobart's play, "Up the Line," John Henry Arthur Ford has written the musical score.

William Gaxton, Madeline Cameron and Ted Doner will be starred with other principals. Eddie Allen, Henry Hall and Ernest Morrison, Frank Smithson is staging.

"GAITIES," "G. V. F." COMBINE

Though the "Garrick Gaities" is making a run of it, the Theatre Guild's venue will not be sent on tour. By an arrangement with the Guild, Jones and Green will insert three musical numbers from the show into the "Greenwich Village Follies" (road) which is due in Chicago for a run and then goes to the Coast.

The numbers are "Manhattan," "Sentimental Me," and "On With the Dance." It is understood that several players in the "Gaities" cast will join the Village "Follies" outfit.

SALARY SETTLEMENT

The controversy between the formers of the Little Poor Man and Clara Tree Major agent compensation for overdue rehearsals was amicably settled last week when the latter compensated each player with a salary increase at the direction of Equity.

The players had rehearsed five weeks instead of the stipulated four allowed under the Equity contract. They were entitled to a week's overdue rehearsal but settled for half. "The Little Poor Man" has been revived for matinees only at the Princess, New York playing on days that do not conflict with regular attraction at the house.

"NURSE" AND CAST

"Oh, Oh, Nurse," produced by Clark Ross and staged by Walter Brooke, opened Oct. 6 at Worcester, Mass. George Stoddard, Carlos and Sanders wrote it in collaboration.

In the cast are Gertie Vanderlilt, Don Bred, Ed Sturges, Mary Foley, Rebecca Caudill, Mitt Manly.

JOE SHEA'S SHUFFLING

Joseph E. Shea has shuffled his plans again and has temporarily "sacked" "Is Zat So?" The Joe Byron Totten farce, in favor of "Chivalry," a new one by William J. Hurlbut.

Shea may do the Totten piece later, as is negotiating with a motion picture name to star.

ED GALLAGHER'S REVUE

Ed Gallagher (Gallagher and Shean) is currently producing a revue which will have Ted Lewis and his band featured.

Rehearsals are being carried on at Gallagher's home near Great Neck.

Philadelphia, Oct. 13.

Local theatres are beginning to look around for some reason for the unprecedented bad business at the legit houses. There was a somewhat similar situation last fall, but it was by no means as general as now.

Last week, despite splendidly cool weather, except Friday when a heavy rain ruined things, was one of the worst of the season. Even "Rose-Marie," the town's big moneymaker to date, took a sharp tumble, bringing up around the \$27,000 mark, more than \$3,000 under its previous week. The night show to hold its own was "Old English" and even here a drop of a few hundred dollars was registered.

This week started no better with "Stepping Stones" in a return engagement at the Forrest, opening unusually well with around \$1,000. The Fred Stone shows have always been sure fire on return dates, and the Thursday night show, "Antonia," on the other hand, showed with encouraging.

The cancellation of the third week for "The Love Song" brings "Artists and Models" in a week earlier than expected, and relieves some of the jam on the 26th. This Shubert and "John Henry" are next Monday's openings, with the "Follies" (Forrest), "The Student Prince" (Adelphi), "School for Scandal" (Broad), and "Aloma of the South Sea" (Walnut), Oct. 26.

November 2 will bring "The Mysterious Way" to the Garrick, and "John Henry" to the Chestnut, according to present plans.

Of these bookings "Wolf at the Door," "Schmoo," and "The Mysterious Way" are tryouts, bringing the season's list up to fifteen.

Estimates for Last Week:
"Rose-Marie" (Shubert, 5th week) took a sharp drop. Around \$27,000.

"Stepping Stones" (Forrest, 1st week) advance sale disappointing. Opening night was "Spring in Autumn" (now "Holla Polka") under \$5,000 by good margin in third week.

"Antonia" (Garrick, 2d week) fine notices and favorable word-of-mouth. Opening night was "Spring in Autumn" (now "Holla Polka") under \$5,000 by good margin in third week.

"Old English" (Walnut, 3rd week). One show in town not much affected. Had a slight drop in gross margin. That's remarkable. First week over \$21,000. Hardly likely this show will hold that average through next two weeks of stay.

"The Firebrand" (Lyric, 4th week). Final week for fine romantic success. Something of a "bust" here. Scarcely touched \$7,500 last week.

"The Love Song" (Chestnut, 2d week). Another big disappointment. Strided no weakly third week of booking but dropped off. Last week it touched \$12,000. "Artists and Models" next week.

"The Student Prince" (2d week). Not what was expected of it. Belasco New York hit, but expected to do better. It beat \$10,000. Rather over-generous.

"Bliss" (Adelphi, 3d week). H. B. Warner show goes along steadily, just missing \$12,000, by turning in profit. May get into "hit" class.

L. A. Grosses

Los Angeles, Oct. 13. Fair legit business beginning here, with "No. No Nanette" topping everything on its return engagement. "Lady Be Good" finished a successful run at the Edison and presumably take to touring along the Coast.

"Nanette" at the Biltmore registered \$14,100. "Lady Be Good" at the Biltmore, \$12,100. "The Student Prince" is going into its 12th week at the Orange Grove, held up to \$6,000, while the fifth and final week of "The Student Prince" at the Biltmore drew \$2,700.

"What's Your Life Doing?" at the Majestic got \$4,700.

motor transport service is organized by the young men in the town to take the place of the railroad. Eric Miller, son of the leading physician, is killed in a plot and Dr. John Wrigley, his best friend, leads all the doctors in town to go on a counter strike, and refuse to attend the families of the strikers.

FAMOUS AFTER MORE HOUSES

MARY CARR AND HUSBAND PART

Six Children, Demanded Her Attention

Los Angeles, Oct. 13. Mary Carr, who plays mother roles on the screen, says that after 26 years of married life she had to choose between making a home for her six children or living with her husband, W. C. Carr, former character actor. Miss Carr had to remain loyal to the children by forsaking her husband and separating from him.

Miss Carr says there never will be a divorce and her husband can come back whenever he wants to, on condition that he conducts himself properly. According to the story Mrs. Carr tells, her children for several years have urged her to divorce their father. She refused.

When the children threatened to leave home if her husband remained Miss Carr asked him to go elsewhere. She asserted that she would make it impossible for them to have guests or friends in the home and that he antagonized the children.

Carr declares that he has not lived with his wife for 15 months. He says her actions are due to temperament developed by film associations and a desire to mingle with younger people. Carr was at one time a director for Sigmund Lubin in Philadelphia.

All of the six Carr children are employed some time or other in picture work.

TERRIS LEAVES SCHOOL

Changes at Long Island Studio; Sixteen Pupils Left

There have been a number of changes in the Paramount Picture School over at the studio on Long Island. The school started with 19 pupils. At present 16 are left. Two girls and a boy were dropped after several weeks. One of the girls because New York life proved a little too alluring to her was sent home after she was one of the most promising.

There has also been a directorial change made. Sam Wood coming in from the coast to replace Tom Terris at the head of the school. Too much interference from various department heads is said to have been the reason for the resignation of Terris, who, it is understood, is about to return to England to undertake the direction of production there.

At present it is planned to make a full length feature with a cast wholly made up of the school's pupils. The story is to be by Byron Morgan, who wrote all of the late Wally Beld automobile stories, but as yet no title has been selected for it.

Sam Wood will direct and the actual shooting is scheduled to start on November 9.

Charles Ray, M-G. Star; Constance Bennett, Also

Los Angeles, Oct. 13. Charles Ray has been signed under a five-year contract by Metro-Goldwyn, who intend to develop him into a screen type Lloyd comes to be.

The contract made by Harry Rapf provides that Ray be co-starred in three pictures to be made during the first year of his contract, after which he is to be starred. It is said his salary is around \$1,500 a week to begin. He is now working in "Paris," which Paul Bern is directing, and is to be co-starred with Norma Shearer in "The Auction Block."

Another player Metro-Goldwyn has placed under a five-year contract is Constance Bennett, to be featured for the first year and later co-starred and starred as it runs along.

CUTTING TIME TO LOS ANGELES

Six Hours Off—\$10 Extra Fare

Los Angeles, Oct. 13. According to information, running time of the crack trains between Chicago and Los Angeles on the Santa Fe, Southern Pacific and Union Pacific will be cut from 68 hours to 42 hours about Nov. 1.

It is understood that at least \$10 extra fare is to be charged.

This is the first step in the battle California is to wage against Florida this winter for the tourist trade. With the various railroads making improvements on their lines between here and Kansas City there is a possibility when they are completed next spring the running time may be shortened another six hours.

GLORIA SWANSON WITH U. A.; LEAVING F. P.

One More Famous Player Film to Make—Schenck Financing U. A. Films

Los Angeles, Oct. 13. Gloria Swanson has one more picture to make for Famous Players, and, according to information, an announcement will come forth from United Artists shortly that all of her future productions will be released by that company.

It is said that when Miss Swanson came to the coast last spring with her new husband, Mick Pickford and other members of the United Artists group impressed upon her the importance of the U. A. release program, as well as its advantages. They are reported to have told Miss Swanson that she could make considerably more money in producing her own pictures than receiving what may be called a fabulous salary by working for some concern.

Joseph M. Schenck may finance the Swanson productions, with Miss Swanson charging up a certain amount weekly for salary against the actual production and getting 50 per cent of the profits. The contract will probably be for four pictures to be made in two years, with a renewal option given United Artists in case it wants her to continue.

It appears to be understood by Famous Players people in New York Miss Swanson is going with United Artists.

Wm. De Mille Joining His Brother, Cecil

Los Angeles, Oct. 13. William De Mille will probably terminate his contract with Famous Players about March 1, and join De Cecil B. De Mille's organization in Culver City, having promised his brother to that effect.

De Mille has two pictures yet to deliver to Paramount. One is "Help Yourself," which he is now making, starring DeLoe Daniels. This picture will be completed about Nov. 1. De Mille will go to New York Jan. 1, to make his final picture, not yet selected.

W. S. Hart's Own Film

Los Angeles, Oct. 13. William S. Hart has completed making "Tumbleweed," which will be his first production of United Artists, to be released in November. Hart has financed this picture himself, and his outfit is said to have been in the neighborhood of \$250,000.

According to inside information, the picture is a big, fast and snappy Western type, which will easily bring back Hart into his own.

BUTTERFIELD AND NORTHWEST IN NEGOTIATIONS

Skouras' Deal Closed—Only First Run in St. Louis It Is Claimed—Butterfield Has 46 Theatres in Michigan—Belongs to Mid-West Group—Also Deal on With M. Shea of Buffalo

FOX'S WASHINGTON

The expansion policy of the Famous Players in regard to theatres still continues. The deal with Balaban and Katz if anything seems to have added impetus to the policy of the company. During the last few days they have closed a deal with the Skouras interests in St. Louis where they will be interested in the first run situation in that city as far as the Grand Central and a new theatre which is being built is concerned.

Negotiations are under way with Col. W. S. Butterfield with a view to closing a deal for his many Michigan houses. There is nothing definite on this matter as yet. A third deal is for a new theatre in Buffalo to be built on the Root property through an amicable arrangement with Mike Shea.

At first rumor it was believed the Skouras deal was to include all of their houses in the St. Louis territory which number about 20. This however is denied by the Famous people who stated that the deal involved but the first run situation. This gives F. P. three first run houses in the city when the new house being built is completed. It has the Missouri. The new house will seat 4,500 and has been named the Ambassador.

The other houses in the city controlled by the Skouras interests are the West End Lyric, Capitol, Arsenal, Grand Florissant, Gravelin, Lindell, Lyric, Moffit, Manchester, Lafayette, Pagent, Novelty, Shaw, Shenandoah and Cinderella.

The manner in which the Skouras deal is said to have been completed involves the pooling of the Missouri with the two Skouras first run houses.

The houses in the Butterfield circuit number 46. Some are playing stock, some vaudeville but the large majority are picture houses. They cover 13 Michigan towns.

Butterfield has been interested and part of the Mid-West Booking Circuit of which Balaban and Katz (Continued on page 31)

Buys \$25,000 Bungalow On United Studio's Lot

Los Angeles, Oct. 13. The Talmadge girls, Nanana and Constance, will have a bungalow on the United Studio's lot. It is made possible through Marion Davies disposing of her bungalow, built at a cost of \$25,000 when she worked on that lot.

The bungalow the Talmadge sisters formerly used to be converted into a studio club for executives, operated by M. G. Levee, president of the U. S.

Pickford-Fairbanks Film

Los Angeles, Oct. 13. Mary Pickford will make another picture after competing her present vehicle, "Scraps," which William Beaudine is directing.

After Miss Pickford makes her next picture, she anticipates going abroad where she will make a co-starring vehicle with her husband, Douglas Fairbanks, to be released on the United Artists' 1926-27 program.

Building with Selling Clause in Lease

The latest in building picture theatres, where the builder (owner) leases, is to have inserted a clause that if the exhibitor sells during its term the owner shall participate in the sale up to a certain amount and under certain conditions.

This has been brought about through the general belief even in lay money circles that any new theatre after can find a ready purchaser among the large distributors always in the market for theatres.

FOX CONNECTS WITH MILTON, INC. FOR LEGIT PLAY PRODUCTIONS

Second in Pictures—Other Film Distributors After Similar Tie-ups—Famous Wants to Expand on Stage Plays—Productions Revert to Fox

"UNNAMED WOMAN" OUT OF PROVIDENCE

Not on Approved List of National Board—Rialto Producers Substitute

Providence, Oct. 13. The showing of "The Unnamed Woman," billed to open last Saturday for a week's run at the Rialto, was banned by Lieut. George R. Cowan, police censor, on the ground that the picture is not on the approved list of the National Board of Review.

It was learned that members of the board for New England saw the film last Thursday and ordered a second preview before the entire sectional membership of the board on Saturday. Following the second showing, decision was withheld.

The picture stars Katherine MacDonald and Herbert Rawlinson, with Leah Baird and Wanda Hawley in vampire and flapper roles, respectively.

Manager William Mahoney of the Rialto made a hurried trip to Boston, booked "Wasted Lives" in place of the tabooed film for his second feature, and hastily revamped his advertising for the Friday newspapers.

STANLEY'S AULDINE

Leew Turns Over Wilmington House to Philly Concern

Philadelphia, Oct. 13. No sooner had Marcus Loew taken over the Auldine, Wilmington, Del., than he turned it over to the Stanley Company.

Loew purchased the theatre to ensure the showing of Metro-Goldwyn pictures in the town. When the Stanley Company expressed a desire for the theatre as in its territory, Loew sold it to them with the understanding, of course, all M-G product would be favored.

Pola at \$3,000

Los Angeles, Oct. 13. Pola Negri expects a new contract from Famous Players-Lasky which will increase her salary, as she figures, possibly to \$3,000 per week.

Her attorney Milton Cohen, is leaving for New York to go through business formalities that will make the contract effective with the Famous Players Lasky organization.

Olcott with 1st National

Sidney Olcott is to join First National to direct productions for that organization.

Olcott will undoubtedly do his producing at the eastern studios of the company. He has been with Famous Players for over a year and would not renew his contract with the organization as it wanted him to remain on the west coast.

William Fox has arranged with the Robert Milton Company, Inc., for that firm to act as its legitimate play producing agency on Broadway. Which means that Fox will furnish the capital and the Milton firm will make the productions, which will revert to Fox as a piece of picture property.

This news apparently means that negotiations being conducted by Producers' Distributing Corporation with the Milton company are definitely off, and that F. D. C. will seek another producing firm to co-operate with properties intended for the screen use of Cecil B. DeMille.

Aside from the Fox tie-up, the second ever made on Broadway (Famous with the Frohman Co. the first) it is known that Metro-Goldwyn, P. D. C., Warners, Famous and First National are dickering daily with legitimate producers for a tie-up. Famous is especially desirous of expanding its legit activities and to this end has approached several Broadway producers with a view to having them co-operate in the production with Famous handling the financing. The Frohman firm is operated differently, as it is owned outright by F. P.

Golden Not Permanent

John Golden last year made a sale of the picture rights of his plays to Fox under extremely advantageous circumstances. As the picture firm organized a separate producing unit called "John Golden Unit of Clean Motion Pictures." It began the production of his stage plays, of which "Thank You" and "Lightnin'" have been released. A report on Broadway was that Golden had also tied up with Fox in this new alliance, but Mr. Golden denied it, saying his sole affiliation with Fox was to make the picture rights to a batch of plays.

First National and Metro long ago approved the plans laid before their executive committees of making a producing affiliation on Broadway and financing plays. So far both have been unsuccessful in making a satisfactory connection as several successful producers are said to have refused their propositions and stated that they preferred to play the game alone.

Warners have announced that they will enter the legit field, going so far as to name the first two plays. Nothing has come of the announcement yet.

Reed's Broken Shin Bone

Los Angeles, Oct. 13. Theodore J. Reed, production manager of Douglas Fairbanks' new picture, "Black Pirate," broke a shin bone on the studio grounds while inspecting ships to be used in the picture.

Reed's leg struck against the steel hook on a barge.

COSTUMES FOR HIRE

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DIGEST OF GOV'T'S BRIEF IN INVESTIGATION BY TRADE COMMISSION VS. FAMOUS PLAYERS-LASKY

(To be completed in four installments in Variety.)
FIRST INSTALLMENT

Complained for the Federal Trade Commission in Washington has asked that an order be issued directing the Famous Players-Lasky Corporation to divest itself of all interests, either direct or indirect, which it may have in theatrical properties exhibiting pictures. It is also asked that for all time the company be ordered to confine its operations solely to the producing and distributing of pictures.

Nov. 19 the case will come up for trial before the entire membership of the commission. That the F. P. C. case is one of great public interest is manifested by the numerous inquiries directed to the commission concerning its progress.

If the order requested should be issued the commission then will face two stumbling blocks that will have to be surmounted before such an order will have any value beyond its "moral" effect. The commission will have to win the Eastman Kodak case now before the United States Supreme Court in which the highest tribunal is asked to finally pass upon the power of the commission to order the sale of property, which the lower courts have held it cannot do. Second, the unscrambling of Famous Players-Lasky, the first obstacle is overcome. The commission recently heard testimony from one of the Federal Trade commissioners stated to Variety that the "biggest menace in America today is the fact that combinations in business, regardless of 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 unscrambled." The commissioner continued by quoting one of America's most prominent financiers who, when testifying before a Senate investigating committee, said, "You can't unscramble an omelet that has once been scrambled."

Gaylord R. Hawkins, attorney for the commission who has practically handled the entire case and W. H. Fuller, its chief counsel, believe they can do this unscrambling. The two attorneys have presented their brief based upon testimony taken in every section of the country. This testimony in typewritten form constitutes exactly 17,264 pages supported by 705 exhibits. That the case as presented by Fuller and Hawkins is a good one has been conceded by prominent attorneys here.

When this brief was made public Variety published a resume of its salient points. When it is considered that this document is divided into two sections made up of 289 pages it will be readily realized that but little of the "meat" could be presented in one article. Hence the following digest is presented for the general information of the industry.

In its development the 22 chapters as set forth in the government's brief will be followed.

I. STATEMENT OF THE CASE

The original complaint was filed Aug. 30, 1921. An amended complaint was issued by the commission Feb. 14, 1923. It is known as Docket 835 and names as the respondents: Famous Players-Lasky Corporation, Reelart Pictures Corporation, Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Company, Adolph Zukor, Jesse L. Lasky, Jules Mantbaum, Alfred S. Black, Stephen A. Lynch, and Ernest V. Richards, Jr.

Paragraph 5 of the amended complaint charges those named conspired and confederated to "unduly hinder 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."

In furtherance of this conspiracy Adolph Zukor and Jesse L. Lasky, through F. P.-L. acquired in 1916 the Jesse L. Lasky Feature Play Co., Famous Players Film Co., and Bosworth as producers; Paramount Pictures Corp., and Arterart Pictures Corp. as distributors; and from that date on established and maintained a policy of affiliating with it certain producers independent of said respondents, and whose productions were in demand, and with national advertising distributed these productions as "Paramount Pictures," with F. P. controlling the distribution and conditions for lease and exhibition of the films of all such affiliated producers.

To further this plan Reelart Pictures Corp., was organized about May 25, 1919. It was engaged in distributing and leasing pictures throughout the country. This company was carried on "and conducted as a bogus independent," it is charged.

In 1918 and 1919 a "progressive program" was entered into consistently adhered to ever since, to acquire or control, by purchase or otherwise, motion picture theatres throughout the United States and more particularly first-run theatres, "and of compelling and coercing exhibitors to book and exhibit all the motion pictures produced or distributed by Famous Players-Lasky Corporation."

Forced exhibitors to book under a "black" system or refused to lease pictures to them. If the exhibitor did not buy under this black system F. P. "closed their theatres to the films of producers or distributors who were competitors."

To accomplish this the following methods were resorted to:

Threatened to build or lease theatre in opposition.

Threatened to cut off or interfere with films service from other sources.

Secretly offered high rentals, effective upon expiration of lease held by exhibitors who refused to sell or lease their theatres.

Temporarily reduced price of admission in their own theatres below that charged by the opposing exhibitor.

The result of this "progressive program" has given Adolph Zukor, Jesse L. Lasky and F. P.-L. a dominating control over the motion picture industry "and has a dangerous tendency to give them a complete monopoly thereof."

In violation of section 5 of the Federal Trade Commission Act.

II. JURISDICTION

Respondents in answering specifically deny the Commission has any jurisdiction in this proceeding.

A. Public Interest.

Courts have held that the question of public interest must be sustained by the evidence.

Testimony of Thomas Edison that 90 per cent of all knowledge is gained through the eye.

H. H. Connick stated that from 15 to 20 millions attend the picture theatre daily and that 75 per cent of this number are under 24 years of age.

Dr. John J. Tigert, commissioner of education, testified that students have a higher degree of knowledge of those subjects when presented to them in motion pictures than when presented through lectures.

Col. Alvin Oxley, former commander of the American Legion testified that the Legion is searching for a plan to reach every man, woman and child in the country to carry on its Americanization program that the motion picture was selected above all other methods.

Douglas Fairbanks testified to the influence of the films throughout the world from personal observations.

Statistics are next given aiming to set forth the magnitude of the industry.

"It follows necessarily that the public is vitally interested in such a medium for enlightenment . . ."

McClure's behind the development . . . the picture industry with its

educational power compared to those that actuate and guide the common school system.

In September, 1923, but 12 of the 20 directors of F. P. owned any common stock, with the combined 13 owning but 5,385 shares out of approximately 214,000, with these same directors owning but 859 shares of preferred stock out of approximately 90,000 issued and outstanding. Eight of the directors including Zukor neither owned a share of common or preferred stock. New York brokers held on that date 98,112 shares or nearly one-half of the outstanding stock on that date.

Booklet issued by F. P. on its own magnitude is set forth.

Quotes decision of Justice Clark in the Motion Picture Patents Co. vs. Universal, et al. (243 U. S. 592):

"A restriction which would give to the plaintiff such a potential power for evil over an industry which must be recognized as an important element in the amusement life of the nation, under the conclusion we stated in this opinion, is plainly void, because wholly without the scope and purpose of our patent laws and because, if sustained, it would be gravely injurious to the public interest, which we have seen is more a favorite of the law than is the promotion of private fortunes."

B. Interstate and Foreign Commerce:

Methods of distribution throughout the country.

Cites like cases: Biderup vs. Fahe Exchange, et al.; Fox Film Corp. vs. Federal Trade Commission; U. S. M. P. Patents Co.; M. P. Patents Co. vs. Universal, etc., including decisions handed down by the Supreme Court in connection with other film companies.

Since institution of proceedings F. P.-L. now owns all stock in Black New England Theatres, Inc., and Southern Enterprises with both Alfred S. Black and Stephen A. Lynch no longer in the M. P. industry.

The 13 competing firms of F. P. are named.

III. ORGANIZATION OF PARAMOUNT PICTURES CORPORATION AND FAMOUS PLAYERS-LASKY CORP. AND THE ACQUISITION OF THE PATENTS BY THE LATTER.

A study of the record shows that the present position of F. P.-L. is "the result of the personal activities and influence of its president, Adolph Zukor."

Undisputed declarations of Zukor to dominate and control the industry.

Future pictures in 1912. General Film Co., then producing 60 per cent of all pictures made. Following M. P. Patents Case in Supreme Court Zukor organized Famous Players June 1, 1912. In 1913 Hobart Bosworth organized Bosworth, Inc. Similarly at this time Jesse L. Lasky and Samuel Goldfish (whose surname was later changed to Goldstein) entered into a partnership with Zukor, with the company bearing Lasky's name. Combination of State Righters into Paramount Pictures with W. W. Hodgkinson as president.

Zukor obtained a half interest in Select Film Booking Agency which was the "entering wedge to his obtaining control of Paramount Pictures and of the making of production and distribution."

Zukor constantly demanded further concessions in connection with pictures made by Mary Pickford, who was under engagement to Zukor's producing company.

Directors and officers of Paramount in 1916 were W. W. Hodgkinson, president; Raymond Pawley, secretary and treasurer; Hiram Abrams, W. L. Sherry, James T. Steel and Walter Green, stockholders.

Zukor was recalled from coast where he had gone to close with Triangle and shortly thereafter, July 13, 1916, Hodgkinson and Pawley were ousted from office and Abrams and Steel elected president and secretary and treasurer.

July 19, 1916, Famous Players-Lasky Corp. was organized. Charter provided for Zukor's idea of the merger of all three branches of the industry.

Pictorial "Joan the Woman" caused break with Sherry who owned Paramount Exchange in New York and who refused to distribute this picture. Zukor "coveted this exchange and refused to carry out his contract with Sherry." Finally through offer of another contract Sherry obligated himself for his stock and all he could borrow, and then Zukor refused to carry out contract resulting in Sherry losing his exchange and subsequently resigning after being put in as purchasing agent at \$300 a week. Later Zukor loaned Sherry \$15,000 after Sherry said he was "up against it" with Sherry still owing that money which note was cancelled by F. P. Zukor gained the New York exchange, while Sherry lost all his Paramount stock, valued at approximately \$500,000, all of which cost Zukor \$15,000.

Pointed out no attempt was made to deny this testimony either by Zukor or other members of his company.

Zukor became president of the company. At the time of the merger of F. P., Jesse Lasky and Bosworth these three were making 25 per cent of all the moving pictures in this country.

(To be continued.)

Monta Bell Reorganized And Lo! At Home!

WASHINGTON, Oct. 13.

Monta Bell came home conquering on Saturday night. Bell was formerly a newspaperman here and to become such quit an \$1,800 a year job with the Government to go to work on the "Herald" at \$9 a week, and with a wife to support, too. Before he finished, though, he was managing editor of "The Herald" and all within a very brief period.

During that interval he put on the grease paint and jobbed with the local stock companies, and later was a stock producer on his own at the old Garrick. This was followed by a tie-up with Charlie Chaplin in the publicity end and then he became a director.

A big dinner was staged for him at the Willard Hotel on Saturday night. Those "who knew him when" separated themselves from \$5 each for a plate of food to do him honor.

Roland Robbins, manager of Keith's, had charge of the "blow-off."

The local scribbles were all much dazzled, or, better, dazed, by the reported \$25,000 that is now Bell's weekly compensation.

BADLY BURNED, SPIRIT SAVES MRS. CONNELLY

"Mique's" Wife, Bottling Preserves at Home, Is Enveloped in Flaming Wax

Mrs. Marion Connelly, wife of "Mique" Connelly, the casting director, who was severely burned Tuesday night at their home in Flushing, L. I., is on the road to recovery at the Flushing Hospital. Last week the physicians stated it would be only by a miracle that she could be expected to survive the injuries sustained, so severely was she burned.

The accident occurred while Mrs. Connelly was bottling some preserves. She was melting a pan of wax to seal the tops of the bottles when it caught fire. Trying to put out the blaze she placed the pan in the sink and turned the water on. The splashing of the burning wax set fire to her dress. Before help could reach her Mrs. Connelly was enveloped in flames. At the hospital it was necessary to cut away what remained of her garments.

Wednesday and Thursday it was stated at the hospital Mrs. Connelly was expected to die at almost any minute, but Saturday she took a turn and this week her complete recovery is expected.

The hospital physicians stated it was only Mrs. Connelly's fighting spirit that saved her.

"HER SISTER" BEATS CENSORS

Opens at Chicago Theatre After Warm Sessions

Chicago, Oct. 12.

After many stormy sessions in the city hall the First National picture "Her Sister From Paris" starring Constance Talmadge was finally passed by the local censors in time to open on schedule at Balaban and Katz' Chicago. Attorney Elmer Leeman refused to consent to deletions of some of the snappy scenes and it is understood the picture is being exhibited practically as released.

The local censor-board has objected from time to time against certain minor films and western subjects with shooting, etc., but this is the first time in several seasons that it has been trouble over a big first run booked with B. & K.

BOMB DISCOVERED

Wonderland, Minneapolis, Saved by Manager Oliver

Minneapolis, Oct. 13.

A bomb plot to blow up the Wonderland picture house, was uncovered when five sticks of dynamite were found in the box office.

The bomb plot, laid at the door of radicals, was discovered by Edward Oliver, manager.

Five years ago the theatre was a storm center in the labor dispute which sent four officials of the Trades and Labor Assembly to jail and resulted in a court order restraining picketing of the show house for running on a non-union basis.

The Wonderland had closed for the night and it was an accident the bomb was found by Oliver. It had been pushed through a small opening in the box-office window.

Huston Ray's 2-Week Forum Contract

Los Angeles, Oct. 12.

Huston Ray, concert pianist, has been booked for two weeks at the Forum, opening Oct. 24. This will be the California debut of Ray with the artist and house putting on a heavy advertising and exploitation campaign.

As an special feature for the second Sunday at the house, Ray will give a two-hour concert at noon. He is playing on a salary and percentage basis, the latter to be given him if the gross reaches a certain amount.

Band Policy South

W. J. Lytle, who controls the Empire, San Antonio, and nine other houses in Texas, all under Famous Players franchise, is building a new 3,600-seat theatre in San Antonio. It will be opened late in the spring.

Lytle will play novelty band attractions a la Ben Bernie and Paul Ash in the new house, as well as in the rest of his string.

Harry Stoddard booked the first unit, the Streets of New York orchestra, into the Empire, opening this week (Oct. 17), for 16 weeks, with an option for a similar period. Upon the success of this innovation depends the elaboration of the feature novelty band idea for the other Lytle theatres.

FORUM
THEATRE BEAUTIFUL
LOS ANGELES

ALWAYS
Presenting the Best
of the
PICTURE
PREMIERS

Ensemble Orch.
TED HENKEL
Directing

Frederic Burr Schell
Organist

Free Auto Park

1ST NAT'L EAST MAKING NINE

"Men of Steel" a Steel Trade Film

The production plans of First National in the east call for an active resumption of work at the Biograph studios in New York. By Oct. 25 under the direction of Earl Hudson. Between that date and April, three cycles of three pictures each are to be completed in the east and in addition the special "Atlantis," also to be produced here, is to be made during the same period.

The first cycle of three pictures includes "Men of Steel," to be made in co-operation with the U. S. Steel Corp. It is to be an epic in steel and relates the history of what industry. George Archinbaud has been selected to direct. In the cast will be Milton Sills, May Allison, Doris Kenyon, Claude Gillingwater, George Fawcett and Victor MacLaglen. The principal scenes are to be shot about the steel works in the mid-west. At present it is estimated four months will be the time consumed in finishing the production.

The second in this cycle will star Leon Errol and directed by Fred Newmeyer, who formerly directed Harold Lloyd. It will be entitled "The Lunatic At Large," with Dorothy Mackall and Jack Mulhall in support.

The third production will be directed by Jack Dillon. It will have Anna Q. Nilsson and Lewis L. Stone in the cast. As yet untitled, although the story is selected, it is the work of an internationally prominent author and the script has already been completed.

Second Cycle
In the second cycle will be "The Boss of Little Arcady," also a Leon Errol starring vehicle, which will be directed by Al Green. "The Savage" is the second of this group and will have Lloyd Hughes and Dorothy Mackall. The director has not been selected as yet. "Mis-Mates," Myron T. Pagan's play, will have Robert Fraser and Doris Kenyon in the cast.

There is a question at present whether or not "Miss Modiste" will be the third of the cycle or not. It was originally chosen, but at present there is possibility that it may be assigned to Corinne Griffith and made on the coast by that star.

The final cycle of three are "Pals First," with Lloyd Hughes and Mary Astor; "On the Path," with Milton Sills; and "Bed and Board," in which Doris Kenyon will star. No directors have been chosen for any of the latter three.

"Atlantis" is to be a special and a sequel to "The Lost World."

U Off Buying

Jack Corbett, who has been handling Universal's recent negotiations for theatre properties, is reported to have left that organization. Inasmuch as Corbett was the one in charge of theatre negotiations, his termination at U. is interpreted to mean that Laemmle is through buying theatres.

No statement was forthcoming from any of the home office officials at U. but a recent action on the part of Laemmle, when he sold a house in England because exhibitors protested its being in the hands of a producer, is taken to mean that he is through taking on new properties.

ST. LOUIS "ASH" IDEA FLOPS

St. Louis, Oct. 13. Skouras' brothers' attempted duplication of the presentation idea originated at McVickers, Chicago, by Paul Ash, is slowly petering out. The alteration of the Gene Rodemich and Conley-Silverman orchestra will be dropped after this week, as will also the stage shows at the West End Lyric.

Rodemich's bunch is on the stage at the Grand Central currently and are billed for a homecoming to take up "The Freshman," starting Thursday. The Rodemich presentations will thus continue at the house for at least another week.

Discontinuation on the part of the Skouras with the business at the West End Lyric resulted in the change.

Caught in Underwear

Los Angeles, Oct. 13. When a cameraman was arrested the other morning, early, for smashing into a tailor shop in his car and while clothed only in his underwear, he told the police he had been in a hurry to get to the shop to get a suit of clothes left there to be pressed.

Even the cops had to laugh at that but they didn't press him for the real explanation, which they guessed. The bunch around wanted to know that if his car had banged into a jewelry shop, would he have said that he wanted an engagement ring?

"Uncle Tom" in

Natural Colors

Los Angeles, Oct. 13. Harry Pollard, it is said, will direct "Uncle Tom's Cabin" for Universal, to be made as a super-special.

A. P. Younger is making the screen adaptation. It is planned to have the roles of Uncle Tom and Topsy enacted by Negroes. Production will probably start Feb. 1. In the meantime Harry Pollard will direct "Toker Faces" from a story by Edgar Franklin, for which Mel Brown is preparing the scenario.

Shayer Withheld Tax

Salt Lake City, Oct. 13.

David Shayer, manager of the State, pleaded guilty here to failure to pay the admission taxes to the United States government. He appeared in the district court following the issuance of a bench warrant, and was instructed to pay \$100 fine and \$50 monthly toward \$2,263.93 balance due the government.

FAMOUS' HOUSES

(Continued from page 29)

were the principal factors. It was almost a foregone conclusion that a deal of some sort would follow the B. & K. deal with Famous.

The northwest chain of theatres controlled by Jensen and von Herberg will possibly be the next link added to the lately affiliated Famous Players-Lasker and Katz combination. Negotiations are reported under way, with some of the F. P. scouts having just gone over the territory in which the theatres controlled by the northwest firm are located.

Jensen and von Herberg control some 20 houses in the State of Washington. In Seattle are the Coliseum, Liberty, Strand and Neptune; the Riato, Bremerton; Liberty, Olympia; Sunset, Kay St. Rex, Liberty and Majestic and Orpheum, Riato, Colonial, Tacoma; Liberty, Majestic, Capitol, Yakima; Liberty, Riato, Wenatchee, Mack in Port Angeles.

The first deal for the Jensen-von Herberg chain was on about four or five months ago, when Famous was putting over its deal for the Rothchild houses located in San Francisco.

Within the last three weeks, however, the deal for the northwest houses was again revived, and it is stated now that it is almost certain that it will be put through.

This would make possible a perfect link-up with West Coast, which may also become part of the booking combination that the F. P. B. & K. combination seems to be working out.

Washington, Oct. 13. The deal which Famous Players had under way with the National Press Club whereby they were to take over the theatre which is to be built in the new Press Club building has fallen through. Famous is not to get the house, but William Fox is. The theatre is to cost \$2,000.

William Fox heard that the committee had practically closed with Famous but he took a chance, came over here and made an offer which Famous did not care to meet. Fox gets the house under a 25-year lease at a rental of \$200,000 annually. In addition, Fox will put \$500,000 into the preferred stock of the building venture.

That Fox has the Press Club house is now going to keep him out of Washington according to H. H. Frank, who stated that he would sell and probably had on that point.

PRESS AGENT'S PUBLICITY

Tom Reed Advertising He's Free Lancing

Los Angeles, Oct. 13. The first instance where a press agent has used outdoor advertising to sell himself is in evidence around Hollywood, where 24-sheet boards declare the fact that Tom Reed, formerly press agent at Universal, is now doing free lancing publicity.

Reed got hold of 20 boards, all located in the vicinity of the various studios and in big block letters has the copy read, "Tom Reed who resigned as director of publicity at Universal is now doing independent publicity." No address is given but a number is at the bottom of the advertisement.

Faulty Copyrights

With the dismissal of the \$100,000 alleged plagiarism suit by the Adolph Philipp Film Corp. against the Chadwick Pictures Corp. it develops that faulty copyrighting laws several other concerns open to difficulties, according to Harold M. Goldblatt, of Goldblatt, Goldblatt & Hanover, who successfully defended Chadwick in this action.

The attorney has looked up the federal regulations on the copyrights of motion pictures and states that quite a few are not properly protected through ignorance or regulation.

The Philipp company sued Chadwick for alleged infringement of "The Midnight Girl," both films being similarly titled. Goldblatt contested the complaint and countered with a technicality as to the validity of Philipp's copyright, proving that the plaintiff's two-reeler was copyrighted in 1913 as an "unpublished photoplay," but was later released, which took out of that classification and made it a "published photoplay." Under the latter class, a new copyright should have been taken out, despite the prior copyright as an unpublished work. This requires the depositing of two complete prints of the picture, which was not done.

Judge Winslow last week sustained this contention and dismissed the complaint. According to Goldblatt, this technically may involve other productions and films, and proves that the federal court will not protect a faulty copyright.

\$75,000 PROP WHALE

Los Angeles, Oct. 13. When Harry M. Warner was on the West Coast recently he was looking over the production charges on John Barrymore's picture, "The Sea Beast." The cost of the picture was close to the million dollar mark and Warner figured it a bit heavy.

In the story a scene called for a whale. The property department had manufactured an artificial whale out of rubber and various compositions. The cost of the dummy was around \$75,000. It was transported carefully to San Pedro for use in the scene.

Floated out into the water, everything was set to shoot when the whale disappeared, with the result that work had to be suspended while endeavors were made to locate it.

The director of the picture said that the whale would not do in that form. Production was called off for about two weeks while the studio's property department was again compelled to make another whale which would float in the water. This time it was made out of cork and served the right purpose. The second whale cost around \$5,000 to make.

BIG BILLING

Broadway has a tremendous billing flash for "The Vanishing American," which comes to the Criterion tomorrow (Thursday) night. The entire Putnam Building, controlled by Famous Players and which is to be the site of the new Paramount building, has been plastered with paper. There are 3,000 sheets on this one building.

Phil De Angelis who is handling the billing campaign has used 150 24-sheet stands, 500 eight-sheets, 1,000 three-sheets, 4,000 two-sheets and 10,000 one-sheets in billing everything from Peckskill, Stamford and Long Beach into New York.

The billing is the strongest that any picture has had since the flash made by "The Ten Commandments" almost two years ago.

A special press showing of the picture will be held this afternoon at the Criterion in order that the daily critics can view the show without having it confused with their regular theatre assignments.

12-Year-Old Film

With Current Stars

Indianapolis, Oct. 13. "The Inside of the White Slave Traffic," a 12-year old film which was originally made at the Lubin plant in Philadelphia and shown in New York at the former Park theatre, now the Cosmopolitan, has cropped up here. It is playing the Crystal theatre. Many people who when the picture was made were practically unheard in screen annals but who have since climbed to fame in filmdom are shown playing minor parts and bits.

Some of the "insiders" here on looking over the old boy got a lot of laughs out of the pictures.

PRESS STUFF EXCITES WIFE

Mrs. Douglas Gilmore Believed What She Read

Los Angeles, Oct. 13.

When Renee Adoree, screen actress, and Douglas Gilmore, actor, recently announced that they were engaged to marry, little did they realize the panic following in New York. It did, and Mrs. Gilmore, the actor's wife, who no one knew about on the Coast, asked for a lot of explanation.

Gilmore's wife, to whom he has been married for several years, kept the wires burning, with the actor replying the report was ridiculous and the story only given out for publicity purposes. He also requested that she come here to join him to prove that he still loved her.

Meantime it is again possible Miss Adoree will announce her engagement to marry Gaston Glass, screen actor, to whom she had been previously engaged. However, she will not be able to marry for several months, as her divorce from Tom Moore has not become final.

Barbara La Marr Leaving For Calif. Mountains

Los Angeles, Oct. 13.

As exclusively reported in Variety, Barbara La Marr will forsake picture work for at least six months, and spend that time in a California mountain resort, to recover her health.

W. W. Watson, her father, states Miss La Marr's physician insists that she take a long rest. Physicians diagnose her ailment as overwork.

Ever since Miss La Marr returned from the east last July she has been ailing. At one time she was confined to her bed for 10 days, just prior to the making of "The Girl from the Montmarc." Al E. Green, who is making this picture with her, had to arrange his working schedule in such a way as to meet any contingencies from her physical condition.

A few days ago Miss La Marr collapsed on the stage at the United Studios and was unable to appear for several days. Her final scenes in the picture were taken about 10 days ago.

1st Nat'l Statement

Chicago, Oct. 13. The quarterly statement of First National for period ending June 27, last, shows operating income of \$155,000 and net profit for the three months' period of \$151,000 after deduction for federal tax.

LOSES PLAGIARISM CASE

Atlanta, Oct. 13. Judge Samuel H. Sledge in the Federal Court here today handed down a decision denying Montgomery Thomas Thompson a royalty adjustment against Famous Players-Lasker in the matter of the alleged appropriation of her scenario for the production of "The Ten Commandments" by Famous Players.

The trial was a brief and decided several days ago. Judge Sledge ruled that the plaintiff had not proved that the defendant had used her scenario in the production of the picture.



MILDRED MELROSE

is the girl whose middle name is "Personality," a sobriquet she fairly earns, because of the dominating and distinctive character which characterizes her every gesture, combined as she does, the fragile beauty of Ivy Sawyer, the pulchritude of a Lillian S. Hill, and the haunting propensities of Ann Pennington, the campaign has attracted the eye and ear of all critical managers. Miss Melrose has just completed seventeen consecutive weeks for London and Metro on the west coast, with the ideal distinction of playing four leading engagements at Loew's State, Los Angeles, within a period of four months.

At the Forum, Los Angeles, last week, Miss Melrose excited the publicity of the multitude with a "Mildred Melrose Personality Week" during which she endeavored to bring out all her assets. The entire week's program, if these offers resulted in an increased box office, which is the aim, started on the 17th of the Missouri Times, St. Louis, and ended on the 24th of the Times, St. Louis.

MONDAY AUGUST 31, 1926

LOS ANGELES EXAMINER...A PAPER FOR PEOPLE WHO THINK

'Seven Days,' at Forum Keeps Audience Shrieking With Laughter

CHRISTIE'S LATEST COMEDY
ONE OF FUNNIEST AND BEST
EVER MADE FROM STAGE PLAY

BY FLORENCE LAWRENCE

LAUGH!

Thousands of them! "Seven Days" is the last word in merriment, and there are no concatenations of mirth in this new Al Christie film which promise a lot of damage to the well known vest buttons, unless they are carefully served into place.

The audience roared, chuckled, giggled and shrieked all day yesterday at the Forum, where this Al Christie production is playing. The film abounds in plot, situations and gags, and Christie and his players have done one of the best transcriptions of a stage comedy to the screen which cinema history records.

WELL-BALANCED

The comedy melodrama is well balanced as to tonality. Its tempo is excellent, and all the players do excellent work. Some of the business with the dumb waiter might be cut a trifle to avoid the monotony which now attends this estate, but except for that one phase the picture is well planned and executed with finesse and subtlety.

Scout Sidney directed and Frank Phillips edited.

Stoland Conklin adapted the story from the stage farce by Mary Roberts Rinehart and Avery Hopwood, with finesse which will please all admirers of these two authors. While Lillian Rich is featured in the production, both Lillian Tashman and Mabel Julianne Scott appear to distinct advantage.

Miss Tashman, as the real wife and Miss Scott, as the would-be spiritualistic adept, provide more than their share of laughs and both contribute beauty to the ensemble.

HAVE LIVELY SHARE

Creighton Hale, William Austin and Ed Coolidge have a lively share in the melange of fun and Austin especially registers well in a delightfully eccentric make-up. Eddie Gribbon, Charles Cary and Tom Wilson are an effective trio, also in providing laughs when domestic mix-ups fall for the moment to hold the screen.

Goring offers Ted Hanlon, Manager Hiale, Louisat, Zola Simpson and Marie Macquarrie's sharp ensemble are all musical features and short reels and novelty films complete the program.

"SEVEN DAYS"

Snappy ads, that pulled patrons

B. S. MOSS THEATRES

AL CHRISTIE'S BIG LEAGUE
LAUGH CHAMPION—MORE
SCREAMS THAN BOSTON HAS BEANS!

SEVEN DAYS

A pictureization of
MARY ROBERTS RINEHART and AVERY HOPWOOD'S
famous farce, with LILLIAN RICH and great cast
MORE LAUGHS THAN HEINZ HAS PICKLES!

"Seven Days" will be shown at 12:15, 2:30, 4:30, 6:15, 8:15, 10:15, 12:30

Released by Producers Distributing Corporation
And on the stage, with leading stars, by
PAUL ZIMM and HIS "CHICAGO" ORCHESTRA
and their stage and screen attractions.

COLONY SWAY BEGINNING
534 ST. TODAY

THIS HOTTER THE WEATHER THE COOLER
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B. S. MOSS THEATRES

AL CHRISTIE'S BIG LEAGUE
LAUGH CHAMPION—MORE
SCREAMS THAN BOSTON HAS BEANS!

SEVEN DAYS

We Said They Would
CHUCKLE
GIGGLE
LAUGH
GUFFAW
SHOUT
SCREAM
ROAR
And They Did

Produced by Producers Distributing Corporation
Directed by Frank Phillips
Starring Lillian Rich, Mary Roberts Rinehart, Avery Hopwood, Creighton Hale, William Austin, Ed Coolidge, Eddie Gribbon, Charles Cary, Tom Wilson, Ted Hanlon, Manager Hiale, Louisat, Zola Simpson, Marie Macquarrie.

Continues from 11 A.M. to 11 P.M.
Admission 50c
Children 25c

COLONY SWAY BEGINNING
534 ST. TODAY

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ORCHESTRA HALL

A PICTURE THAT
WILL TICKLE AND
THRILL!

A combination of wit and
cheer entertainment, dedicated
to those in search of joy.
Al Christie's

SEVEN DAYS

From the stage farce by
Mary Roberts Rinehart and Avery Hopwood
Every Subtitle a Laugh! Every Scene a Thrill!

CONTINUOUS FROM 11 A.M. TO 11 P.M.
ADMISSION 50c
CHILDREN 25c

ORCHESTRA HALL

STARTING TODAY
World's Premiere of
the Greatest Comedy
Sensation of the
Season—Al Christie's

SEVEN DAYS

From the stage farce by
Mary Roberts Rinehart and Avery Hopwood
A Riot of Risibilities
Grins—Not Mere
Not Just Grins—Not Mere
Not Snickers—but
LAUGHS
Hearty Laughs—Laughs That Will Make You
Forget Evolution, Rent and Bills

CONTINUOUS FROM 11 A.M. TO 11 P.M.
ADMISSION 50c
CHILDREN 25c

PRODUCERS DISTRIBUTORS

F. C. MUNROE, President

RAYMOND PAWLEY, Vice-President

from COAST to COAST leaving a trail of laughter

The critics say it's a Riot!

onage!

"An uproariously funny farce."

—New York Daily Mirror

"Laughs? Thousands of them. 'Seven Days' is the last word in merriment."

—Los Angeles Examiner

"The people in it look funny, act funny and ARE funny. You'll laugh because you have to."

—Chicago Tribune

"Spanking good entertainment. If you don't laugh you're just pretending."

—New York Daily News

"It looks to us like the most amazing picture on Broadway."

—New York Herald-Tribune

"'Seven Days' proves a hilarious joy fest."—Los Angeles Daily Times

"The fun goes fast and furious, with all sorts of nonsensical, amusing things happening. It will prove quite popular."

—Chicago Herald-Examiner

"It's a rattling good comedy. The titles are almost as full of laughs as the action."

—New York American

THEATRE HALL
1000 Broadway, New York

SEVEN DAYS

from the
Machinists' Farce by
MARY ROBERTS RINEHART
and AVERY HOODWOOD

Best Laugh and Thrill
Comedians of Them All

It will make you smile and a shiver
run down your spine and you'll
hang onto your seat
and yell with delight.
You'll see your sweetheart,
and meet your best friends, a
bachelor AND A GHOST, all
in your home for "SEVEN
DAYS" in a romance full of delight-
ful and piquant situations.

Sublime a Laugh!
Scene a Thrill!!!

ADMISSION - 30c
CHILDREN - 25c

THEATRE HALL
FORUM
1000 Broadway, New York

Al Christie's
DRILLIANT SCENES
REVIVAL - MAT. TODAY
NAZIMOVA IN "SALOME"

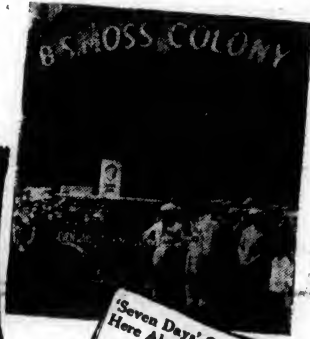
7 DAYS
LILLIAN RICH

NOW—3 Shows—2, 7, 9
Mat. 25c. Even. 50c
FREE AUTO PARK
Fastest, Funniest
Feature, Farce

THEATRE HALL
FORUM
1000 Broadway, New York

Leatrice Joy in "Hell's Harem"
New Christie Comedy, "SOUP TO NUTS"
MAT. TODAY—Important Initial PREVIEW AND

7 DAYS
COMING NEXT TO THE FORUM
The Greatest Comedy of all
BY
AL CHRISTIE



"Seven Days" Car Arrives Here Ahead of Time

The car sent across the continent by Al Christie in an effort to make the journey in seven days arrived at the Colony Theater, where "Seven Days" is now on view, at 12:15 yesterday. City Hall, scheduled to arrive at 10 A. M., Mayor George W. Peck, the running time was 10 days, twenty-one hours and forty minutes. When the car left Los Angeles it was manned by two drivers. Charles H. Hinton, the record road and driver of the Pacific coast and "Seven Days" will follow. Hinton must first be at the Colony Theater at 10:30 p.m.

CAGO

LOS ANGELES

ING CORPORATION

\$36,500 AT CHICAGO LAST WEEK LOWEST GROSS IN 12 MONTHS

"Neighborhood" with Same Presentations Given as Cause—McVickers', with Paul Ash, Holds Up at \$26,800—"Freshman" Leaving at \$20,000

Chicago, Oct. 13.

Chicago is being overtaken with picture theatres in the neighborhoods. The Harding, built by L. and T. and operated by E. and K., was thrown open Monday. It seats approximately 3,300, and will play the same type of entertainment as the downtown and other outlying B. and K. houses. The presentations will move in from the Uptown to the newly opened Harding. Three more houses under the B. and K. direction are expected to be finished within the year. This will give Chicago a little better than 14,000 more seats.

The only outside opposition encountered by E. and K. is on the south side, where two theatres, one with a fairly good seating capacity, are giving them a run. The theatres are operated under heavy expense, with one having been a consistent loser. This corporation also has a do laux here under construction on the west side, expected to be completed next year. Aside from the aforementioned, there isn't a theatre in Chicago that can compare with the style of entertainment offered by E. and K. at their houses. The neighborhood cinemas are bound to take their patronage away from somewhere, and the loop houses are the first ones to suffer. Since the Uptown opened the Chicago hasn't had one big week, including the "Neighborhood Show," which always has proven a big money-getter. That is, the same programme dropped in the neighborhood has hit the Chicago and surrounding theatres hard.

McVickers' and Roosevelt are still maintaining their speed, while the Chicago is gradually slipping. McVickers has Paul Ash to depend on, and his programme are presented by him in the loop exclusively. The Roosevelt is a long-run house, and the public is aware of the fact that it will be months before a picture exhibited at the Roosevelt will be released to the neighborhoods.

The Chicago, which with "Shore Leave," corks good screen attraction augmented by a well-timed presentation, dropped to \$36,500. The latter figure represents the lowest gross this house has attained in six months.

Harold Lloyd, though doing a land-office business at the Roosevelt with "The Freshman," will leave Sunday, making room for "The Great White Lie." The Lloyd comedy will terminate a five weeks' run with the gross estimate for the engagement hitting around \$100,000.

"New Brooms" and Paul Ash at McVickers' turned in a substantial gross. Though the figures do not compare with some of the receipts in recent weeks, it nevertheless kept McVickers far above the mark.

"The Everlasting Wildcat" with Tony Mix and "Tons of Trouble" did not achieve the support usually accorded one of his features. The business, however, was far from bad when compared with an ordinary program feature at this house.

Estimates for Last Week
Chicago—"Shore Leave" (F. N.) (4,100; 50-75). Good feature and splendid stage entertainment. Only \$35,000.
McVickers—"New Brooms" (F.P.) (2,400; 50-75). Paul Ash still proving himself as box-office attraction. Business at this house varies little week to end. About \$26,800.
Roosevelt—"The Freshman" (Fox) (973; 50). Figured to do much better than receipts showed. About \$20,000.

Orpheum—"The Gold-Rush" (U.) (4,100; 50-75). Will stick it out till end of month. Picture fell first time below \$10,000, ending \$7,500.

Randolph—"California Straight Ahead" (U.) (2,400; 50-75). Good handling of publicity and special tie-ups enabled this house to maintain figure above \$10,000 per week, ending close to \$13,000.

Roosevelt—"The Freshman" (Fox) (4,100; 50-75). Held largely by strong student play responsible for bulwarring matinee. Just missed hitting \$20,000. Leaving Sunday.

Extra Attractions

In Syracuse House

Syracuse, N. Y., Oct. 13. Altering its present straight film policy, the Empire will play extra attractions for a few days to pictures, says William B. Whitall.

The first will be B. A. Rolfe and his Meadowbrook orchestra next week. The Empire's symphony orchestra and Paul Ingar, organist, will follow.

UNIFORM BIG TAKINGS IN FRISCO; \$21,500 TOP

"Dark Angel," 2d With \$19,300 Last Week—"Vanishing American" Big

San Francisco, Oct. 13.

A lively week on Market Street with the most diversified film attractions in months. The first of the P. D. C. productions got away to only a fair start and this in a Famous Players theatre. Harold Lloyd topped up in his picture and the first Vilma Banky picture was boosted with a personal appearance of the new beauty sensation.

Estimates for Last Week
Loew's Warfield—"The Dark Angel" (1st N.). With the prestige of big names and stage endeavor, did nicely with \$19,300.
Granada—"Seven Days" (Christie). Rambled along to fair gross. Verne Buck and his Synphonists and "Draper's Revue" helped. \$17,800.

California—"Hell's Hallelujah" (P. C.). Top picture of the week. \$15,100.
St. Francis—"The Vanishing American" (F. P.). Corking good week. Top money since Famous Players' picture. \$14,500.
Imperial—"Freshman" playing to mighty good returns. First week. Should stay four weeks. \$21,500.

1,000 Ft. of English Film On Each Australian Bill

Washington, Oct. 13.

Press dispatches from Australia some weeks ago stated that the duty on American films entering Australia had been doubled. Such was not the case. It caused Department of Commerce officials to decline to comment on the more recent report to the effect that the Victorian legislature had adopted a law which required 1,000 feet of British produced pictures in every program.

That such a measure was contemplated was indicated in a report several months ago to the Department.

Wide Range in Mercury Changes

Los Angeles, Oct. 13.

Jack Pott in making "Three Bad Men," starring George O'Brien, on Mojave desert, has quite a time through members of the cast falling by the wayside through contraction of a form of paratyphoid fever. Those suffering and whom it was necessary to bring in from location were Olive Brown, playing the feminine lead, Ericcilla Bonner, Alex Francis and Grace Gordon, extra.

The location has a temperature around 107 in the day time and drops to around 40 at night. The actors were compelled to live in tents.

Lou Tellegen, J. Farrell MacDonald and Tom Santschi are also in the cast.

Johnsons Agree on Money

Los Angeles, Oct. 13.

Emory Johnson, film producer and director, according to an amended complaint filed in Superior Court here in divorce proceedings brought by Ella Hall Johnson, will pay her \$10,000 in cash and \$100 monthly to support their children.

The couple have been married seven years and before separating, gave family interference as the cause. Johnson's mother, a scenario writer, was specifically mentioned as at fault.

Flint Building for Fox

Los Angeles, Oct. 13.

Motley H. Flint, of the Pacific Southwest Trust and Savings Bank will erect and finance a 5,300-seat house on Seventh street.

A. J. and Paul Ingar, organist, will follow.

NICK LUCAS

"The Crooning Troubadour." Exclusive Brunswick artist.

This week (Oct. 13), Lerner, Elkhart, Ltd. and Regent, Bay City, Mich.

Opens two-week engagement Addison Hotel, Detroit.

EDNA WALLACE HOPPER AT TOP IN BALTIMORE

Special Mat. Jammed Traffic—Art Landray's Orchestra Capacity, \$12,500

Baltimore, Oct. 13.

Rivoli and the Century quickened the box office last week, and the stage act got the credit. At the latter Edna Wallace Hopper was the top picture, while the Rivoli Art Landray's Orchestra, en route from the west coast to Camden, and it created little short of a sensation. The big news in the reported sale of the Whitehurst string of theatres (Century, Parkway, Garden, New), was the reputed purchase at a price of \$3,500,000. Negotiations have been on and off for a couple of years, but the Whitehurst office will not admit that anything has been closed.

Estimates for Last Week
Rivoli—"The Big White Lie" (2,300; 25-75). Johnny Hines. Art Landray's Orchestra real feature; ran away with everything. Capacity nightly, with matinees overcoming most of race season inroad. About \$12,500.

Century—"He's a Prince" (3,000; 30-75). Hard to figure film as drawing factor because of Edna Wallace Hopper's appearance. House ideally located for feminine afternoon draw and got it. Friday morning special women's matinee packed. Film in and jammed traffic. About \$14,000.

New—"Ten Commandments" (1,900; 25-50). Second week somewhere under first week, but returns good at \$10,000.

Hippodrome—"Paris Nights" and vaudeville (2,300; 25-75). Business continued upgrade. Matinees held down somewhat by race, but week's gross climbed to \$11,000.

Parkway—"Girl of Gold" (1,400; 25-50). About \$3,500.

Metro—"The Trouble With Wives" (1,500; 15-50). Good and fairly steady. Around \$3,000.

Uptown—"White Butte" and vaudeville (2,300; 25-50). This combination animal-western in line with approved policy at this house and no complaint at \$11,000.

This Week
Century—"The Midshipman": Rivoli—"The Big White Lie": Trouble With Wives, "The Ten Commandments": Garden, "The Lucky Horseshoes": Hippodrome—"The Happy Warrior": New—"The Unholy Three": Metropolitan, "Lovers in Quarantine."

Actress Tries Suicide

Syracuse, Oct. 13.

The stormy career of Marie La M. Gallahorn, motion picture actress and former Syracuse University co-ed, came to the verge of a tragic climax early today when she learned that a vivacious blonde had stolen the affections of her latest suitor.

She is alleged to have attempted suicide. Although Miss Gallahorn was hastily removed from her room in the Hotel Syracuse early today, Detective Davern E. Case and Mrs. Genevieve Seearles, policewoman, were striving this afternoon to locate her and identify the mysterious man who accompanied her here to the hotel late last night. Miss Gallahorn tried to end her life by an overdose of drugged champagne. Frantic work by guards and the hotel physician saved her. Before the call for aid for Miss Gallahorn she had been spangled in a very argument with a Syracuse man, an old friend.

\$28,500 IS BEST GROSS FOR PROVIDENCE WEEK

Lloyd Film Got \$10,000 and Record at Victory—Chadwick Picture Did \$7,000

Providence, Oct. 13.

All records for the Victory went by the board last week when "The Freshman" played for six days to very near \$10,000 for the week. Rialto showed Raymond Griffith in "He's a Prince" and Evelyn Brent in "Three Wise Crooks," doing \$4,000.

With a total of about \$28,500, the week was probably the best Providence picture-house has ever had, and they made it on sheer quality of picture in its fast interest in football games and World's Series broadcasts.

Last Week's Estimates
Strand—(2,200; 15-50). "Unchained Woman" (Chadwick) and "Primrose Path" (Arrow). Big week. \$10,000 estimated.

Majestic—(2,300; 10-40). "What Fools Men" (1st N.) and Al Mitchell's "Over the Hill" (1st N.).

Victory—(1,550; 10-40). "The Freshman" (Pathe) and "Shoes." Record week. Nearly \$10,000 (estimated).

Rialto—(1,448; 10-40). "He's a Prince" (F. P.) and "Three Wise Crooks" (U. B.). Good \$4,000.

This Week
Majestic—"The Man Who Found Himself" (The Substitute) and Marion Leonard, soprano; Rialto, "Classified" and "Wasted Lives"; the Victory, "The Freshman" and "A Business Engagement"; Strand, "The Dark Angel" and "1925 Fashion Revue," not a picture.

STUDIOS CO-OPERATING

Los Angeles, Oct. 13.

The west coast studios are taking the matter of premiere presentations of their pictures out of town in a very serious light and are sending the heads of their publicity departments to co-operate with the house managers.

Arch Reeve, head of the V. St. Paramount Studios, for the past two months has been busy traveling north and south from here arranging for the premieres in various cities of "The Pony Express" and "The Vanishing American." Reeve has been doing remarkably good work in this task, pulling novel and freak features in conjunction with his work.

Samuel Goldwyn, on the other hand, has been keeping Ray Coffin in his publicity man's bag wherever "The Dark Angel" has had its premiere and using Coffin to act as a personal escort to Vilma Banky, who is co-featured in the picture with Tom Mix and Coleman.

For the Harold Lloyd Company, Joseph Patrick Reddy has been covering the ground as far north as Seattle.

It is said that the producers figure that their personal representatives on the spot add considerable in getting pictures over.

\$250,000 Damage Suit

By Sierra Pictures, Inc.

Los Angeles, Oct. 12.

Suit for \$250,000 damages against the Edward Small Co., Hampton 10, Broadway, New York City, for libel and slander, was filed in the superior court by Sierra Pictures, Inc.

The action was brought about because the failure of Small to return the picture "The Dark Angel" to Sierra Pictures, to Sierra Pictures under a contract which provided that they pay him \$1,000 per week. Walsh has been under contract to Chas. Fox for the past year and it is said Small, who is handling the actor, had made an agreement with Sierra Pictures, whereby the actor would appear in a picture "Missing Millions" which was to have been put into production Sept. 1.

Karzas' New House

Chicago, Oct. 13.

Andrew Karzas, ballroom and theatre owner, has purchased a square block of property on Cottage Grove avenue at 79th street for \$610,000. This is interpreted as indicating that his deal with Balaban and the period of his ownership of the theatre intended for the property will be opposition to B. & M. Travolta and the new Grove theatre of Lubliner and Trinz, B. & K. subsidiary.

JUST A GAG IN NEW ORLEANS

\$3,300 Record of Year at Tudor—\$4,200 High

New Orleans, Oct. 13.

Another sombre week in the picture places. The Saenger, figuring a change of location might help, placed "The Lost World" at Liberty, with disastrous result. It had previously played the Strand to very little patronage.

The Strand was getting but minor attention with Richard Barthelmess in "Shore Leave," ultimately achieving one of its lightest weeks.

The Tudor broke its record for the year with "The Iron Horse," getting quite a healthy flow of customers and tilting its admission scale some.

Estimates for Last Week
Strand—(2,200; 83). "Shore Leave" failed to awaken interest. \$4,200.

Liberty—(1,800; 55). "The Lost World" did better in some time. In seven days, \$2,700.

Tudor—(400; 50). "The Iron Horse." Best business of year. \$3,300.

OFF IN BOSTON

\$1,000 and \$2,000 Business Drops Last Week

Boston, Oct. 13.

As the legitimate theatres went in the way of business last week, the picture houses here with the grosses on a par with those of the preceding week by a considerable margin.

With "The Coming of Anus" and "Not So Long Ago" the Fenway did about \$3,000. That was off about \$1,000 from the week before. At the State, Loew's uptown house, "The Town of Lies" off \$2,000 from the week before with the Hickford picture, "Little Annie Rooney," "The Iron Horse" on the second week at Tremont theatre, which the Fox people have taken over, went over big.

Play's Film Rights Sold Before It Hits Broadway

A new wrinkle in the quick sale of picture rights is reported. It concerns Owen Davis' "Easy Come, Easy Go," tried out of town and due on Broadway at the Cohan soon. An offer of \$10,000 for the film rights was made immediately after the show opened in Philadelphia. "Easy Come, Easy Go" was produced by the Cohan countered for \$50,000 but it is understood that the deal will be consummated prior to the Broadway premiere.

Von Stroheim's Best Job

Los Angeles, Oct. 13.

Eric Von Stroheim has probably made one of the best contracts of his career in signing with Pat Powers, producer, a triple feat in a picture that will star Peggy Hopkins Joyce. The picture is to be made abroad, when Von Stroheim completes his present contract to direct Clarence Brown's "East of the Setting Sun," for Joseph M. Schenck.

Von Stroheim is to write the story and make the screen adaptation of the Joyce picture, which Powers needs a triple feat in a picture that will star Peggy Hopkins Joyce. The picture is to be made abroad, when Von Stroheim completes his present contract to direct Clarence Brown's "East of the Setting Sun," for Joseph M. Schenck.

Free Agency Dec. 1

Los Angeles, Oct. 13.

The free employment bureau for extra people to be established by the Association of Motion Picture Producers in Hollywood will begin to function about Dec. 1.

Dr. Robertson and Fred Benson, secretary of the association, are conferring this week with the head of operation as well as on the personnel of the new office.

Up to the present date Dan Allen, head of Screen Service, is said to be the only one chosen for secretary with the organization.

The bureau will have its main headquarters in Hollywood and one branch downtown at the Fox in Culver City.

NOTHING VERY BIG LAST WEEK; CAPITOL, \$45,000; STRAND, \$31,500

"Freshman," Third Week at Colby, \$39,125—"Lost World" Lost Out at Pop Prices—Long Delay to Broadway—"Wanderer" Leaves

Last week the Capitol, with Harriet Henley's "Exchange of Wives," topped the business of the street, with "The Freshman" in its third week at the Colby, acting as the runner-up. The Capitol took \$45,420 and the Colby tallied \$39,125. The Strand, with "The Lost World," registered \$31,500, while the Rivoli, with Raymond Griffith in "A Regular Fellow," finished strong with \$25,573.

Neither the Capitol business nor that of the Strand was particularly strong. The Capitol has been hitting a better average than this over the period of the last eight weeks, and the Strand was decidedly off when it is considered that last week's attraction was "The Lost World," its first showing Broadway at popular prices. "The World" waited too long.

The Colby, with Harold Lloyd's latest, has rolled up a total on the three weeks of \$128,078, a remarkable average for first showing Broadway at popular prices. "The World" waited too long.

Warner's, with "The Man on the Box," for two weeks, also did a remarkable business, getting \$35,865 on the fortnight, the final week being \$16,542.

There was one real failure on the street in "Thank You," at the Rialto, which came under the wire a bad last with \$10,285. That was more way to \$10 per cent than the average business at the house.

Estimates for Last Week
Astor—"Phantom of the Opera" (U.) (1,140; \$1.50). To hang on until Metro gets ready to bring in "Big Parade." Duller business right now. Along around \$10,500.

Cameo—"Shore Leave" (F. N.) (519; \$0.85). Bought at \$1,000. Along around \$1,853 first week, held over.

Capitol—"Exchange of Wives" (M-G.) (5,400; \$2-\$1.50). Off here last week took to \$45,420, even though picture rather favorably commented on.

Colony—"The Freshman" (Pathe) (1,980; \$0.85). Last week cut out slightly 11:30 performance for five nights. With result 62 showings given as against 67 weekly for first two weeks. Take for third week \$24,000, bringing total for three weeks to \$128,078.

Criterion—"The Wanderer" (F. P.) (1,145; \$1.50). Kind of dull this week, house remaining dark until opening of "The Vanishing American," with Richard Dix starred tomorrow Thursday night. Final week for "Wanderer," \$7,000. Picture did not hold up as expected for final run.

Embassy—"The Merry Widow" (M-G.) (600; \$2.20). Dropped off about \$700, but still going strong enough to show profit for house. \$8,626 last week. Gloria Gould, managing directress of the house. Off for Europe.

Rialto—"Thank You" (Fox) (1,950; \$0.85-99). Did not hit Broadway with walling. Business off from what it had been last few weeks. \$10,300.

Rivoli—"A Regular Fellow" (F. P.) (2,200; \$0.85-99). Raymond Griffith put this one over with walling and seems to have set himself as high as they could for this one. Same standard of material. Last week \$10,000.

Strand—"The Lost World" (F. N.) (2,900; \$3.50-55). First Broadway showing at popular prices after legit house in spring. Failure to bring picture right into Broadway house after run undoubtedly cost picture house something in way of returns. Under ordinary circumstances should have been strong enough for at least two weeks here. Play to \$31,500.

Warners—"The Man on the Box" (Warners) (1,360; \$0.85-99). After getting \$19,323 first week picture held over and played to \$10,000, giving it \$30,000 on two weeks.

Lloyd's "Heaven's Sake"

Los Angeles, Oct. 13. "For Heaven's Sake" is the present working title of Harold Lloyd's first production for Paramount. It is believed that this will be the releasing title, at the same time in part with missionary endeavors in the slums.

Sam Taylor is directing the picture alone. The story is an original conceived by Lloyd, with the rags developed by Ted Wilde, John Grey, Clyde Bruckman and Tim Whelan.

DELIVERED TO AT MAIN STREET COST \$10,000

"Don Q" Couldn't Draw Repeaters—Crossed \$12,000 2d Week

Kansas City, Oct. 13. Only two new pictures in the regular picture houses down-town last week, "Freshman," at the Royal Building in its third week, and "Don Q" at the Mainstreet, its second and last. The new ones were "Wild, Wild Susan" at the Newman, and "Siege" at the Liberty. The honors, however, went to the holdovers. The big Mainstreet, with its 3,300 seats, did not draw so much with its second week of "Don Q," receipts slipping nearly \$10,000 from the initial week. The showings, at over 15,000 admissions in the two weeks, pretty strong in this sized town.

For the current week the house will go back to its first acts of vaudeville together with the film "Classified." The patrons have been indicated the regular vaudeville bill, and when there was no change, as during the "Don Q" engagement, the regulars had no place to go the second week.

Last Week's Estimates
Newman—"Wild, Wild Susan" (F. P.) (1,250; \$1.50). Rich Daniel and Rod La Roque. Syncopated Fall Festival added. Sure fire program and business continued steady. \$15,000.

Liberty—"Siege" (U.) (1,000; \$3.50). Picture strongly advertised but the meant nothing. Extremely light for opening. Failed to attract. \$5,000.

Regency—"The Freshman" (Pathe) (920; \$0.50). Third week. Continued nearly as strong as on second week \$18,000.

Marquette—"Don Q" (U. A.) (3,200; 25-50). Second week, with but one act. Long lines of first week were not there. Act also held with nothing to attract regular weekly patrons. Result \$12,000.

Other down town first runs: "The Mad House," "Funtastic," "Lady Robin Hood," Globe.

Dull Bills Bring Dull Business to Buffalo

Buffalo, Oct. 13. Business was off again at local picture houses last week, the only spot showing anything like respectable returns was the Hipp, which got by solely through a local department store. The other houses barely kept the wheels turning.

Last Week's Estimates
Hipp—"The Freshman" (Pathe) (2,400; 25-50). Ho's a Prince and "Fashion Revue." Revenue and tie-up semi-normal business getting \$20,000.

Loew's (3,400; 35-50). "Trouble With Wives" and vaudeville. Same week as last week. Act also held together with picture which meant nothing to public at large. Under \$15,000.

LaFayette (3,400; 35-50). "School for Wives" and vaudeville. Show here slipped only as middling. Between \$15,000 and \$16,000.

Baseball in Pittsburgh

Pittsburgh, Oct. 13. Some harvest here with the old town jammed with visitors drawn by the baseball club.

All the local film houses did a bang-up business, with Loew's Aldine perhaps getting the best play with "The Gold Rush." It took \$16,000 on its second week, bringing its total for the Pittsburgh stay to \$39,500.

Louie K. Sidney, of the Aldine, during the first two games between Pittsburgh and its cameramen taking pictures. On the evening of the same day he showed the pictures on his screen.

PICTURES

"MIDSHIPMAN" IN HIGH; \$20,000—GOT "BREAKS"

Navy Angle Helped "Graustark" Dropped \$6,000 in Second Week

Washington, Oct. 13. (Drawing Population, 500,000; 120-500 Colored)
Metro-Goldwyn's "The Midshipman," in which the Navy department co-operated in the making, it was claimed, broke all records for the Palace last week. The local angle naturally aided.

Washington was filled toward the end of the week with both local fans. The Columbia and Metropolitan both had holdovers, while the Italo had a dog.

Estimates for Last Week
Columbia (1,232; 35-50). "Don Q" (U. A.) Second week. Gross again held down by small capacity and length of picture. Near \$11,000.

Metropolitan (1,542; 35-50). Norma Talmadge in "Graustark" (U. S. N.) Holdover. Second week's takings were \$6,000 under that of first week.

Palace (2,432; 35-50). "The Midshipman" (M-G.). Broke record for house. Above \$20,000.

Rialto (1,978; 35-50). "Tracked in the Snow Country." Dog pictures never did mean much hereabouts. This one got a little more than usual, however. About \$5,500.

SWANSON'S DRAW

Topeka Can't Understand, But Knows It's There

Topeka, Kans., Oct. 13. (Drawing Population, 75,000)
Topeka's picture business, the "Iron Horse" despite heavy advertising and more than a year of national exploitation, picture shown here is the only one that has managed to pull around \$25,000. The heavy rain Friday night was what sent the gross kiling down, and the chill, raw winds Saturday didn't help much.

Estimates for Last Week
New Grand (1,400; 30-50). "Iron Horse" (700; 40). "Coast of Folly." Had a lot of Topekans on it. The critics called it Swanson's worst, but it got the business. Over \$2,000.

The Orpheum (900; 30). "Beggar on Horseback" first half. Puzzled the westerners, but the second half, "Water" lots better. Week closed with \$1,800.

Columbia (25). "Kentucky Pride." Had everything even advertising but horse racing wasn't the aid. About \$1,500.

Special Stage Attractions

Hold Up St. Louis Grosses

St. Louis, Oct. 13. Turned Prophet Week with its velvet of vision for all St. Louis and a host of thousands of visitors. Although the temperature went close to freezing the latter part of the week every theater and town enjoyed a great business. They got a "break" Tuesday night, when, with the exception of the "Pony Express," appeared to see the annual parade of the prophet and his subjects, the lining of the streets for the time being, at any rate, goes back to the weekly change policy, with "The Circle" underlined for the time being. "The Pony Express" begins a limited engagement at the Stanton. "Graustark" comes to the Stanton. "Lightning" another office bet, arrives at the Fox, and "Lovers in Quarantine" starts a week's stay at the Rialto.

Estimates for Last Week
Stanton (4,000; 35, 50-75)—"Sally" (2,000; 35-50). Drop noted, despite Griffith name, personal appearances and special program. About \$25,000. Good, (1,700; 35, 50-75)—"The Gold Rush" (U. A.) (3d week). Chaplin coming dropping, but still going strong. \$12,500. Fourth and final week.

Aldine (1,500; \$1.45)—"Phantom of the Opera" (U. S. N.) Holdover. Big advertising campaign, but no doubt helped. Not expected to stay on for more than two weeks. Fourth and last week, under \$7,500.

Karlton (1,100; 50)—"The Knockout" (U. S. N.). Kind of picture for house-shoppers. Closed. Around \$2,000.

Arcadia (800; 50)—"Winds of Chance" (U. S. N.). Very low; less than \$2,000.

Fox (3,000; 40)—"Eustace Lynde" (U. S. N.). Feature didn't mean much. Vincent Lopez, in person, with jazz band, had taken interested. About \$12,000.

AFTER "B. & E. M."

Negotiations are under way between Famous Players and Metro-Goldwyn (Gaiety for the screen rights to "The Butter and Egg Man." Thomas Meighan is said to be desirous of doing the picture for the screen.

Meighan has just finished "Irish Luck," directed by Victor He. Swan who is to remain cast and directed another picture for the star.

FLEET IN LOS ANGELES USED "MIDSHIPMAN" BEAT SPECIALS

"Gold Rush" and "Freshman" Ending First Runs Soon—"Coming of Amcs" Broke Records at Forum—Scoreboards Aided All Around

GREEN PICTURE HOLDS STEADY TO \$25,000

Fox with Lopez, Despite Lightweight Film, Did \$19,000 in Philly

Philadelphia, Oct. 13. It was to be expected that the prolonged period of unusually big grosses would come to a temporary end soon. That's what happened last week. There wasn't a house in town that maintained its previous week's standing, either with holdovers or new films.

"Sally of the Sawdust," for example, couldn't hold up to the record set by Thomas Meighan's "Man Who Found Himself," which clicked at \$27,000. The picture, with a special program and personal appearances of the director and Carol Dempsey, one of the stars, Monday managed to pull around \$25,000. The heavy rain Friday night was what sent the gross kiling down, and the chill, raw winds Saturday didn't help much.

"East Lynne" at the Fox, didn't protect any antitism, either with critics or audiences, but Vincent Lopez, in person, with his jazz artists, did, and the house claimed to beat \$19,000 on the week, also much hurt by the weather at the end of the week.

"Winds of Chance" was dismal at the Arcadia in its second week, with only about \$2,000 taken in. The Karlton was just as bad with "The Knockout"—too much of a "he-man's" picture for this elite, shopping-crowd house.

This week has only one especially big opening—"The Phantom of the Opera" at the Aldine for a run. Notices generally laudatory.

"The Gold Rush" brings its run to a close. "Little Annie Rooney" and "The Lost World" at the Drop-In, second-showing palace, and Victoria, on Market street, east, are much more promising.

The Arcadia is finding difficulty in finding pictures to run for the time being, at any rate, goes back to the weekly change policy, with "The Circle" underlined for the time being. "The Pony Express" begins a limited engagement at the Stanton. "Graustark" comes to the Stanton. "Lightning" another office bet, arrives at the Fox, and "Lovers in Quarantine" starts a week's stay at the Rialto.

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Los Angeles, Oct. 13. (Drawing Population, 125,000)

With the world's series starting in the middle of the week and score boards being used to show the day action, the majority of the downtown houses thought they would have had a rather poor week. All of the houses used special publicity stunts and exploitation feasts.

With a scoreboard as an added feature for the morning, Loew's and State got a rather good break with "The Midshipman" as a screen attraction. The house had a navy tie-up, as the Pacific fleet was in port and augmenting this by what was considered the best presentation in the house, business was very good.

Two Alfred E. Green pictures in town, with the director featured in the advertising by both houses. The Metropolitan had Thomas Meighan in "The Man Who Found Himself," and though the prestige of the star is not as strong as it was in the past, the picture, augmented by the excellent atmospheric prologue that Meighan played, a scoreboard was also used.

"The Freshman," at the Million Dollar, will end an eight week run, but the picture, which has been in still continuing to draw a healthy business and no doubt will leave a profit for the house.

"The Coming of Amos," featuring Rod La Roque, broke the Saturday and Sunday intake records at the Forum by about \$600 and then settled down to a fairly good week, aided on the last portion of the week by the complete scoreboards, which enabled the house to have a good matinee draw. The intake proved to be a most profitable one for the house.

Estimates for Last Week
Metropolitan—"The Man Who Found Himself" (F. N.) (2,700; 25-50). Meighan was not drawn as in past with picture eliminating world series scoreboards intake. Got \$25,000.

Million Dollar—"The Freshman" (Pathe) (2,200; 25-55). Going along at excellent pace, and then settled down to a fairly good week, aided on the last portion of the week by the complete scoreboards, which enabled the house to have a good matinee draw. The intake proved to be a most profitable one for the house.

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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.)

"Hay Fever"—Doubtful

(Comedy—The Shuberts—Maxine Elliott's).

Doesn't seem to be much picture material in this Noel Coward play. The title means nothing as regards the show. The play has to do with the bad manners of an English family. *Idee.*

"The Crooked Friday"—Favorable

(Comedy—The Shuberts—Dijou).

Here is a play very much to the taste of the average. It has great comedy possibilities and would be an ideal piece of the lighter sort for Richard Dix or Reginald Denny. It has all the elements necessary for a successful screen play; drama, romance, crook stuff, high society touch, legal phase and all that sort of thing. The woman's role is a corking one that would fit a girl of the Bebe Daniels type perfectly.

The action takes place for the greater part in New York although the story has its beginning in a prison in England. This one would be sure fire for the average American picture audience. *Fred.*

"Stolen Fruit"—Unfavorable

(Henry W. Savage, Inc.—A. H. Woods—Eltinge).

Almost anything can be switched around by a facile scenarist for screen transition hence "Stolen Fruit" may make good on the silver sheet. On its dramatic merits, it is lacking in sufficient action. The mother love theme on the other hand is an asset but basically it may be unsound for mass appeal considering that the yearning for the child is a result of unmarried motherhood. If the censor angle can be side-stepped on that score, much can be incorporated to build things up. At best, however, it's weak film stuff. *Abel.*

"Caught"—Favorable

(Gustav Blum—39th St.).

There is the ground work for a good sere picture in "Caught". It would have to be adapted by an expert. As it stands it would not do on the screen. There would have to be changes to evade the censors and likewise to make the picture conform to the approved movie standards of a happy ending. On the screen you cannot kill your hero and be a box office success. There are two ways that the picture could be adapted—one would be to make it a vehicle that would fit a Richard Barthelmess type and the other to switch the importance of the wife's role and make it an ideal vehicle for a Pauline Frederick type. An over abundance of drama and still sufficient comedy relief that could be worked out to advantage. *Fred.*

"When You Smile"—Either Way

(Musical—J. P. Seury—National).

A picture-Hollywood comedy-drama plot, of a picture newspaper, popularity contest conducted by it for star, with whom paper's publisher is in love or worse. His son and the other girl for the romance with the other girl winning the contest by accident, marrying the son

and becoming a star in fact. Sort of female Merton scenario adaptation could be made but would depend upon the director. One director might make a corking picture of this and the other might direct it into the ash can. Big comedy punch possible for one scene with a "souse" role that could be made continuously laughable. *Slkg.*

"Sunny"—Inadequate

(C. B. Dillingham—New Amsterdam).

Particularly in lieu of Griffith's "Sally of the Sawdust" and the circus angle to that picture, "Sunny" lacks celluloid qualification. This musical's early scenes take place on a "lot." The story is too thin to reach the screen without abundant rewriting, the show getting over on its production and the talent in the cast. *Slkg.*

"Jane—Our Stranger"—Doubtful

(Drama—Herman Gantvoort—Cort).

The play adapted from the book of same name and the latter factor may mean without abundant rewriting, the show getting over on its production and the talent in the cast. *Idee.*

"These Charming People"—Fair

(A. H. Woods and C. B. Dillingham—Gaiety).

This latest by Michael Arien depends largely upon characterization if put into pictures, and would necessitate an air-tight cast. Story is slight and unimportant, while epigrams bring laughs in play. Many could be used for sub-titles. It is by Arien, who seems to have this part of the Western Hemisphere by the well-known ears just now. *Slkg.*

"The Call of Life"—Possible

(Actors' Theatre—Comedy Theatre).

Schnitzler's "Affairs of Anatole" was quite a box office success for de Mille, but it was a comedy, helped by a strong cast and the omission of everything "highbrow." "Call of Life" might be made into a splendid artistic picture by the right director, but for a box office smash it's only chance would be to jazz it up. The period (1850 in Vienna) would be an interesting, but perhaps a difficult one to screen authentically. The story of the regiment that went into battle resolved to die to expiate the cowardice of their forerunners 30 years before would serve as the principal kick with the love of the unhappy heroine for the gallant lieutenant supplying the romance. There are possibilities, of course, but why risk this when thousands of stories from the popular periodicals are so much easier to film and, unfortunately, more appreciated when completed?

"Tale of the Wolf"—Possible

(Frohman—Empire).

This Molnar revival, once produced as "The Phantom Lover" (far better picture title), has remote but possible screen value. Its fanciful dream scene, in which the forgotten lover returns in many guises as a relieving rescuer to the jealousy-nagged bride, suggests a fine acting and costume role for a romantic male star. Even at that, the filming process would remove it one more degree from the contact with audiences, it being already once detached by being an allegory in the main. If Molnar's and Frohman's names have any picture value, those assets go with it. It would have to be directed by one of the finest, in any event.

"Craig's Wife"—Unfavorable

(Rosalee Stewart—Morosco).

No immediate filming potentiality visible here; strictly a play of dialogue, with no filmable plot or counterplot; both leads unsympathetic depressing finish, no considerable motivation or animation. *Left.*

Capitol's Ballet School

A ballet school has been inaugurated at the Capitol, New York, under the direction of Chester Hill, formerly ballet master with the Music Box. The active work of the school will begin on Oct. 18. Classes will be held daily from 9 to 10:30 A. M. at the theatre.

All of the pupils will have to be between the ages of 16 and 19. The first candidates to apply on Monday morning were about 40 in number. From these three were selected. There will be no charges for the tuition, but the scholars will be used from time to time to augment the regular ballet of the theatre and paid a nominal wage for their work.

Statistics Approved

Washington, Oct. 13.

Trade associations have been giving the O. K. of the United States Supreme Court. Such a decision was handed down yesterday in the Cement Manufacturers' Association's case as brought by the government.

The government claimed that in dispensing statistical data the tendency would be to control or set prices. The Supreme Court reversed the lower court's decision on this point, the higher tribunal stating that statistical knowledge is a legitimate part of an industry's economic existence.

TWO STORIES SOLD

Los Angeles, Oct. 13.

Warner Bros. have purchased two new stories, "The Footloose Widow," a serial by Beatrice Burton, which is now running in newspapers throughout the country, and "White Flannels," a story by Lucien Cary, published in the "Saturday Evening Post."

Both of these pictures will be made for the 1926-27 program.

"GOLDEN JOURNEY" NOW

Los Angeles, Oct. 13.

First they called it "Hansen," then they changed it to "The Golden Sin" and now it is "The Golden Journey" and has been put into production by Raoul Walsh at Farmount's West Coast studio.

AN ARTISTIC INNOVATION IN PICTURE THEATRE ENTERTAINMENT

ON THE STAGE

Art Kahn

INTRODUCED A NOVELTY
STAGE SPECIALTY THAT
PROVED ONE CONTINUOUS
ROUND OF HILARIOUS FUN

IN THE PIT

Art Kahn

DISPENSED A VARIETY
OF SOOTHING MELODIES
THAT REVEALED THE TECHNIQUE
OF HIS VERSATILE COMBINATION



Art Kahn

AND HIS

COLUMBIA RECORDING ORCHESTRA

REOPENED AT SENATE, CHICAGO, OCTOBER 12th, FOR AN INDEFINITE PERIOD

Thanks to All for Their Willing and Sincere Cooperation

HOUSE REVIEWS

CAPITOL

New York, Oct. 11.

For 50 cents, 85 cents or \$1.65 anyone can troop into this house the current week and see the bones of Columbus. Isn't that corking? Presumably in honor of Columbus Day (Monday) the Fox news service is showing the mausoleum where Columbus is interred, but not satisfied with that the cameraman had an attendant bring forth a small metal box and open it, thereby revealing the remains of the famed explorer. And the Capitol management let it go through unedited.

Last week the picture *...s* were showing the recovery of the bodies from the S-51 and the additional gruesomeness of this week is far from commendable. The managements of the various film theatres are obviously using poor judgment in allowing these matters to be screened for the morbidity wished on the audience is perceived to be there even after a two-hour show. The Capitol received Columbus with an audible shudder, and it certainly was laying it on a bit thick, besides being entirely unnecessary.

Incidentally, the Capitol's weekly was a joke. Fox was declared in with five strips, while Pathe and Kinograms, each, were credited with a solo. None of the items meant a thing. That a World Series and plenty of football is on was utterly ignored by the news reel the Capitol showed, although granted that the baseball classic was included during the latter half of last week.

The house orchestra opened the program by playing selections from "Paklacci" for 13 minutes and terminated to thunderous applause. The audiences at this house seemingly have a sixth sense which invariably and truthfully informs as to whether the boys in the pit are actually working. When this ensemble is "right" it's the best to be heard in a New York house. There can be little doubt as to that. This week they're strictly okay.

Behind the overture was placed Fritz Zimmerman and Marcelle Grandville offering Swiss yodeling behind a scrim upon which was thrown a series of picturesque settings depicting a mountain climb. The breaking away of a snow ledge beneath the feet of the climbers drew a gasp from the house and distracted the attention from the singers in favor of the film. However, a neat interlude consuming six minutes.

The usual Divertissements featured Gambrelli in a doll dance and Doris Niles, assisted by four girls, with "a dance of India." It took but five minutes to routine this double header, both principals clicking decisively through their dancing. There was nothing beyond the usual in a way of a set.

Spotted No. 4 was the "cheating" weekly, trailed by the prolog to "The Midshipman," the feature. The scrim was again used in this instance to shade a deck scene which had Joseph Green at an xylophone playing the accompaniment for six girls nattily clad as sailors. The maneuvers of the girls lead immediately into the picture title and through the usual red tape of license number, cast, director and other credit lines for studio contributors. A Pat Sullivan cartoon comedy (Educational) was the trailer and amused. *Skia-*

NEWMAN

Kansas City, Oct. 7.

Syncopated Fall Festival week at the Newman, and the management jazzed things up from the opening overture, by Mirskey's concert orchestra, augmented by a sextet of saxophones and banjos, to "The Movies," comic, which sent them out in good humor.

The front of the house was gaily decorated with huge music notes and with the names of the artists and acts. The *Petite Musicale*, which opened the program, consisted of "Nights in the Woods," Minuet No. 2 in G, for strings, and "Alone at Last." Each number was cleverly rendered, under the careful direction of Mirovsky, and greatly appreciated

The news events were next, and the three dancers were introduced. A full, beautifully draped stage was used and the porting curtains first disclosed an artist sketching three partly nude models, posing in an elaborate. A golden piano stool, an opposite side of the stage, King Sisters vocalizing. The models, Kelly Dancers, soon went into action and presented a snappy little dance, billed as a key to Gene's dancing. The first stop was a show with his head in a striped Holmgren and Co. were next. Holmgren is a violinist and the Company proved to be the acrobatic, commensal, who did nothing but dance. The show was a classical thing, which the players ac-

UPTOWN

Chicago, Oct. 8.

This gorgeous cinema edifice, rating as the most exquisite in Chicago, is pumping plenty of dollars into the box offices. Despite the largest seating capacity of any picture theatre in the windy city and located in an exclusive residential neighborhood depending mainly on the patronage from its respective districts, the house Wednesday was jammed downstairs, with the upper section also well filled at the last show.

The programs are of the same calibre as at the downtown house (Chicago), only that the surroundings on stage, lobby and balcony are more lavishly displayed, more attractively toward the entertainment. The audience seems to favor the heavy operatic airs, though a few of the lighter songs are interspersed. The new feature also stirred. The show is overbalanced for comedy and music. The feature, "Excess of the Sea," is a comedy, which runs along the lines of "Canary Cottage." Is a carefree running of which held the attention of the audience, that signified the beginning of the number of laughs dispensed by the principal screen attraction. It is bolstered by the appearance of a charming comedy actress, Miss Helen. The latter follows right on

top of the feature, introducing a couple of bits that were enacted in the preceding screen attraction.

H. Leopold Spitalny, directing the orchestra, employed one of the most popular operatic melodies for his overture. "Faust" connected solidly. Though occupying about 10 minutes, the musical rendition at no time lost any of its flavor.

The International reel had the audience talking about the service. A few of the shots taken during the local series here in the afternoon were screened that night, despite the game ran 19 innings and had to be called on account of darkness. Mons. Kharum (Presentation) followed and was succeeded by Inkwell Studios, short subject dealing in trick photography.

Milton Charles introduced for his organ specially a singing contest. He started his program with some of the ancient sure-fires, bringing them to the present-day "hot" tune. The audience seemed kind of bashful and refused to sing coherently. The finish had them winging a little bit. A mixed team harmonized a chorus and got over.

The singing specialty would work out more accurately in smaller houses and towns. However, it pleased the majority. "A Twilight Romance" (presentation) was followed by the feature and comedy. The two-hour and 25 minutes pro-

gram was split into eight parts, with the screen using one hour and 40, the balance of the time being devotees to pit and stage specialties.

STATE

St. Louis, Oct. 11.

A very ordinary show surrounds Benny Davis here this week. A capacity house for the second show Saturday night, and Davis can be credited.

On the "time schedule" he is allotted 15 minutes, but in actuality he went on at 9.30 and wasn't off till 10.00. He sang songs from songs, and clowns who sang songs, and relates a few jokes. The crowd seemed to get in a good humor immediately. It may be that this was a song as he seemed to sing in a way and manner that seemed to be enjoyed. The audience got an especially big kick out of his new song, "The Old Folks at Home," which he uses for half a dozen encores. Jesse Greer accompanied him at the piano and contributed a medley of his own compositions. Meritt puts this act down as one of the delightful informalities of the circus.

"Spanish Rhapsody" was the orchestra overture, blending into "Spanish Fantasy," featuring Mar-

(Continued on page 38)

and after he signed up for The Quality 52 he said: "I am a showman and I picked Metro-Goldwyn-Mayer because they talk my language on the screen." And after all this is a showman's business isn't it?

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

ROYAL ACCORDIAN ORCH.
Accordian Sextette
3 Minutes
Warners, New York

A sextette of accordian players, under the leadership of V. Fournier, which provided a rather pleasant interlude at Warners' this week. There is nothing particularly novel about it, but it is one of those turns that fit more or less in the picture houses.

The program called for three numbers, namely "Light Cavalry Overture," a popular melody, and "Chopin Waltz." The latter was not given. The house enjoyed the pop stuff and for picture houses this group of musicians should stick entirely to that type of number. The classics are catered to sufficiently by the house orchestras.

The sextet is dressed nicely in light blue smocks and dark velvet tans.

Fred.

WARNER'S LOWELL
Broadway's Idol
in "SATAN IN SABLES"
HERMAN HELLER and His Orchestra

CAPITOL
BROADWAY AT 21ST STREET
NOW PLAYING
RAMON NOVARRO
in "The Midshipman"
A Metro-Goldwyn-Picture
CAPITOL GRAND ORCHESTRA

Phantom of the Opera
with LON CHANEY
A Universal Production Presented by Carl Laemmle
ASTOR THEATRE, 45th & 46th St.
Twice Daily, 2:30-4:30

STRAND
BROADWAY AT 47TH ST.
NOW PLAYING
"THE DARK ANGEL"
with RONALD COLMAN and VERA EVANS
MARK STRAND STATIONARY ORCH.
COMING NEXT SUNDAY
Mary Pickford in "Little Annie Rooney"

COLONY
4th and Broadway and 53d St.
Now to 11:30
4th BIG WEEK
HAROLD LLOYD
in "THE FRESHMAN"
On stage "Campana Opera" 4:30-5:00
Continuous Daily 10 A. M. to Midnight

BROADWAY THEATRE
NOW PLAYING
JOHNNY HINES
in "THE LIVE WIRE"
Gus Edwards' Juvenile Frolic, other acts
CAMEO BROADWAY AND 42D ST.
NOW PLAYING
Richard Barthelmess
in "SHORE LEAVE"

TEVIS HUHN.
Banjoist.
8 Mins., "One" (Special).
Strand, New York.

Tevis Huhn is a young fellow crashing into the show business and making his mark at the Strand, which crash with success. Huhn has personality and lots of it, an ingratiating manner and a neat method of winking the strings.

As framed here, his act is backed with a drop holding a large banjo, while painted around this are various music notes, clef symbols, etc.

He stands with his foot resting on a high stool and began the routine with "Tea for Two" from "Nanette." This was followed with a lively melody of pop stuff and for his finale, the drum of the banjo on the curtain was lighted from behind while a Charleston dancer, unprogrammed, did her corks in silhouette. It made a corking finish.

Huhn's turn for the picture houses should do nicely. He also has a solo for vaudeville. As a banjoist he wisely sticks to pop stuff and he's no slouch at it.

Sisk.

KHARUM
"Persian Pianist"
10 Mins.; Full (Special)
Uptown, Chicago

Backed by a pretentious setting revealing an atmosphere that blends with his billing, this excellent exponent of the ivories delivers a program that would be acceptable to any picture audience.

His opening, "Hungarian Fantasia," was augmented at intervals by orchestral accompaniment. His pointed and technique and his endurance standpoint is quite an accomplishment and succeeded in maintaining the attention of the audience that applauded spontaneously. An unannounced imitation of the old time music box was followed by a catchy tune which displayed his capability in handling a low down melody. Both numbers received recognition.

"Shut-a-peeh" made an exceptional good closer and sent him away a prodigious success.

Kharum is a corking showman who gives his audience a taste of everything and leaves them wanting. Following a heavy overture he did not detract from his offering.

"IN THE SUBWAY"
Classical Jazz
19 Minutes
Rivoli, New York

A well worked out idea that landed most effectively with the audience at the second show Sunday. The orchestra makes its initial appearance for this number, following the news weekly which had been preceded by an organ number. Up on the stage proper at each side of the house there is a turnstile of the sort used in the subway. A guard is stationed at each one who warns the passengers to watch their step, etc. The passengers are the musicians who come through the turnstiles and into the pit which is a replica of the interior of a subway car.

This subway car is very well worked out, there being the windows, the regular street car ads and outside as to carry out the illusion of motion lights go flashing by. After a number by the musicians the guard announces Mott Street and a chalk hop den is shown with "Limbo Blues" as the musical selection. Burnoff and Josephine handle a sort of a hopped Apache

number here that wins a hearty hand. The train again gets into motion and the next act is Mott Street, where a burlesque grand opera is enacted by Victor Cockaday, Henry Jockin, Lloyd Willey, Harry Donaghy, Jack Hall and Hilda Francis Barr. The men represent a cop, street sweeper, fruit peddler and organ grinder. "Yes We Have No Bananas" is the lyric title to the music from "Madam Butterfly," "Il Trovatore," "Tales of Hoffman" and other operatic selections. It was a delightful bit of comedy.

For Hester street, the next stop was a drop with shadowgraph windows was utilized. In one room there was a family fight in progress, in another a dance was dressing, in another a saxophonist was jazzing it up, and in another hubby was walking the floor with a squalling infant. Another laugh hit.

"Hiem" the final stop went into a wild Charlestonian revel with "The Plantation Revue" girls headed by Bessie Allison and Leonard Harter. The latter two would get by just as well if they passed up the vocal end of what they are offering for they failed to get across to the audience. A pop with vocal accompaniment follows, then for a first encore, a frank comic, also vocalized, and for a second encore, a blues. The crowds were not satisfied and the musician were obliged to throw in a few more.

The outstanding asset is Art Landray. He has by far the best across-the-foots personality of any band conductor playing here in a long, long while. His ingratiating smile and soft soothing drawl got to the audience. His little trick of concluding each number with a quick switch of his baton had the desired effect. "The business of the act has that pleasing selfiance of spontaneity that stamps it as exceptionally well staged. Bravebrook.

"A NIGHT AT COFFEE DAN'S"
Prolog to "The Street of Forgotten Men"
48 Mins.; Full (Special)
Metropolitan, Los Angeles

A setting noteworthy because of its likeness to the original "Coffee Dan's," the popular coast rendezvous, with the Bohemian atmosphere.

Seated at the different tables a sock of mixed couples, and the Master of Ceremonies calls upon several of the customers for a turn.

Introducing them to the audience and making mention of their connection in show business. George Sidney was brought on to take a bow, but retired to one of the tables immediately. The M. of C. sings "When the Coffee Coolers Cool Their Coffee Down in Coffee Dan's," and makes way for a girl with a clarinet voice, who warbles through "St. Louis Blues." Then a series of the Charleston, as done in different countries, followed by several spectators in the stage audience showing appreciation by hitting the table-tops with small wooden hammers.

The idea is excellent for the picture houses, having the necessary interest, and it affords the song pluggers the chance of their lives, for besides being used as background at the tables, they are permitted to plug their latest numbers.

BORK'S RUSSIAN PICTURE
Sam Rork has placed Dorothy Gish under contract for a Russian picture, work to be started next spring. The production will be made in the east.

Rork denies that Herman Brunner, the lately ousted technical chief of First National production, will be associated with him in his production activities.

in the presentation with the background being illumined by disclosing a varied assortment of flowers.

This proved the best flash of the program and could easily be reproduced. It is good picture house entertainment and can be constructed inexpensively.

ART LANDRAY and Orchestra (12)
18 Mins.; Full Stage
Rivoli, Baltimore

The first eastern stop-off of this outfit en route from the West Coast to the Victor recording plant in New N. J. One of the best jazz ensembles ever let loose here and the biggest act sensation in this house since the early engagement of Waring's Pennsylvanians.

The men appear in natty naval uniform—white trousers, blue jackets, gold braid, and open with "Seminoles." "Ukelele Lady" follows. They vocalize the last half of it. The "Moonlight and Roses" with a trick lighting plot. The lights are out with blue and rose picking up the men's faces. The number is played pianissimo with lights up slowly to a moonlight effect, fading to a blue. A pop with vocal accompaniment follows, then for a first encore, a frank comic, also vocalized, and for a second encore, a blues. The crowds were not satisfied and the musician were obliged to throw in a few more.

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Mrs. Valentino Returning

Natacha Rambova (Mrs. Rudolph Valentino) is to return to the screen. It is reported that she has signed a contract with a production organization to appear in four pictures to be made within the next year.

In addition it is stated that the Sisk's wife will appear in vaudeville between pictures.

In New York

Sam Warner, in charge of the theatre operations and building for Warner Brothers, is due in New York Thursday with his wife, Lina Busqueti. He will remain two weeks, returning to Seattle to prepare for the opening of Warners' Egyptian on Dec. 1.

BEAUMONT LANDS ON FOX LOT

Los Angeles, Oct. 12. Harry Beaumont, who resigned from the Warner Brothers directorial staff when not given the opportunity to direct John Barrymore in "The Sea Beast," has been engaged by Sol Wurtzel to join the ranks of the directors on the Fox lot. Beaumont will begin his work on Dec. 1.

Wurtzel has also placed under contract Eve Unsell, scenario writer.

Russell's Film in East

Los Angeles, Oct. 12. Wm. Russell has left for New York to make a crook melodrama for an independent concern. Russell is reported receiving \$15,000 for the pictures.

HOUSE REVIEWS

(Continued from page 37)
linex and De Sevilla, who were programmed as "famous Broadway c. cers." They won't become famous in this town. They clicked castanets with a dexterity seldom had. Their dancing, however, wasn't much. And a music scattering of clapping rewarded them. The State short subjects consisted of the news, topics and a magazine. The failing world's series scenes were the most interesting of the whole group. Jack Denny's orchestra, held over from last week, once more belied their billing as "syncopeating marvels." The feature was "The Circle," with Eleanor Boardman. Folks were divided about 50-50 as to its value.

RIVOLI

New York, Oct. 11. Dr. Hugo Riesenfeld has a real novelty at the Rivoli. Incidentally he has switched the entire running style of the entertainment about so that the organ carries the biggest part of the load. On the whole the program as laid out was rather a pleasing one.

Instead of the stereotyped variety opening the show, Harold Ramebottom at the organ played "Brown Eyes" so slides in a manner that earned him good applause.

He was followed by the Rivoli Pictorial of 14 minutes, with Kinggrams, carrying off the honors through being represented by four shots showing Matty, the World Series Saturday game, a youthful Metropolitan Opera star, and one other shot; International had three shots, while Fox had two and Pathé but one.

Then came Riesenfeld's Classical Jazz "In the Subway," which proved a real novelty. The orchestra pit was arranged so as to resemble a subway car and four numbers were utilized on the stage to carry out the idea of various parts of the town. They were termed Mott Street, Mulberry Street, Hester Street and Harlem. The running time of this was 19 minutes.

Rebe Daniels in "Lovers in Quartantine," a very cork picture, closed the bill. It was fortunate that Riesenfeld managed to plan so entertaining a presentation prior to the picture otherwise the whole show would have been a flop.

Fred.

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Now Playing the Balaban and Katz Wonder Theatres of America
Thanks to PAUL ASH

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PHIL TYRELL
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VAUDEVILLE REPRESENTATIVE
HALPERIN-SHAPIRO AGENCY
State Lake Bldg., Chicago

COAST STUDIOS

Los Angeles, Oct. 6.
Jack Conway has begun making "Jack Reason Why" from an Edith Glyn novel for Metro-Goldwyn. Among the cast are Aileen Pringle, Edmund Lowe, Edythe Chapman, Margaret Marlin and Mary Hawes.
Dorothy Revier has finished her last starring picture for Columbia Pictures 1925-26 program with the completion of "The Fate of a Phil." About Dec. 1 she will begin on the first of the series that Columbia will make for 1926-27 release.

Hobart Bosworth will play a featured role in "The Golden Strain," which Victor Schertzinger will direct for Fox.

Hercules Productions is making "Gentleman Roughneck" at the California Studios, starring Frank Merrill. A Los Angeles athlete, Grover Jones, who wrote the story, is also directing the picture.

"The Rowdy" is the title of a House Peters starring vehicle which Lynn Reynolds is directing for Universal. The starring cast includes Dana Hawley, Walter McGrain, C. E. Anderson, Clarke Comstock, Jack Pratt and Robert Fleming.

Louis Milestone is making "The Cave Man" for Warner Brothers, with Matt Moore and Marie Prevost co-starring. Others are Myra Loy, John Patrick, Phyllis Haver and Hedda Hopper.

"The Tough Guy," an original story by Frank Griffin, will be used as the next starring vehicle for Fred Thomson, to be released by F. B. O.

Maude Fulton is now tiling for Warner Brothers. Her first picture is "Hogan's Alley," featuring Monte Blue.

Wm. De Mille will complete making "Help Yourself," starring Bebe Daniels, in two weeks. The cast has Ann Corwell, Neal Hamilton, Fred Walton, Lloyd Corrigan and Mickey McBan.

The principal players in "La Boheme," Lillian Gish's starring story, now being made by Metro-Goldwyn, include George Hessel, John Gilbert, Roy D'Arcy, Renee Adoree, Edward Everett Horton, Karl Dane. King Vidor is directing.

Hobart Henley has begun making "Free Lips" for M-G-M. Norma Shearer and Lew Cody are co-starring. In the cast are Willard Lewis, Paulette Goddard, Tom D'Alley, Walter Pierce, Estelle Clark, Ernest Gillen, Mable Van Buren, Gwen Lee and George A. Nardelli.

Breilyn Brent has returned from New York and is preparing to work in the first of her second series of eight pictures for F. B. O. release. The title is "Calico and Silk."

Clarence D. Badger has begun making "Hands Up," Raymond Griffith's next for Paramount. In the cast are Marian Nixon, Virginia Lee Corbin, Max Szwed and George Billings.

Hal Crane has been added to the staff of scenario writers at the Metro-Goldwyn studio in Culver City. Crane formerly wrote vaudeville acts.

Henry Kolher is in the cast of "Sally, Irene and Mary," which Edmund Goulding is directing for Metro-Goldwyn.

F. B. O. will make a screen adaptation of "The Future Winner," J. G. Alexander is making the film adaptation from the original story by Louis Joseph Vance.

Al Rogell is making "The Overland Trail" for Universal. Jack Hoxie is starred with Eva Gregory, in the feminine lead.

Carol Nye has been signed to play the lead opposite Florentine Gilbert in the O. Henry series, which George Marshall is making for Fox.

Louise Fazenda has been loaned by Warners to F. P. for "The Golden Sin," Raoul Walsh directing.

"Fighting Hearts," new two-reel series by Sam Neelman, will be made at the F. B. O. Studios. Production starts about Dec. 1.

Dave Thompson's Fire Loss
Los Angeles, Oct. 13.
Papers and textbooks valued at \$7,500 have been lost by Dave Thompson, production manager of First National in a fire which destroyed his garage in Hollywood.

\$200,000 Fire
Reading, Pa., Oct. 13.
Damage to the extent of more than \$200,000 was done to the Lyric theatre when it was almost entirely destroyed by fire early Friday morning.

Strengthening Senate

Chicago, Oct. 13.
Will J. Harris, assistant to Frank Cambria, in the production department of B and K and recognized as one of the best vaudeville producers in Chicago, has been assigned to look after the productions for the Senate.

Art Kahn and his orchestra reopened there Monday as a pit and stage combination, with Harris looking after the production end.

Manaf Wins in Steubenville
Steubenville, Ohio, Oct. 13.
Following court proceedings, Steve Manaf was awarded a 40-year lease on the old city building property here, upon which he will erect a theatre.

The lease, for which Manaf will pay \$24,500 yearly, was originally awarded to George Shafer, Wheeling theatre owner, but was contested and a verdict handed down against him.

URBANA, ILL., AND "SUNDAY"

Chicago, Oct. 13.
Sabbatharians are agitating to close the two movie theatres in Urbana on Sunday.
The owners declare that if necessary they will take their case to the Supreme Court.
Urbana is the seat of the University of Illinois.

Rowland Sailing
R. A. Rowland, general manager of First National, is to sail for New York on the "Holland" Oct. 17. He has been abroad for about a month.

Returning with him will be Robert Leiber, president of the corporation.

"Scarlet Letter" and Lillian Gish
Los Angeles, Oct. 13.
"The Scarlet Letter" will be the next story Lillian Gish will star in for Metro-Goldwyn.
The Nathaniel Hawthorne tale will probably be directed by Victor Seastrom.

SAM GOLDWYN AND "STELLA"

Los Angeles, Oct. 13.
Samuel Goldwyn is due to arrive in New York this week for the purpose of making arrangements for the world premiere of "Stella Dallas" at the Apollo Nov. 13.
He will be accompanied by Mrs. Goldwyn, formerly Frances Howard, stage actress.

RICHMOND HILL'S NEW HOUSE

A new house is in construction on Southern Boulevard, Richmond Hill, L. I. The house is being built by Irving Weinstein to play pictures.

Levee and Asher East

Los Angeles, Oct. 13.
M. C. Levee, head of the United Studios, and E. M. Asher, of the Corinne Griffith production, will leave for New York Oct. 17. The purpose of their trip is to confer with Richard Rowland of First National regarding future productions.

"DOG'S LIFE" FIRST

Chaplin's Reissues by Pathe Start Nov. 22

The first reissues of the Chaplin pictures, made some time ago, will be a "Dog's Life," (Pathe) Nov. 22. After this one will follow "Shoulder Arms," "A Day's Pleasure," and "Sunshine."

Ralph W. Bell in Accident

Los Angeles, Oct. 13.
Ralph W. Bell, 43, actor, was seriously injured when his automobile collided with an oil truck. Among other injuries he sustained a broken arm.

Cogert and Motto's Return Date

Chicago, Oct. 13.
Cogert and Motto open at the Alton, Cleveland Oct. 18 for six weeks. Following the Cleveland engagement the act will return here for another tour of the B. & K. houses.

"WARNER HAS ANOTHER WINNER"

Lowell Sherman

in "SATAN IN SABLES"

John Harron
Pauline Garon
Gertrude Astor
Frank Butler

Directed by James Flood

Scenario and adaptation by Bradley King

At Warner's
Theatre
Week of Oct. 10th



WARNER BROS
Classics of the Screen

FILM REVIEWS

THE MIDSHIPMAN

M. G. Goldwyn-Mayer picture starring Ramon Novarro. Directed by Christy Cabanne and produced under the supervision of L. S. Novarro. Department, At the Capitol, New York, week Oct. 11. Running time, 74 mins.

Midshipman Randall Ramon Novarro
Patricia Lawrence Harriet Hammond
Tracy Wesley Barry
Margaret Seddon Margaret Seddon
Tracy Margaret Seddon
Tracy Margaret Seddon
Tracy Margaret Seddon
Tracy Margaret Seddon
Tracy Margaret Seddon

The follow up on Richard Barthelmess' "Classmates" (sponsored by and produced under the supervision of the West Point authorities) and as good propaganda for the Midshipmen as "Classmates" was for the Cadets. Both are corking pictures and each picturesque.

The story told is a secondary consideration as it's the Naval Academy, the student corps, the inside angle on the routine of the Government institution and the comedy evolved that make the picture. It closely follows the comedy inserts which "Classmates" had in the arrival of the plebes, their difficulties and the horseplay they must undergo at the will of upper classmen. However, this tale stays within the limits of Annapolis while "Class-

mates" took a leap to South America before again reaching the Point and its climax.

Cabanne, the director, throws the spirit behind this nautical school into an audience chiefly because of the principal boys in the cast, the situations and setting. The women are woefully weak albeit there are only a couple of any importance. Novarro makes a good looking undergraduate and plays both naturally and easily to convince. In this respect Harold Goodwin provided more than average support as the boy with whom Randall (Novarro) continually crosses swords during their four years at the Academy. Wesley Barry now as grown up to be genuinely acceptable as a student in a major institution, also does well in a secondary role while Crawford Kent as the film's civilian villain suits.

High lights are two parade flashes, an actual mess hall scene, an authentic June Ball and the graduating exercises with Secretary of the Navy Withers giving out the diplomas. The latter scene is the one which caused some controversy as it was proposed that President Coolidge should enter the picture in giving away the sheepskins inasmuch

as the film was ostensibly propaganda for the Navy. Permission was willingly granted the celluloid company to have Novarro take his place with the graduating class so that he might march up and receive an unsigned diploma. The smiling faces of the officials on the rostrum in this scene may probably be taken to mean where she is.

It's a clean picture, scrupulously clean. So much so that when the villain abducts the girl on his yacht the purpose is marriage. It is here that the Navy Department throws in a couple of pursuing destroyers and a plane for good measure. Previously, and at the opening of the film, a couple of insets from the weeklies reveal the "first line of defense" steaming along and at target practice.

They laughed plenty over the comedy in this release at the Capitol Sunday afternoon. Cabanne has seemingly taken no liberties to send the photoplay beyond the realm of probability. If some of the action does become exaggerated it assuredly is in the realm of the classic of screen license. The story is ordinary. It simply tells of young Randall, a cadet at the Naval Academy because his father was a Navy man before him and gave his life in action. The main comes on the eve of graduation through the girl's brother (Harry) being circumstantially made to look as if he had violated the Academy's regulations. Randall, officer of the day, is faced by the girl until he is on the verge of resigning and in a role which carries none too much sympathy, in that while urging Randall to do anything to save her brother, she would be apt to appear to less advantage. Cabanne's only indiscretion surrounds Miss Randall, giving out the diplomas, as Randall's mother, later not impressing with her pathos.

It's a good picture and will be of general interest simply on the strength of the Naval Academy settings. That it possesses enough class for any of the better houses is admitted without saying. The "Classmates" as well, is that it pictures completely "assad up the annual Army-Navy football classic. Had it been a consideration in film, or even just a revived smash from the weeklies, it would have been a great kick. However, both of these Government supervised releases were "shot" in the spring, so the fall sport thing may have been out of thought.

Anyway, where the Army previously had the Navy one film down, it's now all square. Anytime the picture companies, capable of handling the subject care to delve into either of these institutions for material it should be financially profitable as well as a boost for the schools. The Cadets and Midshipmen are surefire subjects, always have been and always will be. *Bkip.*

Lovers in Quarantine

Paramount picture presented by Adolph Zukor and Jesse L. Lasky with Hebe Daniels starred. From play by F. Tennyson Jesse, adapted by Townsend Martin and Lester Rodd. Directed by Frank Tuttle. At Rivoli, New York, week Oct. 11. Running time, 12 minutes.

Hebe Daniels Hebe Daniels
Anthony Hunt Anthony Hunt
Mackintosh Josephs Mackintosh Josephs
Amanda Gensel Amanda Gensel
Amanda Gensel Amanda Gensel
Amanda Gensel Amanda Gensel
Amanda Gensel Amanda Gensel
Amanda Gensel Amanda Gensel
Amanda Gensel Amanda Gensel

In adapting this play for the screen a number of liberties have been taken with the original, but the result proves rather tiresome instead of entertaining. It seems too bad that poor Hebe Daniels has to be the sufferer, but in this instance she has been handed a role that, try as she would, she could do nothing with.

The picture is just one of those that start nowhere and after almost an hour and 15 minutes fails to arrive at any place. It is far and away below the average standard of the Paramount productions, and the chances are that the audiences will be thoroughly disatisfied with the picture after viewing it.

In adapting the story Martin and Hunt have tried to make a boyish younger sister of Miss Daniels. She is the girl that worships her beau from afar. When he returns from an exploring expedition to South Africa, just at the moment that the invitations are being sent out for the wedding of the older sister, the young girl determines to save the young man from

cloning with the girl engaged to another man.

There is but one sequence that rouses anything like laughter; that is on ship board when the star is going about the ship's deck on her affair and knees hooked to the cane of the hero, and he looking everywhere for her, except down at his feet where she is.

All of the laughs originally in the bungalow scene are lost in the picture. There is instead a lot of slapstick gagging, most ineffective for laughs.

To Edna May Oliver must go the honors for the best performance. Without her work there would be nothing in the film to talk about.

It would be just as well to pass this picture up entirely. *Fred.*

The Everlasting Whisper

Fox production starring Tom Mix. From the novel by A. J. C. Hyslop. Directed by A. J. C. Hyslop. At the Rivoli, New York, week Oct. 11. Running time, 65 mins.

Tom Mix Tom Mix
Alice Calhoun Alice Calhoun
Gratton Gratton
Gratton Gratton
Gratton Gratton
Gratton Gratton
Gratton Gratton
Gratton Gratton
Gratton Gratton

"The Everlasting Whisper" starts just like most of the westerns and ends like all of them, but in between there are several twists. That's what makes Mix the undisputed czar of the cowboys; this facility of turning out productions that have everything the western fans demand and still manage to be just a wee bit different. This new lease doesn't give it to 'em in comedy or in any particular thrills but in a dramatic turn or two in the story.

Thus the hero gets the girl when the film is almost over only to discover that she has married him to spite someone else and apparently does not care in the least for him. Instead of being the usual regulation rancher, Mix is this time a young prospector seeking gold in the Rocky Mountain region. He starts the action off right by rescuing the heroine from catastrophe on a run-away horse. She becomes grateful but not sufficiently interested in him to resist using his love for her to her advantage.

is not until he is in danger from a gang of ruffians seeking to drive them from their mining rights that he realizes how much he means to her. So she pitches in the good girl and saves him. The disarming of the assorted half dozen heavies he has been fighting single-handed. The last 10 minutes of the picture is no less than four villains shot, strangled or thrown over cliffs, an elevated record even for such a B movie.

The photographic shots are particularly lovely, although that is expected in this superior brand of Fox westerns. The latest in the long procession of Mix's leading women is Alice Calhoun, who carries off with charm and distinction a role that is quite thankless until the final few moments. The above-mentioned dearth of comedy is damaging, but is made up for in some degree by a plentifulness of action.

There is a startling scene in which Tony and his master most realistically fight off a pack of wolves, and several chase and struggle bits in the deep mountain snows that are pictorially effective and exciting.

The title is not typical of the series and may figure to some slight degree in lessening the draw, although it is doubtful if the majority of Mix enthusiasts ever get further in the reading matter than the name of their idol. For the first-run houses it is assuredly no amash, but it should knock them afloater in the neighborhood theatres from here to Walla Walla and back again. *Herb.*

SATAN IN SABLES

Warner Brothers' production starring Lowell Sherman. Adapted from the story by Bradley King. Directed by James Flood. At Warner's, New York, week October 10. Running time, 72 mins.

Lowell Sherman Lowell Sherman
Frances Raymond Frances Raymond
Richard Bradford Richard Bradford
Richard Bradford Richard Bradford
Richard Bradford Richard Bradford
Richard Bradford Richard Bradford
Richard Bradford Richard Bradford
Richard Bradford Richard Bradford
Richard Bradford Richard Bradford

Just where the title "Satan in Sables" comes in as applied to this picture is a mystery. It doesn't mean a thing. What the picture is concerned. As a matter of fact the picture itself doesn't mean so much either. It is far from having the required class, outside of a star and a good cast, that qualifies it for a run on Broadway in a

de luxe presentation house. Possibly in the neighborhood houses where there is a daily change of program it will get by on one of the double feature days. That is about as strong as it is.

The story is about as mixed up as an affair as one could conceive. It is told in a haphazard manner and very badly told. In the latter regard there has been the slightest attempt to hold to the atmosphere of the locale of the tale, which is Paris. The titles are just flim flam stuff that one would hear in New York.

"Satan in Sables" relates the tale of a Russian grand duke living in Paris, who becomes enamored of a good-looking blonde on whom he showers gifts. For no visible reason his love grows cold and he casts her off.

She swears vengeance and enmeshes the Grand Duke's younger brother. The G. D. himself falls in love with a gamine of the slums and elevates her to an apartment. His affair with this girl, however, is one of the heart only. He becomes jealous of her when discovered. An Apache is visiting her, but when he later discovers that it is her brother-in-law it is all okay with him.

Meantime the younger brother has fallen for the vamp and she, to be revenged on the G. D., relates to the boy that she was formerly the mistress of his older brother. The youngster then virtually commits suicide in a racing car, the older brother chasing him in another car and also tumbling over an open bridge. The young man is killed. The older brother's arms. As the Grand Duke is about to leave Paris the gamine comes in and asks that he take her with him.

Just a lot of old hoke cooked up for the cheap houses, and rather badly cooked at that.

Supporting Lowell Sherman, who gives a rather finished performance, are John Harron as the younger brother and Pauline Garon as the gamine. She handles her role to decided advantage, but the producers would do well to cut the couple of close-ups that there are of her in the latter portion of the picture. Gertrude Astor plays the vamp and looks like a million dollars. *Fred.*

THE LIVE WIRE

C. C. Burr presentation releasing through First National and starring Johnny Hines. Directed by Charles Lamont. At the Capitol, New York, week Oct. 12. Running time, better than 70 mins.

Too much footage to get the full value out of the story sums the main indiscretion. Running well over an hour, the picture becomes an in-and-out as to laughs, with most of the real comedy spotted early. Yet cutting, plentifully at Hines release a neat kick which in its present form it lacks. *Toward* (Continued on page 42)

The Sensation of the Show Business!

Exhibitors in key towns open up your dark houses with this money getter.

(THE)

(NAKED)

(TRUTH)

Territorial Rights Now for Sale!

Public Welfare Pictures Co.

723 7th Ave., New York City

801 S. Wabash Ave., Chicago

BEN LYON, MARY ASTOR

TULLY MARSHALL

From Byron Morgan's original. Directed by Webster Campbell. Supervised by Earl Hudson.

Here's a real breath-taking, intensely thrilling picture if there ever was one. It's the story of a movie actor who refused to take chances and was branded a coward.

The climax comes when he enters a great automobile race and by his daring proves to the girl he loves and the movie public that he had a reason for his actions—his mother.

Another great winner group picture that has something doing every minute from first reel to last.

A First National Picture

ALFRED HITCHCOCK

Direction PAUL ROSS, 4510 BLDG., NEW YORK

Third Week Warner's Theatre, New York

America's Greatest All-Around Dancer

INSIDE STUFF

ON PICTURES

In Variety's recent story on the present business connections of the original First National franchise holders, it was stated that Adolph Zukor (Famous Players) is a member on the board of directors of the Stanley Company (Philadelphia). Mr. Zukor is no longer on that board, having resigned some time ago.

Several of the franchise holders were mentioned without comment as to their current business associations. Of those, Film of Kansas City, Sig Samuels of Atlanta, Isaac Libson of Cincinnati, Tom Bohan of Oklahoma and Harry Mandelbaum of Cleveland are as far as known independent exhibitors without present affiliations.

Another was R. D. Craver of Charlotte, N. D., who lately sold his house there to Warner Brothers. Rowland & Clark of Pittsburgh—believed to have a Famous Players connection, quite friendly if nothing else—with Richard A. Rowland of the firm general manager in charge of production for First National.

A selling campaign is to be made by Associated Exhibitors which will include special inducements to its sales force to "sell" the Jack Dempsey-Estelle Taylor production, "Manhattan Madness." This is the "special" in which Oscar Price is said to be a financial holder.

For some strange reason, which even the veteran independent salesman of film throughout the country cannot explain, the demand on the Dempsey-Taylor picture has been practically nil. Even the recent publicity given to the signing of articles for a world's championship battle between Dempsey and Harry Wills, colored heavyweight, added little to the desire of exhibitors to book the Dempsey film.

According to an inside story, \$5,000 was the stop gap which recently kept a male film star's picture out of the tabloid dailies and his name from the public prints. The newspaper boys were not on the receiving end of the five "grand." It's doubtful if they even know of the "jam." The financial silencer is said to have been tendered to a member of the gentler sex in New York in lieu of a cuffing administered as a measure of retaliation for a display of stubbornness within the New York apartment of the film "name."

A report persists that Metro-Goldwyn with United Artists may make a determined attempt to entrench themselves with theatres throughout the country, to stand off the holdings of the other large distributors. The connection between M-G and U. A. is traced to Marcus Loew, Joe Schenck and Hiram Abrams. Schenck lately came to New York and is said to have conferred with Loew and Abrams along these lines, with the former rumor stating Nick Schenck will return to the coast to look over the territory out there for acquisitions.

Some months ago Schenck, Abrams and Loew in New York had about decided to go west for theatres to fight First National and the west coast bunch through buying theatres; also to go into the Jensen-Von Herberg northwestern territory, but that did not go through.

The Stanley Company has abandoned its efforts to purchase the Whitehurst houses in Baltimore, but Metro-Goldwyn is after the same string. The Stanley people made up their minds they could not do business with the Whitehurst group.

With the Stanley Company having Philadelphia sewed up (minus Fox)

and lately purchasing the Crawford houses in Washington, it seemed logical it should try to get Baltimore into its list. Through friendliness, probably, or for some other unknown reason (with friendliness favored)—although the Stanley people are big consumers wherever the Stanley crowd goes after anything everyone else leaves them alone. Metro, through Loew's, was formerly in Baltimore, but lost its house there, so Loew thinks it is but proper to step in after the Stanley people have stepped out. There have been desultory negotiations on back and forth between Baltimore and New York for a couple of years.

Pearl Doles Bell, according to report, has instructed her attorneys to bring an action against Famous Players, alleging its "Pony Express" story belongs to her. Miss Bell is an author of standing, and of late has been disposing of her tales for picture rights with unbroken regularity.

Here and there among picture circuits, as well as legit producers, are some who advise artists not to advertise in trade papers. In pictures as well as in legit productions (especially musicals) it oft is the producer's idea if his actors don't advertise other people won't think of them. In that case he will have less trouble in holding them and also at a lower salary that another might offer.

In picture houses when that advice is offered with the information the theatre or circuit will furnish enough local publicity, the artist or musician can decide that that objection against trade advertising by the management is to prevent the artists from becoming nationally known within the trade.

An artist anywhere may well believe and with surerly that the management at all times is thinking only of the management's interests—its advice is dictated with a managerial object in mind, and whatever is done for the artist at any time or any place is from or backed up by a managerial motive.

Following up his idea of having lay people in Syracuse, N. Y., select the 10 best pictures of the year with eight winners to be chosen, Chester R. Bahn, dramatic editor of the Syracuse "Telegram-American," has elaborated upon the plan to form a Cinema Critics' Club from among the lays.

In an announcement in his paper, Mr. Bahn states the winners of the 10 best will be charter members of the club, invited to pre-view showings, acts as guest-critics, etc. There are to be no dues or obligations. It is a sort of blue ribbon club among film fans with new members automatically becoming eligible for some specific credit in connection with local pictures.

What is considered a big step in picture work has been the process whereby the camera men now obtain a "still" while the picture is being made. It has always been the custom heretofore for the principals or "extras" to stop right after a big scene to pose while a "still" was shot, the "still" being used by the press departments for cuts and newspaper work.

Getting "stills" always was a thorn in the director's side and while he hated to pose his people it was necessary that the "stills" be photographed. With the shooting of the "stills" in motion comes the saving of a lot of time and the elimination of poses that always got the director's goat.

It's hard to decide whether press agents are smart or newspaper men are in the ascendant. The press agents will have to be given the edge, especially when the A. P. will send out 200 words on Colleen Moore being asked to lead a crusade of the Camp Fire Girls against the term "Flapper." (Continued on page 43)

2 Valentino Films

Motion picturedom is to enjoy the spectacle next month of seeing Rudolph Valentino fighting with himself. At least that is what it is going to be for the former sheik going to be opposition to himself in the battle for dates on the part of two releasing organizations, each leasing one of his pictures about three weeks apart.

Famous 17 years has "Cobra" set for release the latter part of November, while the United Artists will release "The Eagle," in which Valentino is starred. In the former picture he is playing with Nita Naldi as his lead.

WRIGHT FOR U.S. SERIALS

William Lloyd Wright has been appointed supervisor of serials at Universal City by General Manager Raymond L. Schrock. It is expected for the 1925-27 season Universal will make a dozen different types of serials.

ZASU PITTS ILL

Los Angeles, Oct. 13. Zasu Pitts, screen actress, is in the Hollywood Hospital. An internal ailment has arisen which may necessitate an operation.

Borzage Directing "7th Heaven"

Los Angeles, Oct. 13. Frank Borzage has been chosen to direct the screen version of John Golden's stage production, "Seventh Heaven," for William Fox. Borzage will begin making the picture about Jan. 1.

Norman Phillips, Jr., appearing with his mother and father in "Scandals," was guest of honor at the official opening of the Kiddie Carnival at the Hippodrome last Saturday.

Mrs. Margaret Sawtelle Duffy has opened a studio for vaudeville material at 331 West 46th street, New York.

EXHIBITORS—
you know how well
your patrons like

*** GEORGE O'BRIEN**

Here is this popular young
star in his latest and
most glorious role

WILLIAM FOX
presents
**The
FIGHTING
HEART**

from the novel "ONCE TO EVERY MAN"
by LARRY EVANS

A STORY OF RESOLUTION VS. THE GAY WHITE WAY!

with
J. FARRELL Mc DONALD • BILLIE DOVE • JAMES MARCUS
DIANA MILLER • VICTOR Mc LAGLEN

Screen version by LILLIE HAYWARD
JOHN FORD Production

★ LEADING FAN MAGAZINES REPORT MORE
QUERIES ON GEORGE O'BRIEN THAN
ON ANY OTHER YOUNG STAR.

Fox Film Corporation.

Member Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

FILM REVIEWS

(Continued from page 40)
the finish the dramatic action has a tendency to become on the level and it nullifies the previous morale, and that despite a fight between Hines and a gang which is looked up to a fare-thee-well.

It's a circus scenario that starts out with Hines, a well-known tent performer who loses caste in the eyes of circus patrons and becomes a hobo. Previously, however, he has seen Dorothy Langdon and a mud hole on a dirt road, the girl's car becoming embedded therein, and the rescue gives him the chance to renew the acquaintance. Ultimately Hines becomes a salesman for Dorothy's father and aids her in putting over an amusement park.

Retwist and between the action sets away from the love interest to permit of Hines frolicking about with a hobo quartet and also a fake houncer in a saloon before reaching the offices of the girl's father. There's a goodly amount of laughs in these passages in which the subtitles aid. Hines is at his best with the low comedy bits and throws in a neat Charleston for good measure.

A masque ball is worked in towards the finish for a production flash while the opening circus atmosphere is again hinted at in the amusement park angle.

The supporting cast about meets demands, with Mildred Ryan commendably playing the heroine minus the usual frills.

As stated, the glaring fault is the length. As projecting the film will make them laugh in a majority of the houses, but it just misses being a corking comedy due to that twice mentioned fact.

A REGULAR FELLOW

Paramount Players picture, Paramount release, starring Raymond Griffith. Mary Brian featured. Directed by Edward Sedgwick. At the Rivoli, New York, week Oct. 4. Running time, 98 mins.

Prince.....Raymond Griffith
Girl.....Mary Brian
King.....Tyrone Power
Prime's Valet.....Edgar Norton
Revolutionist.....Nigel de Bruliere
Prime Minister.....Gustav Von Seyffertitz
Princess.....Jacqueline Gadsden
Love.....Jerry Austin

Another light comedy interlarded by Raymond Griffith, with the first reel so strong in laughs the remaining footage can't follow it on an equal plane. Extremely light and airy, this film may almost be classed as a "gag" unit. But it will amuse as many witnesses as it fails to impress. Its one of those pictures. Some will like and some won't, the latter because of the improbability of the story.

Griffith has already established himself as a light comedian, and he again scores here, although, to transgress into the past, it's doubtful if this boy has or ever will turn in a better piece of work than he did in Mickey Neilan's "Fools First" of some years ago. "Fools First" was a comedy-drama, and how!

It was probably the initial big push in Griffith's film career. Now that promotion has come to where his name is above the title it gives every indication of remaining at that point. There is little or no question that Griffith is fully capable of meeting the requirements.

"A Regular Fellow" is an out-and-out satire on the publicity campaign which England wages with the Prince of Wales as its figurehead. The laughs are fast and furious during this opening reel when Griffith, as the Prince, flies from one

ceremony to another as a matter of routine and for which he changes uniform each time while tearing

"Hoke" here is plentiful, while the formalities include the launching of a ship which sinks upon striking the water; the laying of a cornerstone that falls upon the Prince, and the lighting of the first fire in a fire engine, which explodes. The action is furious during the time this is going on, after which the speeded alackons which the love interest angle becomes a necessity.

Mary Brian is the girl whom the Prince has throne gets a flub at when he has managed to slip his noose for a brief period. He doesn't see her again until he has managed to adjoin the military comedy company, previous to which the lover of the princess to whom the Prince is betrothed parachutes from an aeroplane to leave his royal nuptials to figure out air currents and the mechanics for himself.

A wild and exaggerated air ride, finishing with a crash, puts the Prince on terra firma again, where no one recognizes him. The general belief is that he is out of his head from insisting he is the Prince. This situation climaxes in jail, where he sees the girl for the second time. She is being detained because of a charge of forgery. Both eventually reach the royal member's native home. A coronation scene, the King having died, goes into a mad race with the Prince, horse throwing and a dog always returning the explosive sphere.

The Prince propositioning the revolutionist to establish a republic so that he can marry the girl, the "mad" finale which is destroyed, and then elected president of the new republic by the rabid rds. Eddie Sutherland directs light comedies and handle Griffith. He proves it here if nowhere else. That the opening minutes are so strong as to belittle the later reels is not necessarily his fault. The late moments of the picture are certainly not weak; it's that the momentum is so fast at the opening which gives the impression of descent.

Griffith receives capable support from Gustav Von Seyffertitz, his advisor and shadow, but otherwise carries the entire round himself outside of the situations constructed for him. Miss Brian looks good as the girl and Nigel de Bruliere registers an adequate and efficient fanatic. The remaining cast members are negligible. Tyrone Power does little more than a bit.

"A Regular Fellow" is a good picture for both Griffith and Sutherland. It's almost vehemently clean (mayhaps to show it can be done), and whether they like it or not they'll laugh. That goes for any machine that owns a projection machine. **Skig.**

THE DARK ANGEL

First National release produced by Sam Goldwyn with George Fitzmaurice director. Ronald Colman starred. Adapted from the stage play of same name by R. B. Truax. Screenplay by Francis Marion. At the Rivoli, New York, Oct. 11, week. Running time, 75 minutes.

Hilary Trent.....Ronald Colman
Kitty Vane.....Vilma Hanky
Lord Beaumont.....Frank Elliott
Miss Madeline.....Florence Turner
Mr. Evelyn Brent.....Charles Lane

A rare, fine up and outstanding audience feature; produced with taste and care, and in its two leading roles, cast ideally.

Interest in this one naturally centers about Vilma Hanky, a German actress brought over by Sam Goldwyn and who has been touted to the heavens as the greatest ever.

Apparently Goldwyn had a crew of press agents working on her publicity, for the trade has been flooded and that goes for the dailies. Funniest of all, is that Miss Hanky is as good as Goldwyn claimed. A blonde, she has hair that is not bobbed but light and soft-eyes that are expressive, and set of good looks such as one rarely finds. In other words, the girl is there all around and her acting here is as sore and as professional as if she had been used to American studios for years.

The plot is one of those wistful and pathetic things which has been improved upon by the Americans. As produced in New York last year by Robert Milton and his associates, "The Dark Angel" was rated a good play but failed to click. Hilary Trent and Kitty Vane are in love and on the eve of the war, they go to Dover to marry. Arriving too late to secure a special license, they spend one night together in an inn—the last night before Hilary joins his regiment. And after that the went back to her people and he went to France. But Hilary did not come back, and she gave him up for lost. Truth was he had been blinded and fearing to become a burden on her, removed himself to the north of England and in obscurity wrote juvenile tales under a non-de-plume, Kitty, on the eve of her marriage to another man, heard that he was still alive and hastened to him, but her father reached Hilary before she could reach him, and between them they arranged to deceive her.

Arranging things around the room so that the blind man knew their exact location, they awaited Kitty. When she entered, Hilary stepped

(Continued on page 45)

FEATURES AND STAGE ACTS

IN PICTURE THEATRES
THIS WEEK (OCT. 12)

Theatres are listed below with attractions for the current week if not otherwise indicated.
A stationary house orchestra, or its leader, or a permanent vocal list will not be listed.

NEW YORK CITY

Capital (11)

Joseph Green
Marcelle Grandville
"The Midshipman"

Colony (11)

Trojan 5
Campus Capers
Broderick & F
"The Freshman"

Rialto (11)

Benjie Brown
Sawford & Bolger
Roy Snack

Capitol (12)

Smart Set Rev
"Foxy Express"

Hearling (11)

Ged Dufrant
Miriam Klein
Adolphus & B
Paust 3
"What Fools Men"

McVickers (12)

Stegon Watson
Sam E Lewis
George Gibson
"Heat People"

Million D. (Indef.)

Murray & Lee
"The Freshman"

State (10)

Mission Belle
Jack Howell
John Barry
Phil Papello
Dorothy Cleveland
Andruss's Rne
Albert McVary

Pittsburgh, Pa.

Aldine (12)
"Romola"

Grand (12)

Hazel Court
W Kaufman Orch
"Dark Angel"

Providence, R.I.

Fay's
Roscoe Alla Co
Harris & Wells
Frank Jolly
Jack Hough Co
"Timber Wolf"

Taylor, Parsons & Hawks

World's Great Harmon
Metropolitan Theatre, Los Angeles
Indefinitely

St. Louis, Mo.

Missouri (10)
Walter Slater
Agnes Neudorf
"Son of Father"

Rialto (10)

Sherry L. Marshall
Frans Brosky
Frederick Schott
Louise Riley
"Phantom Opera"

Forum (10)

Ed Girard & Girls
Frederick Schott
"Man on the Box"

Boulevard (11-12)

Geo D Washington
Ron Beaumont
Fanchon & M Idea
"Slater from Paris"

Detroit, Mich.

Ed Girard & Girls
Frederick Schott
"Man on the Box"

Macy and Scott

The Radio Aces
Now 2nd Big Week
Nixon Cafe, Pittsburgh

Ethel Hopkins

"Lucky Horseshoe"

Buffalo, N. Y.

Lafayette (12)
Gaby Leslie Co
Franklin Vincent
I Werner
D Downing & B
Edith Landman
"Playing w. Souls"

Cedar R. Ia.

Strand (11)
Vanily Dolls

Victory (11)

Moss & M Sis

Des Moines, Ia.

Capital (11)
Deslys Sis

Chicago (12)

Small & Maye
Variety Pioneers
Smith & Durrell
"Slater from Paris"

Denver, Colo.

Coliseum (12)
6 Brown Bros
Monroe Miller
Marg White
Rainbow Beauties

Milwaukee

Wisconsin (12)
"On the Nile"

Minneapolis

Gurriel (11)
Woodward & M

State (11)

Mock & Hagwell

Newark, N. J.

Brantford (11)
Lopez Rd of M
La Saville
Murray Wachman
"Classified"

Omaha, Neb.

Rialto (10)
Morton & Mayo

Washington, D.C.

Rialto (11)
Everman & De S
"Thunder Min."

Uniontown, Pa.

State (12-14)
Slater Leave
Crown Rev
12-17
"Gold Rush"

Phil Tyrell

Attractions
Suite 705, Woods Building, Chicago
Booking more large picture theatres than any other office in the Middle West

Sethine & Grovill

Hilly Smith
Cannally & De S
W Wood & White
D Albert Co
(11-17)
Dippy Diers
Leary & Lee
Fannie Miller Co
Emily Darrell
Rose Sterling &

Newark, N. J.

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(11-17)
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Leary & Lee
Fannie Miller Co
Emily Darrell
Rose Sterling &



OUT on the Coast they have given the name "Pola's Perfect Picture" to "Flower of Night."

No wonder!

For in it once again she is the incomparable empress of emotions. The tempestuous tiger-woman fighting for her sweetheart and her happiness!

Primitive passions rage. Hot tempers clash. Eye-dazzling colors flash, roaring laughter rings, hearts and bodies are trampled on in the mad surge of life lived to the limit!

"Flower of Night." Pola's perfect Picture. Written especially for her by America's most colorful novelist, Joseph Hergesheimer. Produced sweepingly, gorgeously by Paul Bern. Screen play by Willis Goldbeck.

Coming to the Rivoli October 18th.

Paramount Pictures

You Can't Bunk The Public—
It Knows What It Wants

Every Columbia Is Made Right,
Rented Right, Satisfies Customers and Makes Profits Right



Are What They
Want and Like

BOOK THEM TODAY!

(Continued from page 42)

Colman as the man, gives a bang-up performance, while Helen Jerome Eddy also chips in with a nice show. The comedy relief in spots is bad and there are times when the direction lags, but on the whole, *The Dark Angel* has such fine moments it can be heartily recommended. The exhibitor can also depend on this one as not being a hocus-pocus proposition which appeals to critics only. It has a whale of a punch and heart interest. Moreover, it has been produced lavishly and with all these attributes, is almost a cinch for satisfying any audience. *Sisk*

It is difficult to say how this pal-
-pink society story will be received.
Money has been spent on it with
the result that the cast, settings and
direction are all above the average.

This time it is Laurence Sinto
blinded by burglars on his wed-
ding evening. His bride, unbeknown

Source: *Journal of the American Statistical Association*, 1997, 92, 1037-1046.

INSIDE STUFF

(Continued)

per." The story mentioned, without calling moderns (printed like that) Moore's next picture, and it added "fect flapper of flimdom." "Perfect

Picture press agents are making clamoring for screen and stage stunts is a story from the coast about a picture-acting husband's engagingly wiring her spouse to know w

press stuff when seeing it, and ask

F.B.O. breaks

happy with his wife, she makes the usual film martyr of herself. He regains his sight, learns of his spouse's infidelity and welcomes to his heart the other girl.

Miss Novak gives a tender, moving performance as the nurse standing head and shoulders above the rest of the somewhat ordinary cast. The picture is entirely devoid of comedy relief attempts, a deficiency better, however, than the usual unfunny nibbling for the elusive laughs. Some of the exterior photographic shots are very beautiful.

It is all very typical neighborhood house stuff, made, perhaps a little better by a story that is more gripping than most.

ON PICTURES

quotes, that young girls should be with "Moderns" the title of Miss "Colleen Moore is known as the per-Flapper" is the title of Miss Moore's

g the dailies unreliable, those papers—any kind. In this issue of Variety woman in New York, reading of her at to a film star at Hollywood, Fran-ny. He wired back if she didn't know

ing her to come on to the coast and

2 2 1

be happy with him. Meantime they
still undivorced.

There are great days for the pre-commencing to look like the sports.

Low Cody paid Internal Revenue \$450 in back taxes and proceeding dropped. Cody's excuse for the dis was that he had been so busy gett keep an accurate account of his inc has filed a tax lien against Gladys that she had overlooked an item of for her 1919 income.

B. P. Schulberg has arrived from organization of the affairs of Preferred with Associated Exhibitors for the a series of eight productions. Wh

to washup and the pictures are t
Price-Jack Woody controlled comp
the latter is a fact the deal would
a view to the distributors meeting
have with various state rights distr

Cabling for confirmation of the report from Australia to the effect that a showing of 1,000 feet of British production in that country, the Department of American consul that such a measure

It was stated, however, that if such a measure would be favorably received in the near future, that this 1,000-felt give to the American producers is the

Foreign film interests throughout behind their governments to stop them in their theatres.

mentioned on the other end is

ents, if there is no tie-up. It's "res" stuff and "connection." The actor Goodell at Los Angeles testified against the actor were omissions in his income tax returns and screen contracts he neglected to and outcome. Collector Goodell McKewell, screen actress, asserting \$0 for her 1918 income and \$1,375

coast to be present in a re-
pictures. He also is negotiating
tribution through that agency of
r this means that Preferred is
distributed through the Geo-

distributed through the Oscar
is a question. In the event that
doubtedly have to be made with
existent contracts that Preferred
ors and exhibitors.

news dispatches coming through had been passed requiring the film in every program shown commerce has been advised by the and not yet become a law.

the belief of the consul that some
upon by the legislature within
population would not be "oppress-
belief of the consul.

world are all reported as getting rapidly growing American business.

(Continued from page 41)

per." The story mentioned, without quotes, that young girls should be called moderns (printed like that), with "Moderns" the title of Miss Moore's next picture, and it added "Colleen Moore is known as the perfect flapper of filmdom," "Perfect Flapper" is the title of Miss Moore's

Picture press agents are making the dailies unreliable, those papers clamoring for screen and stage stuff—any kind. In this issue of Variety is a story from the coast about a woman in New York, reading of her picture-acting husband's engagement to a film star at Hollywood, frantically wiring her spouse to know why. He wired back if she didn't know

press stuff when seeing it, and asking her to come on to the coast and

F.B.O. Gold

breaks record

...America's A

October 5, 1925

EE

Gentlemen:

ATTENTION

Gentlemen:

It will probably be of interest to you to know that our Sunday business with "If Marriage Fails" was the largest since May 22. It was very gratifying to us, inasmuch as this is the first picture of the Gold Bonds that we have run, and we were naturally looking forward to the results rather anxiously.

We hope the balance of the bloc is as

We hope the balance of the bloc is as

Yours very truly,

PANTAGES THEATRE
Paul J. Leo
 MANAGER

F.B.O.'s other 11 Gold Bonds
will go over just as big -- and bigger
Have you bought the sure-fire F.B.O. product yet?

Distributed by

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PICTURE HOUSE PIT BANDS AND UNJOY

Attempts at Interference —New York Band Objected To

The picture theatres' plans for extending the field for novelty jazz bands in the house pits have given rise to union difficulties and attempts at interference. The film houses, naturally favoring established and specially schooled units, cannot incorporate local talent, with the result the local unions have expressed their intention of interfering.

The first instance was the Empire, San Antonio, where Harry Stoddard's Streets of New York band opens Saturday (Oct. 17). It was the management's intention to have the band officiate both in the pit and as a stage offering. The union objected to a New York band putting the local men out of work, despite the Empire manager's offer to find employment for the ousted pit orchestra in another of his chain of 19 houses (Famous Players booked).

Thus far the Stoddard band will officiate on the stage only, with the local pit orchestra remaining, although it is hoped some compromise will be reached to permit the imported orchestra doing both a pit-and-stage combination.

With Famous Players and the other main houses planning to go in for the sympathy idea of the Dornie-Ash school to a great extent, the union proposition will present itself as a serious problem. Generally, in the lesser cities the local men are not sufficiently capable and will necessitate an importation of a leader and a strong nucleus, at least, with the augmentation of some local musicians as a compromise.

BANDS PLACED

Harry Reser and his Columbia record band go into the new Club Anatol (Friedland's) at 145 West 54th street, slated to open this week. WEAF is running a direct wire into the club.

The new Club Dover at 105 West 54th street has Paul Denker's Collegians spotted. Nat Brooks is manager of the place.

Al Shapiro goes into the Club Barne at the Village for the dinner sessions with "Pie Wee" Byers as the regular attraction after theatre.

Sleepy Hall opens at the Mt. Royal, Montreal, Oct. 17, also booked by Taps, for six months.

Vic Poynter, last director for Vincent Lopez at the Hotel Statter, Bufile, went into the Madrid, Philadelphia, Oct. 9.

All of the bands were booked by "Taps."

COLORED BAND IN CHINA

A colored band, formerly the Mantle Hotel orchestra, now known as the New York Singing Syncopators, following a two years' stay in Manila, and which has been in Shanghai since the summer of 1924, will play in the latter place for three consecutive years at the Hotel Plaza continues to exercise options. In the Syncopators are Andrew F. Rosemond, Barley W. Jackson, William O. Horgan, Jack Carter and Clinton R. Moorman.

JAS. DURANTE'S SONG TAKEN

As the chorus by Jimmy Durant published in last week's "Variety," finishing "She's Just a Cow," was read by Frank Clark, new manager for Waterston-Berlin-Snyder, who at once tied it up, ordered a verse written, and will publish and plug it.

JOE HILLER IN PITTSBURGH

Pittsburgh, Oct. 13. Joe Hiller, general manager of Waterston, Berlin & Snyder Music Co., has moved his headquarters to Pittsburgh from which city he will operate in the future. Hiller is a Pittsburgh boy, very popular here.

"Name" Bands Getting Own Prices in Fla.

"Name" bands for Florida engagements can write their own tickets this fall and winter, dependent on the importance of the "name." Several recording orchestras are slated for Florida engagements and many more have been approached.

An average of \$5,000 to \$7,000 weekly for 14 to 40 weeks is being offered. Paul Whitman is getting a record figure of \$15,000 a week for six weeks at Coral Gables, Florida, this winter.

FRANK CLARK'S FRIENDS

Cinderella Ballroom Makes Them Welcome

An unusual tribute was paid to Frank Clark, the new New York general professional manager for Waterston, Berlin & Snyder, at the Cinderella ballroom, New York, Wednesday night, when a galaxy of stars, dropped in after theatre to pay tribute to the popular music man.

The Cinderella put itself on the map strong with the professed, waiving admission to the show crowd and playing host in splendid style. Incidentally, in the course of the evening, the novelty James G. Dimmick Sunnybrook Orchestra came to string attention with its unusual dance style and novelty entertainment.

The band, hitherto unknown, excepting for Variety's previous news story that Dimmick was a retired millionaire and former president of the Greenville (Pa.) Steel Car Co., soon impressed because of its genuine distinction, which the musical caresses presented voted as of the Jay Garber class in speed. (The organization is reviewed elsewhere under Band Reviews.)

A flock of talent from the neighborhood cafes and vaudeville houses dropped in for a number here and there and if that's an indication of the following Clark has, the Waterston-Berlin-Snyder catalog should be heard from aplenty this season.

Clark is a Chicago man and for years the firm's prof manager in the Windy City. He was brought east to take charge of the general works. Joe Hiller being assigned a psychological mission as general executive to tour for W-B-S and open up new offices, etc.

HAILETT'S \$2,000 LOSS

Mal Hallett suffered a loss of \$2,000 in instruments which were carried in a silver between the Rosemond Ballroom, Lawrence, Mass., and his Salem (Mass.) state the following evening. The Ford burned up and its contents of saxophones, Hallett's favorite violin, tuba and drums were completely destroyed. The machine was covered by insurance.

Hallett's New England season, rotating between three ballrooms in which he is financially interested, has been highly successful. He switches to a Florida engagement this winter, according to present plans.

DAVIS' SOCIAL DATE

Eddie Davis, of the Davis-Akst orchestra at the Club Lido, with a band of 30 travels to the home of the most packing prop. J. B. Armour, at Lake Forest, Ill., for a single night's engagement Dec. 3.

The figure, if published, would sound fabulous and is incredible but it is an indication to what extent wealth will go for choice dance music.

ROGER KAHN'S BOOKINGS

Roger Wolfe Kahn is invading the band booking business on a large scale. The "millionaire" bandman has a financially interested in sponsoring The Newporters, The Debutantes and the Deauville Young as his first units.

Young Kahn's contract with the Hotel Biltmore, slated to expire in December of this year, has been renewed until Jan. 1, 1927.

HOUSE LEADER WITH SHOW

Morris Outley, musical director at Moss' Broadway, moved to the Albee, Brooklyn, replacing Andy Byrnes, who goes with the Pat Rooney show as orchestra leader.

WASH. CAN'T FIGURE RADIO'S ABOUT FACE

Variety Bureau

Washington, Oct. 13.

Officials here cannot understand the "about face" of the broadcasters.

The report reaching the Department of Commerce that almost unanimous approval was expected to be given a resolution favoring the extension of the provision of the Copyright Act, to cover the reproduction of music by radio, caused much interest here. Not only was this interest manifested at the department but among those members of Congress who are now "trekking" back to Washington in readiness for the coming session.

The report was that at a recent meeting of the National Association of Broadcasters the resolution was adopted with no dissenting voice yet being heard from any of the stations.

Washington is asking—"Have the song writers, the authors, and the publishers won their fight already?" The town is somewhat skeptical.

This resolution is expected to be presented here when the Fourth National Radio Conference meets under Secretary Hoover.

HERE AND THERE

The Park Lane orchestra, from the Park Lane Hotel on the fashionable East Side of New York, has been signed for Brunswick records.

Earl Gresh and his Gangplank orchestra are at the Chummy Club, New York, as the dance feature.

Jack Walker's band returns to Jimmy Kelly's Greenwich Village cafe. Walker was last at the Charleston Club.

Ben Irving and orchestra have been engaged for the season at the Lyceum theatre, New Britain, Conn.

Arthur F. Kendall, leader of the orchestra at the Strand, Portland, Me., is temporarily conductor of the orchestra at the Capitol, Springfield, Mass.

The waits "started" by Phil Spitalny, the Cleveland band leader, has been taken over by Jack Mills. "The Kiss I Can't Forget" was originally published by Spitalny's own company and already has been recorded on every "mechanical."

Jack Mills, Inc., has taken over the copyright to Gus Edwards' "School Days."

Milton Charles, one of the premier rotating organists on the B. and K. circuit, left Chicago Monday for three weeks at French Lick.

In Chicago, E. E. Sheetz, Jr., and his Californians have replaced Paul Biese at the Cinderella Ballroom, alternating with the Seattle Harmony Kings.

Maurice Sherman's Syncopators are playing for tea dansants at the Clifton Cafe.

Jack Mills will open his annual winter headquarters in Chicago with Murray Bloom in charge.

Woman Organist

Syracuse, Oct. 13.

Luella K. Edwards, local organist, who recently left the Rivoli to play at the Strand, is back at the Rivoli, this time under contract. Incidentally, it is said that the Strand management doesn't relish the deal. Miss Edwards will be a featured organist for the Mitchell Fitzer house up-rite. Fitzer recently took over the Auditorium at Auburn and rechristened it the Strand. He is also completing a theatre organ for the suburb. Miss Edwards is said to hold a contract for \$5,000 a year for two years. She received a \$1,000 bonus for signing. The young woman, who has knack for the musically interpreting pictures, built up a following at the Rivoli. They kicked when she left to such an extent that the Fitzer management was forced to meet her terms.

New Walker Campaign Song "It's a Walkway for Walker Down Our Way" is the latest campaign song for Jimmy Walker, written by Everett D. McCooly and Norman J. Yause.

"ANGLES" IN DISC RECORDING; MUSIC PUBLISHERS "GIVES" SONG

Variety pays no attention to anonymous contributions but the several letters received as a result of last week's story concerning a certain recording manager's favoritism to couple the music publishers is a barometer as to what extent that story created comment.

The recording manager referred to was only mentioned as part of a general survey of major company disk releases with the comment that the majority of songs "canned" on the major labels are comparatively unknown. That was explained in part through angles between music publisher and the recording man. The latter, priding himself on his exclusiveness (in itself a petty attitude of a petty individual who reflects his ego at almost first glance) has been known not to mix socially with any but two music executives.

These firms get anything they want onto his disks, many of the numbers being "canned" from manuscript and released even before they are popular in sheet music form. In former days, which may explain why the disk business is on a decline, a song became popular and then was "canned" so that the popularity of the number carried the "mechanicals." Today, it's a reverse process and doesn't work out either way.

New Sidelight

A new sidelight on the favoritism situation has cropped up in that one of the favored music men is known to release one song for mechanical recording for his company gratis. In other words, for no money (future) "courtesies" received on the preceding nine numbers, the royalty is waived on the tenth. It's not known where that tenth song is a hit number and makes it worth while as a saving for the recording company. It has, however, given rise to wondering as to what method the music publishing company follows with the writers of the song; whether a phoney royalty "statement" of a few dollars is rendered or whether the number is previously bought outright by the publishing concern.

Changes May Come

The chief executives of the "mechanical" company which is showing such unusual favoritism are said to be getting wise to things generally and a change is anticipated. The possibility of this would prove of great rejoicing to certain lesser publishers who have been known to actual work hard and create popular numbers, only to find their numbers but with little "mechanical" co-operation from only this one important concern. It has been known that the intermittent absences from the main office of this recording manager, entailed by business trips, paved the way for these corner-cutting something in and listed for release when the assistant laboratory staff was in charge. Otherwise, numbers have been "canned" but held up for many weeks at a stretch until released, meantime permitting the favored few to force their wares onto the releasing schedule.

Happened. Before the former Columbia Phonograph Company went into bankruptcy some years ago and during the time Variety was exposing the methods of its recording—professional department in selecting songs from favored publishers, executives of the Columbia Company, positive in their refusal to be reformed, threatened the paper by a damage action for libel. Variety continued its articles when an officer of the Columbia called at Variety's office, stating that in view of his company's letter and the continued publication, Variety must be certain of its statements. Thereupon he asked if Variety would furnish his company with its information. The officer was advised Variety published information, that it did not give it otherwise, but if he would ask the first music publisher he called upon, all the information his company wanted would be given to him and if that publisher's firm did not inform him, then that company was of the ones "standing in." Shortly afterward the Columbia company made a change but it was too late.

In the present instance the recording company is among the biggest. One of the music publishers handles popular music records in the first rank of publishing firms, while the other leans more to production music.

WJR'S SERIES

Elaborate Programs Planned for 26 Consecutive Sundays

Detroit, Oct. 13.

Radio's most elaborate attempt for an extended program of talent is WJR's plan for a series of 26 Sunday programs, starting Oct. 25. Jean Goldkette, the musical mogul of Detroit, who has the automobile city served up music, is in charge of booking the talent. Goldkette will install an experienced vaudeville booker to properly take the programs in advance every Sunday, importing talent from New York and Chicago.

WJR is in the Book-Cadillac hotel (where Goldkette supplies all the music) and the Jewett Phonograph & Radio Corp., which controls WJR, has engaged Orchestra Hall for Sundays, from which to broadcast the programs.

NEW VICTOR ARTISTS

New Victor artists slated to make their debut Oct. 30 are Jack Smith, Creator's Band and Flora McGill. The nationally known singer of Christian Science hymns, signed from the First Church of Christ, Scientist, Washington, D. C., and will offer Science hymns exclusively. A creature of an Edison artist, this, marking his first Victor offering, Smith is well known on the radio for his pop songs.

KSD ON WEAF RELAY

St. Louis, Oct. 13.

KSD, St. Louis' "Post-Dispatch," is the latest addition to the broadcast network of the American Telegraph and Telephone Company under WEAF. Programs from the New York station will be transmitted over KSD each Sunday, Tuesday, Wednesday and Thursday nights.

Paul Ash Abandons

Club In Impossible Cafe

Chicago, Oct. 13.

The Paul Ash Night Club at the Clifton Cafe has been abandoned by mutual agreement. The Clifton is regarded as "all wrong" for a club and with the exception of a veritable forest of posts and pillars.

Fred Hamm, of the Edgar Benson organization, will play at the Clifton from 11 to four a. m. and vocal music was broadcast by the Clifton who have the early shift.

Detroit's 1st Radio Show

Detroit, Oct. 13.

Detroit will have its first radio show this winter under Jean Goldkette's direction. Goldkette is the Paul Whiteman of Detroit, controlling the music in the Book-Cadillac hotel, Greystone ballroom (which he has leased) and the Detroit Athletic Club. Goldkette is a sufficient public support to make a radio show in Detroit a permanent local institution.

As yet, stars are planned to be used as attractions.

NOVEL FEATURE

Providence, Oct. 13.

WEAF, the Outlet Company, went on the air last Friday night with a novel feature when a program of blind music was broadcast by the 50-voice choir of the State Hospital for Mental Diseases. Harold C. Kenyon, a patient from the hospital and blind from birth, played the piano accompaniments.

Dr. Arthur H. Harrington, superintendent of the hospital, commented upon the uniqueness of the project of having 50 mental patients 20 miles by automobile to broadcast. He stressed the therapeutic value of music in the treatment of mental diseases. A \$10,000 fund for an organ for the hospital.

BAND and ORCHESTRA REVIEWS

DELL LAMPE'S ORCHESTRA (13)

Trionon Ballroom, Chicago

Chicago, Oct. 13.
Andrew Karzas' Trionon is probably the most beautiful ballroom in the city, a hotel ballroom rather than a public dance hall. The orchestra should be in keeping with the quality of the institution. There is little outstanding merit about the Lampe band. This may be due to the mechanical effect of a long engagement. Trionon grinds every night except Monday and Lampe has been there a long long while. The band follows the usual line-up as to instruments adding a xylophone. More of this would materially enhance the music. Dell Lampe who bears a certain physical resemblance to Paul Whiteman leads but does not play. It is presumed he is a violinist. The indictment against the Lampe band is that it is conventional, common place and unimproved. There is no heat or pep. It just drags along giving the customers so many dances an hour and nothing more. The band has a tendency to warm up as the evening progresses but Lampe and Co. are still going along mildly and methodically when the hour grows late. Trionon is expected to have a new band of the press and merchants, etc. Prizes, stunts, added attractions, extensive poster advertising all play the ballroom. It would seem that a better band would make a staidier draw than all this hocus-pocus. Hal.

WILLARD ROBISON ORCH. (8)

Club Rodco, New York

Robison, through Paul Whiteman's interest, came out of the west and, now spotted in the Rodco cafe, is creating considerable talk with his extraordinary dance music. The band is ultra in style for "blue" stuff.

In Robison the organization is headed by an exceptional keyboard manipulator, he being a composer of notes and since signed by the Duo Art piano rolls as an exclusive recording artist.

Kenneth Moyer, sax-clarinist player, is a corker on his reed, also featuring a "hot" French horn, never before seen around town and probably one of the few in the country utilizing that instrument for jazz purposes. Miguel Duchene, the Edmonton saxophonist, is excellent, as are Sammy Smith, coking fiddler, and Jack Davis on the trumpet. Marion Flickinger, drum; Hobart Kennedy, banjo; Lop Jarmon, euphonium (and very good, too) complete the line-up.

The western boys make coking appearances individually and collectively and are introducing themselves conspicuously to the crowd. The Victor disks will further carry their brand of jazz around the world. Abel.

"SPIKE" HAMILTON and HIS BARBARY COAST ORCH. (6)

Hotel Southmore, Chicago.

A framed sign in the foyer of the hotel reads: "A wonderful combination—irresistible music and delicious food." With respect to this sign it is at least partially right—the food is good.

Records have been distributed extensively in the neighborhood around Stony Island avenue and 17th street further emphasizing the fact that the Southmore Hotel has a first class orchestra. These placards describe it as under the leadership of the "versatile and dynamic 'Spike' Hamilton." The author of these placards (assuming it was not Mr. Hamilton himself) is a writer of fiction.

Hamilton has a hard-boiled nickname, but that's about as near as he gets to that dynamic adjective and his versatility consists in singing ballads in an indifferent tenor with the accompaniment of a lazy saxophone. Also the pictures of the Barbary Coast Orchestra in the foreground placards show eight men. Only six who posed for the photograph are playing at the Southmore.

The dine and dance feature seemed to make little impression on the patrons who confined themselves to the cruising the floor being deserted for a solid hour although "Spike" kept grinding pretty steadily. On top of the apparent expectations of the hotel management this

frail crew looks like a case of smoke but no fire. There is little of rhythm, melody or "buck" to it. Nor has it any standing as a high brow organization such as some residential hotels employ.

Mr. Hamilton and his abettors are big time to the extent that they wear tuxedos. Hal.

SAMOVAR ORCHESTRA (7)

Samovar Cafe

Here is a seven-piece combination that has been practically hidden away from the regulars. The patronage here consists mainly of unescorted women. The name would give the impression that a Russian atmosphere prevails. Nothing foreign about the place save the name. The orchestra is relied upon to supply the sole entertainment. The boys play very piano throughout, never becoming "hot" or boisterous. It is what might be termed refined music. The only brass instrument employed is the tuba.

Charley Straight is responsible for the recruiting of this combination, under the direction of Jack Johnson, who is evidently the pianist in the turn. For a small combination it can maintain its own with some of the best stationary or traveling units with a like personnel. Rhythm and harmony are aimed for and achieved. The music is so faint that one seated in a far corner could barely distinguish the melodies. The music has to be played in that particular tempo due to the extremely low billing.

The instrumentalists employed are: two saxes, violin, banjo, piano, tuba and drums.

SYNCOPATIN' SAL (Fox Trot)

Waring's Pennsylvanians.

WAY DOWN IN MY HEART (Fox)

Charles Dornberger and His Orchestra—Victor No. 19768.

Two traveling units, well known in the picture theatre, are backed up on this disk. Waring's Pennsylvanians have a rhythmic ring, using Tom Waring with a vocal solo that doesn't belong because of the tempo of the music. Dornberger's assignment is more melodious and equally suitable for dance purposes. "Way Down in My Heart" (Charles Dornberger-Charles Kline) suggests that the band leader could do quite well turning out pop ditties. His frequent song releases have been consistently worthy if not often enough, which later may explain their merit. There is a vocal contribution in this also. The reeds instrumentally stand out.

ROW, ROW, ROSIE! (Fox Trot)

Ernest Green and His Gangplank Orchestra.

SHE WAS JUST A SAILOR'S GIRL (Fox Trot)—Same—Columbia No. 424.

This is a new recording orchestra on the Columbia label. Earl Green's band came from the Gangplank cafe of Hollywood, Fla., having been up north this summer in a resort cafe and picture houses. In keeping with their name, this nautical couplet introduces a new idea in dance bands.

It's a singing orchestra and the first of its kind to record on the disks. Hereafter, singing bands when "canning" their wax have assigned their vocal efforts to solo or duet artists, but the Gangplank Orchestra does its stuff in ensemble. And very good, too!

OH, SAY CAN I SEE YOU TO-NIGHT! (Bally Murr.)

UKULELE BABY—Victor No. 19757.

A novelty vocal disk. Billy Murray's assignment has been interestingly dressed up with a melody of suitable Remyck ditties (the theme song is a Remyck copyright) to support the main idea, being a relief from an otherwise staid rendition of the song.

Miller and Farrell, best known in the cabarets, recently joined the Victor artist ranks. They sing to the accompaniment on the mandolin and guitar, making for an interesting rendition.

SILVER HEAD (Fox Trot)—Vincent Lopez and His Hotel Pennsylvania Orchestra.

SLEEPING BEAUTY'S WEDDING (Same)—Okeh No. 4048.

Vincent Lopez is breaking away from the Okeh brand, but still turning out good dance records. This is

"BLACK BOTTOM"

One hears of the "Black Bottom" dance but it is seldom done by any of the vaudevillians, colored or white. The dance is an old time southern style to slow time with sculp-tape.

Allerta Hunter is considered one of two colored girls doing it although Miss Hunter does not always include it in her present vaudeville routine.

A number of white girls with several Broadway shows asserted to their friends they can do the "Black Bottom" but they have yet to demonstrate the dance in public or private either for that matter.

GEO. RECTOR SOUTH

Famous Restaurant Opening at Lemon City, Fla.

Lemon City, Fla., will have its "Rector's."

It will be the only original Rector's in this country, directly supervised by George Rector, himself.

Mr. Rector is going to move southward shortly and will have his restaurant in operation by the opening of the Florida season around New Year's.

The Rector restaurant will be immediately housed with a seating capacity of around 200.

Lemon City is a short ways out of Miami. With neither that city nor any other in the state at present containing a distinctive restaurant of the class of George Rector, Rector's at Lemon City will

among his best. "Silver Head," Lopez's own number (with Joe Nussbaum and James Brockman) is a likely melody fox trot, showing some fancy reed and violin work. The companion number is an already proven dance number by Max Rhode, a fetching importation which the Lopezites handle smartly.

ARE YOU SORRY? (Fox Trot)—Paul Specht and His Orchestra

SMILE AT A TIME WE'LL BE—Columbia No. 408-D.

This marks Paul Specht's active return to the Columbia lists as a featured exclusive artist after having been away or present only intermittently. Specht has outdone himself in this importation, both as a composer and conductor. Both are Ager-Davis numbers, featuring fetching symphonic effects, a violin obbligato, coking brass and other varieties of distinctive character.

SUNSHINE—Wendell Hall

IT STRUCK MY FUNNY BONE—Same—Victor No. 19725.

Wendell Hall, the red-headed music maker, of "It Ain't Gonna Rain No More" fame, has a "Sunshine" variation on the same doggerlyoric order of comedy song gagging. "Punny Bone," too, permits of the inclusion of many puns and rhymes. Plenty of melody to the tunes also.

Half as stuff, as ever, is interesting, and his clear enunciation gets everything out of the numbers.

SILVER HEAD (Fox Trot)—Polla's

Glenn Miller and His Orchestra

MARGUERITE (Fox)—Naxos-Martin and Orchestra—Edison No. 81571.

Vincent Lopez and Ben Herlihy figure in this couplet as co-authors of one number. "Silver Head" by Lopez-Joe Nussbaum-Jim Brockman, is a fetching melody fox trot with a new thought that should get over. The Polla treatment is okay and Verni's ballad's vocal contribution likewise.

Nat Martin's jazz specialists have also made a good job of the snappy "Marguerite" (Bernie-Sierman-Murphy).

IN SHADOWLAND—Frederick

Kinsley.

THE MELODY THAT MADE YOU MINE—Same—Edison No. 8084.

Frederick Kinsley is on record at Kio's in New York. He records his organ solos on the Midler-Losh pipe organ, Kinsley featuring popular hits and fox trot numbers. This couplet happens to be in three-fourth tempo.

The soloist also possesses a happy knack of treating each number with suitable incidental snatches, two arrangements being interesting and pleasing.

INSIDE STUFF

On Music

Young Kahn and His Music

Show people have often wondered to what extent the son of a millionaire banker will take the jazz avocation. Horer Wolf Kahn, son of Otto Kahn, who has developed a crack orchestra that suffers nothing in comparison with the best, is the topic in question.

The popular assumption is that the 18-year-old boy will soon tire of his hobby, when, as a matter of fact, he plans to make music his life work. Kahn, as yet too young to be a skin to Paul Whiteman, is gradually and painstakingly building himself towards that future, even with elaborate sidelines like orchestra booking facilities, school of music, music publishing, etc.

The boy, from his early youth, has had an unusual aptitude for music, gradually taking from one instrument to another through the sheer love of it. This week at the Palace marks the first of his last fortnight in vaudeville, although offered the Hippodrome and other houses. Young Kahn is making an early return at the Palace this week, and seemingly has clicked in vaudeville, but, because of his desire to concentrate on other musical plans, he is cutting it short. This is another instance of the seriousness of his musical career and plans.

Causing Talk

The mechanical end of the music business is buzzing over the allegedly "low" trick played on a music roll company by one of its chief executives. The man in question came to the concern, which ranks well up in the list of roll manufacturers, some three years ago as sales and recording manager. He was subsequently given an interest, appointed vice-president and considered one of their most trustworthy employees by the owners of the company.

Recently the concern, in common with many other roll companies, has experienced tough sledding. Finally the vice-president handed in his resignation, saying that he was going to make an estate plan, although he hated to leave the outfit that had done so much to "make" him in mechanical circles.

The real estate idea was accepted as an evidence of good faith but instead of doing that the recording man went over to one of the company's leading rivals, where he now holds a similar position.

"Special Nights" for Musical Shows

Special nights in cafes for musical comedy companies is being worked out by Broadway. The idea is to attract clients like a magnet. Like an "out" or the press agents of the shows when they can't think of anything else. The idea started some time ago with more or less success by the various cabarets through their nights dedicated to the various musical troupes. Then it fell off, but lately has been revived.

That "more or less" qualification still goes this fall with the influx of the special nights forcing many of the performers to think up any kind of an excuse to conveniently dodge the issue. The persuader to the show's management is added publicity in the dailies.

New Class for "Key-to-City"

James Loughborough, new publicity director for the Famous Players house in Los Angeles, put over a new one when he had Mayor George Cryer, present the Musical Key of the City to Leo Forbstein, the new musical conductor at the Metropolitan. Mayor Cryer has given a good many keys of L. A. to various people, but at no time has a key been presented to anyone signifying a certain purpose. Forbstein, who led the first picture house orchestra in the United States at the Royal St. Louis, went to the coast from the Newman, Kansas City.

Victor Company's Admittance

The Victor Co., admits radio is a factor in the popularization of music, according to a statement issued in connection with the formal announcement of the new Victor phonograph and recording process. The new disk amplifies true musical values in a manner never before attained and is counted to successfully offset the inroads of radio so that the public will get the last word in "canned" music.

Radio, however, is conceded as being an adjunct in exploiting musical works.

Singing Orchestras and Records

The popularity of the singing orchestra has given rise to a new vogue on phonograph records. Most all "canned" dance disks now have a vocal chorus included in the rendition, the public preferring a vocal explanation of the number. This reaction is traceable to comparative sales of dance disks with and without vocal interludes.

Wanted "Cut" on Life Insurance

A tin pan humorist tells of a music publisher of "cut-in" proclivities who went so far as to demand a "cut" on a songwriter's life insurance policy. The latter balked at this, although he had previously curtailed his income on almost everything he wrote through a "cut-in" kickback to the music publisher.

The current song of some popularity, particularly in New York cabarets of "Gray suit, blue suit," etc., has the identical melody of an English song, "A Dash of Lavender" with the latter 25 years old.

MAGGIE JONES ON TOUR

Maggie Jones, colored maker of mechanical records, has started on a ten weeks' tour of the T. O. B. A. Circuit.

With Miss Jones is Miss Penn, pianist, who plays the singer's accompaniment for her records.

Anna Chandler, "Canning"

Anna Chandler has been signed to record exclusively for Brunswick records.

Miss Chandler is a big time vaudeville standard although currently at the Hofbrau (restaurant), New York.

Around \$1,500,000 in Pinch

Amount of \$1,500,000 in current market retail prices was represented in the recent seizure of 50,000 cases of Scotch off the Jersey shore. The cargo represented an actual investment to its owners of \$600,000 at \$10 a case.

On top of the fact it became necessary for the owners to post \$54,000 in cash as bail to gain the release of those arrested in connection with the seizure of the Scotch. The amount of bail is said to have been forfeited.

Florida-Bound

Forrester, Mass., Oct. 12.

Playing dates during their trip to Miami, Fla., five Marlboro, Mass., musicians are journeying in a specially constructed auto. They are Raymond Befford, cornet; Edward Lynch, pianist; George Lynch, saxophone; Charles McDonald, drums; and William Giblin, trombone.

St. Louis Expo.

St. Louis, Oct. 13.

The annual radio exposition opened at the Coliseum yesterday (Monday).

It is the largest ever held here, with more exhibits and novelties than represented in any previous year.

Bacon & Davis

SILVER BELL

BANJOS

New Catalog—Just Out

THE BACON BANJO CO. INC.

GROTO

CABARET REVIEWS

ANTLERS CLUB

Bob Murphy, with his former partner, Elmore White, made a joint reappearance in a cafe Thursday night, upon the reopening of the Antlers Club at 105 West 48th street, under new management. Mr. Murphy has an interest with the place financed by a couple of restaurant

The Antlers is one flight up and is in two adjoining rooms. The rear room has tables with a dance floor and the California Servers, a five-piece combination. The front room is more oblong and longer.

A large crowd attended the opening bringing about an overflow with consequent jabbering, rendering it difficult to hear in one room whoever might be singing in the other. This necessitated repeating turns, also dances, as neither room could see a dancer on the floor in the other.

Bob Murphy is the big feature and electrified the crowd when he did his impromptu song. For lightning work of this sort and of an entirely original description, Murphy has never been approached. Walking along the rooms Murphy picks out people he knows, ditting impromptu verses without hesita-

This stunt alone should bring business for there's nothing like it that has been heard. Bob may have done it when in a Chicago

cabaret some years ago, but he has not appeared on an eastern floor. Out there he "made" several places and was a favorite cafe entertainer. Lillian McNeil (Shadow and McNeil) suffered the most from the two odd rooms. Miss McNeil, a corking step dancer, lately with "Sky High" with her husband, had to repeat her

CHESTRAS

FRIAR'S INN, CHICAGO

Chicago, Oct. 8.

This is one of the few cafes in town not going in for "names." This does not mean that they do not provide good entertainment. Mike Fritzel, the proprietor, is a well-seasoned cafe man and knows the racket. His place has been one of the main units in the town's night life for years and still is.

The present floor show was produced by Sam E. Lewis and is run in four sections, labeled "rounds." The chorus of eight is outnumbered by the nine principals. Of these Lillian Bernard and Flo Henrich stand out head and shoulders above the rest. They are female Van and Schencks and certain to be heard

from in a big way. Besides looks, Lillian and Flo have a wardrobe that makes the ladies in the audience crane their necks and buzz. They are far from being new around town having already gotten into the fat salary class. They use a miniature piano; also making a change for each session. As a picture house attraction for musical comedies or for important vaudeville, Lillian

In the "preliminaries" the Cran-
drill Sisters get across well with
some samples of high kicking blend-
ed into a routine that included tap
dancing and "Charleston." Bill
Gerber, Sam E. Lewis (former part-
ner of Patti Moore), Al Downs and
Josephine Taylor were also on the
card. The chorus was well turne-
d out. Hal.

HILLSIDE CLUB

Albany, N. Y., Oct. 12.
A new floor show opened last week at the Hillside Club on the

Kenwood road, just south of Albany.
It is the best show staged at
cabaret in these parts, having prin-

The principals are Jean Gordon, Helen Armstrong, Pearl Laing and Agnes Eckert. Charice Lloyd and Gertrude De Lisle are Charleston dancers of rare ability. Betty Corbett, Agnes Grogan, Marion Melaney, Etta Desmond, Ruth Reid and Rose Miller form the chorus. Jennie Osborne and Danny Brooks, the on-

male singers in the show, have re-
voiced.
Ames O'Brien and William
("Pop") Johnson, proprietors, are
making an effort to sign Fawn Gray
whose "romance" with Harry
Thaw put her in the limelight, for
the Hillside, Miss Gray was in
revue at the Abbey-lun, a short dis-

tance from the Hillside Club, before she gained front-page publicity.

Burke.

CLUB KENTUCKY

Not strictly a sawdust place, it approaches the Durante-Yacht Club in its appeal to a certain extent. The \$1.00 couvert draws a mixed drop-in trade of some of the "wise mob" and others.

The place doesn't go in for "dog the show being of popular order and the band (colored) a genuine attraction for lovers of "hot" music.

Bert Lewis is the master of ceremonies. He does the introducing of the new fashion and being a mixer and gladhander he has built a following. The show has Lewis reeling off figures in okay fashion.

Her Hayward from burlesque is imposing prima, tall and statuesque and possessed of a powerful soprano. Julia Clarity is another

The colored band, Duke Ellington

They give forth plenty torrid j

CABARET REVIEWS

(Continued from page 46)

is looked upon with favor by the Century Roof. They figure that it all goes to educate the town in the ways of night life and count on their 75c. covert charge to overcome opposition.

There is a cut from last season's scale of \$1. and with the knock-down plan of the new decorative scheme which the Century Roof on occasion can be increased to a full 2.500 it is calculated to give the cabaret the edge over its competitors.

CLUB ALABAM

If they should ask you "Where's the best cabaret floor show in town?" don't hesitate to answer "Club Alabama." That went before and goes double with the new Francis Weldon revue (Weldon also staged the preceding show) which opened formally Oct. 8. It is the fourth edition of the Alabama "Fanciests" and a unique "Givens" in the Century Roof entertainment with Creole flavor. Dixie-turned Spanish is the motif from curtain to curtain with effective delving intermittently into Oriental delights.

It's the most pretentious cabaret review the metropolis and the wisdom of the lavish Shults-Hammeroff-Schwartz investment has been proven by the Century Roof's "Fanciests" floor entertainment at a \$2. covert with a moderate menu scale, the Alabama "Fanciests" are a money without any headaches for the management or anyone else.

As before, Dave Dreyer and Alex Gerber are the special music critics; costumed by the Vanity Fair Corp. from designs by T. E. Knight and arranged by the Century Roof's elaborate credits are in themselves an indication to what extent the management goes in looking after details.

Ruth Walker, touted as a famed beauty, probably so in Harlem circles, is a "looker" in anybody's territory, her delicate olive complexion blending with the Century Spanish atmosphere and costuming. All the women are comely.

A corking "Jazz wedding" with white principals is a corking interlude. The Century Spanish atmosphere is in evidence, a mixed chorus of 12 backing-up eight other principals with a corking flash of strutting his aerion stuff in glib style.

A solo number by a song-and-dance male specialist had the "baby" chorus repeated overlong but okay. The dancing, the flash of the number was an octet of girls in fencing costume with flashing rapier and elaborate costumes, smart costumes. (Those costumes, by the by, are great ideas in themselves; probably to Weldon's credit make the numbers more interesting around them, and would probably give some legit producer a few tips from the Century Roof.)

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salon contribute a double dance, the nautical music setting the atmosphere which should be further built up by costume detail. The show finish is a dancing "light" prelude with a pauper coolie who wins some sympathy from one of the female habitués of the hop-joint only to be stopped by the boss of the works. The number is excellently pitched for psychological effect, an uncanny change of piece producing a flock of thrills in alternate tempo.

The show runs 45 minutes and will stand the time pruning, a natural expectation.

The Billie Fowler dance orchestra remains its usual satisfying self. The band is best on the "hot" stuff, but seems to fancy going in for the heavy symphonic arrangements. Some of the Arthur Lange and M. C. Pola versions if the classics in dance time were recognizable and although well done, the "hot" stuff is their forte. Fowler seemingly figures on the heavy arrangements for contrasting purposes. Abel.

300 CLUB

A capacity of 450, sit on west 54th street, the Fowler and Tamaro attraction, come up the link in New York's night club chain. Not a new establishment, opening last spring, but summer discontinuance and a new start this fall practically impresses the idea of it as a new thing.

Modeled upon the New York "dress" conception of after theatre, the 300 Club is a new thing, with a four-piece tireless orchestra for which places of this type have been noted. The music is as hazy as the night. It's the soft tonal effect with the dances running at least 15 minutes each, probably behind the half hour mark.

Fowler and Tamaro, of their house and Chicago prominence, are the featured attraction. As usual, they have four extra string pieces to swell the instrumental volume while they work. The routine sustains the Spanish atmosphere during which the dances include a tango, a Charleston, and some other exotic work, of which a whirl by the man with the woman lying in the hollow of a crooked arm, is the best, also new and novel.

A personable and capable couple, Fowler and Tamaro, are as much at home upon a floor as when behind footlights. This team assuredly rates a production engagement.

The club, with 42 cover charge, is making an appeal to "carriage" trade although evening dress is not absolutely essential for admittance. It's an attractive item in New York's night life and should enhance its value as the days grow shorter and the nights longer. Skig.

HOFBRAU-HAUS

The stal Hofbrau (uptown) seemingly is forsaking its affinity and assuming more of a safe atmosphere, at least attempting so to do. Last Wednesday night the management introduced Anna Chandler and Billy Glason, Miss Chandler being primarily an eating place during dinner hours, doesn't care much for the entertainment, the latter being the draw. After-theatre the place hasn't been creating any stamped, hence the decision to try the old attractions at \$1 covert.

Miss Chandler, ever the finished song purveyor, did well before a friendly audience, although the intimacy of the cafe environment is not strictly for her. On a trotter, behind footlights, Miss Chandler is more in her element, although, charmingly attired, she whirled her stuff over smartly.

Billy Glason, another vaudeville who belongs in vaudeville. A cafe floor is not for him as a matinee performer. He is a comedian, not a radically to suggestions. Mr. Glason, having made some after-theatre party, the latter could not make the idea that they and the cafe were the thing. The latter could not make the idea that they and the cafe were the thing. The latter could not make the idea that they and the cafe were the thing.

His quips were almost entirely failed, the latter could not make the idea that they and the cafe were the thing. The latter could not make the idea that they and the cafe were the thing. The latter could not make the idea that they and the cafe were the thing.

a personality girl with some nifty backing that should look good in a production. Cecil Andraea and Sene Walters, out of "Till Say Silks," are an effective dance team. They opened at the Hofbrau a few days before the new show opened. They sell themselves nicely and to good good purpose.

Bob Nelson, band leader, when introduced for the number, managed better than ever seen before on the stage, the song-dramatics for one stanza, being sufficient. Jack Eppy, specialty jazz dancer from "Big Boy," also clicked with an audience.

Frank Cornwell's Crusaders, a very dance organization, remains of unsatisfying dance-purport. The volunteers are an exciting self. The Commander, Irving Aronson unit, succeeding the Commanders and patterned along with the volunteers. The boys maintain a good rhythm while outtuping and making merry. Cornwell is the violin-conductor with a pleasing "front" and an equally fetching sympathetic tenor. Abel.

MOULIN ROUGE

With the padlock off since last spring, this venerable Salvin cafe has been delayed in reopening as a chink place until the fall. The type of show is the same as the new Moulin Rouge is an indication of the Oriental vogue on Broadway.

For a good show, the Moulin Rouge (American), an elaborate dinner and an attempt at an elaborate show are the only things to be seen. The show is a mass of things, so far, they are getting attention in the basement. Another chink place, the Palais D'Or (former Palais Royal) is a chink place, scaled, each stressing no covert charge but the Moulin Rouge has the edge in the more elaborate floor show.

Al Wilson's Adopted Darlings is the only thing to be seen. The writer-entertainer, has been at the Hoffman House, Lynbrook, all summer. The show is a mass of things, so far, they are getting attention in the basement. Another chink place, the Palais D'Or (former Palais Royal) is a chink place, scaled, each stressing no covert charge but the Moulin Rouge has the edge in the more elaborate floor show.

Wilson is a hard worker although in the past he has been a long. The Gene Cirina band, in its second night when reviewed, was out of the show. The show is a mass of things, so far, they are getting attention in the basement. Another chink place, the Palais D'Or (former Palais Royal) is a chink place, scaled, each stressing no covert charge but the Moulin Rouge has the edge in the more elaborate floor show.

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COTTON CLUB

(COLORED)

About three years ago the Cafe de Luxe was in a bad way. The new name and 142d street, with Jack Johnson's name as an outside reason why the place should be a success, it could go there for night entertainment. It flizzled and fozzled with such a policy. A change of management should depend upon to attract.

The first show was produced by Frank Montgomery, followed by two that Leonard Harper staged. Both Montgomery and Harper are colored. The present show as well as the preceding one, is a success. The show is a mass of things, so far, they are getting attention in the basement. Another chink place, the Palais D'Or (former Palais Royal) is a chink place, scaled, each stressing no covert charge but the Moulin Rouge has the edge in the more elaborate floor show.

The star cast is Johnny Hudgins, although Brown and McGraw, Chicago steppers, run Johnny a close second for honors. Other principals are Maude Russell, Mildred Hudgins (wife of the comedian), Blanche Thompson, Felix Wiggins (bouncer) and the Four Kings of Harmony.

The chorus is considered the best array of colored femininity in New York show. In its personnel may be found Ruth Cherry, Hazel Cole, Millie Cook, B. Dore, Sister and Mildred Cherry. There are others, but these head the rank and file of the brown-skinned choristers. It is a good show, the best of the best work, but they are all favorites, and that helps the C. C. club immensely. The girls not only make their changes quickly, but stand out best in dancing, each girl in a different color, which is a very satisfactory and particularly adept at the "Charleston" still popular uptown.

The Cotton Club Synchronizers, originally from St. Louis, are in the second season, and this band has

become immensely popular through the engagement. The director is Andrew Freed, violinist. Others are R. L. Henderson, Sidney De Paris, trumpeter; Walter Thomas, sax and clarinet; David Jones, sax; E. Prince, sax and clarinet; Duke Priest Wheeler, trombone; Leroy Maxie, drums; and Charles Skig.

The show lacks a voice, although Blanche Thompson, Mildred Hudgins and Maude Russell handle vocal assignments satisfactorily. It appears that too much stress is laid upon Miss Russell's vocal prowess when she is known as a very good dancer and whose stepping was confined to only a "flash" of what she is capable of. Well, I don't delay it on the road."

The show has a vocal background in the "Four Kings" the mule quartet, helping out on numbers with the chorus and also having several numbers of their own. (This act is not to be confused with a similar vocal four in vaudeville known as the Four Harmony Kings.) The quartet is quite an asset at the Cotton Club.

With all allowances for whatever drawing strength the eight girls have in their work, a very good time, with Miss Brown and Mrs. McGraw packing away about all the applause without subsiding the comedian entirely.

Brown and McGraw are not world leaders, but they sell their stuff as nobody else in the city. They are overtime, vamping the band to death. This pair works in a million ways and turns, grins and floor fold-over plus the time step, which clicks all the way.

Hudgins and them, and he goes some. With the better plug hat, white gloves, baggy pants, loose-fitting shirt, and a very nice, white, Johnny clowns, mimics, dances and pantomimes for a man-sized hit. Hudgins only recently came from the Club Alabama to the Cotton Club.

The eight girls fit in and out, working lively to jazz the accompaniment. The numbers are of the customary type now familiar to cab-shoppers, but a little can be considered new or novel.

The covert charge is \$2.50. So far the biggest attendance comes at the first show, starting at midnight or shortly after. The show runs about 55 minutes.

The Cotton Club has a comfy, intimate, club appearance, the interior atmosphere being much the same as it was last season. Mark.

CLUB RODEO

The Club Rodeo, in the basement of the Earl Carroll theatre, is the former Club Rodeo. Jack Rose the chief tuxedo. The place is further distinguished by the "hottest" band in town, Willard Robinson's Deep River Orchestra. Robinson is a Paul Whiteman protégé and "find."

Holston emanates from St. Louis and brings to New York a new rhythm idea in "blues" syncopation which will undoubtedly build a following for the place from among the patronage that appreciates distinctive dance music. The band is further distinguished by the "hottest" band in town, Willard Robinson's Deep River Orchestra. Robinson is a Paul Whiteman protégé and "find."

The Rodeo name is further built up by the place's decoration scheme, the waters being in chaps and sombreros to carry out the western atmosphere.

The band, Rose and the environment should carry the Rodeo materially along through the winter. Abel.

MONTMARTRE

Chicago, Oct. 10.

This is probably the worst run cabaret in town. And the attendance between the hours of seven and nine one night this week locally was not much better. During these two hours there were exactly 14 diners.

There are a number of things which make the place important is the food and the way it is served on top of an indifferent cuisine which is not the world's most inefficient waiters on view.

But the fault must lie with the management, which says it sets the tempo for the "help."

The leader of the orchestra also says that the management is the place by running off and leaving his boys to their own devices. So far as talent is concerned the

floor show is very good. Keller Sorensen and Lynch Hall (Lynch, Harbo Vogel, the Marquis Gladys James, John Armitage and Murray and Wagner comprise the roster. The show is called around, hoping for a peculiarly good show. The show is called around, hoping for a peculiarly good show. The show is called around, hoping for a peculiarly good show.

One of the few diners on the night the cabaret was covered remarked, in the hearing of the writer, that his dinner was cold. To this the waiter responded, "Well, I don't delay it on the road."

SPANISH VILLAGE

Frank T. Washington, Oct. 13.

Here is something that should make plenty of the much strived for profits if they can get away with it. Pete Horras and Bob Hall have taken the second floor of the Horras restaurant, Madrillon, one of the best in the city, and have priced lunch and dinner places in town, and converted it into a typical Spanish village. The place is one of the best in the city, and has a cost of less money.

The atmosphere attained is delightful and when everything is set up, the place is a very nice one, particularly the booths which are set up as little Spanish dwellings with doors that can be closed from prying eyes. The question is will not the police, in their zeal to enforce the law, want to go behind those doors with annoying regularity?

Confined to a membership with only a card getting patronage from the door, an attempt is being made to make it exclusive.

The Tiltman has a five piece orchestra around him. The lineup consists of Tillman, directing at the piano; Frank Piccaro, banjo; Sam Schoning, formerly with Sham Jones, sax; Al Stone, trumpet, and S. Senior, formerly with Garber, at the drums.

The village has a capacity of about 115 and is getting a \$1.65 cover.

Chicago Hip Toters

Chicago, Oct. 13.

Prohibition Chief Yellowstone, who has been making quite a splash in enforcing the law, threatens to get after the cafes in town by issuing a statement that he will arrest any patron who makes a bet on liquor.

Chicago's better cafes are run pretty much on the up and up, doing very little cheating. Things are running quiet so the chief may be trying to stir matters up.

CLEVELAND HALL REOPENS

Cleveland, Oct. 13.

The Crystal Slipper, one of Euclid avenue's palatial dance halls, opened this week under new management. The attendance for the season's inaugural was a record one.

The Crystal Slipper was first opened last year, but closed because of financial difficulties. Last week the George Hausheer Co., owners of the place, announced that it had been leased to a group of eastern and Ohio capitalists at an annual rental of \$60,000. The new operators are headed by Amos Joyer, owner of two dance halls in Columbus, O.

AUG. EXPORT GAIN 14%

Washington, Oct. 13.

The exports of musical instruments took another big jump in August, according to the Department of Commerce. These totaled \$1,228,934, as against \$1,084,602 in August, 1924, an increase of 14 percent.

Phonographs increased 21 percent, while pianos jumped 31 percent in August, over that month last year.

Exports of the other instruments increased in the proportion of 10 percent.

Bush Not With N. A.

Paul Bush, general manager of the American Ballroom Circuit, Chicago, denies he is Chl representative for National Attractions of New York, Inc.

Fred Bennage, who represented N. A. in the west, this week severed connections with the company.

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CABARETS

Texas Guinan's New Place

The Texas Tommy is a new drop-in place on the order of the Hotsy-Totsy Club which Texas Guinan and her brother, Tommy, opened at West 45th street. The Texas Tommy will also have Jerry Benson interested for one-quarter, Benson being the marathon pianist at the Hotsy-Totsy.

The Texas Tommy is adjacent to the Del Rey where Miss Guinan holds forth regularly.

St. Louis Landmark Passes

St. Louis, Oct. 13.—The last landmark of the old St. Louis became a memory last Saturday as the Cafe closed its doors forever. It is the last of a line of famous cafes to pass from the downtown district in the last few years.

The Southern and Planters hotels, Tony Fauts, McTague's, Melber's, "Papa" Koerner's and Nagle's—all have gone.

Questioning Road House Fire

Nick Campo, proprietor of the Knickerbocker, a roadhouse, at Springfield, Ill., burned to the ground, has been held by the fire marshal's office after he refused to answer questions during the investigation of the fire.

The men who had leased the building for the month \$2,500 have been posted by Campo under terms of the lease to protect the owners in event of a raid and padlock on the place.

The lease, however, contained a clause that in event of the building's destruction by fire the lease would be terminated and the money refunded.

Black Cat Dance Hall

Salt Lake City, Oct. 13.—The Black Cat, Salt Lake's newest dance hall, opened recently. Phil Fisher's orchestra is there.

Trusting Boys

Whenever one goes into the Durant Club he is not there long before noting the friendliness between the three partners, Jimmy Durant, Eddie Jackson and Lew Layton. In addition to the friendliness is the perfect trust they hold in each other, so much so that when the Durant Club issues a "thank check," only three signatures are necessary for the bank to pay it.

Robert Garland, dramatic critic Baltimore "American," devoted a review to the opening of Stuart Whitman's new "Tent," atop the Academy of Music building. The same establishment also got notice in "The Observer," the mysterious Leflingwell Pratt devoting considerable space to the premiere.

Ben Middleton, Marie Lewis and Ruth Trent are the principal entertainers at the Capitol Palace Club, 375 Lenox avenue, with Ridgely's Serenaders the musical feature.

Among the entertainers at Small's Cafeteria (colored), 2212 Fifth avenue, are Alto Oates, Mabel White, Johnny Davis and Maude Woodson. John manages the place, with Lew Golden's Syncopators supplying the music.

The Parody Club has Ted Lewis and band heading a show which in-

cludes as principals Ethel Bryant, Dobbie Arnet, Bubbles Shelby, Mildred Manley and the Harrington Sisters. Jack Heider staged the numbers.

The south side black and tan places in Chicago are doing everything possible to bolster their business which has been steadily declining. Charleston nights are frequent, but the shows being so frequent as to shatter business completely in their outdoor restaurant.

The Chicago Beach Hotel, Chicago, will spend \$300,000 to build an annex to house a dance pavilion and restaurant. It will be built on stilts over the lake and will have a movable roof, so that inclement weather will not interfere with its operation. Main ruined, the past summer for the hotel, the shows being so frequent as to shatter business completely in their outdoor restaurant.

A new show, "Miss Melody," written by Sam Ward and staged by Joe Ward, with dances by Tom Nip, opened Oct. 6 at the Rockwell Terrace, Brooklyn, with Elsie Hough, Rose Bickoff, Pearl Clark, Flo Reed and B. B. B.

A new Hofbrau, under Janasman management, opens in January at Miami, Fla.

B. B. B. (Bobby Burns Berman) is now master of ceremonies at the new Club Chante, New York.

Johnny Cobb, former manager of The Nest, is opening a new colored night club at 454 Lenox avenue.

There appears to be a new influence working among the Club Alcazar chorus and principals.

An increase in salary offered by another colored club has cut inroads on the feminine contingent and several are reported leaving for the other cabaret. Among recent principals stepping out were Johnny Huggins and Clarence Robinson.

Strappy Jones and Arthur Bryson, noted comedians, have landed in their notice to the Plantation Revue and are preparing to go abroad.

Willie Covan and Leonard Ruffin, colored dancers, who have been in vaudeville, rejoined the "Teli Me More" show, Chicago.

The Bamboo Inn, formerly Palace Garden (uptown Harlem), is reopening Oct. 4 with the new management announcing "no cover charge."

The Bunn Bros. cafeteria in the Loew State Theatre building, New York, gave up its supper club idea soon after it started. Another attempt under new managing ideas will be made in November with a Paul Whiteman orchestra.

The Back-Stage will open some time this week with Tommy Lyman. The place has been slated for reopening on several different occasions.

Rough Stuff!

A cabaret master of ceremonies known for his "nut stut" pulled some rough flirtation by play with a couple of patrons. The girl was unusually pretty. The entertainer's attention literally chased them out prematurely.

As they were exiting, the performer queried, "Going so soon?" The girl's escort took the actor's face in the palm of his hand and pushed him, but the latter soon recovered his balance and his known pugilistic prowess asserted itself by kayoing the patron with one punch.

Something unpleasant may result legally through both factions were kept apart and the couple eased out.

Caution and Warning For Cabaret Owners

Should a recurrence happen in a restaurant, night club or cabaret, such as did the other evening when an owner of a cabaret insulted one of the girl performers in his place, it will be related with more prominence.

It needs but a couple of these to make it extremely difficult for any of the night places to procure the desirable talent they must have.

There is a certain latitude understood within a cabaret but that latitude exists upon the floor only, not in the dressing rooms.

Cabaret proprietors, who may know the liquor business but are ignorant of the show business and show people, would do well to become better acquainted with the best method of handling their performers.

LOPEZ' CAFE

Takas Over Rue de la Paix, With Orchestra Main Attraction

The Rue de la Paix (cabaret), on West 54th street, became the Casa Lopez (House of Lopez, in Spanish) when it opens under new management tomorrow night (Thursday). The cabaret opens its orchestra as the prime attraction. Associated with Lopez will be Gene Geiger, Times Square money man, who financed the buy-in of a half interest in the Rue, taking over the Phil Baker and, Herman Lefkowitz remains the associate, controlling the other half.

This is not Lopez' first cabaret venture, he having been at the Ostend (now the padlocked Texas Guinan club) last season for a brief period. Phil Baker is said to have received back the money he invested in the place, \$13,000. Other terms are not made known.

Baker left the place last week. Alleen Stanley, co-featured entertainer, leaves there this Thursday. With Vincent Lopez taking over the Rue de la Paix, Jackie Taylor and his orchestra will close there this week and may open at the Ritz-Carlton hotel. Taylor is negotiating for this location, having played there before with Vincent Rose's band.

CLAIMS AGAINST GREEN MILL

Los Angeles, Oct. 13.—The Green Mill is still having financial difficulties, with a number of employees having filed claims against Manny Fildstein, manager, with the State Labor Department.

Sam A. Kraszkron, an employee, claims the manager has a number of the other singers and dancers for services they performed in the place. Several waiters also want back wages.

Deputy Labor Commissioner Lowy will hold a hearing on the matter this week.

RICHMAN'S OPENING

The Club Richman, when it formally opens Oct. 15, will be a replica of the famous Coral Gables Country Club, Florida, having been designed by Reuben O. Bodenhorn, art director of the Coral Gables really country in Florida.

Rene, Charlotte and Morea, Spanish dancers, will make their American debut with native dances. Yvette Rugel, Richman and the Emil Coleman orchestra, formerly at the Trocadero, will round out the show.

ADDISON'S "MELODY BRIDGE"

Detroit, Oct. 13.—The new \$30,000 entrance over the Addison hotel cafe may or may not be responsible for the big business the place is now doing. The Loomis Twins are the prime attraction.

Performers are given psychological entrances on the "Bridge of Melody" which has been constructed over the bandstand, with accompaniment from below.

Newspaper Owner Buys WCTS

Worcester, Mass., Oct. 13.—Theodore T. Ellis, owner and publisher of the local "Telegram-Gazette," has purchased radio station WCTS, which will be transferred to the newspaper building. It was previously operated by Sherr's department store.

Chi's 'Charleston' Contest Brings Record Attendance

Chicago, Oct. 13.—Not long ago it looked as if Chicago was going to definitely snub the Charleston. The dance was unknown here at a time when New York was wild over it. Cabaret choruses had been doing it for quite a while but so few were picking up the ballroom element, it simply couldn't. Then the "Herald-Examiner" (Hearst) took it up and plugged away holding contests in all parts of the city. The tie-up with the various dance halls with the culmination occurring last Tuesday at the Coliseum where 55 couples gathered to compete for the city championship and a prize.

"Buck" Plain's Plum

It was a great stunt for the "Herald-Examiner" and a great stunt for at least several of the ballrooms who availed themselves of the opportunity for publicity.

"Buck" Plain, general manager of White City, copied off the big plum in getting Sig Myer and his White City orchestra appointed to furnish the music. "Buck" also officiated as Master of Ceremonies.

The Coliseum was filled to the rafters, an announcement during the evening being to the effect that the Chicago city championship has brought out a crowd 5,000 in excess to the number the New York contest drew. A noisy partisan mob, cheering, yelling and whistling for its favorite, the prize went to a brother and sister, Joe and Rose Morache, second to Sol Ashbach and Peggy Nelson. The Moraches have signed for four weeks with Balaban and Katz.

\$200,000 for Pavilion

Christo and John, proprietors of the Pavilion Royale, road house on the Merrick road, Long Island, recently purchased the property for \$200,000. They have been operating it for three years, taking the place over from the Salvin group.

Christo and John also have the 300 Club on West 54th street, with the road house still open. John sailed for the other side a few days ago for a vacation, while Christo is continuing to use ammonia on his hair to more closely resemble his namesake, the Count of Monte Cristo.

Rye at \$65

For the first time in months if not years, rye whiskey at a price approximating quotation for Scotch is commencing to appear, at \$65 a cask.

The rye is said to be of fair quality and extremely cheap at the figure.

Some weeks ago in Variety it was stated there had been a large quantity of rye released, with the whiskey several years of age. The present supply is believed by the Scotch men to come from that source.

MACY AND SCOTT'S DROP-IN

Chicago, Oct. 13.—Macy and Scott, standard vaudeville and picture show combination, are making their first cafe appearance at the Nixon Cafe, Pittsburgh. The turn will continue with their picture house engagements at the conclusion of the four-week at the cabaret.

Agents' Boomerang

Several cabaret agents are in the same boat with the boy of the fable who cried "wolf." The agents are experiencing difficulty in getting sufficient talent to fill their orders through previous abuses.

The agents in question have been booking special nights in dancehalls and have been getting their talent without cost through having performers give "tryouts" for which the agents were compensated but for which performers received nothing under the present system. The agents' names were unknown to the agents they would have to "show" their specialties. The performers fell for the stall while they found out that the agents were collecting from the dancehall owners.

The offenders are up against it now and unable to fill legitimate orders through performers having heard of their methods and steering clear.

REFUSES 80 LICENCES

Milwaukee Opposed to "Back-Room" Dances—Red Mill Padlocked

Milwaukee, Oct. 13.—Members of the Milwaukee Council combined their forces with the Federal Prohibition Department this week when it went on record as opposed to "back-room" dances and refused 80 licenses for dancehalls with bars in connection. The action followed raids by federal authorities, who centered their attention on the Green Grill, largest Milwaukee cabaret, and after arresting the owners twice for rum law violations, made a third arrest and landed the bartender for morphine sales.

While the councilmen were taboing the dance-bar licenses, Judge Ferdinand Geiger, in Federal court, repeated his padlock work of the past month and ordered the Red Mill, notorious roadhouse, be padlocked a year. This is the third Milwaukee country roadhouse to be padlocked within 30 days.

SUE FIREMAN'S BAND

Washington, Oct. 13.—The Firemen's band has been instruments upon which C. G. Conn Company, Ltd., would like to collect.

F. G. Berry, of one of the local fire truck companies, has filed suit in the District Supreme Court for an injunction to restrain the musical instrument concern and the local marshal from executing a \$1,000 judgment against him.

Suit was brought by Conn against all members of the band and the judgment referred to was secured against the fireman-musicians.

'BOUCHE'S NEW YORK SITE

Albert Bouche, Chicago cabaret operator, has taken over the basement of the Broadway Claridge Hotel, Broadway and 44th street, and will convert it into a night club to be known as the Cafe Bal Masque. It is scheduled to open tomorrow (Thursday) night.

A floor show will be installed and Charles Kerr's Society Orchestra will supply the dance music.

BALTO'S NEW NIGHT CLUBS

Baltimore, Oct. 13.—The supper club craze has hit this town hard. An announcement comes from the Hotel Belvedere that a "Polka Dot Room" at that hostelry will premiere shortly while the addition to the "Cafe Des Arts" is nearing completion.

Other local night clubs are the Century Roof and The Tent.

TOO HARD DOUBLING

Francis Williams has given in her notice to "Artists and Models," and after leaving the revue will appear in the new floor show at Ciro's.

Miss Williams found doubling impossible.

DAVIDSON'S FAMILY KILLED

Los Angeles, Oct. 13.—The father, mother and brother of Sherman W. Davidson, member of the Rube Wolfe orchestra at the Boulevard theatre were killed Sunday by the Santa Express at Puente, 30 miles from Los Angeles.

Scotch Is \$35 Case in Savannah—Light Call

Savannah, Ga., Oct. 13.—Scotch whiskey is selling at \$35 a case here through a light demand. This port receives liquor direct from the Bahamas.

Morrisey Revue in Cabaret

The former "Chatterbox" revue is being condensed and will be offered as the new floor show at the Strand Roof, New York, opening Oct. 15. The headliner will be Will Morrisey and Middle Miller with the support including several other members of the original show. Kinney and Roper, Horace Rube and chorus of the Rube Wolfe's Chatterbox Orchestra of 16 will play the show music and also for dancing between performances.

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At Station F.U.N.
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Weymann Banjos are being played by the world's greatest artists. Their choice is proof of quality.

WRITE FOR CATALOGUE NO. 36
H. A. WEYMANN & SON

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DANBURY FAIR

Danbury, Conn., Oct. 9. Despite a falling off of attendance some 14,000 in comparison with last year's figures, Danbury Fair officials are sanguine that increased attendance at the races and in other buildings will more than offset the discrepancy in entrance fees, and that the 1923 season, which closes tomorrow (Saturday), will show greater profit than that of last year. Two rainy days during the week Monday and Friday—hurt considerably, although thousands some 16,000 braved the steady downpour to be on hand to greet Governor Franklin.

When visited by Variety's representative today the skies were weeping furiously. As many as possible remained in the various exhibit buildings, while others, adequately equipped for the storm, passed around the lot as though the sun were shining, giving both the shows on the midway and concessions a day.

The horse racing was, of course, the main draw with the sporting public. The races opened with a \$1 stand fee, and were preceded each afternoon with a free-act program of local circus acts. Danbury show of \$700 were awarded, with the first four in all sessions finishing in the money.

With the races were the dog show and poultry show, both operating a 25-cent gate and showing a considerable increase in attendance over previous years. These, too, drew heavy attendance, which has prompted the Fair Association to enlarge its scope along these lines next year, if possible.

From the grandstand and executive building the fair grounds held but three other buildings, a considerable increase in attendance over previous years. These, too, drew heavy attendance, which has prompted the Fair Association to enlarge its scope along these lines next year, if possible.

The Brown and Dyer Show, making the jump from the Brockton fair where it had been last week, were on the midway. The outfit carries 17 shows and 10 rides, except of a kiddie ride, and has three additional rides in miniature, including a ferris wheel, carrousel and circus train. One of the shows were seen through lack of space, the most of which had been given over to concessions.

When this became known some of the repeaters were set aside and undoubtedly never missed by the fair crowds. Those open today were promoting herculean "tricks" to get them on and only few succeeding. Those with assured entry space, however, managed to get a good play and the others closed up early, figuring it hardly worth while to play to the slim audience they were attracting.

All concessions were handled directly by the fair association and were in charge of George T. Buckley. They numbered over 300 stands as well as 115 rounds of privileges. The 30 concessions carried by the Brown and Dyer outfit were also taken care of by Buckley and given space on the grounds.

Most of the merchandise stands had the wheels going, many displaying the previous week's merchandise of play when the Brown and Dyer outfit was in Brockton. A few star shows operated there but did not fare so well in Danbury, which precipitated the pushing out of merit by making the awards on the number instead of requiring the top on the star. The two days of fun panicked the stand men to the extent of many lowering the price to a nickel on Friday. The reduction precipitated a spurt but not a lasting one.

No "Strong Joins" A survey of the grounds revealed no "strong joints" in operation, for which Buckley is to be credited.

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SCENERY AND DRAPERIES
KRELL SCENIC STUDIO, Columbus, O.

FLOYD KING BUYS P.-G. CIRCUS FOR \$40,000

Discarding Name—Combining with Walter L. Main's

Chicago, Oct. 13. The manager, outfit equipment and title of the Patterson-Gentry Circus has been bought by Floyd King for \$40,000 cash. The deal was closed in Paola, Kans., the winter quarters of the P.-G. show, to which the show had been brought in after a disastrous season. Paola bankers sold the circus to liquidate their holdings. They ascribe the fiasco to the fact that a carnival man can never run a circus or vice versa. James Patterson was very successful with carnivals accumulating a neat fortune which three seasons of circling has dissipated. It is expected he will return to his first love and start anew.

Floyd King, the new owner, will not use the Patterson-Gentry name but will add the outfit to the Walter L. Main Circus which he and his brother have been operating with success this season. King is regarded as crackerjack circus man, having won the past five or six years' grand prize at a polo and a personality. It is expected that next season the Walter L. Main Circus will have 25 cars. The Patterson-Gentry purchase included 20 cars, half of them all steel, three elephants and 12 draft stock.

Christy Brothers and Jerry Murrain also bid for the P.-G. show, their bids being around \$31,500 it is said.

It is undecided whether the combined shows will be wintered in Louisville, Ky. or Paola, Kans.

Clemons, Biller, Killed When Bumped Off Truck

Chicago, Oct. 13. Bert Clemons, 33, biller with the Seils-Floto Circus, died as the result of a fractured skull sustained when he was thrown from the back of a motor truck that went over a bump in the road at Brownwood, Tex., Oct. 2.

H. B. Rexroat and "Red" O'Malley, also billers, were victims of the same accident, the former being in a critical condition with a fractured skull. Mr. Clemons was buried in Brownwood by the Seils-Floto people.

Buckley had 22 assistants constantly roaming the grounds to make certain that the wheels were operating on the "up and up" and that none was resorting to gambling. Two of the crowd tried it Monday. They were detected and expelled from the grounds, suffering forfeiture of their rental fee.

Danbury operated practically as an afternoon fair, with a general exodus after the free show and the races, which wind up at 5 o'clock. The Seils-Floto Circus, which has a factory town, with early rising essential. Therefore the shows and concessions must depend entirely upon afternoon play here and may add a few shekels from the stragglers that would beguile this dispirited fairgrounds after 6 o'clock, when the entrance fee is lifted and concessions and shows are permitted to operate. Despite this disposition few did any business at night and most of them closed up after trying the racket for the first couple of days.

Free Acts The free act program included Helen MacLaughlin and her High School Horses, Lady Albert Pats, The Houston acrobats, The Varsity Band, musicals; Max Shilston Trio, comedy acrobats; Sully Rogers and Sully, horizontal bar comedians; Sammie and Fred, clowning and acrobats; and the Rendow Trio, comedy wrestlers. The Varsity Band, in its first year and is one of the biggest ensembles in the State. The current session offered plays and vaudeville at the 75-cent rate. Edna.

AWARDED DAMAGES

Ida Pearl Given \$500 for Injuries at Long Beach, Cal.

Los Angeles, Oct. 13. Judge F. C. Valentine awarded Ida Pearl \$500 damages in her suit against the racing Horse Company, owners of an amusement concession at Long Beach. The plaintiff was thrown from a wooden horse on which she was riding when the contraption broke. She suffered injuries about the body. Her suit asked for \$15,193 damages.

The defense contended that while Miss Pearl rode the horse her male companion was on the other, and that they were jerking at the bridles of each other's steeds until Miss Pearl's steed's bridle broke and threw her.

Earl Fraser Defendant In Alienation Suit

Los Angeles, Oct. 13. Earl R. Fraser, amusement man and at one time owner of Fraser Pier at Ocean Park, was made defendant in a \$150,000 alienation of affections action filed in the Superior court by R. S. Bush, interior decorator of Ocean Park. Bush charges Fraser alienated affections of his wife, Sadie A. Bush, by alleged attentions to her which began in 1922, and which caused an estrangement between the couple, lasting over a period of two years. Bush also claims that Fraser gave Mrs. Bush money and offered other inducements to make her desert him.

Stills at Fair Exhibits

Chicago, Oct. 6. Seized stills and other contrabanded bootlegging paraphernalia are exhibited in the various county fairs in Texas, according to an announcement by Sheriff Schuyler Marshall, Jr., of Dallas. The purpose is to educate the public to the peril of violating the prohibition amendment.

CARNIVAL

Nat Reiss Shows: Sumter, S. C.; Gaffney, 16; Bennettsville, S. C.; 26; Mullins, Nov. 3; Jones, Exposition Shows: Augusta, Ga., Nov. 9; Brown and Dyer Shows: Greenville, S. C., Oct. 12; Dunn, 19; Smithfield, 26; Williamson, Nov. 2; Great White Way Shows: Canton, Miss., 12; Keystone Exposition Shows: Silver City, N. C., 12; Bernardi Exposition Shows: El Paso, Tex., 15; Hazelton, 19; John T. Wortham Shows: Alva, Okla., 19; Bros. Exposition Shows: Wichita, Kan., 12; Snapp Bros.' Shows: St. Joseph, Mo., 12; "Snapp Bros." Shows: Paola, Ill., 12; Morris and Castle Shows: Jacksonville, 19; C. R. Leggett Shows: Leesville, Ark., 12; De Ridder, La., 19.

CIRCUS ROUTES

Christy Bros. Reform, Ala., Oct. 29; Aberdeen, Miss., 30; Starkville, Miss. Leo Bros. Covington, La., Oct. 27; Kentwood, 28; Amelia, 29; Hammond, 30; Clinton, 31; Luther, Nov. 1. Ringling Bros. B. & B. Tuscaloosa, Ala., Oct. 12; Gadsden, 13; Chattanooga, Tenn., 14; Knoxville, 15; Asheville, N. C., 16; Greenville, S. C., 17; Charlotte, N. C., 19; Winston-Salem, 28; Raleigh, 31; Maybrook, N. Y., to Bridgeport, Conn., Oct. 28.

Sparks Tupelo, Miss., Oct. 26; Corinth, 27; Hagenbeck-Wallace Vicksburg, Miss., Jackson, 29; Gilman Bros. Hickman, Ky., Oct. 12; Tiptonville, Tenn., 13; Ripley, 14; Covington, 15; Tunica, Miss., 16; Jackson, 17; Louisville, 18; Tutwiler, 20; Priests Point, 21; Rosedale, 22; Shelby, 23; Shaw, 24; Leland, 25; Holland, 27; Rolling Fork, 28; Louise, 29; Moonhead, 30; Belmont, 31; Flora, Nov. 2; Hazlet, Miss. Robbins Bros. New Madrid, Mo., 15; Campbell, 16; Raleigh, N. C., 17; Deloit, 18; England, 20; Fordyce, 21; Sluagh, 22.

John Robinson Jacksonville, Fla., 13; Orlando, 14; Tampa, 15-16; Bradenton, 17; St. Petersburg, 19-20; Lakeland, 21; Bartow, 22; Sanford, 23; Bradwell, Ga., Nov. 2; Waycross, 3; Valdosta, 4; Albany, 5. 101 Ranch Tarboro, N. C., 12; Portsmouth, Va., 23; Petersburg, 24; Wilmington, 26; Florence, S. C., 27; Sumter, 28. Walter L. Main Wilson, N. C., Oct. 13; Raleigh, 21; Sanford, 22; Rockland, 23; Wadesboro, 24.

MAX HUGO DIES; BEST CLOWN

Max Hugo, list of the famous old-time circus clown, in his 65th year, died October 7 in Carlisle, Pa.

Max Hugo, as Morris Bernard, was born in New York of Jewish parentage. At the age of 12 he entered the show business with an older brother in a pantomime act they called "Humpty Dumpty." Becoming a "tagger," Hugo joined P. T. Barnum's "Greatest Show on Earth." Shortly after Hugo made himself famous as a clown and comedy balancing artist. One day when the circus played at Carlisle he met and married Kate Spenser of that city.

From Barnum's he joined the Lee circus and later the Walter L. Main shows. He was member of the Main show when that outfit suffered a disastrous train wreck, in which many were killed.

Aside from being famous as a clown, Hugo was equally so as an animal trainer. He was the first clown to use a trained pig, chicken or duck in his act.

Becoming the manager of the late Great Lafayette, Hugo accompanied the magician to Europe. It was there the tragic death of Lafayette in Chicago caused his retirement from the show business. In Edinburgh, during a performance, the theatre caught fire. Hugo and Lafayette escaped safely but the magician returned to the burning building to rescue his pet dog and was burned to death.

Following, Hugo returned to this country. For many years he lived in New York, meanwhile training the racing dogs that later became known as runners and prize winners.

At that time at Coney Island a number of foreign animal acts were imported for the show houses there and Hugo, because of his wide acquaintance with the circus, was given an executive position as booker of them. He remained there until a fire destroyed all of his possessions.

About 12 years ago Hugo returned to Carlisle, the home of his wife. An expert billiard player, he obtained a position in George Brady's billiard parlor there. Brady later sold the place to Luther B. Holbert. Brady and Holbert were Hugo's pallbearers.

While in Carlisle Hugo kept his old circus costumes and trappings and many of the animal acts of the people of that town with his tales of circus lore.

About three weeks ago Hugo became ill. Suffering internal hemorrhages he was removed to the Carlisle hospital. When it became apparent that there was no hope for his recovery he was removed to the home of his wife, Mrs. Katherine Stoll, a former circus performer.

There were only a handful of people to mourn at the funeral of a man who once made millions laugh when Max Hugo was buried in Old Graveyard, Carlisle.

TWO 2-DAY STANDS

John Robinson Show Making Two Extended Stands in Florida

Two Jacksonville, Fla., Oct. 13. Two days have been allotted to Jacksonville, Oct. 12-13, by the John Robinson Circus, while to make the Floridian rush more apparent, the same circus will play Miami, two days, also, 14-15.

Big Show's Turnaway; Uncertain of Route

Chicago, Oct. 13. The Ringling-Barnum-Halley circus had an immense turnaway at Fort Worth, closing all ticket offices 7-30. The Ringlings have been so uncertain of their route that they have not printed a route card for two weeks.

ELEANOR CUTTY

Mrs. James Vincent, formerly known professionally as Eleanor Cutty, died of heart disease at Long Beach, Calif., Oct. 10. While abroad Miss Cutty, sustained an injury which resulted in a tumor, but her death was attributed to pneumonia of influenza six years ago, her heart being affected. Her husband, treasurer of the Fulton, survives.

OBITUARY

The father of Bernard Pink, 58, died Oct. 5 at the Mount Sinai hospital, Chicago, of paralysis. The deceased is survived by a widow and four children.

The mother of Harry A. Henkel, manager Ford's, Baltimore, 74, died Oct. 7.

IN MEMORY OF My Beloved Wife
ELEANOR CUTTY VINCENT
JAMES VINCENT

last week at the Glen Aft Sunatorium, Catoctinsville, Md. Three daughters and four others now survive.

The father of Maria Shumson, of the western "Rose-Marie" company,

IN FOND MEMORY Of My Beloved Husband
ALBERT WESTON
Never forgotten by his devoted wife,
NELLIE LYNCH WESTON

died Sept. 30 in Budapest (Hungary).

ALFRED MORRELL
Alfred Morrell, truck bicyclist, while appearing at the Sturbridge (Mass.) fair, crashed into the fence

IN MEMORY OF Our Beloved Father and Sister
ELEANOR CUTTY
BEN and ELIZABETH BELCLAIR

and was rushed to a hospital in Worcester, Mass., where he died last week of a fractured skull.

The mother of Ruth and Grace Stuart (Stuart Sisters) died at her

IN BELOVED MEMORY Of Our Dear Sister
ELEANOR CUTTY
6 MUSICAL CUTTYS

house, 576 Guerrero Street, San Francisco, Sept. 28

MAX HUGO

Max Hugo, 65, famous circus clown and show man, died Oct. 7, at Carlisle, Pa. A more extended article

IN MEMORIAM In Memory of My Beloved Sister
NENA BLAKE
Who Departed This Life Gone, but never forgotten.

count will be found in the news pages of this issue.

JACK MAYER

Jacob (Jack) Mayer, part owner and manager, Liberty, New York, died at his home Oct. 12 after four days' illness of pneumonia.

The Liberty was built by the Ben

ENVELOPING MONUMENT
DAVE LEWIS
Beloved Husband of
LILLIAN LEWIS
Sunday, Oct. 14, 1 P. M. sharp at Union Mills Cemetery (Rt. 7, 7)

Lichtenstein estate, the Rogers Brothers and A. E. Erlanger. Mayer was of the Lichtenstein family, which, with Erlanger took over the Rogers interest. Mayer had been in charge of the Liberty since it opened. His son, Jack Mayer, Jr., who assisted his father, will assume the full management.

CARL F. LEVEL

C. F. Level, 52, died Monday Oct. 2, while riding in Hotten Box, Hyde Park, London. He slipped from his horse and when conveyed to a hospital was found dead from heart failure.

Mr. Level was very well known in London as a theatrical manager, having been with the Sir Frank Benson (Englishman actor) for a number of years. He was of Indiana. He was and lived in London for 20 years. He was at His Majesty's during the entire run of "Chu Chin Chin."

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ZIEGFELD
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IN
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MARY EATON
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to the tube and for the most part
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Garage in Connection, \$3.75 week

WRITE, PHONE OR WIRE

"TYSON"

Grand Boulevard at 43d St.

A. J. KAPKA, Mgr. CHICAGO, ILL.

The season has practically set in and the Majestic is turning them out, at least it did Sunday for the second show. The act plays a ten act bill weekly, with only eight appearing at each performance. There are five shows daily with the acts only participating in four. A few short reel subjects are also presented prior to the vaudeville. George Gauding handles the pit combination neatly.

The current bill headed by Al Garbelle, who drew the tough assignment of closing the second show. The act is elaborate as well as entertaining. Four girls are in the support of the featured member and the combination took applause honors of the afternoon.

Since Vies Comedy Circus looking new to vaudeville, offered difficult tricks to applause. Collectively the troupe is not there. There is no doubt the turn will eventually work into a good opera or closer.

Saxe and La Pierre (New Acts) followed and were succeeded by Miller and Doyle, male harmony singing and comedy piano turn, also assisted by a woman (or some cross) fire and a Charleston. The act dispenses good entertainment along

revue current at the Winter Garden, New York, but a slow current destroyed its comedy value.

Herb Wiedorf, a great actor, was on all through the afterpiece.

There was more professional clowning in the act when Kramer and Boyle, following Harry Kahne, discussed the mental wizard pro and on, with Kahne and his partner, demanding to know what Kramer meant by calling him a fake, etc. A lot of laughs were squeezed out of this routine, which seemed to be half set and half ad lib. Kramer and Boyle, continuing with their regular act, went over big. A great comic and one of the smoothest straight in the business.

Blossom Seeley and Benny Fields, sixth, offered a new act despite the fact that it was only a few months since they played the Palace with an act which was also new at the time. A Russian number has been held over but elaborated and changed. The present routine being an airship as Miss Seeley and her clever partner have had.

Herb Wiedorf and his Brunswick recording orchestra is a great treat for vaudeville, with plenty of versatility, and will improve with season.

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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comedy and vocal lines. Gordon Bled and Co., the latter consisting of three women, presented a comic sketch that depended mainly on situations, well handled by the featured member.

A team of male acrobatic dancers and three specialty girls were in this offering. The comedy is new. Some of the acrobatic looks like it had seen better days. The act is a good "flash" and furnishes sufficient entertainment to keep on the smaller circuits. Alexander and Peggy put in an extra punch at the finish with some snappy lyrics. This is a black and tan mixed team, capable of holding down a similar spot on any five or six act bill. Al Garbelle and company closed, getting over solid.

Hal.

A good show was badly anti-climaxed Sunday afternoon at the Palace by an afterpiece called "Tuning In." The scene was supposed to be a radio broadcasting station. There was a prop "mike" into which each of the participating performers addressed their offerings. Blossom Fields acted as announcer and in view of the material he was handed to work with he did very well.

The idea of the whole thing is not bad but it needs a great deal of work. As an attempt to develop it, Johnny Burke after finishing his doghouse reminiscences opened the afterpiece with some nifty piano playing that surprised the audience. Dave Kremer broadcast a bed time story which might be worked up into something resembling a Blossom Fields sang a hot number and then Burke came back in a wheel-chair, ending up pale like a chalk.

He told the radio public all he owed to physical culture. For the finish the "mike" exploded under the strain of a sob hollid.

The whole thing is a steal from "Artists and Models," the Shubert

soning. The hoke bit in the "Ah Ha!" song could be eliminated on the interest of neatness, and the song.

Galla-Rini and Slater opened with a musical turn. A nice-looking couple, with the man playing a great number of wind and reed instruments and playing them all well and to good applause. Variety and Howe in the duce used pop numbers blended with personality, and easily earned their spurs as an excellent number two act.

The entire program was one of unalloyed pleasure. It was, with the exception of the afterpiece, as fine a representative of big-time vaudeville as could be booked at any theatre. Besides the act already mentioned, Florence O'Denishaw, a pert and charming miss, assisted by Neilson Shon, a tall, slender Columbian gave samples of musical comedy dancing, and Harry Kahne's brain feats, which are truly remarkable added just the necessary touch needed to set the program off.

It was "showing night" at the Palace. A little weak in the first act, doing their stuff. This house, however, by Billy Diamond, is used mainly for break ins and acts desiring to show the public their better houses. Many a route has been issued through some of the bookers having caught acts at this house. The acts get a fair break when showing here, as the house always goes to the opera and the audience is appreciative.

Earl and Marie Gates, mixed dancing team working in "one" to disadvantage, are a pair of youngsters who look good, with the female member making four chances of warbore. The turn is apparently new. As it was a routine, the duo would fit in perfectly in a big act where it would be an asset. Jack Dusan also personates a female character in a convincing manner. A couple of specialty comedians and some talk go over. A little weak in spots, but fools them to the finish.

Calvin and Marie Sisters form a singing and musical combination. The responsibility of the turn rests on the banjoists. The girls appear amateurish and lack stage confidence. Walsh and Thomas composed a mixed road comedy turn with the man apparently a veteran burlesquer. At least he remembers all the "saxes." The talk is choppy and the comedy verses at the finish could stand censoring.

Keeper Joyce has a good idea for a monologist, but seems incapable of putting it across. A drop of a box with various animals painted on is used for a subject. The possibilities for sure-fire are numerous. The present comedian works with a touch that is more than a little than it connects. Joan Reed and Curious Five are just that. The principal is a female impersonator

who indulges in dancing. Changes are made in full view of the audience with a nod from an assistant.

A five-piece band is employed for support. Ero's asymmetrical figure might have captured the hearts of the last row customers, but his true features were easy to "catch."

Walsh and Cook were the best bet on the card. The man is a good comedian and the woman a fine foil. The material is three dollar production stuff and for the intermediate audiences is successful. Crane Trio, hand-to-hand and ground tumbling turn, rounded out a corking good bill, considering they were all showing acts.

Loop.

The last half show at the Chateau fell flat with the audience. No one act stood out. To make the evening more of a loss, there was a very poor feature film.

"Toyland Follies," marionette show of little interest, opened and finished weakly. The act, for the small time with a similar layout have played the Chateau, so "Toyland Follies" suffer and die.

Betty Donn, "the girl with the velvet voice," has a routine of songs no one at the Chateau seemed interested in. Miss Donn needs a song layout with more punch. Dave Rafael and Co. offered a ventriloquist offering with Rafael as a cup in this he resembles Al Rizon, another trick voice artist. The acts, however, are quite different. Rafael, using several dummies. A nice act of its type for the spilt weeks.

The Blumenthal Family (New Acts) of some time in this region finished well after an indifferent start. The chief hoke dispenser of the bill, George Morton, wanted so forte. George retailed a couple of gags that have been tossed back and forth in the last couple of weeks between Lou Holtz ("Tell Me More") and Willie Howard ("Sky High"). George mentioned in his act that he has been in town several weeks and it looks as though he had been taking in some of the musicals. The Four Castling Campbells closed.

Loop.

Andy Wright's second road show for the Keith-Albee family time will be an extravaganza, "From Broadway to Bougary," featuring Beverly, magician. There will be a girl band and other specialty people.

"The Bat" will be Wright's next dramatic unit following his first, "Why Men Leave Home."

The young producer has just opened a casting office in New York and has sent his assistant, Frank Webster, east to take temporary charge.

Manford (Manny) Kerwin, former treasurer at the Illinois theatre, has bought in on the Central theatre, buying the interest held by James Mullane, noted actor.

The Central is now owned jointly by Joe Gail, Ernest (Doc) Sturm, Leo Sexton and Kerwin.

The Executive Committee of the recently organized Michigan Vaudeville Managers Association consists of A. Kleis, of Pontiac; Joe Denton of Monroe, Carl Schroeder of Wyandotte, Walter Kramer of Detroit, Norris Allen of Walkerville, Ont., with Charlie Mack, general manager and chief booker.

Long Tack Sam accompanied by his wife and a troupe of artists landed in San Francisco Oct. 7 after spending two years in the Orient. The turn has been touted over the Orpheum circuit opening in San Francisco, Oct. 18.

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CINCINNATI

By MELVIN J. WAHL

Music Hall—"The Miracle."
Shubert—"The Gorilla."
Grand—"Puzzles of 1925."
Cox—"The Bat."
Olympic—"Hill Club."
Empress—"Her Gang."
Photoplays—Capitol, "Classified"; Lyric, "Winds of Chance"; Walnut, "The Freshman" (third week); Strand, "California Straight Ahead"; Family, "The Lucky Horseshoe."

The Arcade, Elmwood, has been placed under the management of Morris Epstein of New York.

The Chiconomic Club, the mecca for Cincinnati gamblers, was destroyed by fire last week.

Percy Gerard has sold his theatre in Elmwood, the Idle Hour, to Samuel Meyer of Cincinnati.

William A. White, filed suit for divorce from his wife Estella, actress. Mr. White said the lure of the stage was stronger for his wife than home life.

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BROOKLYN, N. Y.

By ARTHUR J. BUSCH

Tryout of "The City Chap" followed "Some Day" at Verba's Brooklyn this week, with "Pigs" underlined. In an effort to metropolitanize his house Verba has, among other things, thrown out the candy butchers who have long molested the comfort of patrons during intermissions in Brooklyn. This action followed some letters of protest appearing in Arthur Pollock's Sunday Candy butchers are still hawking their wares in the other Brooklyn legit houses. It is a mild sort of menace.

The Majestic also has a premiere this week with the new Shubert operetta, "Mayflower," with the same producers "The Royal Pretender" to follow.

Teller's Shubert has "Aloma of the South Seas" this week, with Pat Rooney's new show, "The Daughter of Rosie O'Grady" underlined.

The Brooklyn "Times" now leads all the Brooklyn papers both in circulation and theatrical advertising carried.

Nunnally Johnson, eminent local journalist, columnist of the Brooklyn "Eagle," traveler, second string critic and contributor of the "Satevepost," writes me a heart-breaking admonition agent some purely repertorial words set down in this column two weeks ago. Here is his note:

Dear Arthur: I saw your notations in "Variety" about the rap we second string boys gave "Cradle Snatchers" when it was at the Brooklyn and the complaint made by the press agent. What, pray, does a press agent think is due his show from Brooklyn reviewers? A kiss, simply because it is bound for Manhattan? What earthly difference does that make?

It strikes me as a piece of insolence on this press agent's part, and what's more, I think that you, as a Brooklyn newspaper man, should have regarded it in that light and made it plain that you did regard it in that light. The Brooklyn papers have been endeavoring to get producers to view Brooklyn theatres and openings and shows, when they visit the boro before going to Manhattan, with a little more respect, or something (you know what I mean), when they probably get nowhere in that direction if the

newspaper men in our pretty little section take seriously any such ridiculous complaints from any such species as press agents.

In conclusion, I wish to add that if this continues I will write a letter of indignation to the London "Times."

Nunnally Johnson. I cannot conscientiously let this by without comment. I am torn with all kinds of conflicting emotions. That crack about allegiance to Brooklyn newspaper men upsets me, for Mr. Johnson seems to lose sight of the fact that it is my Mr. Hyde character which functions in this paper. In this small space I am permitted once each week to look at Brooklyn as an outsider. And so I both agree and disagree with him.

He is perfectly right when he says that new shows tried out here should be subjected to criticism instead of a petting party. But in the case of "Cradle Snatchers" he is completely wrong. If for no reason other than the fact that I disagree with him, "Cradle Snatchers," while bawdy and vulgar and noisy, was so obviously a riotous success that to slap it in the face ruthlessly was unfair, and I know Mr. Johnson would not have done it had he known that Mary Boland in partic-

ular would be heart-broken when she read the notices.

Of course, I am a low-brow and the fact that I did actually roar at the v of the inmates of "Cradle Snatchers" probably has no weight in the argument. I might even be so bold as to hold myself up to the charge of violence by saying that known to air their inferiority complex-stirring reviewers have been plexed by carrying a lofty attitude toward the lowly drama. I might, I say, if it weren't for the fact that I hold Mr. Johnson in high esteem.

As to the insolence of the press agents—two of them in this case—I am not responsible, and this is not in their defense. Since Mr. Johnson, however, has referred to the species with considerable contempt it is only fair to report that he himself has not been averse to joining

their ranks. But, I suppose, his past should not be dragged into this.

All this I have set down not as a Brooklyn newspaper man, but as a Brooklyn correspondent for "Variety," which ought to maintain friendly relations between myself as a Brooklyn newspaper man and Nunnally Johnson as a Brooklyn newspaper man.

JOHN BOYLE

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Best to our good Pal SAM FALLOW, who made things possible.
Hope that all will take same interest in my act on my return.

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CANNES

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MINNEAPOLIS

Frank Phelps, manager Hennepin-Orpheum, received a special gold club by parcel post from Jack Redmond last week. The club hasn't seen a good golf day since.

Vaudeville acts at the Seventh Street, Hennepin-Orpheum and Pan have been "listening in" on the world's series with radio sets back stage. Russell Jacob, doorman, H. Orph. ins. the set there.

Taking advantage of a long war situation here the Hennepin-Orpheum got front page publicity with Pickard's "Ting Ling Foo" act. The Minneapolis Journal carried a front page story telling how Charles W. Seam, immigration inspector, was investigating the troupe.

Andrew Volstead, who made prohibition famous, has accepted a position as legal advisor to the local prohibition administrator. He has been living at his "home town," Granite Falls, Minn., since he lost out as a congressman in his district.

Local radio stations are having trouble getting new talent. Song pluggers and local cafe bands have had the air almost nightly for many months and the listeners are clamoring for something new.

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Metropolitan (legit) was dark last week after playing to a fair week with the Lee Sisters in "Topsy and Eva."

CLEVELAND

By C. S. GREGG

Hanna—"Cobra."
Ohio—"Topsy and Eva" (Duncan Sisters).

Colonial—Dark.
Metropolitan—Dark.

Keith's Palace—Vaudeville.
Keith's East 105th St.—Vaudeville

—Lucky Horseshoe.
Loew's State—Vaudeville—"The

Pace That Thrills."
Reade's Hippodrome—Vaudeville

—Lucky Horseshoe.
Columbia—"Chuckles of 1925"

(Columbia).
Empire—"Hurry Up" (Mutual).

Loew's Allen—"Seven Keys to Baldpate."

Loew's Stillman—"The Gold Rush" (Chaplin).

Loew's Circle—"On The Highway."

Loew's Park and Mall—"Lovers In Quarantine."

"Lady Be Good" (Fred and Adele Astaire), proved a better attraction at the Ohio last week than any pre-

vious attraction at the house since opening of season early last month. It drew consistently well throughout its seven-day run, the week's receipts being better than the receipts for any attraction since the new season got under way.

Shubert's "The Love Song" comes to the Hanna Nov. 9.

Dr. John W. Timen, late of the Moscow Art theatre, and a dramatic director of considerable ability, has been engaged by the Martha Lee Literary Theatre here to take full charge.

NEW ORLEANS

By O. M. SAMUEL

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St. Charles—"Aren't We All?"

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Orpheum—Vaudeville.

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Loew's Crescent—Vaudeville.
Palace—Vaudeville.
Strand—"The Freshman."

"The Gorilla" did a trifle better than \$17,000 in its two weeks at the Tulane.

The theatres found the first relief in five months last Saturday from hot weather that broke all records of weather bureaus throughout the South. Managers are now breathing a little easier.

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Shubert Tack—"Greenwich Village Polka," next "Houdini."
Hipp—"Ten Commandments."
Loew's—"Everlasting Whimper."
Lafayette—"Playing With Souls."
Gayety—"Look Us Over" (Columbia).
Garden—"Make It Peppy" (Mutual).

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At Liberty for Production September, 1926

Buffalo theatre. The Coplons are owners of the site. Recent reports have Slotkin out of the project, with the Coplons going alone.

ROCHESTER, N. Y.

By H. D. SANDERSON
Lyceum—"Venice for Two" (1st half), "What Price Glory" (2nd half).
Keith-Albee Temple—Vaudeville.
Gayety—Mollie Williams (Columbia).
Catharine—"Giggles" (Mutual).
Victoria—Popular vaudeville.
Eastman—"The Iron Horse."
Regent—"Man Who Found Himself."
Piccadilly—"Wild, Wild Susan."

Cold weather, with the first snow of the year, boosted patronage at picture houses, with vaudeville theatres also reporting jump in business.

George White's "Scandals" comes to the Lyceum Oct. 22, 23, 24.

The Rochester Press Club Show is booked for Feb. 8, 9, 10 at the Lyceum.

NEWARK

By C. R. AUSTIN
Shubert—"A Royal Pretender."
Broad—"Pigs."
Proctor's—Vaudeville.
Loew's State—Vaudeville, "The Cryerjack."
Newark—Vaudeville, "Where Was I?"
Branford—Vaudeville, "Classified."
Mosque—"The Freshman."
Fox's Terminal—"Havoc."
Capitol—"Don Q" (2d week).
Rialto—"The Street of Forgotten Men."
Hil Majesty—Bunker Bean.
Goodwin—"Shore Leave."
Miner's Empire—"Fashion Parade."
Lyric—"Band Box Revue."
Orpheum—Vaudeville (colored).

The Victoria, picture house, South Orange avenue on Norfolk street, has been leased by the Newark Theatre Guild for productions starting in November. This is a new group and has no connection with the original Little Theatre Guild of Newark, which is now using the name adopted by the new organization. The original guild broadcast over WOR this summer. It is reported the new group will change its name.

Frank La Felle, dramatic critic, Newark Ledger, is supervising director and Benjamin Stolper, Central High School, coach, Freda Sternberg, also of the Ledger, Leslie Kun and Joseph Rogen are on the executive committee. It is said that the movement is supported by the New York Theatre Guild and the Neighborhood House.

MONTREAL

By R. CUSACK

Orpheum—(Comedie Francaise) "Le Voleur."
Gayety—Stock Burlesque.
"White Cargo" at His Majesty's, week Oct. 24.

The first of the singing contests in Keith-Albee theatres will be held in the Imperial next week (Oct. 19).

The Capitol presents this week for the first time "The Capitol Juveniles," youngsters, most of them Montreals by birth. The personnel comprise Lucien Martin (violinist), Brahms Sands (cellist), Glenn Gloria (soprano) and Noels Smith (dancer).

Jeritza sang in the Forum on Thursday night to an audience of 5,600 people.

KEITH'S BOSTON

(Continued from page 15)

of costume than she has been in the habit of being and is very partial to the short skirt—for two apparent reasons.

Actually there is nothing else on the bill that approaches her with the exception of another female singer, Margaret Romaine, who in fourth position, made the holiday house on hand Monday sit right up. She has five good numbers with her melody of popular songs putting her act over big. She was also wise enough to leave the stage while the house was still very friendly.

For the first time in many months the house is using an animal act well up on the bill. Joe Mendel, the Chimpanzee, is in fourth position, on just ahead of Irene Franklin—no connection between the acts. This turn was a riot with the young folks and if one has never read Charles Hanson Towne's "Bahoon" or is able to forget the poem, it is also good for the more mature. The act is beautifully staged with the

chimpanzee kept within a narrow sphere in the way of tricks. Villa and Harold Browne, who with rags put over some very artistic stuff, open the show, followed by a couple of very clever hoofers, Lew Murdoch and Mildred Mayo, who managed to give the house a thrill with their foot work.

The Madcat did the singing act. "Tramp, Tramp, Tramp" was in next position and the combination of comedy, dancing and singing hit the house about right.

After Miss Franklin the show slowed up considerably with Raymond and Caverly, reunited after eight years' separation and doing a dialect comic duo, and the Greenwich Village Models winding up the afternoon.

Robert Emmett Keane and Claire Whitney in their new sketch, "Room 999," furnishes plenty of giggles, this act running snappily in fifth position.

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Reviewed in VARIETY, March 15th issue

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INVITE PRODUCTION OFFERS

What VARIETY Said:

Practically the entire comedy burden fell on Val and Ernie Stanton, next to closing, and a laugh-starved audience awarded them the bit of the bill. The boys, just back from London, seem to have the best act they've ever done and landed just as soundly with the uke and harmonica playing, singing and hooting as with their gobbled English and mispronunciation.

TORONTO

Royal—"Blossom Time."
Uptown—"Love of Su Shong" (stock).
Comedy—"Great Lover" (English stock).
Shea's—Keith-Albee vaudeville.
Pan—Vaudeville and "The Danger Signal."
Lowe's—Vaudeville. And "The Mystic."
Hippodrome—"He's a Regular Fellow."
Regent—"Don Q." (2nd week).
Tivoli—"Beggars on Horseback."

"Blossom Time" is playing its



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seventh engagement at the Royal Alexandra and has been a real money-maker on every appearance here. Last January when it arrived the sixth time, the grosses on the week were higher than any of the previous five.

Early sales this time indicate a repeat.

Jeritza opened the Massay Hall concert season Saturday.

This is hot music week among the film houses, with the Hippodrome adding a Charleston revue and the Tivoli featuring Luigi Romanello's "1925 Riot of Mirthful Melody."

NEW ENGLAND

John E. Panora, owner, Winsted (Conn.) Opera House, is building a \$125,000 theatre in Winsted. Panora also has theatres in Plainville, New Milford, Conn., and in New Jersey.

The Forest Park Corporation of

Augusta, Me., has been formed to establish a resort on the shore of Moosehead Lake.

Lewis Colby, East Rochester, N. H., has joined Sousa's Band as clarinetist.

Francis P. (Tip) O'Neill, Boston newspaperman, has been appointed chairman of the Lynn (Mass.) Theatre Censorship Committee for one year. O'Neill resides in Lynn.

Fire badly damaged Powers' Theatre, Caribou, Me., the only playhouse in the town.

OAKLAND, CAL.

By WOOD SOANES

Rumors the Lurie theatre has been disposed of either to Henry Duffy, operating the Alcazar and President stocks, San Francisco, and the Metropolitan, Seattle, or Alexander Pantages, have failed of con-

firmation, although Irving Kahn, proprietor, is reported to have told friends a deal had been consummated.

Pantages gave up the house some years ago after a squabble on the raising of the rent. It finally went to Louis R. Lurie, who in turn sold to Gabriel Laskin, who lasted a few weeks. The house has not been occupied since.

University of California students presented their second play of the season, Philip Barry's "You and I," at Wheeler Hall on the campus last week.

Maurice Stewart, veteran actor, in

recent years a photographer, returned to the theatre last week as director of a De Moly play. He was a member of Harry Bishop's company at old Ye Liberty.

The young women students, Mills College, gave an all-woman presentation of "Twelfth Night" last week as part of the centennial celebration of the founding of the institution.

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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.

Fidel La Barba, 19-year-old world's flyweight champion, headlined at the Orpheum last week. For the night performance Monday he proved somewhat of a draw as the house held more people on the lower floor than it had any previous Monday night in months, the upper section being filled to almost capacity. The show was much better than the average bills in the past and ran fast from the third act on. La Barba has a turn along the lines of the usual flat hero turn, opening with an introduction of his manager and developer, George Blake, who in turn introduces the champion. La Barba goes through the regular training routine in a graceful and interesting manner, and then spars three rounds with a partner. La Barba is a classy little wallop, who does not fancy but gives a pleasing exhibition of his flat ability. With La Barba a curiosity, there is no reason his 14-minute turn should not be of real box office value.

Opening the show were Rath Brothers, with gymnastic and hand-to-hand feats. Though the crowd was walking in, their ability was quickly recognized with their action at the end of their turn, being more than well earned. The weakest and poorest turn on the bill came next in Bill Dale and Co., who offered a messed up turn of songs, talk and dances, entitled "Congratulations." The company, three women and two men, try hard to support Dale in a vehicle which should have been withdrawn before it started. The act ran 27 minutes.

Gracie Deagon and Jack Mack, on next, started things at a fast pace with their comedy antics and songs. It was a "push over" for the formidable Miss Deagon, who got over with little effort. The turn is a sure-fire for the "fourth" position and even went to closing. Deno and Rochelle, with Deno Brothers and Dave Herman's Band of five, came next.

LOS ANGELES, CAL.

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This turn is no stranger here. It was the first show stopper of the evening.

Johnny Hyman followed and put his novelty over in a consistent and showmanlike manner. The turn is vaudeville throughout and a great relief from the conventional which this house has been getting. His routine is mostly topical and holds attention throughout the 15 minutes he is on.

Following La Barba and next to closing was Joe Morris, formerly Morris and Campbell, assisted by Beth Miller. Morris is no stranger here and found it an easy task to score. His partner has personality and serves as a good foil for him as he clown in an upper bow. Johannes Josefsson closed the show. He has a spectacular offering, attractively mounted and the wrestling and tossing work of himself and three aids held the house throughout. Ung.

A bill of considerable merit graced the Pantages rostrum last week with Virginia Rucker and Beaux distinguishing themselves by being in the major returns.

Mme. Everett's Circus opened, with the monk orchestra drawing laughs. The two spot held Jean Middleton, violinist with brilliant technique. Miss Middleton has an interpretation of music which conveys the proper expression as to what she is playing. This, together with a pleasant manner, makes her a valuable soloist.

Billy Kelly and Co. (feminine half of act and deserving of equal billing) made their best results when in song and dance. The offering has a sure-fire finish, when, after deciding to get married, the couple transform a cottage front into the entrance of a church and make a quick change into formal dress, all in about ten seconds. They were well liked by the Panthe.

Miss Rucker and Beaux (four boys) all in the collegiate stage of life and dancers of ability and diversity. Miss Rucker has her biggest moments in a toe solo and again when in split position she bounces from the rear of the stage to the "fool." One of the Beaux, Carl Shaw, does a Russian eccentric that should win the show-stopping verdict on any bill. In addition the boy is possessed of a likeable personality and the combination seems top-proof.

Kelly and Pollock, mixed team in the next-to-shut recalled variety of an earlier day and were a treat to the oldtimers in particular. Their patter went over well but when they sang "Maggie Murphy's Home" announced as having been done by them while with Ned Harrigan, the house was with them still.

The Four Nightons closed in their human reproductions of marble, which rank with the best of posing novelties.

The "vode" section was followed by "Kentucky Fried."

Frank Craven's play, "New Brooms," opened at the Moreno last Sunday for a three weeks' engagement. Charles Broadway and Gavin Gordon are playing the leading roles, supported by Joseph Eggleston, Morris Foster, Jane Morgan, Will Gregory, Richard La Salle, Ann Mackay, Glenda Farrell, John O'Connell, Thomas Miller, Irving Kennedy and Harry P. Hoyt. Augustus Glassmire staged the production.

On the sixth anniversary of his appearance as an actor before a Los Angeles audience, Edward Everett Horton opened at the Majestic last Sunday in "Never Say Die." The supporting cast included Barbara Brown, Henry Hall, John Graham, Ruth Stewart, Herbert Bethew, Mildred Hastings, Leigh Willard and Burdell Jacobs.

Michael Cooper, operating the Majestic, has left for New York where he will endeavor to contract for a number of new plays as starring vehicles for Edward Everett Horton.

W. Spencer, formerly in the Joseph M. Schenck scenario department at the United Studios, is now performing a similar mission at the Hal Roach studio in Culver City.

"Mirale Efers," drama in four acts, written by Jacob Gordon, is being presented by the Yiddish Players at the Capitol for two weeks. The company was recruited from the Yiddish actor's colony in New York.

George Lipschultz, musical director, Loew's Warfield, who was married in San Francisco Oct. 5 to Joan Marie Schrimmer, is here on his honeymoon.

W. Christy Cabanne, upon the completion of "The Mask Bride" (Metro-Goldwyn) was given a five-year contract. Cabanne recently directed "The Midshipman" and also aided Fred Niblo in the direction of "Ben-Hur."

Frank L. Newman, managing director of the three Paramount houses here, returned from a three-weeks' trip to Kansas City and New York.

Newman is preparing for the opening of "Little Annie Rooney" at the Million Dollar on Oct. 27. It will be a \$3.50 premiere with Mary Pickford and Douglas Fairbanks making personal appearances.

Slim Summerville signed with Joe Rock to film the next Standard two-reeler starting at Universal this week.

After a four-weeks' stay in New York, Hal Roach returned to his Culver City Studios. While east Roach conferred with Pathe officials regarding his 1926-27 productions.

Alla Moskova, who recently came to the coast from Europe, is under the management of the Howard Lichey Enterprises and has a new dancing offering for picture houses which will have its premiere at the Warfield, San Francisco, Oct. 17.

Monte Blue, who went East a

month ago upon the death of his mother, has returned to the Warner Brothers lot to begin work on "The Agony Column," which Roy Del Ruth will direct.

The cast also includes Dorothy Devore, Helen Dunbar, Myra Loy, Otto Hoffman and Heine Konklin.

Reginald Barker, screen director, is East attending the world series and will then go to New York to negotiate a contract for future productions.

Barker recently resigned from the Fox fold after directing one picture.

F. B. Sholl, after a two-months' absence, has returned to the Forum as organizer.

Roy M. McCray, former studio manager of Vitaphone and other concerns, has been appointed manager of the new Shrine Auditorium on West Jefferson street. It will open Dec. 15.

Genevieve Mae Knapp, 22, in pictures, and who has been a beauty prize winner, feels that her name is not a fit one to gain recognition in picture circles. She visited Superior Court Judge Craig who allowed her to change it to Eugenia Gilbert.

SAN DIEGO, CAL.

By LON J. SMITH

Spreckels—Dark.
Savoy—"Cornered" (stock).
Colonial—Stock musical.
Balboa—"Coast of Folly."
Cabrillo—"Street of Forgotten Men."

Superba—"Midshipmen."
Piazza—"Hunted Woman."
Mission—"Making of O'Malley."
Broadway—"Grounds for Divorce."

Margaret Marriott resumed as leading woman of the Savoy Play-

Ernest Pickering, president of the Pacific Coast Showmen's Association, is in San Diego in connection with preliminary work on the new Pickering Pleasure pier, to be erected at San Diego Beach soon.

Although most of the summer resorts in San Diego are closed, Mission Beach will remain open all winter. Cliff Webster and his 14-piece orchestra have been retained on a year-round contract.

The Liberty, dark during the summer, has reopened with stock burlesque.

A neighborhood theatre seating 1,000 will be built at Park Boulevard and University avenue, thickly populated residential district, by

G. A. and K. G. Bush, local theatre operators.

SAN FRANCISCO

West Coast Theatres, Inc., has broken ground for their new 5,500 seat theatre in San Jose. Within the next few weeks this will be followed by building operations in Marysville, Chico and Oroville for the plans and specifications for the latter towns have been accepted by the board of directors. All four houses will be patterned after the Senator theatre in Sacramento, one of the ace houses of the northern string. Pictures and stage presentations will be the policy.

Louls MacLoon and Tom Wilkes have evidently gotten their heads very close together—in fact so close together that the intimacy is slightly perturbing Homer Curran, who is not satisfied with the outcome of the local management of "What Price Glory" and wants to shorten the run allowing "Nellie Kelly" to replace it.

"What Price Glory" is an ark of the town, at least among the press scribbles and the regulars, but it is not hitting the \$25,000 weekly expected. The first week close to \$17,000, with the second letting down to \$15,000. The piece is in for a seven-week stay and MacLoon insists on letting it stay. The present gross allows him a good profit, but no big money for Curran.

MacLoon's co., company of "Nellie Kelly" comes into the Wilkes, giving this producer two attractions right next door to each other, so whichever way the crowds go be cashes. This arrangement will surely put Wilkes way head of the losses he is taking now and is expected to pull him out of the hole he is in as far as his local venture in the former Columbia is concerned.

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ELBERT GREENE, Pianist-Arranger
CHARLES BAER, Bass and Violin
BLAIR McCRAKIN, Reeds
HOWARD GREENE, Reeds

JACK WEICK, Reeds and Violin
EVAN MALSOM, Trumpet and Vocal Soloist
WARREN JOHNSON, Trumpet-Mellophone
FRANK COX, Trombone
JAMES HORNBECK, Banjo

CLARENCE WELSH, Drums and Violin

Management and Personal Supervision **JAMES G. DIMMICK**

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Sparkling Musical Revue
GARRICK Thes. 65 W. 86th St. Pk.
1:30, Mata. Thurs. Sat. 2:30

GUILD THEATRE 82nd Street,
W. of W'way
Even. 8:30, Mata. Thurs. & Sat. 2:30
Bernard Shaw's Comedy

ARMS and the MAN

with
Alfred Lunt, Lynn Fontanne, Pedro
de Cordoba, Ernest Cosart, Henry
Travers, others.
Move to 48th St. Thes. Mon., Oct. 19

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ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE" FOURTH
YEAR
THE PLAY THAT PUTS "UP" IN HUMOR

LONGACRE Thes. W. 48 St. Eves. 8:30.
Mata. Wed. & Sat. 2:30.

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VANDERBILT Thes. 48 St. E. of Ry.
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The New Musical Comedy
MERRY MERRY
with MARIE SAXON
and Notable Cast
Harry Archer's Orchestra

TIMES SQUARE Th. 42 St. W. of Ry.
Mata. Thurs. & Sat.
J. H. WOODS presents

"THE PELICAN"
By P. Tennyson Jones & H. M. Harwood,
with Margaret Lawrence, Fred Kerr,
Henry Stephenson and Herbert Marshall
FIRST MATINEE THURSDAY

ACTS' STRIKE
(Continued from page 1)

Interstate theatre, Fitzgibbon became odious to his companions while in and outside of the theatre. Arriving in Dallas, the other acts

MUSIC BOX Thes., W. 42 St. Eves. 8:30
Mata. Wed. & Sat. 2:30

CRADLE SNATCHERS

A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

Henry Miller's FIVE RATS
124 West 43rd Street
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"THE NEW SEASON'S BEST PLAY"
—Hammond, Herald Tribune
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VORTEX

Noel Coward's Triumph
with Mr. Coward and Lilian Braithwaite
in the leading roles

BELASCO W. 44th St. Eves. 8:30.
Mata. Thurs. & Sat. 2:30.

DAVID BELASCO presents
E. H. SOTHERN By arrangement
with Lee Shubert

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DRIBUX

GLOBE W'way & 46th St. Eves. 8:30.
Mata. Wed. & Sat. at 2:30.

H. H. Fraser's Round-the-World
Musical Sensation

NO, NO, NANETTE

with Louise Groody and All-Star
Cast

New Amsterdam Th. W. 44th St. Eves. 8:30
Mata. Wed. & Sat. at 2:30

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CHARLES DILLINGHAM presents
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Comedy Hit

Cyril Maude in
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Staged by Winchell Smith

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BROWN'S BAND, WELSH
CHORUS, LILLIAN SHAW, BERT
LEVY, MISS PATRICIA ROYE &
MAYE REVUE, LAUL & ERNIE
STANTON, and others.

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Rae Somers, Florence Reed, Roger
Wells, Kahn & Orch, Mercer & James
Templeton, Hamilton & Hayes, Florio
LeVere, Willie Solar, and others.

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WOLF, KAHN & ORCH, MERCER & JAMES
TEMPLETON, HAMILTON & HAYES, FLORIO
LEVERE, WILLIE SOLAR, and others.

P. F. KEITH'S 81st STREET

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Matinee Daily
Sunday Concerts 2:15 and 8:15

MISS JULEKA, FRANK FARNUM, with
BAND, FRED ARMAN & CO. STUTZ
& BINGHAM, others. Plays: "THE
LUCKY DEVIL" with RICHARD DIX,
and "OUR GANG" COMEDY.

advised the house manager that Fitzgibbon was permitted to appear on the same program with them they would refuse to go on.

The artists taking the action were Ward and Dooley, Jean Southern and Melville and Rule. It was a four-act show, with Fitzgibbon and his brother, Lew, comprising the other turn. Lew Fitzgibbon continued as a single act (piano player) on the show.

As far as known this is the first instance of acts "striking" against a companion for conduct.

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MAJESTIC THEATRE

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THE SENSATION OF THE MIDDLE WEST

23rd—WEEK—23rd

FOR INFORMATION WRITE

HORACE SISTARE

PORTLAND, ME.

By HAROLD L. CAIL —

Jefferson—"The Best People"
(stock).
Empire—"The Pony Express."
Keith's—Vaudeville and pictures.
Strand—"He's a Prince."
Elm—"The Freshman."

"No, No Nanette" was one of the most popular shows ever to play here and records of the Jefferson Theatre, 23 years old, were reported broken.

George S. Kennon, father of Thomas J. Kennon, long publicity director for Keith's, and formerly connected with the Portland Evening Press editorial staff, died last Thursday in a local hospital.

Howard R. Garis, "The Rabbit Gentleman," under auspices Portland Express, appears at Keith's Oct. 15-17.

Joseph Hergersheimer, West Chester, Pa., novelist and scenarist, is planning to buy a summer house in Maine.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Is Zat So?" (2d week).
Shubert-Missouri—"White Cargo" (3d week).

Orpheum—Vaudeville.
Gayety—"Wine, Woman and Song" (Columbia).

Empress—"Smiles and Kisses" (Mutual).
Pantages—Vaudeville and pictures.

Globe—Bridge Musical Stock.
Mainstreet—Vaudeville—"Classified."

Newman—"A Slave of Fashion." Royal—"Romola."
Liberty—"Little Annie Rooney."

Twelfth Street—Musical tab.

A cold snap gave the theatres a great weather break last week and nearly all the houses had satisfactory returns. Several conventions also helped box office receipts. At the two Shubert houses, both offerings, "Is Zat So?" and "White Cargo" were held over. "Rose-Marie" follows at the Shubert and Robert Mantell at the Missouri.

The Kansas City Theatre has revived its feature of receptions for visiting theatrical players and last week received for Richard Tabor and members of "Zat So." William Pollard, of the show, was formerly a member of the local organization.

Local radio dealers plan a radio show, week October 26, in the Armory, and will be managed by Sam Furst, who handled the radio and electric show last spring.

ST. LOUIS

By LOU RUEBEL

American—Robert B. Mantell.
Shubert-Jefferson—"Rose-Marie" (3d week).
Empress—"Little Miss Bluebeard" (stock).

Orpheum—Vaudeville.
Grand Opera House—Vaudeville and pictures.

Garick—"Pleasure" (Mutual).
Gayety—"Lena Daley's Miss Tabasco" (Columbia).

Liberty—Burlesque stock.
Missouri—"A Son of His Father."
Lew's State—"The Circle."
Kings and Rival—"The Wheel."

Grand Central, West End, Lyric and Capitol—"Classified"; Thursday opening, "The Freshman."
Delmonte—"A Little Girl in a Big City."

Marie Collins and Sidney Fields are new to the burlesque stock at the Liberty.

H. H. Maloney is still house manager of the Missouri.

Eddie Leonard and his minstrels

open a vaudeville tour at the Orpheum here next week

Russell Land, 25, film actor, convicted of reckless driving, was sentenced to 30 days in the city jail.

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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NIPPON'S SUPERLATIVE EQUILIBRISTS

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SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—First half, "Arabesque";
last half, "Venice for Two."
B. F. Keith's—Vaudeville—Pic-
tures.

Temple—Pop vaudeville—films.
Strand—"The Dark Angel."
Robbins-Eckel—"The Iron Horse."
Empire—"The Girl Who Wouldn't
Work."

Rivoli—"Spook Ranch."
Regent—"The Limited Mail."
Crescent—"Kiss in the Dark."
Savoy—"Raffles."

Syracuse had two film flops last
week. "The Gold Rush" was spotted
for two weeks at the Strand, but

the engagement was cut to one week
and "The Dark Angel" substituted.
At the Empire "Seven Days" failed
and was withdrawn Wednesday,
with a Rin-Tin-Tin feature replac-
ing.

The Savoy changed policy this
week, offering three programs week-
ly instead of two. At the same
time, the matinee scale was cut to
10 cents and evening prices to 10
and 20 cents.

Mrs. Evalina V. Honsinger, presi-
dent, Syracuse Morning Musicals,
Inc., has been named business man-
ager of Syracuse Symphony Orches-
tra, Inc. The orchestra will give
its subscription concerts in the
Temple theatre instead of Keith's
this season, due to the change in
Keith policy.

Channing Pollock's "The Enemy,"
booked for the Wieting the last half
of next week, was scratched Sat-
urday.

"The Student Price in Helden-
berg" will be Thanksgiving week

MINERS MAKE UP

Est. Henry C. Miner, Inc.

attraction at the Wieting. The show
originally booked for this week was
canceled to permit a jump to Dallas.

Syracuse has the Boston company
of "Rose-Marie" week Nov. 2. The
Chicago company played here last
season to record business. Other
Wieting dates include: Week Oct.
26, Harry Houdini; Nov. 9, "Desire
Under the Elms"; Nov. 13, "Can-
dida."

Hal Salter, old time stock favor-
ite here, plays Capt. Flagg in "What
Price Glory?" at the Wieting next
week.

Mario Rappold will be the first
soloist with the Syracuse Symphony
Orchestra, appearing at the initial
concert Oct. 24.

The estate of Mrs. Hannah M.
Bastable, owner Bastable theatre, is
left equally to her two sons and
daughter by the terms of her will.
The death of Mrs. Bastable recently
was attributed to the shock of the
fire, which wiped out the Bastable
block and theatre with a loss of
several lives. The estate is about
\$150,000.

The Capitol, Elmira, reopened last
week. The house was formerly the
Amusu, operated by Frederick and
Henry Schweppe.

Charles P. Gilmore, head of the
Gilmore Amusement Co., Inc., with
houses in Oswego and Syracuse, has

taken over two Pulaski theatres on
lease. Gilmore opened the new
Palace here last week, and will
operate the Temple theatre and
Hohman Opera House in Pulaski.
The Hohman lease is effective
Nov. 1 when P. H. Hohman goes on
an extended Southern tour. Hoh-
man will close his Central Square,
Parish and Sandy Creek theatres
while away.

BALTIMORE

By BRAWBROOK

Academy—"Oh, You."

Auditorium—"A Lady's Virtue."

Ford's—"Music Box Revue."

Maryland—Keith-Albee vaude-
ville.

Hippodrome—Vaudeville—Pic-
tures.

Garden—Vaudeville—Pictures.

The sudden adjustment of differ-
ences between the local legit man-
agers' association and the Musical
Union of Baltimore brings musicians
back to the pits, nine strong at both
the Academy and Ford's, while the

HARRY BATES

"AL"

in "AL'S HERE"

Vaudeville's Biggest Laugh

Written by HARRY BATES

Auditorium will be limited to seven.
Joseph Imbroglio succeeds Emil
Odenhal as director at the Audi-
torium, the latter going next door
to the Academy. Louis Fisher, vet-
eran conductor, is again in the pit
at that house.

Gustave Klemm, conductor, Balti-
more Park Band, has been appointed
a program supervisor of the local
Gas and Electric Company's new
radio broadcasting station, WBAL.

W. J. McGowan has been run-
ning the Hippodrome during Man-
ager E. A. Lake's illness. McGowan
was assistant to Lake at Valentine
theatre, Toledo, before coming here.

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WILLIE SOLAR

THE INTERNATIONAL ENTERTAINER

THIS WEEK (OCT. 12), B. F. KEITH'S PALACE, NEW YORK

Direction HARRY WEBER

HARRY PUCK



"It is the best dancing show in town because Harry Puck, the juvenile of the piece, arranged the stepping."
—Walter Winchell, New York "GRAPHIC."

"Harry Puck as a rather unique juvenile proved a versatile entertainer. 'Merry Merry' has just about the best dancing of the so-called new season."
—"MORNING TELEGRAPH."

"Harry Puck, who recalls Joseph Santley at his best, was pleasing and deserves credit for the novelties in the arrangement of dances."
—Brooklyn "EAGLE."

"As for songs and dances, the first are tuneless and the latter are frequently remarkable. Harry Puck, able and versatile, is ideal."
—New York "TIMES."

"The number staging brought comment from the wise birds."
—Sime, VARIETY.

"Harry Puck is deserving of high praise for the new and novel dances he arranged, and for his performance."
—Brooklyn "STANDARD UNION."

"No small credit is due Harry Puck, who directed their varied antics. Mr. Puck also made a pleasant leading man."
—"MORNING WORLD."

ARRANGED AND PRODUCED THE MUSICAL NUMBERS IN

"MERRY MERRY"

NOW PLAYING AT THE VANDERBILT, NEW YORK

BESIDE HAVING STAGED THE PRODUCTION, HE IS PLAYING THE LEADING MALE ROLE IN THIS HIGHLY SUCCESSFUL MUSICAL FARCE

BRONX, N. Y.

By P. W. TELL.

The ever-growing list of theatres proposed for this borough has been increased by two. Samuel Bellin will put up a new house at Morris avenue and 165th street, to cost \$200,000. Joseph Orlando, architect. A smaller house, costing \$100,000 is to go up at Westchester and St. Lawrence avenues. The A. E. and

G. Realty Corp. is the builder and Meisner & Ufer, architects.

The Metropolis theatre has reopened again, as a picture house.

John Cort's new Windsor is not as yet completed. It is reported the Windsor will be a subway circuit house, but the policy has not been agreed upon. It may open by Nov. 15.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco—"Is Zat So?" (2nd week); next, "Desire Under the Elms."

National—"The Passionate Prince" (Lowell Sherman); next, Fourth "Music Box Revue."

Poli's—"Artists and Models" (2nd edition); next, "My Girl."

Keith's—"K-A" vaudeville (Alice Lloyd).

Earle—"Keith pop vaudeville, ("Trip to Starland).

Strand—Loew vaudeville, ("Sally's Alley").

Gaiety—"Talk of the Town" (Columbia).

Mutual—"Speedy Steppers" (Mutual).

Columbia—"The Pony Express," Metropolitan—"The Dark Angel,"

Palace—"Little Annie Rooney," (Mary Pickford).

Rialto—"Thunder Mountain," Alce Eversman and Elena De Sayne.

After three weeks' bang up publicity coupled with a big news crash when Chief Justice McCoy, of the District Supreme Court, granted an injunction to the Shubertsto protect their show's name, which attorneys for the producers said had been "lifted" by a colored aggregation playing the Howard "Artists and Models," (Poli's) got away Sunday night to a whizz of an opening. This is the second edition which

had its premiere showing here about a year ago at this same house.

Poli's announced the following dates: "My Girl," Oct. 12; "This Love Song," Oct. 25, and "June Days," (Ivy Sawyer—Joseph Santley) Nov. 8.

The National has "The Music Box Revue," opening next Sunday, followed by "Lady Be Good."

The Belasco, although not announcing very far ahead, is doing very well with "Is Zat So?" now in its second week, and Sunday "Desire Under the Elms" comes in.

Alice Lloyd is heading the bill at Keith's this week. Her appearance is being treated as a gala event.

Low Gould, formerly with Boyd's Willard Orchestra, is now in the symphony orchestra at the Metropolitan and heavily featured with his saxophone.

Another local musician, much in the dailies of late is Sydney Seidenman, who has two orchestras at the Shoreham.

George Marshall, operating the Palace Laundry, also an erstwhile

producer, says he is not through producing.

The Metropolitan's extra feature this week is the Imperial Maes Quartette, local singers. This quartette, local singers. This quartette,



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Professionals
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tette has been a big feature with Crandall's Saturday Nighters, a Saturday night radio plug put across weekly by Nelson Bell, publisher, Crandall houses.



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Johnny Hyman is Mr. Noah Webster's Will Rogers. He does a real novelty, drawing wise cracks and puns from letters and words he writes on a blackboard, and he must be a swift worker, as all his jokes are on right up-to-the-minute news.

J. HYMAN

Presents

JOHN HYMAN

LOS ANGELES "NEWS"

Johnny Hyman does a lot of stunts with words, chalk and some rhymes that also received a good hand.

Now on the Orpheum

MATERIAL BY

JOHNNY HYMAN

LOS ANGELES "ECONOMY"

Johnny Hyman is a cross between a crossword puzzle expert and a Chautauqua chalk-talker. He works so fast he leaves his audience gasping.

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costume.

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 Pym Fred & P

Sayre Jess
 Taylor Betty
 VanHoven Frank

One Benny

SEATTLE

By DAVE TREPP
 Blue Mousse—"Below the Line."
 Strand—"Man Who Found Him-
 self."

Liberty—"Don O' (3d week)."
 Columbia—"Peanock Peethers."
 Coliseum—"The Wagon."
 Hiell—"Tower of Lies."

The Henry Duffy Players, after a profitable summer at Mot, closed Oct. 10, house starting its regular fall season of legit attractions.

Neva Brownfield won the "Charleston" contest held here recently and thereby secured a limited engagement on Van time.

Keating & Flood's musical comedy is at Baker, Portland, Ore.

The Davis-Smith Company opened at House, Everett, to play five days weekly indefinitely. Most of com-
 edy.

Davidson—"Candida."
 Palace—Vaudeville.
 Majestic—Vaudeville.
 Miller—Vaudeville.
 Fabst—German stock
 Gayety—Jack LaMont and Runch
 (Mutual)
 Empress—"Naughty, Naughty
 Girls" (stock burlesque).
 Alhambra—"Don Q."
 Garden—"Souls For Sables."
 Merrill—"Romola."
 Strand—"Scarlet West."
 Wisconsin—"Classified."

MILWAUKEE

Davidson—"Candida."
 Palace—Vaudeville.
 Majestic—Vaudeville.
 Miller—Vaudeville.
 Fabst—German stock
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 Empress—"Naughty, Naughty
 Girls" (stock burlesque).
 Alhambra—"Don Q."
 Garden—"Souls For Sables."
 Merrill—"Romola."
 Strand—"Scarlet West."
 Wisconsin—"Classified."

Phil DeVere and Jessie Lowe, Milwaukee entertainers, were severely injured when their automobile overturned near Appleton. They were appearing in a new cafe at Stevens Point.

Glitt, tenor, Metropolitan Opera opened the Milwaukee concert season last week at the Pabst, direction Marion Andrews bureau.

James Keefe, former Milwaukee newspaperman, has gone to Minneapolis to do publicity work for McCall-Bridge players.

Harry Drake, hymn (Majestic) and "Milkmaid" (Pabst), (Davidson) have resigned. Drake to go with Charlotte Greenwood's Or-

phium and Thill as grip with "The Rivals."

Milwaukee has gone "Charleston Mad." Every dance hall in the city has employed teachers to instruct patrons in the step. Burlesque houses devote one night a week to Charleston contests.

The Garrick, dark since "Able's Irish Rose" played here last year, has been taken over by the Wisconsin Players (amateur) who will produce plays there once a month.

Phil Young, Bud Hashman, Morris Perry, Flo Owen and Frank Tunney, all members of the Empress burlesque stock, have resigned.

PITTSBURGH

By JACK A. SIMONS
 Shubert Alvin—"The Judge's Husband."
 Nixon—"Lady Be Good."
 Shubert Pitt—"Foot-Loose."
 Gayety—"7-11." (Columbia).
 Academy—"Step Lively Girls." (Mutual).
 Grand—"The Dark Angel."
 Loew's Aldine—"Romola."
 Olympic—"The Pony Express."

Capt. Ronald Amundsen will tell the story of his airplane dash for the North Pole at Carnegie Music Hall, Oct. 22.

Sam Scribner, president, Columbia Burlesque circuit, was in Pittsburgh several days last week.

A deal is pending that will result in vaudeville, pictures and other attractions being shown in Oil City next season. The plans calling for a modern type theatre. Financially interested are J. W. Straub and F. N. McCullough, formerly of the Cameo, Pittsburgh.

Richard Brown, son of Harry Brown, manager, Nixon, is now manager of H. H. Koster's East Liberty Theatre, which the late Harry Brown managed for years. He is now going with the Shuberts in the East.

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VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1936, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXX. No. 10

NEW YORK CITY, WEDNESDAY, OCTOBER 21, 1925

56 PAGES

STAGE UNIONS VS. EQUITY

WEBER AND FIELDS 'WALK OUT'; MISS FIRST SHOW IN HISTORY

Veteran Team Pleads "Illness" When They Are Billed Second to Marie Dressler at Palace—Emma Trentini Also Out of Bill

A placard in the lobby of the Palace, Monday, announced that "illness" had caused the withdrawal of Weber and Fields and Emma Trentini, and that May Irwin and Fretta Rugel had been substituted. A curtain speech, Arman Kaliz, of the Weber-Fields support, announced that it was Joe Weber who was "ill" and that the famous team had its sincerest regrets. Behind the alleged indisposition of a star as old as show business, (Continued on page 43)

CONN. EVANGELIST KILLING THEATRE BIZ

Draws 3,000 Nightly at So. Norwalk — Record Low Grosses for Theatres

So. Norwalk, Conn., Oct. 20. A religious revival has become strong opposition to local theatres during the past six weeks. Evangelists playing to record low grosses are afraid to complain, fearing their attitude may be misunderstood. The revival is being held in a newly constructed tabernacle sponsored by the Federation of Protestant Churches of New England. It projects George Wood Anderson, an evangelist of the Billy Sunday type, who has been attracting 3,000 weekly, which seriously affects theatre attendance in this town of 10,000 population. The revival operates with a free admission, collections being depended upon for revenue. Evangelist Anderson is attracting considerable daily space in the newspapers and has been responsible for the session being extended from four to eight weeks. The town has four theatres which have been affected by the religious movement. They are the Federal road attractions, Palace, Radio and pictures; Rialto and Springwood, pictures.

"The Lady From Hell"
The "Lady From Hell" is a part of the story that Norton T. Walker wrote and Stuart Paton will direct. The principals in the picture will be Blanche Sweet, Roy Rowan, Ralph Lewis and Edgar Norton.

WEBER BRINGS UP DALLAS MATTER AT A. C. MEET

Equity Played on Floor by Representatives of Two Unions—Weber Thought to Have Spoken Also for Stage Hands in Expression of Attitude—Had to Speak to Lee Shubert to Hold "100% Equity Casts" Out of Unfair Fair Grounds—Equity Had Nothing to Take Before Federation's Annual Convention—Sent No Delegate

COUNCIL ON WEBER

Lack of representation by the Actors Equity Association at the annual convention of the American Federation of Labor held in Atlantic City last week, precipitated caustic remarks from James W. Fitzpatrick, president of the American Artists Federation, and Joseph Weber, president of the American Federation (Continued on page 6)

INDEPENDENTS SUPPORTED BY N. J. EXHIBS.

Within the past few weeks unusual optimism has become prevalent among independent film men, especially the independent exchanges being all pepped up over the almost 100 per cent. support New Jersey exhibitors are giving their products. One of the reasons responsible for this optimism is the endorsement given by the New Jersey exhibitors' association. New Jersey at times has been a tough nut to crack as far as salesmen landing consecutive contracts were concerned. Now the independent exhibitors are rallying to independent productions and salesmen are reporting few cancellations.

AMUSEMENT TAX REMOVAL MAY BE ENDANGERED BY A. & N. GAME

Washington Statesmen Apt to Be Affronted Through Increased Legit Scale—Senators and Congressmen Irritated by Theatrical Condition

WASH. TICKET 'JAM' NO JOKE

Ignoring of Senate and House Members

Washington, Oct. 20. Those who make the nation's laws were very much peeved, due to the fact that they, the members of both the Senate and House, had been completely overlooked in the allotment of tickets for the world series. However, it dawned on somebody at the business end of the club that it might be all right to "pull the lion's tail," but it also dawned upon him that it might be an excellent idea to see if that lion had any teeth with which he might bite. This combination of ideas came after it was pointed out to this "somebody" that the last session of Congress saw a concerted effort to put across Sunday closing, with (Continued on page 2)

Mabel Swore to Be Starred Replacing Katherine Ray

Mabel Swore will be starred in a picture to be made at the Cosmopolitan Studios, New York, and Katherine Ray will not be starred nor appear in the same picture. Miss Swore is with "Louis, the 11th," at the Cosmopolitan theatre, New York. She won a \$1,000 prize in "Smart Set," Hearst's publication. Miss Swore is being mentioned along with "Sandy," a serial running in the New York "Evening Journal," also Hearst's. Miss Ray was mentioned as the star, but instructions are said to have arrived from the coast to give Miss Swore the role.

Radio Increase on Farms

Kansas City, Oct. 20. There are 454 more radio sets on the farms of Missouri now than a year ago. This is the report made by the State marketing bureau of the government. The report shows there are a total of 37,000 sets on farms now, as compared to 32,450 in 1924.

A survey of Broadway theatres for scale increases on the evening of the Army and Navy football game in New York Nov. 28 revealed an indecision amongst several theatre managements as to their price intention. The only positive increase set is for "Bunny" at the New Amsterdam, when the price will be doubled, going for that night from \$5.50 (regular) to \$11. At the Vanderbilt it was stated (Continued on page 10)

ACTS AS BEST MAN TO TWICE MARRIED WIFE

L. G. Nicolai "Stands Up" for Girl He Twice Wed in Capital

Washington, Oct. 20. It cannot be said that Washington's newspaper scribes are not chivalrous. At least, you can't question Lawrence G. Nicolai of Hearst's local "Times." Nicolai, on two occasions has married the same girl. On as many occasions he has been divorced from her. The former wife was here last week at Poli's with "Artists and Models," and on Saturday morning Nicolai drove his former wife and Charles Collin Taylor, said to be the son of a wealthy insurance man of (Continued on page 53)

"Able's" World's Record

"Able's Irish Rose," which last spring broke all American run records by entering its fourth year on Broadway, will eclipse all world records for non-musical attractions tonight, when the 146th consecutive performance in New York will be played at the Republic. The longest consecutive engagement heretofore in a single stand for a comedy or dramatic show was (Continued on page 1)

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
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Director JOHN TILLER

BIG TIME STANDARD ACTS GOING INTO PICTURE HOUSES AND LOEW'S THEATRES

Lillian Shaw Latest—With Loew at \$1,250 Weekly—Mosconi Family Also Picture House-Bound—Pat Rooney in Own Show—Other Turns Including Van and Schenck Off Big Time

Another big time headline act will play small time and picture house when Lillian Shaw opens a tour of the Loew Circuit at a reported salary of \$1,250 weekly.

The booking will mark the first time the character singer has played out of the Keith office in 10 years.

According to report the booking was consummated after she had unsuccessfully requested the K.-A. bookers to grant her a raise in salary above the \$700 and \$750 weekly, which has been her big time salary for several seasons.

A similar situation arose this season when Van and Schenck after touring the Orpheum Circuit at \$2,500 weekly asked the K.-A. circuit to act a similar salary for their services for this season. Their K.-A. salary had been \$2,000 weekly. The question of the raise was taken up at a booking meeting and turned down. They are now playing independent vaudeville and large motion picture houses.

The Mosconi Family are also about to open a tour of the large picture houses. The act was offered to the Loew circuit but the terms were considered too high.

In addition to Miss Shaw, the Loew circuit has signed Jimmy Lucas, Loew's Circus with Haveland's Animals and Bostock's Riding School, Piles and Dough, Lola Girle, and for repeat tours, the Siamse Twins, Jack Wilson and Co., Lewis and Dody, Antique Shop, Pat Nazarro, Buck and Bubbles, Bob Nelson and is dickering with several other names.

BILLING KICK IN FRISCO

Los Angeles, Oct. 20. It is understood here that when James Barton found the names of the Kouns Sisters above his at the Orpheum in San Francisco last week, he refused to go on until the bill was altered.

As a concession, the house management compromised by putting up the illumination of "All Star Bill."

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THE TILDER DANCING SCHOOLS
OF AMERICA, Inc.
226 West 72d Street
NEW YORK
Phone: EDInbott 8215-4
MARTY READ
Secretary

"Excuse Mill"
An "excuse mill," which grants out medical certificates for performers desirous of hopping out of any booking obligation for more lucrative one, has been unearthed in the Times Square district, with the obliging M.D. issuing same at \$2 a throw and reported doing well.

That the certificates were being issued in a wholesale manner was discovered when several bookers compared notes and certicates this week to find that all bore the name of the same physician.

BLANCHE MERRILL ENGAGED FOR FILMS
Receiving \$750 Weekly Under Six Months' Contract—\$5,000 Bonus

Blanche Merrill has been placed under a contract for six months by Jos. M. Schenck for picture writing, at a weekly drawing amount of \$750. In addition Miss Merrill will receive \$5,000 for each scenario or adaptation she turns into the Schenck studio. The agreement carries an optional clause at an increase in money.

Before Schenck left New York for Los Angeles, he arranged the contract with Miss Merrill, and her agent, Jennie Wagner. Miss Merrill will leave for Hollywood early in November, reporting at the Schenck headquarters in the United States.

The Schenck contract calls for Miss Merrill's exclusive services. It will remove that prolific young writer from the vaudeville and revue ranks. She has furnished songs without number to both, also skits for each. Miss Merrill has written several acts for vaudeville during this season. Her final act was completed the day before she entered into the Schenck agreement. It is a two-act for Pauline Saxon and Ralph Coleman (Saxon and Coleman).

For her character, type and dialect song numbers Miss Merrill received \$500 each, while her terms for act writing have been \$500 advance and 10 per cent. of the weekly salary received by the act each week that it played.

Miss Merrill has written two original picture stories, both for Robert T. Kane. One is in production, called "The Seven Wives of Bluebeard" and the other has been named "French Dressing." Each is in a light vein.

CORINNE CONTINUING
Corinne, the original Corinne of musical comedy fame, is not shelling her vaudeville act as reported. She has reorganized and given it a complete stage setting.

This act, first called "Headliners of the Past" and now styled "Stars of Other Days," has in addition to Corinne such old timers as Barney Fagin and Tony Williams.

JOE COOK AT \$2,500
Joe Cook is at the Keith house this week, returning to vaudeville at \$2,500 weekly.

From here he goes to Cleveland and Pittsburgh.

LOUISE DRESSER AT \$1,000, MARKET VALUE,

Under U. Contract—'Loaned' at Higher Figures—Starting on 'Perch of the Devil'

Los Angeles, Oct. 20. Louise Dresser will begin work next week for Universal in a featured role in "Perch of the Devil," which King Baggot will direct. Miss Dresser was loaned by Universal for two pictures recently, "The Eagle" with Valentino, and the other "Fifth Avenue," being produced by Principal Distributing Corporation.

It is said U. is paying Miss Dresser, under her contract, \$1,000 per week at present but that U. received \$1,500 per week for her services in the Valentino picture and \$2,000 per week for "Fifth Avenue." Famous Players endeavored to get Miss Dresser to play in a picture which James Cruze is to make and offered \$2,500 a week, but due to production plans this offer was turned down by Universal.

"HUSTON RAY WEEK" N. L. A. MADE OFFICIAL BY "VARIETY" ADS

Ray Will Advertise Los Angeles as Greatest Show Centre—Mayor Cryer Also Gives Pianist Five-Foot Key to City—Sent Ray Wire of Welcome

Los Angeles, Oct. 20. Huston Ray, the concert pianist, on his promise to Mayor Cryer of Los Angeles and the Los Angeles Chamber of Commerce to exploit Los Angeles as the world's greatest show center in his "Variety" advertising, induced the city fathers to declare Oct. 24 week "Huston Ray Week" at the Forum, as well as obtaining the key to the city of Los Angeles. Ray is at present at the Forum (pictures) as the special stage attraction for two weeks on a guarantee and percentage.

Feeling that he wanted Los Angeles to accept him properly, he put the proposition to Mayor Cryer, stating he would use "Variety" to advertise Los Angeles in conjunction with himself under the provision that the city co-operated with him. It caused Mayor Cryer to present Ray with a five-foot key of the city proclaiming his opening week at the Forum as an official Huston Ray week. Pictures were also taken by the different news weeklies and the Mayor sent him an official telegram. This telegram welcomed Ray to the city as well as informing him about the official status of his first week at the Forum.

Ray is getting out a line of paper of his own, which consist of 100 24-sheet stands, with cards and smaller circulars, including copies of the telegram which the Mayor sent to him. This copy is being sent by a number of musical stores which handle his compositions and are being distributed at the Forum in telegram envelopes by Western Union boys.

Huston Ray has been appearing as a special attraction in picture houses for some time, meeting with sensational success and frequently playing return dates after a very brief lapse. He has been consistently advertising in Variety, using illustrated copy, while when playing the picture theatres through his fame in musical circles, he has been able to display a degree of showmanship outside of the theatre as well seldom found in a concert artist. It has greatly aided to his local vogue and the box office success.

Mr. Ray is the youngest special attraction ever featured in a picture house.

Can't Expect a Medium To Speak Yiddish, Too

A story that is ideal for Houdini relates of an east side Jewish boy with Russian immigrant parents, who some years after his father and mother passed away, met a medium. Prevailed upon to attend a seance, the young man was informed by the medium that the spirit of his father was hovering about him.

"He will speak to you, if you wish him to," said the medium, and the youth said he did.

"Do you want to ask me any question, my son?" said a bass voice. "Ask me quickly for I can not remain long."

"Good Heavens, father," shouted the boy, "when did you learn English?"

JUST JEWISH

Chicago, Oct. 20. "Just Jewish," says Mrs. Violet Shubert, who claims she is posing as a Japanese under the name of Lady Oga Towaga for professional business reasons.

Mrs. Shubert objects to being termed a Japanese although it is not yet disclosed what the Japs may think about her impersonation. Nor is it known whether Mrs. Shubert naturally looks Japanese enough to make an impersonation stand up or whether she makes up for it.

In either event the fact does remain that she is suing her husband, Harry Shubert, of New York, for divorce. He's probably Jewish too.

UNIDENTIFIED MADMAN MAY BE PERFORMER

States He is Adopted Son of Wm. Fox—Did Hand Springs on Speeding Freight Train

Addison, N. Y., Oct. 20. After terrorizing the residents of Steuben County for over a week, an insane man, apprehended by local police officials, was removed to the Willard Asylum, Willard, N. Y. The demented stranger first appeared in this part of the country Oct. 16, when he boarded an Erie freight in the Hornell yards and until the train reached Addison kept the crew in suspense by his antics. With the train roaring at 50 miles an hour, he took his position on the top of a box car, ran back and forth wildly, and to the amazement of the crew proceeded to turn hand springs and perform other acrobatic stunts.

When removed to his precarious position he declared himself to be the adopted son of William Fox, film producer. This, of course, was found to be untrue, but from his knowledge of the theatrical profession, authorities thought the stranger had had some past connection with the show world. They will retain they hope that his identity will be cleared up.

The man escaped twice from the Addison jail before being taken to Willard.

33 HEIRS SUE FOR \$272,475

St. Louis, Oct. 20. Litigation over the estate of the late Louis Cella, prominent racing man and theatre owner, commenced on 33 heirs of his widow filed suit for \$272,475 against Joseph Martin and John F. and Charles J. Cella, three of the four executors of Mrs. Cella's estate. They are alleged to have defrauded the heirs of that amount through the fake sale of stock of a nonexistent real estate and finance company.

Upon his death in 1914 Louis Cella was the largest theatre owner in St. Louis.

HUB'S 'PHANTOM OF OPERA' ARRESTED

Gallery Attendant Who Dropped Missiles for 10 Wks. in Hospital

Roston, Oct. 20. Walter Mattheus, 55, was sent to the Psychopathic Hospital here for confessing he was the man who, for a period of 10 weeks, had spread a reign of terror in the local Keith vaudeville house by throwing missiles into the orchestra pit.

Mattheus confessed that he alone was responsible for the missile throwing and that with very few exceptions he hurled some piece of junk, metal or stone, at every performance, afternoon and evening, over that extended period. He was employed at the theatre as a special police officer in the gallery. He had held the job for a period of two years and was among the trusted employees of the house.

Mattheus could give for his acts was that they were the result of an uncontrollable urge which, despite his who were assisting in the search for possession of him before he left his house to go to the theatre and cause him to put a missile or two into his pockets which he would throw when the opportunity offered.

Further action against him on the part of the theatre management will be governed by the result of the mental examination.

For 10 weeks at practically every performance some object would land in the orchestra pit. About a dozen persons were struck by the missiles and painfully injured. None of the injuries were serious although some of the pieces which landed in the pit were heavy enough to have caused death.

None of the local dailies used the story of the missiles being thrown before the capture was made although all knew of it. In fact many newspapermen were among those who were assisting in the search for the culprit, with the knowledge of their offices.

DIPLOMATIC TANGLE

Egyptian Legation Member Charges Larceny Against Actor

Washington, Oct. 20. Raymond Jackson, claiming to be a painter and an actor, was held with a girl companion under \$4,000 bonds to answer a charge of grand larceny brought by Mohammed H. Tammam, attaché of the Egyptian legation here. The diplomat claimed through an interpreter, that he came into his apartment and found Jackson and the girl about to leave. The Egyptian's clothes were all bundled up it was noted.

The girl alibied the police say, with the statement that having been with the diplomat at his apartment the night before she had returned to get her coat. The Egyptian disclaimed ever having seen her before. The girl also claimed she was taking to the apartment by a girl friend but could not give her companion's address.

WAYBURN'S ROAD SHOW

Ned Wayburn is expanding his vaudeville production, "The Jolly-moon Cruise," into a full length musical comedy.

It will be seen on tour, playing two weeks in City, then with the Levathan Band featured.

COSTUMES FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS
SCHNEIDER-ANDERSON
229 W 36 ST NEW YORK

FAMOUS PLAYERS' BOOKING OFFICE NEEDS ONLY HEAD

Katz-Franklin Reported Looking About for Live Vaudeville Man—No More Percentage Arrangement for Stage Attractions in F. P. Theatres

Should the attractions booking department of the Famous Players-Lasker & Katz theatres operating department locate a suitable live vaudeville man, the organization of a new and large booking office will immediately proceed with speed.

It is said that Sam Katz and Harold B. Franklin, in charge of the huge list of merged theatres, have cast a stray line or two toward a couple of the younger set in the vaudeville booking and acting ranks. A choice may be settled upon any day. It's a golden opportunity for a young man of showmanly qualities and energetic ability who can measure up to other standards necessarily set by the F. P. executives. It has caused many a flutter of late in certain circles. Exactly how many of the F. P. & K. picture houses will play special attractions has not been stated, with probably the heads themselves not wholly certain which house will be selected.

Along with the intention to organize their own booking office, the combined theatres department, under a ruling recently issued by Mr. Katz, will not hereafter play a stage act or attraction on a percentage basis. Katz, it is said, has been steadfastly opposed to the straight percentage playing, inaugurated by Gilda Gray in her tour over the F. P. houses. It led to F. P. playing Miss Gray under a picture production contract at \$6,000 weekly, pay or may by the year.

Van and Schenck Canceled
A result of the Katz rule has been the cancellation by Van and Schenck of their two-week booking for the F. P. Rivoli, New York, beginning Nov. 1. The team had agreed to a percentage arrangement, but the Katz rule dissolved it. Katz, from report, offered the two men a flat salary but Van and Schenck would not accept.

Percival Finally Steps Into Role in Play

Walter Percival opened last night (Tuesday) in St. Louis with the Chicago (No. 2) company of "Zat Zat So". He replaces Billy Gibson who was taken ill and had to retire from the role of the manager.

Mr. Percival had been rehearsing for the part for the New York company following the enforced retirement of Jimmy Gleason, a co-author. The other author, Richard Tabor, is playing the fighter in the No. 2. Monday morning Percival was ordered to St. Louis with the understudy for Gleason, continuing in the No. 1 company.

Percival also had rehearsed for the Johnson "Big Boy" show but was switched to the other piece when Mr. Gleason had to leave. Gleason left New York for Atlantic City Monday.

MISS HOFFMAN'S SCHOOL

Gertrude Hoffman has opened a dancing school at 59th street, between 4th and 5th, at Madison avenue, in Tudor City Hall. Miss Hoffman will produce and stage, while her husband, Max Hoffman, is the musical director for the school. He is, probably, and Ivan Tarsoff, dancing, complete the faculty.

The first act of 18 girls has already been signed by the Shuberts to go into their next musical production.

VIOLET HEMING'S SKIT

Violet Heming is returning to vaudeville under the direction of Lewis and Gordon. She will appear in the Edwin Burdick skit, "Lips and Lips," which has been done around by Morion Murray and has since been routed over the Orpheum Circuit.

Hoffman's Dancing School
Max and Gertrude Hoffman have opened a dancing school at Madison avenue and 59th street. All fashions in dancing are taught.

What "Hoke" Will Do

An act playing the Palace, New York, last week, had been around vaudeville for about 10 years as a No. 2 turn. At that time the artist did the same act he is now doing but in evening clothes.

A suggestion that he assume a grotesque make-up and wear eccentric clothes jumped his salary into the next to closing class.

HEALY VS. CARROLL

Comedian Charges Producing With Wrongfully Retaining Material

Ted Healey has filed a complaint with the W. M. F. A. and Equity against Earl Carroll's retention of the material used in "Vanities" by Healey while the latter was a member of the Carroll show.

Healey alleges his contract with Carroll contained a clause covering the "material" and that Carroll has the "material."

Healey, left "Vanities" when Carroll breached his contract. He will return to vaudeville.

Florence Mills Will Play In Concert at Aeolian

Florence Mills is to appear in Aeolian Hall, New York, this winter as associate artist in the first rendition of "Levee Land," a modern suite for voice and chamber orchestra (12 musicians), by William Grant Still. The colored musical comedy star will sing the libretto, which has also been written by Mr. Still. The concert will be given under the auspices of the International Composers' Guild, the foremost organization of its kind in this country for the fostering of promising young musicians and the public performance of their works.

The suite will be played some time in January, with Eugene Goossens, distinguished European composer, named as the most probable conductor. In case Goossens is unable to be present, it is believed that Leopold Stokowski, of the Philadelphia Symphony, will wield the baton.

The composer is a young negro pupil of Edward MacDowell, an eminent and best-known of American musical radicals. While he has been writing and orchestrating better-class modern music for several years and is considered one of the most gifted of his race in that field, he has not been able to support himself exclusively by it. Consequently, he has been forced to play oboe and violin in Will Vodery's Orchestra as well as several other jazz and theatre pit engagements. He has also orchestrated the scores of "Runnin' Wild," "Dixie to Broadway" and other all-colored shows.

MARY McIVOR ILL

Mrs. William Desmond, known on the screen as Mary McIvor, is confined at a sanatorium at Long Beach following a nervous breakdown she had several weeks ago while playing in an act with her husband at the Hillcrest.

It is expected Miss McIvor will be able to leave the sanatorium in two weeks.

Lydell and Macy Split

Lydell and Macy have dissolved their vaudeville partnership. Carlton Macy will enter a production.

AL Lydell, AL Lydell's team, with William Mason (Four Masons).

Regina Connelli Ill

Regina Connelli is reported ill and at the woods in upper New York State.

RENAULT'S LOSS

Female Impersonator's Dressing Room "Jimmied"

Two diamond studded bracelets, valued at \$700, and belonging to Francis Renault, female impersonator, were stolen from the dressing room at Loew's National, New York, last week.

According to Renault, who reported the matter to the police, some unknown person broke into the dressing room between midnight and matinee time. Several costly costumes which Renault wears in the act, were found strewn all over the place but none were stolen. The police are working on the case.

DANCE TEAMS HEADED FOR CORAL GABLES

Guinan and Marguerite, Fowler and Tamara and Bands All Going South at Big Salaries

Guinan and Marguerite go to Coral Gables, Florida, for 10 weeks, Jan. 1, receiving \$2,500 for themselves and an orchestra of girls. The team, just returned from that state, open Thursday at the Casa Lopez succeeding Fowler and Tamara who, in turn, go to Coral Gables for a limited engagement. Fowler and Tamara are slated for a return to the Casa Lopez where they opened this week, doubling with the 386 Club.

The F-T team, with the Jackie Taylor orchestra from "Captain Jinks," leaves Thursday in a special car for Florida, the team getting \$1,000 for themselves and Taylor \$1,800 for 11 men. Taylor is substituting another unit in the musical comedy.

Fowler and Tamara were requested by Vincent Lopez to remain indefinite but their prior contract prohibited. Meantime, the dance team's South American Troubadours, an Argentinian instrumental quartet, has been installed at the Lopez cafe to alternate with the big Lopez orchestra.

"Charleston" Sets K. C.

Nutty; Out of Plumb

Kansas City, Oct. 20.
It takes 'em a long time to get all excited in this town but when they do they do it with plenty and they "have" tell for the "Charleston." The town is just nutty over it. The dancing schools are teaching it; the dance halls are promoting it; and the theatres are giving "Charleston" contests.

On the Kansas side of the city the dance may be barred by the building inspectors. An inspection of buildings housing dance halls has been ordered. It is stated by the department that preliminary inspections have shown several such buildings out of plumb by the vibrations caused by the tangled feet dancers.

"LAND OF ROMANCE" DELAYED

Providence, Oct. 20.
Percy Wenrich's "Land of Romance" had its premiere postponed from last night to tonight. Several matters entered into the delay, principally rehearsals. The company is said to have been rehearsing on the stage of the Opera house until eight o'clock Monday morning.

DOROTHY JARDON ILL

Minneapolis, Oct. 20.
Throat trouble forced Dorothy Jardon to abandon her engagement at the Minneapolis-Orpheum here last week and she was taken to the Mayo Brothers clinic, at Rochester, Minn., for an examination. Miss Jardon closed Wednesday night.

CONDENSED MUSICAL VERSION

A condensed version of "Rally, Irene and Mary" will play the Keith-Albee Circuit under the direction of Arthur Klein. Edith Dowling, author and producer of the original musical, will do the condensation. Jerry Delaney and a cast of seven will be included.

Dance Team Sailing

Harry White and Alice Manning, dance team and late of "Puzzles," will play the Kit Cat and Piccadilly clubs in London for eight weeks.

They sail Nov. 7, doubling at the clubs after the 18th.

Deadwood

Elimination of "Dead-wood" has been figured out by a K-A official, with the general order going out to several agents this week that such material should either be dropped or passed on to another agent.

Acts involved and coming under this classification are those which will only require engagements proffered by agents on the sixth floor, but who want none of the "family" time. When engagements are not forthcoming in a regularity to suit the performers they resort to complaints to the "higher-ups," generally followed by the agent being called upon to explain. The latter usually denies matters to satisfaction by stating that the complainants have often passed up the "family" time and will only play the two-day houses.

The decision in all cases has been to release the act if the agent cannot get any more time for it, so that the performers may cast their lot elsewhere.

GEO. JESSEL STARRED

Name Above Title of "The Jazz Singer"

George Jessel's name is above the title of "The Jazz Singer" at the Fulton. Mr. Jessel, titled together with the show on Broadway as its featured player. The play did over \$15,000 last week, a most healthy sign, the gross having risen steadily since its opening week.

George Jessel has been on the stage for 17 years, mostly in vaudeville. This is his first production venture that his name has been starred as featured.

It was reported last week in mentioning that much of the increased business of the Fulton was the work of Edwin A. Reikin, an publicity promoter, that Mr. Reikin followed the preliminary work of Louis Cline for the show. Mr. Reikin has been exclusively devoted himself to the Jewish populace for "Jazz Singer" patronage and follows only his own initiative in that line. He has been doing special Yiddish publicity for several years for all of the prominent Broadway producers.

Nicky Arnstein Will Be Released Dec. 23, Next

Chicago, Oct. 20.
Nicky Arnstein, husband of Fannie Brice, will be released from the federal penitentiary at Leavenworth, Kans., Dec. 23, next, completing his term with commutation. Arnstein received guilty to having received stolen property, the exact charge having been about \$50,000 worth of Liberty bonds, stolen by a messenger. It has been claimed that Arnstein stole in all over \$2,000,000 in bonds, although none of the loot has been recovered or located.

Miss Brice is with the road in "Box Revue." The daughter of the warden of the Leavenworth penitentiary is in the chorus of the same show. It is reported that through Miss Brice's influence she has been given a small role to play or understudy.

Arnstein and his wife have been in constant communication with each other during his confinement.

E. E. Horton Doubling

Los Angeles, Oct. 20.
Edward E. Horton has been placed under contract by Universal and in addition to his stage work the Majestic will make pictures on that lot.

His next endeavor under the new contract will be to play the leading role in "Poker Faces," which Harry Pollard will direct. Production will begin Nov. 23.

MRS. EUGENE O'NEILL'S PLAY

Mrs. Eugene O'Neill, wife of the famous dramatist, has written a play. The title is "The Guilty One." It has been submitted to several managers in New York, and being by Mrs. O'Neill, it will give quick reading. No arrangements have been made for its production.

Olin Howland's Act
Olin Howland returns from Europe this week and is framing a vaudeville act.

Howland will remain in this country until February when he returns to Berlin to fulfill a contract.

ALL-ENGLISH PALACE BILL

An All-English Program for Palace, New York, Week of Nov. 9

So far placed upon it is Ad. Reeves debuting upon her return to this country; also Bronsby Williams, Albert Whelan, Bert Zerk, Nervo and Knox, Reiner, and Ethel Hook.

Miss Hook is making her American debut. She is a singer of classical songs.

NEIGHBOR COMPLAINS TO GERRY SOCIETY

Mother of McAllister Children Takes Mrs. Smith Into Court

Mrs. Nettie MacAllister, mother of the "MacAllister Kids" vaudeville trio, appeared in West Side Court before Magistrate Bernard Douras as complainant against Mrs. Kathleen Smith, a tenant who lives on the floor below her at 125 West 67th street, charging the latter with writing letters to the Gerry authorities informing them the vaudeville youngsters are neglecting their studies by appearing on the stage. Mrs. Smith explained to the court that she thought she had the privilege of notifying the society.

Magistrate Douras became wrathful when Mrs. Smith admitted writing the letters, telling her that she had no right bothering with other people's affairs. The court adjourned the case until Oct. 23.

The MacAllister children are Betty, 14; Peggy, 3, and Archie, 15. They have appeared out of town and appear in New York at private functions, doing a song and dance act.

Their father, Malcolm, when not appearing as a comedian, is a steel rider worker. Mrs. Smith promised the court that she would cease writing letters.

Damage Actions for Alleged Errors by Papers

Because the New York "Daily News" printed the picture of the wrong Grace Fisher in connection with a divorce suit, the daily was named defendant last week in a \$150,000 damage suit by Grace Mildred Fisher (vaudeville). This is not the Miss Fisher (Mrs. Ballard MacDonald) who is suing her songwriter husband for absolute divorce. In connection with the divorce report agent Miss Fisher breaking into the MacDonald domicile and discovering the lyricist unconventionally including a comedy young lady into a act of songwriting, the wrong Miss Fisher's photograph was reproduced in the issue of Sept. 12, 1925, as a result of which the vaudeville actress estimates her damage at \$25,000. Goldsmith, Goldblatt & Hanover are acting for the plaintiff.

Variety has been sued for \$100,000 by Robert Brister, an actor, whose paper mentioned Russell T. Scott, an in Illinois penitentiary for life, as having appeared on the stage under the name of Robert Brister. Scott following Brister in the latter's role.

The divorce trial of the Ballard MacDonald comes under the New York and Goldstein having been substituted for Luke O'Reilly in MacDonald's behalf. The composer was assessed \$100 weekly.

Vivienne Oakland Starring

Los Angeles, Oct. 20.
Vivienne Oakland (Murray and Oakland) is now one of the Hal Roach comedy stars, playing leads in two-reelers made at Culver City.

FOY GAGGING FOR SYD

Los Angeles, Oct. 20.
Bryan Foy, who has been directing comedies for Fox, has become a member of the gag staff for Sydney Chaplin at Warner Bros. studio. Foy has been placed under a one-year contract.

NIGHT LIFE OF THE BROADWAY

(Ninth in Variety's series of Night Life in the principal cities of the world.)

Night life! On Broadway! It's a grind. A 24-hour grind. Night and Day! Never, since New York was decent, has there been night life that could parallel that of tonight, and right in the Broadway section of the mid-town of Manhattan.

The dives, dumps and joints, from Billy McGlo's to the Haymarket, from Thelma's to the Bowers in the light section of Times square, the dives are right in and on the bright light section. Somewhat polished, more refined, like the Moils of the Haymarket are now the Beautiful Bums of Broadway, and the sneaky ferrets of downtown are uptown with evening clothes; but it's all the same.

The change is only on the exterior of the person and the interior of the joint.

And those Beautiful Bums, on Broadway as well as in Hollywood, are doing it; they did it, except, naturally the great opportunity for every kind of vice that Prohibition opened up.

It takes a little more money to do the rounds than in the old days, those "old days" that never were the dough days of this time, when you can get drunker and quicker.

One Night

In other times the party that went out to see the sights of New York, meaning to catch the backwash of the metropolitan bedlam in one night could see about all worth seeing. Just at present in one night the same party would have hard work ploughing through one side street block if willing to pay for everything to be seen there, in night clubs, speakeasies and "apartments."

It's true the street walker is almost extinct, made wise by the petty larceny grafting cop who took away her earnings. But he did well by her. For the chances that with a new dress and one night in a club she joined the Bums, and got an exclusive apartment of her own.

The side street "houses" have made way for the speakeasies, and the speakeasies can cover anything. While the speakeasies and night clubs run from the tough to the rough and become "class" as the cover charges advance, with \$5 the top on Saturday night for the most exclusive.

But a joint is a joint, and no one knows it better than the man who runs it.

Mid of Fifth avenue you get the upper club that turns you out by 10 p. m., leaving the place open after that to private parties. Paying \$40,000 yearly rent, Park avenue restaurants can't take chances on still parties. They get \$3,000 a week, and do. Maybe more.

But after 10 no one need be in trouble. There are places farther west than opening up. You can slip in and out of them up to 1.30, 2 or 3. For these places—the best of 'em—don't want to take to flouters who are stamant.

Then it is take your pick. Any number of places to go to and to keep going to—those popular at first, another gets its crowd at five and the whole place goes to make it at another at six, while there is still the grind places that never close, while others will keep open as long as there is one spending party present.

Texas Guinan's Revival

Texas Guinan revived the night life of New York. The greatest girl who stood on the floor as master of ceremonies, she did something of diplomacy and a business head, Texas Guinan Club New York gave every night in the week excepting Sunday. Texas opened up something new; she did something new; she put in a boisterous exuberance of good spirits; she manufactured an atmosphere and brought a mob of friends and nightseers who thought a \$3 cover charge p. not one cent too much. Tex did it alone. But making her surrounding young men "specialists" important in the proceedings.

After Tex the deluge.

But they didn't succeed as well. Texas Guinan still stands supreme.

(Continued on page 7)

Figure This Out

A complex booking condition concerns the existence of three salaries placed on a vaudeville act by the sixth floor (big time) bookers and another salary for the fifth floor (small time) bookers of the Keith-Albee Circuit, with the fifth floor salary equal to the top salary set by the sixth floor.

As a result the act played two years for the fifth floor (pop department) turning down all offers of work from upstairs until they had played themselves out on the fifth floor booking on the sixth floor the act was offered its second (big time) salary for a split week tour, the salary being \$25 less on the week that they had received from the fifth floor for the same kind of bookings.

As the act was not in demand for the big time hours it was impossible for the act to receive its top salary upstairs.

In other words, the act would have lost either \$25 or \$50 a week by playing big time bookings if it had accepted the condition, which it did not.

TEDDY CLARE AND WIFE WILL BE DIVORCED

Juvenile at Winter Garden Denies Report of "Chorus Girl" Attention

Teddy Clare, juvenile in "Artists and Models," at the Winter Garden, wants a couple of corrections in Variety's story of last week concerning the advertisement he published in a daily stating he would not be responsible for debts contracted by his wife.

Mr. Clare states he is not reconciled with Mrs. Clare and that he expects a divorce action pending in Philadelphia will finally separate them for all time. Nor has he had any "chorus girl" attachment, as a report also implied, says Mr. Clare, who adds he has not been attentive to any chorister.

His wife is a professional singer, but he prefers not to divulge her name. Clare's friends in general first knew of his marriage when hearing of his advertisement in the daily paper.

Cabaret or Mother

A human interest story of a small amount is contained within the actual fact of a young man largely interested in a night club reaping a profit of at least \$3,000 a week, giving it up at the request of his mother.

The boy's mother told him she could not stand the late hours of the club, whether it was a part of his business or not. And the boy sold out his interest within a week.

Plaintiff's Dismissal Plea Granted by Court

St. Louis, Oct. 20.

The \$25,000 damage suit of William Goldman, local theatre owner, against David Summers, Harry Koplar and others connected with the St. Louis Orpheum theatre, operated by Metropolitan Theatres Corp., was dismissed in Circuit court last week.

Goldman alleged that he was induced by the defendants to relinquish his deed for the site of a proposed theatre and also a contract calling for \$25,000 annual salary in the enterprise.

The dismissal was a result of Goldman's motion.

SUIT OVER CHILD

Des Moines, Ia., Oct. 20.

Charging that Miss Mary Chas. Long, New York vaudeville performer, held the custody of his seven-year-old daughter, Mary Long, unlawfully, Carl A. Sillers of this city has filed suit for \$10,000 damages.

HEAVY SEA AND DANCING

By WALTON DAVIS

(Mr. Davis is a newspaper man, writing the review below while aboard the "Republic" (U. S. Lines) on Saturday evening, October 10.)

This might be titled "Barnstorming During a Storm." The place was the social hall of the "Republic," at sea some 600 miles from New York. The occasion was the grand concert of the voyage from Europe to America, held for the entertainment of the passengers and the benefit of seaman's charities at the ports of call of the vessel and the Actors' Fund of the United States.

Outside the night was dark and stormy. A gale raged, seemingly determined to keep the ship at sea. Inside the salon, gales of laughter and applause raged, determined to prolong the performance. Long before the time for the curtain, the S. R. O. sign had been taken down and replaced by husky stewards who attempted to subdue the performance of passengers struggling to obtain points of vantage.

Headlining the bill were two teams known to vaudeville on both sides of the Atlantic: Leon Kimberly and Helen Page, and the Lorraine Sisters. These artists were returning to America for the winter season after playing Great Britain and spending holiday weeks on the Continent.

Rocking the Boat

When Edna and Della Lorraine flashed on the dance floor surrounded by eager and lucky first row seat holders and tickled noses with toes and willow plume fans, even the sea seemed for a time to bring itself into the rhythm of their dance. Here and there the first class have been awarded both of them for endangering life and limb in providing entertainment at sea, for acrobatic dancing on a ship riding a sea-borne gale is not a performance without risks. Yet the sea seemed to appreciate their efforts and applause showed plainly that the passengers of the "Republic" were fully as enthusiastic as dry land audiences can be. Two numbers, "The Fan Dance" and "The Charleston," in spite of difficulties caused by the sea, were danced with complete success and approval.

Helen Page, on the passenger list as Mrs. Leon Kimberly, played opposite her husband in a portion of their sketch, "The Heart Broker," that has entertained both the American and British public. They literally glided through their act, due to the motion of the ship, and the waves often reinforced Helen's comedy punches. Leon's song and loveliness for his wife and team-mate cured numerous cases of seasickness; in fact, after the concert the chief surgeon took his hat and coat and since the beginning of the storm two days before, Leon chose this occasion for the debut of a new song that he will introduce to the public in his coming tour in America.

Under the influence of the sentiment of the concluding "I Love You" of the song it is understood that several couples on board announced their engagement as soon as the ship landed in New York. Both the Kimberlys and the Lorraine Sisters were accompanied on their tour by the Pennsylvania Ramblers. Other numbers of the concert included Felix Krautkopf, who sang German folk songs and imitated violin; Chester Gray and Jean Guerin, who sang to Cellus Doughtery's accompaniment; Ruth Shapiro, pianist; Alfano, Cruz, violinist; and Misses Norma Grosz and May Fleming, Irish folk dancers.

Mr. Kimberly was in charge of the concert jointly with Mrs. Henry Cave.

HOTEL ASTOR'S RECORD

Last Saturday the Hotel Astor, New York, beat any previous day's receipts since the hotel opened, by \$7,000.

The large increase was accounted for through the numerous banquets and a capacity attendance in rooms and restaurants.



ALWAYS STOPPING AT THE BEST

Kimberly and Page, a most entertaining duo, bring us an entirely new act, and it went over so well they had to take half a dozen calls. Their presentation is so flawless and sincere that one's interest never flags for a moment.

—THE ENCORE, London

One for the "Book"

There is a vaudeville house manager in a big city in Indiana, who has a special "roast book." In it are all the "pans" that have appeared in the local daily papers of acts that have played the house. This book is open to all the acts playing the theatre.

The roasts, however, are worked between the manager and one of the critics on a daily in this city. The manager formerly was a performer and during the time he was on the stage he picked up a few pet aversions in his profession. When they show up at his house he has things "framed" to make them get the worst of it. This also applies to acts coming in that happen to rub him the wrong way. He and the local critic get together before the reviewer goes into the house and the manager slips the newspaperman the desired effect, with the result that any act that has been fresh at rehearsal, or has kicked about a dressing room gets "the works" the morning after.

QUARTET CONTEST

Ohio Foursomes Competing to Enter Finals in New York

Cleveland, Oct. 20.

A contest designed to uncover Cleveland's best quartet of singers is under joint auspices of Keith's Palace and the Cleveland "Press."

The winning quartet will receive an award of \$250 offered by John F. Boyd, manager of the Palace, and in addition will enter a district contest in which winning quartets in other Ohio cities will participate. The district champions then will compete for honors as the nation's best singers in a contest to be held this winter in New York. The four emerging in front in the New York contest will be given a contract on the Keith-Albee circuit.

About 100 quartets are entered in the local trial.

Influx of Western Acts 'Pie' for Independent Agents

An influx of western acts has hit New York within the past fortnight, and is showing their wares to the eastern bookers, since the majority have exhausted all western time.

The avalanche is being taken advantage of by the independent bookers, who are grabbing them up as fast as they come. The acts are accepting "coffee and cake" money to be nearly in case a "show" opening can be arranged by any of the organized circuits.

Chinese Musicians in Tong War Investigation

Minneapolis, Oct. 20.

The Chinese musicians in James P. Mulrady's Ling Tung Foo act, at the Hennepin-Grothman, spent a very busy day yesterday. They were subject to much official investigation and cross-questioning by the police who are taking strong measures to control the local tong war situation.

REECE CALLED WIFE STEALER

Caught with Woman and \$26,000 in Cash

Chicago, Oct. 20.

Sigmund Renee, former general manager of the Interstate Amusement Co., when that circuit was booked out of Chicago, and who was later appointed manager of the local Plaza when that house had a two day policy, is being held in St. Louis for wife stealing.

Renee, while acting in the capacity of manager for the Interstate, embezzled about \$7,000 of the company's funds. The latter case was not pushed but resulted in his dismissal. He was later arrested again under another embezzlement charge, this time being sentenced to serve a term in Sing Sing from which prison he was recently released.

Following this release he under the alias of John Wiedemeyer and occupied a suite at the Parkway, posing as a prosperous film man. He met and wooed Mrs. Leonard H. Hoffman, wife of a fur dealer. Renee persuaded the wife to leave town and go with him to St. Louis where he promised to make her a fortune. When she came to the train there the husband met them with the law and had Renee arrested. Renee, or Wiedemeyer, as he is now known, was taken to a police station.

Money in Belt

A money belt was found on his person with approximately \$28,000 in bills, also numerous telegrams and letters indicating that he has been interested in Florida land deals. He explained that the excessive amount of cash was for an anticipated trip through the Orient in company with Mrs. Hoffman. The police are holding him without bond for further investigation. He will also have to explain where he acquired that much cash.

Following his dismissal as manager of the Plaza, Renee left his wife and two children in destitute circumstances. Several collections were made for the wife, her life and family who later formed a vaudeville combination known as the Renee family. The act was billed "Around the World With the Renee Family."

CHICAGO STILL POLING PLENTY OF DIVORCES

Fred Pisano Secures Decree—Radio Announcer Also Gets Decision

Chicago, Oct. 20.

A divorce has been granted to Fred Pisano (Pisano and Landauer) and his wife, who are former partners, Katherine Bingham Pisano, whom he married in 1910.

Attorney Ben Ehrlich stated that Mrs. Pisano had on one occasion ordered the men to leave a house and had on another occasion struck with a "volley of violent and vicious blows." The couple have four children.

Pisano has agreed to pay \$25 weekly for the education of two of the children. Mrs. Pisano is reported contemplating a return to vaudeville with a new partner.

A divorce also was granted last week to Philip J. Brennan, radio announcer of the New Liberty Magazine Station, from Cecilia Esther Solomon Friedlander, chorus girl under the name of Joanne Gray. Another divorce was to Victor Shannon Hoadley (Shannon Sisters), from Harold Hoadley of the editorial staff of the Los Angeles "Examiner."

Marie Dressler Retiring in Favor of Real Estate

Following her appearance this week at the Palace, New York, Marie Dressler will retire from the stage to devote herself to the real estate business.

Mrs. Dressler will operate with Addison and Wilson Menzer in Brookline, Pa.

Mrs. Dressler consented to play the one week to one week when she will take a vacation week.

N. V. A. HAS ITS OWN HOME AT SARANAC LAKE

14 Helen Street,
Saranac Lake, N. Y., Sept. 30, 1925.

Mr. E. F. Albee,
Palace Theatre Building,
New York City.

Dear Sir:

I know that you would like to have the opinion of a member of that wonderful organization, the N. V. A.—one who has spent the last seven months in Saranac Lake regaining his health and who has had an opportunity to view from every angle the life of my sick brothers and sisters of the N. V. A., who have been coming here, in several different cottages. Now, when Mr. Chesterfield informed us at an impromptu meeting at Dr. Mayer's office that he had just purchased that beautiful estate known as Spion Kop for an N. V. A. sanatorium I knew then that the millennium for the vaudeville profession had arrived.

Vaudeville artists speak a language all their own. When they are ill and are mixed with the lay public there is bound to be friction.

From my observations of the situation here, by personal contact with those who are sick, I know that each and every one welcomes from the bottom of their hearts the acquisition of our own home. It is one of the most beautiful spots in the Adirondacks. There is not a country club in this country that is more beautiful. The view in every direction from the top of this knoll cannot be surpassed. A beautiful panorama of mountains and lakes can be seen in every direction the eye chances to take. The surrounding acres of grounds are like a beautiful fairway.

If you could have seen the expression on Mr. Chesterfield's face as he was telling us about his purchase it would have done your heart good. His whole face lit up with pride and happiness that the N. V. A. had at last such a beautiful home for its unfortunate members. You could see that his whole heart and soul are in his work.

I wish at this time to express my deepest thanks to Mr. Chesterfield, the N. V. A. and their doctors here, Dr. Edgar Mayer and his very capable associate, Dr. George Wilson, for giving me back my health by extending every financial and medical aid required to do so.

Believe me when I say all members who are unfortunate enough to need their aid would hunt for many a moon before they found their equal.

With deepest appreciation and gratitude, I remain,

Sincerely yours,

PHIL KELLY
(Formerly Kelly and Galvin)

October 9, 1925.

Dear Mr. Kelly:

In answer to yours of September 30, the securing by the National Vaudeville Artists' Association of so beautiful a place as Mr. Chesterfield purchased when last in Saranac is a great boon to vaudeville, as I feel it will be to other branches of the profession.

In its present condition (from the pictures I have viewed) it is wonderful, and when the improvements which we contemplate making, and which we will start immediately, are completed the place should be ideal for its purpose. I know of nothing more necessary in our business than a place where our sick can be cared for. The mountain air, the pine woods, Dr. Mayer's care and the pleasant surroundings should improve every case sent there.

We are making great strides in the vaudeville business, and this work should be taken seriously by every manager and every artist, and each one should contribute his or her share towards its future success.

It is good news to hear that you have so greatly improved.

Sincerely yours,

E. F. ALBEE

Mr. Phil Kelly,
14 Helen Street,
Saranac Lake, N. Y.

FORUM

Chicago, Oct. 8.

Editor Variety:

The Irwin Sisters would like to correct the statement made in Variety.

The Irwin Sisters gave their notice to Dan Hanneford, manager of the Moulin Rouge, the second night of their four weeks' engagement, because Billy Sharp, their agent for this engagement, booked them to appear between 7.30 and 2 a. m., and the Moulin Rouge management expected them to appear much later.

Because of their very tender years these hours were prohibitive.

The Irwin Sisters regret that Mr. Hanneford was so exacting, as he was very courteous to them.

Bessie Irwin, Mgr.

Editor Variety:

A few weeks ago in a letter to the Forum, while commenting about the trouble monologists have with big theatres, I mentioned a story told me by Poodles Hanneford for which he told of the actor who played the Hipp for the first time. Looking at the vast seating space, he groaned: "My God, I'll have to nuke here with a megaphone."

Now I read in this week's Variety review that Joe Hodgini is using the line.

Shouldn't he pay Poodles and myself a royalty each week of a dime or so?

Dick Azman.

JUDGMENTS

Jack F. Lewis (Nrmadmo Garden Supper Club); Nat. Cash Register Co.; \$345.20.

Jack Lipshutz; M. N. Andelman; \$1,425.85.

Gaillard T. Boag; J. Wilkes; \$4,271.73.

China Theatres, Ltd.; J. D. Barton; \$2,041.68.

Same; Same; \$742.68.

Pilgrimage Pictures, Inc.; 1133 Broadway; \$1,137.75.

Woodmanman Realty Co.; Ironquills Mfg. Co.; \$269.25.

Same; A. G. Ennley, et al.; \$1,137.75.

Satisfied Judgment

Julius C. Rabiner; E. S. Caber; \$1,137.75.

Nathan L. Amster; Chas. The-

atre Corp.; \$358.91; July 24, 1925.

Arabelle Merrifield, professional singer, 133 West 47th street; liabilities, \$3,614; no assets (voluntary petition).

INCORPORATIONS

New York

Traders Amusement Corp., Manhattan, trading stamps redeemable through picture houses; capital, \$10,000. Directors, A. F. Freuden-thal, F. Kim, both of 304 West 92d street; Pauline Levy, 115 South 8th street, Brooklyn. Attorney, Louis Sachs, 42 Broadway.

Famous Players Realty Corp., Manhattan, realty, pictures, vaudeville and general advertising; 5,000 shares common no par. Directors, Eliek J. Ludwig, 300 Park avenue; William H. English, Hotel Plaza; Harold B. Franklin, New Rochelle. Attorney, R. A. Kohn, 465 Broadway.

66 5th Ave. Theatre, Manhattan; capital, \$10,000. Directors, A. I. Kaplan, 251 5th avenue; George Gryn and Albert Boni, 39 West 8th street. Attorneys, Robson & Newman, 19 West 44th street.

Cat's Me-Ow Social Club, Manhattan, dance capital, \$5,000. Directors, A. Morano, 238 East 11th street; J. Paroulo, 248 East 11th street; Charles Lutz, 221 East 11th street. Attorney, H. B. Rothkowitz, 150 East 121st street.

Bondage Hotel Corp., Old Forge, Herkimer county, hotels, theatres etc., 1,000 shares preferred \$10 each, 1,000 shares no par. Directors, Wm. J. Thielwaite, P. G. Winston, Jr., M. A. Cullen, all of Old Forge. Attorneys, Dunmore, Ferriss & Dewey, Utica.

Sidhill Co., Manhattan, theatrical pictures; capital, \$10,000. Directors, Sidney Clure, 110 West 48th street; William Wolfson, 118 West 48th street; Al Shinsky, Fredport, L. I. Attorneys, Keniller & Goldstein, 1540 Broadway.

Springdale Dramatics, Manhattan, theatrical pictures, capital, \$10,000. Directors, H. M. L. Ernst, M. H. Cane, D. J. Fox, all of 25 West 43rd street. Attorneys, Ernst, Fox & Cane, same address.

Woodside Amusement Corp., Manhattan, theatres, pictures; capital, \$5,000. Directors—M. H. Weinberger, S. H. Power, Jerome Weinstein, all of 1440 Broadway. Attorney, W. Klein, same address.

Richard Herndon-Alan Dinehart Corp., New York, amusement business, films; 60 shares common no

par. Directors, W. A. Sands, Jr., J. R. Newton, L. G. Bernstein, all of 61 Broadway. Attorneys, Rabenold & Scribner, same address.

ENGAGEMENTS

Ledova, replacing Ula Sharon, and Rudolph Mallinoff replacing Carl Randall, "Music Box Revue," on tour.

Nina and DeMarco, "Cocanuts." Berry, Brock and Berry, musical act, "Chuckles" (Columbia show) at Columbus, O., Oct. 25, supplanter: Saxophone Four.

Clare Eames, Hilda Spong, Montague Rutherford, Gerald Hamer, Philip Leigh, Austin Fairman, Gladys Coburn, "Lucky Sam McGarvey."

Ada-May, principal role, "Captain Jinks" (Martin Beck theatre). Tessa Kosta, prima donna, Arthur Hammerstein's "Song of the Flame."

Ed Mulachy, "The Love Song." (Mines) Billie Stout, "Stepping Out" (vaude).

The De Marcos, "Cocanuts." William Danforth, Douglas Wood, William Pringle, Maude Odell, "The Royal Pretender" (Shuberts).

Elsie Bartlett, "Seventeen" (musical version).

Eileen Wilson, Alan Connor, Majestic stock, Los Angeles.

Donald Meek, Herbert Yost, for "The Love Song" (Mines).

Mildred Southwick, "Half Caste." Roland Young, "The Last of Mrs. Cheney."

MARRIAGES

S. Jay Kaufman to Eva Barczay, non-professional, at Budapest, October 2. They will be at home after November 1, 126 East Fifty-fourth street, New York.

Earle Edward Repp, press agent for Tom Wilkes Enterprises to Louise B. Smith, non-professional, at Huntington Park, Cal., Oct. 17.

Lotta Ann Westman to Sam Burton, Oct. 12, in Winston-Salem, N. C. Both are principals with road company "Lady Be Good."

Fritzi Dort, chorus girl, "All Set to Go," to James Carey, college student, at Waukegan, Ill.

Mac Jensen ("Hurry Up" Co.) to Myraan Eizelbow, non-professional, at Cleveland, O., Oct. 17.

BIRTHS

Mr. and Mrs. Hyman Levine, Oct. 14, son. The father is the assistant manager, Keith's, Portland.

Mr. and Mrs. Eugene Zukor, son, Oct. 9. The baby has been named Adolph Zukor II.
Mr. and Mrs. Paul Bolman, son in St. Louis, Oct. 12. The father is manager of the American theatre (St. Louis).

UNIONS VS. EQUITY

(Continued from Page 1)

of Musicians. The verbal assaults were commentary rather than as a resolution, and both were launched at the Thursday session. They appear in the printed record of the convention.

The gist of both statements emphasized that since Equity had none of its own issues to promulgate, the convention was of little consequence and therefore it had not even sent along delegates as a matter of courtesy.

Fitzpatrick essayed himself as a champion of the stage folk, claiming his remarks were precipitated only for the purpose of making the position of unionized actors clear, and placing any blame for the slight of unrepresentation of the actors at the convention right at the door of Equity, which he claimed practically dominates the 25,000 actors of the union.

Webster Emphasized—

Webster followed and was more emphatic in his denunciation. Webster was supposedly voting the attitude of both the musicians and stage hands, the latter through special assignment.

Webster emphasized that it was singular that the Actors Equity Association, which owed its very existence to the American Federation of Labor, should not think it worth while to be represented at the convention. He suggested that the convention committee may draw its own inference from the lack of representation and take any action they may see fit.

Webster also claimed credit for signing the Equity contract of five years ago and also dug up the Dallas (Texas) strike to illustrate Equity's seeming lack of interest in general federation affairs that did not hit home.

According to Webster, the Texas

Fair Association had employed non-union labor in erecting exhibit buildings. Upon complaint of the allied trades unions, Weber refused to permit union musicians to play at the fair.

Despite strike conditions, local papers emblazoned forth with announcements that the Shuberts would send some of their best musical attractions to Texas and further commenting that the casts were 100 per cent. Equity.

Weber claims he finally put the matter of conditions up to Lee Shubert, laying stress on the fact that Shubert had generally been in harmony with unionized labor and had employed union stage hands and musicians in his theatres in New York and elsewhere and when unable to gain his point against these lines the latter threatened a general strike involving all Shubert theatres if the shows were sent to Dallas. The dates were subsequently cancelled.

Dulzell Replies

Paul Dulzell, assistant executive secretary of Equity, said Fitzpatrick and Weber were absurd in assuming such an attitude. Dulzell also said that the reason Equity was not represented at the convention was because it had no matter to take up and consequently didn't believe it would be heard.

According to Dulzell the only logical delegates would have been Frank Gilmore, executive secretary, or himself. Mr. Gilmore was on his vacation and Dulzell could not absent himself from Equity duties inasmuch as he was holding down Gilmore's assignment as well as his own.

Fitzpatrick's remarks were passed up as merely a talkative gesture, but Weber's statement will be taken up at the next session of the Equity Council, when an official reply is expected to be made.

At the offices of the stage hands no one would comment upon the Atlantic City matter. Mr. Weber was not at the musicians' headquarters and could not be located for a further statement.

Yesterday orchestras were imported from Boston for the Strand and Empire. Ten pieces are at the former and eight at the latter.

"NO RAISE" POLICY COSTING BIG TIME MARY "NAMES"

But K.-A. and Affiliated Houses Will Stand Pat—
Pictures Depended Upon to Make Up Difference
—Bookers Continue to Report Shortage

The big time and its affiliated houses have ordered a stand pat attitude as regards the raising of salaries of vaudeville acts for this season. This proves Variety's story of several weeks ago, when the determination of the Keith-Albee circuit to sell the entire program to the audience as a unit in preference to one or more high salaried headliners with an ordinary show around them.

The attitude, however, is costing the circuit the services of several former headliners, the first of which was Van and Schenck, who are now playing picture houses. The latest is William Shaw, who opens a tour of the Loew Circuit, Oct. 26.

Belle Baker has also announced her intention to play the larger film theatres prior to entering a production under the Ziegfeld banner. If the Keith-Albee circuit doesn't care to meet her figure, while several other "names" are reported at odds over salary.

Causes of "Name" Shortage
In the face of this policy the bookers continue to report a shortage of "names," "attractions" and comedy acts due to signing with independent circuits and the roads made this season on vaudeville by legit and musical shows.

The no raise decision is said to have been prompted by the fact that the K.-A. houses playing vaudeville and pictures at pop prices. The bookers of these houses have reported that when a strong picture is booked and an average show business remains normal. This condition and the reduced number of weeks remaining of big time have resulted in the two salary method for the sixth floor, an act only receiving top salary in the big time houses of which there are but about 11 exclusive of the Orpheum Circuit.

The fifth floor, or pop department, in many cases offers higher salaries than the sixth floor's second salary. This is explained by the fact that most of the houses booked on the fifth floor play K.-A. pop vaudeville, but the K.-A. circuit has no other financial interest in them.

The affiliated houses in which the K.-A. Circuit is interested have for an act on the "no raise" basis. Many of them in addition are cut salaries weeks.

Samoan Troupe in Film And Presentation

Prince Lei Lani's troupe of Royal Samoans have been signed for eight weeks at \$2,000 weekly to appear in the picture "Aloma of the South Seas," the Famous-Lasky film version of "Aloma of the South Seas." The troupe will appear in the picture and will also appear as the presentation feature for its New York showing.

The Royal Samoans were originally imported for the K.-A. Circuit by Harry Mondorf, K.-A. foreign agent, and appeared for two weeks last season at the Loew's. When further time was preferred Lani was not satisfied with the figure and shifted his location to Park, Coney Island, where it operated all summer in the Samoan Village. It has since been playing fair dates.

Lani and the Samoan troupe called Oct. 15 for Porto Rico where the screen version of "Aloma" is being made.

"Man from Miami" as Ardell's Permanent Title

"The Man From Miami" is the title selected by Franklin Ardell for his new comedy playlet, aimed for vaudeville. It is the title of a new film selling Florida lots and with his office on the street.

Mr. Ardell thinks so well of the playlet, he has adopted it for himself in perpetuity. He says that hereafter and for all time he is going to call himself Franklin Ardell. The Man From Miami.

NIGHT LIFE

(Continued from Page 5)

To that one woman may be attributed the hilarious night life of present old New York.

But it wasn't Tex who made the night clubs plenty. That was Prohibition.

Think of five saloons competing on one block, selling whiskey at \$1 a glass! They couldn't—couldn't compete and couldn't get \$1 per glass. But the night clubs do, and the speakies all the way up to 75c.

It may not endure, not because of federal enforcement or the municipal police will stop them, but the patrons can't stand the gaff. They need a new set of sumps every month. Some will outlive the others. Night clubs are opening too fast.

And why?

Because they are unafraid. A drinking place in New York doesn't stop to bother about "fixing" before they will "fix" it. They say, when the time comes, meaning that if there is a pinch, they can square it then. And they do, 19 times out of 20.

It's no longer watch out for the cops—it's go get business. There are large centers of night life in New York, Times Square, Greenwich Village and the Black Belt of Harlem. The Village is the third with the Square first.

"Take 'Em!"

In Times Square there is but one battle cry:

"Take 'Em!"

And they take 'em, friend, foe or mark.

And how they take 'em!

Drunk or sober.

It's no longer watch out for the cops—it's go get business. There are large centers of night life in New York, Times Square, Greenwich Village and the Black Belt of Harlem. The Village is the third with the Square first.

"Go back where you got your load." Now the doorman of the night club echoes upstair:

"Send him up," is the order.

"It's a wobbly road for the stew, in his walk and in his hand roll. If a dame doesn't land him first, the house does, and between them the visiting friend hasn't a chance.

He may buy wine that tastes like cider at \$25 or \$30 a fifth-quart, or he may get a full pint bottle for a quart or he may be charged twice for every bottle—and he likes it!

But the same stew might have gone to another place, in the 50's who are disposed to be honest and he could have had one of them with every highball purchased. That is what they are for.

As for Emory R. Buckner's ram-few of years, the scene will only last a week, the "wise ones" said last night. From then on, "As you were."

And They Like It

And it is fact that men of money like to be "taken." It has been their life for years. They are not really like "taken," the next day they go back for another dose. That's why the night club men know they like it. And if they don't return to the same place, they go to another.

Parties in apartments around Times Square or in the 50's, 60's and 70's, don't finish importantly. There are many of them, rough and tough, but enough people are left over to fill up the popular places.

As an example: A head waiter on Park avenue refusing an actual salary of \$25 weekly, refused an offer of \$100 weekly salary and 10 per cent. of all liquor sales in a place near 6th avenue.

Others employed like the night club men know they like it. And if they don't return to the same place, they go to another.

Parties in apartments around Times Square or in the 50's, 60's and 70's, don't finish importantly. There are many of them, rough and tough, but enough people are left over to fill up the popular places.

As an example: A head waiter on Park avenue refusing an actual salary of \$25 weekly, refused an offer of \$100 weekly salary and 10 per cent. of all liquor sales in a place near 6th avenue.

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CORINE MUER

American Soprano

Frank Gillen, accompanist

This week (Oct. 19), B. F. Keith's 31st St.

Direction HARRY WEBER

MILLIONAIRE BANDMAN

(Continued from Page 1)

the Paradise ballroom, Newark, under dual management with the Cinerella. Sunday of this week the engagement was extended to 12 weeks.

The Sunnysbrook Orchestra happens to be one of the most happily situated units in that a retired millionaire, James G. Dimmick, former president of the Greenville, Pa., Steel Car Co. is their sponsor and patron.

Mr. Dimmick, now retired, has adopted five of the 11 members of the Sunnysbrook band, sending them through college and giving them a musical education besides supporting them by purchasing instruments, clothing, etc., for each member.

In addition to splitting all income from bookings and phonograph records equally among the personnel.

The Greene brothers (Howard and Elbert), Charles Baer, Blair McCrackin and Jack Weick are the official wards of Mr. Dimmick. The first three were sent through The College, Greenville, Pa., and McCrackin and Weick received an excellent musical schooling at the famous Dammas institution at Warren, O.

All Home Town Boys

The band is unusual for its spirit, all 11 members being "home town" boys from around Greenville, Sharon and Newcastle, Pa., the average age being 22 years, with the oldest 30, and the youngest 17.

Mr. Dimmick, who is married and has a 20-year old daughter in college, states that the band is purely a hobby for himself and wife, just like golf is for other retired business men, giving them an excuse for traveling and change of scene and keeping them in touch with things theatrical for recreation, etc.

The organization is self-supporting on its contracts other than the actual investment for instruments, publicity, Cadillac and Pierce-Arrow cars which are at the boys' disposal for other retired business men, giving them an excuse for traveling and change of scene and keeping them in touch with things theatrical for recreation, etc.

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A Matter of Gardeners

Arthur Hammerstein visited Marcus Loew at the latter's Glen Cove estate Sunday and admitted there was no comparison to the new Hammerstein villa at Whitestone. Asked what his country home cost to build, Hammerstein said: "Why only a couple of hundred thousand dollars, or there is only a shak in comparison to Loew's. And another thing," he added, "I've only two gardeners, while Loew has 23."

VAUDE. ACT ALLEGES FILM HOUSE "LIFTED"

Avon Comedy Four Appeal to
V. M. P. A. Over Rivoli
Presentation

The first instance of a vaudeville act alleging infringement of material against a picture house occurred when the Avon Comedy Four complained to the Vaudeville Managers' Protective Association that the Rivoli theatre's presentation, "In the Subway" used law week, was an infringement and lift of their new vaudeville act of similar title.

The Rivoli turn used the same method of introducing the numbers, namely, having a character as a subway guard, invite the audience lyrically for a ruse, with the scenes representing the various acts. Another infringement allegation was the closing of the Rivoli unit with a burlesque opera. The Avons also close with a sextet travesty on "Rigoletto."

STEWART KOLLINS RESIGNS

Leaves K.-A. Boston Office—Will Affiliates With Wirth-Hamid Agency

Stewart Kollins, of the Keith-Albee Boston office, resigned from the K.-A. organization today (Tuesday) due to differences with C. Wesley Frazer, manager of the K.-A. Boston office.

The resignation follows an association of six years with the K.-A. forces in the Hub. During the period when Mr. Frazer was in charge of the K.-A. Pop Priced Vaudeville Department, Kollins was in charge of the Boston office. Following Frazer's return, after Mae Woods had succeeded him in the New York office, differences over matter of policy arose with the resultant culmination.

Kollins will spend a month in Florida, following which he will be associated with the Wirth-Hamid Agency in New York.

'ABIE'S' WORLD RECORD

(Continued from Page 1)

credited to "Charley's Aunt," which played 1,466 times in London. That record has been standing for many years.

The chances of "Abie" entering its fifth year on Broadway are excellent, those interested being willing to bet even money on that accomplishment. During the summer it was predicted the business during October would indicate the strength of "Abie's" on-going run. The first three weeks found a steady increase in attendance and last week the takings approached the \$15,000 mark. An extra matinee on Monday resulted in the increase of nearly \$3,000 over the previous week.

There is only one world's run record that has not been equaled by "Abie." It is the London stay of "Chu Chin Chow," a spectacle which played 2,238 times there.

COOPER'S HOWARD, WASH.

James Cooper, who had the "Black and White Revue" on the Columbia road last season, last week took over the Howard, Washington, and will operate it with a combined vaudeville and picture policy.

It is understood bookings will be supplied by Cooper himself.

Eddie Clark at Coast Studios

Eddie Clark, actor-dramatist, has gone under engagement to Jos. M. Schenck. He left Monday to go to the Hollywood studios.

CAPITOL, CHI., CANCELLATOR

Needs Play or Pay Contract for Picture House

Chicago, Oct. 20.

The Capitol, an outlying picture house playing added attractions, has had considerable trouble with its talent. The house often engages acts but when reporting for rehearsals they are informed that a mistake has been made and they must withdraw from the bill, despite they either held contracts or telegrams specifying theatre, date and salary. This has resulted in several turns taking their cases before the courts, where they were given a decision and received salary for full amount.

Last week a vaudeville turn was engaged for \$500. Following the first performance the act was handed a slip stating that the entertainment did not suit the patrons. The act was a standard attraction and has been before the public for 20 years.

The production manager seems to engage as many as three acts to fill one spot. He picks what he thinks is best and dismisses the others by saying that he will use them at some other time and at a lower rate of weeks instead of one. The latter agreement, as far as known, has never been lived up to.

Actors have been warning one another to have a bona fide pay-or-play contract before accepting a date at either the Capitol or Stratford. Both houses are handpicked as to buying talent at a reasonable figure, through the houses being termed "opposition" to B. and K. The latter organization can offer an act from four to eight weeks, while the Capitol has but the one week.

FOREIGN AGENTS CAN BOOK K.-A. ACTS DIRECT

Agents Abroad May Place Acts
Over Here—Contract Formerly Prevented It

For the first time foreign agents are booking direct with the Keith-Albee Circuit, through an arrangement consummated by Harry Mondorf, K.-A. international agent, whereby the foreign agent receives two and one-half per cent commission on all imports.

The arrangement cuts out the American agents formerly specializing in importations except in odd instances and eliminates the Marinielli agency as the most important factor in foreign bookings.

The Marinielli Agency, prior to the death of its founder, H. B. Marinielli, received five per cent commission on every act booked by the Keith-Albee Circuit, whether through the Marinielli office or not. This was pursuant to an agreement entered into between the principals following the settlement of Marinielli's suit against the Keith Circuit.

The foreign agents now alleged to be accredited representatives of the Keith-Albee Circuit are Spadolini, Berlin, Erna Gillis, Berlin, and Horace Reeves, London.

In addition to the saving in commissions the idea of having foreign representation is said to be advantageous in inducing foreign acts to come to this country. In the past many acts were discouraged by the foreign agents, according to report.

Loew's-Only Title

New Orleans, Oct. 20.

It's reported that with Marcus Loew deciding to drop the State from the title of new Loew theatres, that the real house he is building in association with the Sanger Company will be called Loew's, only.

A. & H. Lease New House

Los Angeles, Oct. 20.

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NEWS FROM THE THEATRE

This department contains rewritten theatrical news items as published during the last week in the dailies of New York, Chicago and the Pacific Coast. Variety takes no credit for these items; each has been rewritten from a daily paper.

NEW YORK

An Associated Press story under a Chicago date line sounded like a press story for Tio Schipa, dancer, opera tenor. It stated Schipa had planned an experiment in which he will sponsor a jazz opera.

Eleanor Sawyer, Bos. J., is announced as the new soprano artists in the Chicago Opera. Robert Steel, Philadelphia, is the baritone list. Also Richard Bonelli, another American baritone.

Mrs. Nina Wilcox Putnam, writer, and a companion, R. W. Gauger, reported to West Palm Beach, Fla., police they had been robbed while out motoring of \$6,000 in jewels, papers and cash.

Station WTIC, Hartford, Conn., Oct. 27, will broadcast a contest for the barber shop ballad championship of Connecticut.

Sidney Franklin, the only American bullfighter in the brown, according to a story from Brownsville, Tex., is going to invade Spain.

Horace Abraham is to be starred in a new play by M. H. Gulesian following his engagement in "Made in America."

From Washington came a story to get more than scant attention in several New York papers that Sheila Nicolai, dancer, with "Artists and Models" was married to Charles Collins Taylor, Jr., at Rockville, Md. The latter is a 1921 graduate of the University of Maryland. The angle which got the space was that the divorced husband of the bride, G. G. Nicolai, acted as chauffeur for Miss Nicolai (the ex-Mrs. Nicolai) on her mid-night marriage ride with Taylor.

Ildore Bachman, veteran New York musician, lost his Amato violin at the hands of a thief, and severely hurt when he tried to get back on the car in a desperate effort to recover the instrument.

"The Tree of Aphrodite" (tentative title) is the new Guy Bolton comedy that Schwab & Mandell will produce.

Ada May became leading lady of "Capt. Jinks" Oct. 19.

The "American" made quite a story out of the falling of Camille Lanier, 19, who had charges of theft made against her by Ruth Fallick, formerly of the "Follies," and Margaret O'Neill.

Camille Lanier denied purloining any jewelry belonging to the girls and said that they were institute suit damages. The paper mentioned Rufus LeMaire as her manager, and that Miss Lanier was appearing in "Day Parade."

At Lanier was later discharged and she returned to the show chorus.

Story from Boston carried a statement that Walter Matthews, special officer employed at E. F. Keith's theatre there, was charged with the tossing of missiles for the past 10 weeks upon the heads of audiences in Keith's during performances.

Scrap metal and stones were dropped. What the urge was for the throwing Matthews was unable to explain.

Press agency construction? A company of "Artists and Models" is to be organized for an engagement in Madrid, Spain.

"Easy Come, Easy Go" Lewis and Gordon's show with Otto Kruger heading, is due at the George-McCoy theatre Oct. 26.

The preliminary steps for the \$400,000 fund drive are conducted next month by the Federation for the Support of Jewish Philanthropic Societies last week induced the main workers through report that the amusement industry will raise \$1,000,000 of the amount.

Adolph Zukor, head of Famous Players-Lasky, is personally directing the film and amusement campaign and he and his allies expect to raise "one million" at a dinner at the Hotel Pennsylvania Nov. 19. This date has been designated as Adolph Zukor Day.

Maurice Costello, former Virginia star, is scheduled to play "Maryland, My Maryland," a Stuart Blackton production, which will have Costello's daughter Dolores as a principal.

The claim of Mrs. Mattie T. Thompson, Buffalo, N. Y., that she authored "The Ten Commandments" was denied in the Federal Court at

Atlanta, Ga. Judge Sibley rendered a verdict in favor of the defendants, Famous Players-Lasky. In connection with the Atlanta decision appeared before Judge Culver City, Cal. It read that all scenarios submitted by mail were being returned unopened by Cecil DeMille. This is being done as a result of recent suits wherein writers were seeking royalties on alleged scenarios.

Grantland Rice, sports writer (New York "Herald Tribune") says Frank Craven are jointly writing a new play, "The Kick Off." A. L. Erlanger will produce. The piece will employ a pie club and brass band and has a football angle.

Bertha Kalich, under management of Lawrence J. Anhalt, is scheduled to reappear on the New York stage in "The Divisions of an Empire." Miss Kalich in a drama, "Magda," Miss Kalich in the spring is also announced to offer Max Dathenay's "The Divisions of an Empire."

The majority campaign is waxing hot in New York, 4870 with Senator James Walker getting more than a break with space in the dailies. Backers of Walker are offering odds of 2 to 1.

At a sale at the Anderson Galleries for New York, 4870 was paid the original edition of the first play written by an American and produced in London, "The Fashionable Lady of Harlequin Opera," written about 1730 by a Philadelphia named Ralph. It was produced that year in London.

The famous Westchester County house and country fair and country fair, Tarrytown road at Keniloe road, will be sold at auction Oct. 24. The show grounds are to be used for ready development.

Radio station WAHG, Richmond Hill, L. I., has received a letter of thanks from bootleggers, declaring that when its orchestra programs are on it is a great pleasure to run rum past the coast patrols into lei and ports.

The ashes of Jessie Hatt, vaudeville, who died in May, 1924, and was cremated, were found in a can Oct. 17 in a 10th avenue, 41st street, New York. The card of Miss Hatt was attached, and Leon Bailey, undertaker, identified the can as the one containing the actress' ashes.

Daisy Glenn, former actress neighbor of Miss Hatt, told reporters that Miss Hatt's dying wish was to be cremated and the ashes buried on the mother's remains in Hastings, Mich.

Rudolph Valentino copied some more publicity when word was cable from Madrid that King Alfonso had granted the picture star permission to enter the public building of Madrid and royal troops in action. The scenes are to be in Valentino's film, "The Great Captain."

Ina Claire is in New York rehearsing for "The Green Hat" with George Fredrick Londale's new comedy, C. B. Dillingham is the producer.

Basil Sydney is announced as appearing in the modern production of "Hamlet" next month. James Light will direct.

Wilda Bennett, musical comedy star, stepped into the newspaper limelight last week and pictures Oct. 19, when her damage suit came up for trial in the Minkola court, New York. Bennett is being sued for \$100,000 damages for alleged alienation of affections by Mrs. Katherine M. Frey, P. O. Box 1111, who charges the actress diverted the love of her husband, Charles C. Frey, prominent horseman.

In the complaint filed by Mrs. Frey she asserted Mr. Frey lived in the home of Miss Bennett at Great Neck.

Announcement is made from the Coast that Charles Chaplin is going to make his future home in New York and also transfer studio activities from Hollywood to Broadway. The migration will be made after he completes his next production.

The real estate firm of Douglas L. Elliman & Co. announce a lease of offices to S. L. Rothfel (Rosy).

The old Murray Hill Baths, for 40 years at 113 West 42nd street, closed its doors Oct. 14. The building is to be torn down and replaced by a high modern commercial building.

Otto H. Kahn, president of the Metropolitan Opera Co., in a 20-odd page pamphlet defining the policy

of the opera, refutes the impression there is discrimination in the Met's conduct. Mr. Kahn also lays stress upon the engagement of 30 Americans among its singers and that one half by American had been produced during the regime of Gatti-Casazza.

Miss Janis appeared before the town board of Mount Pleasant, N. Y., and was ordered to pay a delinquent school tax item of about \$25, overlooked by American who was engaged in war work.

Miss Janis entered a protest, saying that she should not be called upon to support the school.

According to press reports from Cincinnati, Edith Patterson, daughter of Joseph Melior Patterson, publisher of the Chicago "Tribune" and New York "Daily News," achieved a personal triumph in the role of Medigida, the fugitive nun in "The Miracle."

It was Miss Patterson's stage debut.

Joe Humphries, announcing fights for 35 years, has written a narrative of his ring experience. New York "Evening World" is running it in a series of yarns.

Sam Forrest, Sam H. Harris' stage director, is the author of "The Winslow Boy," to be produced at the Garrick, Philadelphia, Nov. 3.

The 13th annual electrical show, opening at the Grand Central Palace, New York, Oct. 15, will run 10 days.

Julia Elizabeth Bruns, 28, former Astor City beauty queen and showgirl, pleaded guilty to attempted grand larceny in the second degree in General Sessions, New York, Oct. 14. Judge Allen suspended sentence and placed Miss Bruns on probation.

Bruns confessed to stealing \$4,000 worth of jewelry and curios from Lieut. William C. Marsh, U. S. N. and his sister, Mrs. Katharine Smith.

A New York newspaper reporter, running down a "haunted house" story in Richmond Hill, Queens, N. Y., found an old building occupied by three lions, two tigers, six leopards, a bear, a fox, a badger and monkey. The owner of the animals, baring the lions, is Charles Weiss.

The animal show staged by Weiss occasionally for his friends. The animals were exhibited in Luna Park (Coney Island) during the summer, although they had never performed there or in public. The lions are the property of Maud L. Hey, who lives in the city.

The animals are looked after by George Whitman, trainer, and Martin Scanlon, assistant keeper.

Chrystal Herne's name is now in lights at the Morocco, where she's appearing in "Craig's Wife."

"Somewhere East of Gotham," William Anthony McGuire's new play, opens on the road within a fortnight.

The annual Loew-Metro ball will be held Oct. 31 in the Hotel Astor, New York.

From London comes news that Florence Zerkow is suing H. G. Wells and the MacMillan Publishing Co., for \$500,000 damages, alleging that Wells' "Outline of History" contains in whole or part, without her consent, her unpublished work, "The Web of Life." Wells has declared it's news to him.

Senora Dolores del Rio, rich society woman of Mexico City, is in the limelight.

Michael Arlen, author of "The Green Hat" and "These Charming People," has gone to Los Angeles to write a scenario.

Stanley Rogers and Jay Brennan are now doing "Romeo and Juliet," Oct. 30.

Stephen Rathburn ("Sun") entered a divorce suit against his wife, a female impersonator to play "Juliet." Rathburn said it "would be short of sacrilege."

The Rogers-Brennan "Romeo and Juliet" idea, sounds like a press agent's stunt.

Arrangements are on for the annual Actors' Equity ball, Nov. 14. At the Metropolitan Hotel, Robert Strand is chairman, his assistants being Frederick Roland and Ray Raymond.

The New York opening of "A Royal Pretender," Shubert's newest production, has been postponed to Nov. 2. It will be at the Century.

More pictures of Frank Tinney and another chapter to his domestic troubles hit the New York dailies Oct. 14. The pictures were filed by Mrs. Edna Tinney in the Supreme Court at Monrovia, Mrs. Tinney's divorce suit, for which she asked absolute divorce. Tinney is now in London.

The depositions were made by

employees of the Royal Turk's Head Hotel, Newcastle-on-Tyne, England, which alleged Tinney admitted the woman living with him at the hotel was Miss Wilson.

LOS ANGELES

Attorneys for Mrs. Charlotte Shelby, mother of Mary Miles Minter, were preparing to answer to the suit for more than a \$1,000,000 which the picture actress instituted against her mother in the Superior Court.

They Miss Minter asserts her mother who acted as her guardian received in excess of \$1,000,000 from the old American Film Co. and approximately \$900,000 from Famous Players for services performed by the actress.

The money was said to have been received by Mrs. Shelby during the five years she acted as guardian for her daughter. The original complaint was filed by Miss Minter last January with an amended complaint in July.

Alma Bennett, picture actress, for the second time since her marriage last January has filed suit for a divorce from Fred Bennett, real estate operator, charging cruelty and inhuman treatment.

The complaint alleges that on one occasion Bennett became enraged and dragged his wife from her bed. Because of bruises suffered as a result she was black and blue for a week.

Helen LaMay, 25, who claims to be a former Ziegfeld "Follies" girl and vaudeville dancer, was arrested in her home because of a charge of violating the California Dry Enforcement act. Over 10 cases of bottled liquor were found in her home in her place. Donald admitted owning the liquor with Miss LaMay. She was charged with a charge for being found in his company.

Alphonse Marlet, 33, picture actor, who failed to answer a summons on a charge of violating the State divorce law, will be arrested on a warrant and lodged in the city jail for a day until he was able to get in bail money. Marlet was asleep in his home when the police arrived with the warrant and took him to jail.

Lillian Salzer, 22, instructor of dramatics, became despondent while acting in a vaudeville bookers office and was strangled with a knife. She was attended by a surgeon in the building and went home. She told the police that she had been in ill health and depressed spirits but that she had not knowingly attempted to do herself injury.

Robert Ames, actor and husband of Vivienne Segal, asserts that he has no knowledge that his wife has instituted divorce proceedings against him in New York. Ames is now at the DeMille studio in Culver City and said that he is not surprised at all if his wife has brought suit against him. He asserted he was not married to her very well and separated last February. Ames will not contest the action.

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CHICAGO

The American carried an editorial about Ben Turpin speaking of his devotion to his wife in her long illness and contrasting this steadfastness to the fickleness of some of the other Hollywood husbands.

"The Fall Guy" at the Adelphi will be "Courtship" by "Come along Scotch Importation now current in New York."

An employment bureau for blind musicians and dramatic entertainers has been organized in town with appeals made to various social and church organizations to give the sightless artists work.

The Chicago Symphony Orchestra opens its 35th season this week. The first concert will be given by the orchestra this year. Walter Damrosch, a local favorite, will appear at Orchestra Hall. He has no soloist with him this year either.

Keller Sisters and Lynch have replaced Ford and Glenn for the "Jubilee Road" over station WLS. Ted Florio of the Oriole Terrace orchestra says that the radio is giving music writers and publishers an invaluable index to popular taste and it is a waste of the pendulum swinging toward ballads of the old sentimental type.

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EASTERN FOOTBALL

There was probably enough good football displayed on eastern gridirons last week to have filled an entire month of November 10 years ago. And that's not counting the pyrotechnics the middle week played. Being only the middle of October the manner in which the game is constantly advancing is easily discernible. Another 10 years and September will probably hold its classic Saturdays.

The crazy weathered Atlantic seaboard offered at least four gridiron surprises last Saturday none of which could approach in wonderment the news that Harvard had succumbed to Holy Cross. If the shock called for an immediate round of drinks at the local Harvard Club it may be imagined the plain mind Cambridge is in. The game marked the Catholic institution's second contest of the week, as the previous date with Providence had been postponed due to snow on Oct. 10. Taking the week in consideration besides the fact that Holy Cross held Harvard at bay for more than two periods in order to safeguard a one point lead, and the achievement may be realized that the Crimson had but swamped Middlebury by 10 more points than Yale the week before and to have the Worcester collegians administer a trouncing at this time is liable to make or break this year's Harvard team. There appears to be plenty of power at Cambridge with it seemingly a question of bringing it to the surface by means of a quarterback.

Yale Needs No Excuses

Yale needs no excuses as to its defeat by Penn. That second half wherein Yale scored two touchdowns, and missed a third because of a fumble within its opponent's yard line, speaks for itself. Such a comeback is but further substantiation of the tradition that Yale still is, and always has been, the greatest second half team in

Navy to a tie score was a pleasant surprise to Tiger followers. Witnesses of this no decision struggle state that Ippor has another "team of destiny" in the making which should cause plenty of trouble for both Yale and Harvard by the time those dates come around. In that the Tiger is still on the way and that Colgate will close out the current week for the Jerseys it should be a cinch that Saturday at Princeton, Colgate will flash plenty of football for the Orange and Black to take care of while the Maroon's 7-7 tie on a wet field, and Colgate, because of Tryon, will be to advantage if the ground is firm, is evidence of the power which the updaters are totting around.

Harvard's demise and Dartmouth's 19 point total to date against fair to middlin' opposition suffices to make the Green a logical winner. But if Harvard's heart is right there is a chance of a reversal. The New Hampshire contingent and the Army, right now, look to be the only teams in the east having a chance to dispute Penn's claim to supremacy in this section. However, before this fall's post season football competition is likely to take a nose dive with many others.

Pittsburgh's low score victory over Gettysburg last week doesn't make it any too impressive as a surety against Carnegie Tech. But the Panthers should have enough power to come out on the long end. It will be remembered that Tech failed to meet W. & J. on Saturday because of a grandstand accident which necessitated a cancellation of the game. Coming out of the Penn game in good shape Yale stands a good chance of submerging Brown albeit the Blue is unquestionably counting on another strenuous afternoon, and will get it.

Army Triumphant

Both the Army and Notre Dame were revolutions to the vast crowd which sat in at this 27-0 vendetta.

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PROBABLE FOOTBALL WINNERS AND PROPER ODDS SATURDAY (OCT. 24)

By SID SILVERMAN

GAMES	WINNERS	ODDS
Yale-Brown	Yale	7/5
Dartmouth-Harvard	Dartmouth	7/5
Pennsylvania-Chicago	Chicago	5/8
Princeton-Colgate	Colgate	10/9
Pittsburgh-Carnegie Tech	Pittsburgh	5/5
Lafayette-W. & J.	Lafayette	6/5

Predictions based on fair weather.

the east. A 10 or 15 point lead at the end of the first half is never safe against a normal Bulldog eleven. And there is nothing either normal or mediocre concerning the gang that's frolicking in the Bowl this fall.

The ifs, but's and second guesses don't make a thing after the whistle blows. Penn played great football. It had to in order to finish on top. It stalled during the last minutes of the closing period that's no more than football license. The team undoubtedly knew it was in full retreat and took any means to halt a determined advance. You can't hate 'em for that. The idea that Penn pointed for its New Haven visit is not without plausibility. And a three weeks start in autumn training is also a factor that cannot be denied. However, Penn won a tremendous football game so that clears that up.

This week Penn meets another worthy opponent in Chicago, which will trot out, at least one line plunger in Timme, who is the equal of Kreuz in this department. The westerner's line also figures to give the Philadelphia forwards a hectic afternoon and although Penn should be a distinct favorite this Saturday may see the break in a long line of consecutive victories. Chicago will provide a different brand of football than Lou Young's pupils have yet faced. With two rigid titlles already behind it Penn may begin to slow up at this point as prophecies against the team begin to bring forth but it doesn't seem possible that the Red and Blue can afford to slow up. Chicago, under no circumstances, can be held lightly.

Princeton Looked Good
Princeton's ability to hold the

the Army because of the experience of its play and the Catholics because of their useful lack of anything approaching last year's wonder team. The Cadets curiously and literally smothered the South Bend boys all afternoon. Either due to the weakness of Notre Dame or the strength of the soldiers it must be narrated that the Army played November football in the Yankee Stadium. When a team's winning in the manner that the Cadets were so doing it looks unbeatable and the deficiencies of the opponents are underestimated. Despite those possibilities it's extremely doubtful if New York will see a better all around exhibition of the gridiron game than was staged by the future officers last Saturday.

In fact the Army might be said to have looked too good. No team should play as well as the Cadets did at this stage of the season. The Cadets' performance was on edge with a distinct possibility of going stale. Also it must not be forgotten that the Pointers meet Yale within two weeks. But disregarding all that and as to the game itself, it was obvious that Notre Dame never had a chance from the time it threw a pass from its own goal line, early in the first quarter, until the game ended.

Cadets Play Hard

Rockne must have used almost every man he brought out with him before it was over and not one could consistently accomplish anything. The Cadets were dynamic in carrying out their game plan, but it was almost brutal. You could feel it in the stands every time a Notre Dame man was brought down. It was noticeable that only

(Continued on page 19)

CHEER LEADERS MAY MAKE N.Y.'S PRO FOOTBALL

2 Bands at Polo Grounds Sunday—'Giants' Lose to 'Yellowjackets,' 14-0

Professional football in New York has a good financial chance. Manhattan's "Giants," the eleven representing New York, made their bow to about 25,000 people at the Polo Grounds last Sunday. This team is a member of the National Professional Football League, of 22 teams in 21 cities covering an area as far West as Kansas City. Professional football has been previously tried in New York although minus the concerted effort the project now will have.

In losing to the Frankfort (Pa.) Yellow Jackets by a score of 14-0 the New York management apparently figured a colorful team was a better guarantee for the Polo Grounds and drew just that in securing the Pennsylvanians. Sunday's game seemed as close to a college event as any pro contest can ever hope to be.

Cheering Section

The first surprise of the day was the coal state rosters having brought a band and a bugle corps. 71 pieces in all, to the field and their cheering section gave the section fronted by a trio of cheer leaders. That bit of color means much to the professionalizing of this collegiate sport, unquestionably heightening the interest in the game and if future opponents can supply equally as ardent rosters the financial aspect of the undertaking seems assured.

With so much natural "big game" football in the vicinity of New York it is no secret that the game's followers have been and are extremely skeptical of the inducement to watch gridiron stars who are now playing for money. The draw to these Sunday games obviously lies in the curiosity to see a conglomerate of past collegiate luminaries displaying their wares on one field. It's a pretty tame proposition if it's just a game and that's all, but the surprise of the visiting cheering section gives the football an angle heretofore believed impossible, if not impossible, and in either case, utterly overlooked in this section. There is no doubt such a rooting makes all the difference in the world.

Baseball Fans

Sunday's big gathering was presumably well sprinkled with "paper" but a gate of such size can leave little question that New York will support a professional team if the promoters will supply a winning combination.

It was admittedly a "baseball" crowd that was present for the premiere. This was early evidenced in the booing, the cheering of penalties and the remarks shouted when a visiting player was injured. But professional football cannot hope to draw the class of people the collegiate games secure and as it's strictly a money proposition at the gate the promoters are scarcely liable to concern themselves with the etiquette of the ensemble, unless it becomes vehemently objectionable.

Yellow Jackets Play Hard

This particular game saw the Yellow Jackets actually trying and playing hard. They were far outnumbered in lineup "names." On the other hand the New York representatives impressed indifferently as to effort. The team certainly had no offense and could gain little ground despite being able to call upon a backfield which at various times had Thorpe, (Carls), McBride, (Syracuse), (Lafayette), Haler (Penn State), Myers (Fordham) and Frugone (Syracuse) participating. The "Giants" lost a week ago Sunday to Providence, a league member, by 14 to 9. The day before the New York opening the locals had lost to the "Jackets" in Philadelphia by a score of 5 to 3. The program gives the previous week's scores and the league standing.

A midlight on these professional games is that the teams are prone to be so evenly matched that it is almost impossible for one or the

Ruth's Modest Request

When approached by an independent "audible" agent to make a tour of the Leves Circuit this winter, Babe Ruth asked \$50,000 for 14 weeks.

Ruth played the Keith-Albee Circuit a couple of years ago, but failed to draw. Following the Ruth booking, the circuit announced it would lay off athletic personalities in future, although it is reported Walter Johnson was approached for a Hippodrome date providing he won his third World Series game.

Paddy Harmon Wants Mad. Sq. Garden in Chi.

Chicago, Oct. 20. Paddy Harmon, local dance hall proprietor, politician and 6-day bike race promoter, would like to have a duplicate of the new Madison Square Garden in Chicago.

Paddy was in New York looking at "Tex Rickards" big barn that is nearing completion. The Chicagoan is said to have been favorably impressed, and it's up to Paddy to locate here. He is reported properly financed for the project if deciding to get ahead with it.

Profitable Baseball

Washington, Oct. 20. The world series brought a gross totaling \$1,182,854. In addition to the straight 10 per cent admission tax of \$118,285 the government will also collect again on the amount when the players, owners and managers and all others benefited pay their income tax.

The brokers have until Nov. 30 to remit on tickets they sold above the regular box office price.

The following tax collections were made upon each game:

At Pittsburgh, Oct. 7, \$19,877; 8, \$18,589; 13, \$18,703; 15, \$18,417. At Washington, Oct. 10, \$18,609; 11, \$15,592; 12, \$14,567.

Other to consistently gain. Hence, the contest reduces itself to a matter of a locking duel with each side waiting for the "breaks." This makes for slow and uninteresting games and constitutes a handicap. Summing up last Sunday's debut is to say that if New York can put together a winning team indications are that it will be supported. Squatted interest is doubtful if the "fans" are deprived their chance to fight. And according to the opening crowd's enthusiasm, no matter how much it violated the spirit of college sports, it is more than probable that the "Giants" followers will organize themselves into a cheering body if the win column is consistently augmented.

PENN-YALE'S QUIET FINISH

By Herb Marks

The Yale-Penn battle at New Haven Saturday seemed to be a moral defeat for both sides. At the end of the game there was no snaking, no cheering and little excitement. If the town was wet that night it was more on "general principles" than for any other reason. For Yale, of course, it was more the moral defeat since the Blue suffered its first whipping in three seasons.

And for the Pennsy rooters, though they were on the long end of the 16-13 score, the sweet satisfaction of victory was dulced by Yale's last half rush. The first Yale touchdown still left the difference in point totals enough to be impressive, but the second, scored in the final three minutes of play, made the score much closer than the Philadelphia enthusiasm thought it should be.

In the first half it was all Penn, and in the second almost all Yale, but the former's margin of superiority was more pronounced and they handled the ball much more cleanly than the Blue.

Yale seemed to be about one touchdown weaker than last season, with no one apparently to take the places of Lovejoy at center, Hingham and Luman at the ends and "Duke" Pond in the backfield. It should be remembered, however, that Captain Joss, Allen, Cottle and one or two others were kept by injuries from playing at first and later were handicapped to a certain extent when they went in.

Penn. Better Equipped

Pennsylvania not only was in better physical condition and more advanced in team work, but they showed considerably more deception in their line and sound football tactics until the final few moments, when the fresh Yale reserves ran them ragged. Lou Young's triple pass had the New Haven team entirely baffled in the first half and the one particularly rare one. Krues to Leith to Rogers, which paved the way to the first Penn touchdown, was as deftly executed, probably, as any ever seen in the Bowl. Neither side showed anything unusual in the way of forward passes, although a thirty-yard aerial gain or Yale (Nobel to Wienke) was a beauty. It carried the Ells to the two-yard line and might have turned the tide in their favor had not Noble fumbled a moment later and one of the husky Penn linemen recovered.

Yale's second touchdown came.

(Continued on page 10)

PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

WEDNESDAY, OCT. 21

Manhattan Casino

BOUT	WINNER	ODDS
Vaccarelli vs. Celmers	Vaccarelli	even
Goldstein vs. Baird	Goldstein	2 1/2-1
Robinson vs. La Rocca	Robinson	even

THURSDAY, OCT. 22

New Broadway Arena

Lew Hurley vs. E. Macartney	Hurley	6-5
Frank Moody vs. L. Chester	Moody	7-5
Divodi vs. Auburline	Divodi	9-5

Remick Sporting Club

Johnny Grosso vs. George Ertink	Grosso	8-5
Paul Fargo vs. Paul Gulotta	Fargo	even

FRIDAY, OCT. 23

Pioneer A. C.

Jack Bernstein vs. C. Rosen	Bernstein	9-5
Sam Vogel vs. Joe La Bate	Vogel	even

SATURDAY, OCT. 24

Ridgewood Casino

Jamaica Kid vs. Bob Lawson	Lawson	2-1
P. Scarano vs. W. Oliver	Scarano	6-5
R. Vaughn vs. A. Liebowitz	Vaughn	7-5
Pal Silvers vs. Phil Citron	Silvers	6-5

Commonwealth

Black Bill vs. Izzy Schwartz	Schwartz	even
S. Losyza vs. Kid Henry	Losyza	3-1

MONDAY, OCT. 26

Lew Hurley vs. Jack Hausner	Hurley	9-5
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SCORE TO DATE

Selections, 263; Winners, 269; Losers, 49; Draws, 45.

AMONG THE WOMEN

By THE SKIRT

The best dressed woman of the week:

LOLO PULLMAN.

Sim Williams' "Happy Moments."
(Columbia theatre)

A Smartly Dressed Burlesque Show

That a Columbia theatre audience will applaud if given the goods was proven last Wednesday night during the performance of the Sim Williams' "Happy Moments" burlesque show. Lew White, a Hebrew comedian, had the house in screams when on the stage. Another act to bring forth rounds of applause was the Varde Brothers, perhaps an added attraction.

The large chorus in all the numbers was dressed up to the minute in smartness. The opening costumes were white satin capes lined with navy blue. Old blue short costumes were cleverly made in square petals. A black and white effect had the girls in black tight with checkered points and black coats. In one scene some of the girls were bellhops in blue satin suits, while the others were made in gray satin dresses made short. Six of the taller girls looked exceedingly well in draped gowns of broad chiffon. Red and white, always an effective combination for the stage, were used for one number. The short pants and top had huge white dots.

A wedding number, with a bride and the several anniversaries from tin to diamond, was most sumptuously done.

Of the principal women, congratulations to Lolo Pullman, who not only selected a dandy looking wardrobe but knows how to wear it. Miss Pullman is a tall blonde with a deep contralto voice. A "Charleston" was done in a closely fitting red velvet costume. A flower song was done in white chiffon and lace. The skirt had the extended sides, a style that seems to be coming into favor again. Very stunning was a yellow velvet made in straight line ending with a broad band of seakins. A sport outfit consisted of a white skirt and green jacket. A silver straight gown had a border of open-work embroidery.

Clayde Vaughn, another comedian, looked well in her clothes, and is there with that unusual quality in burlesque, perfect diction. It was a pleasure listening to Miss Vaughn's several numbers. As a widow, her black velvet closely draped the figure. One side was of brilliant. Gold cloth and orange chiffon were cleverly combined in one costume. Pauline Clemence is a dancer, but no singer being represented. Margit Hegedus, violinist, was the first woman to appear. Miss Hegedus, in a silver lace dress with a flower embroidery, should smile once in a while. The girl rider with the Brazilian Circus appeared first in a silver cloak trimmed in white fur. Underneath was a short dress of blue lace and crystal. A head-dress was of brilliant and parades.

Oлга Petrova, without the Madame billing, is once again proving the great showman she is. She risked breaking her neck in climbing over boxes to give a man in an upper box a rose. Madame's gown was of shimmery mink, elaborately threaded with silver. The long waist and skirt, extended just at the knees, was very beautiful.

The Harry Royle and Billie Maye act, with no change in dressing, was assisted by the Hipp girls. The girls' clothes this week surpass any previously worn. Carl Schenk and Son could as well be billed The Schenks, the boy is so like his father. In a neat black suit with white buttons, this youngster bubbles with personality. The Mexican Opera Troupe are not unlike any other opera unit which takes a plunge into the varieties. That is the other.

A girl in the Herman Timberg act was nicely dressed in a shaded pink chiffon with a corsage of flowers and silver ribbons. Sunshine Jarmann, with Sammy Timberg, did a dance in a fringe skirt, purple in hue, which had a crystal bodice.

Handing It to the Irish

You can't beat the Irish in once more in evidence. Pat Rooney is proving this by giving his audience a heap of entertainment for little money. In "The Daughter of Rosie O'Grady," Mr. Rooney has a sure-fire.

Marion Bent, doing a Lady Bountiful role in the musical comedy, wears a dandy looking outfit. Marion has always been the personification of neatness in her dressing. She has that spic and span appearance from shoes to the top of her head. Her first dress was white satin, made long-waisted, with a shimmering flounce of crystal. The hem was scalloped, edged with a wide band of maribau. A cape was of green chiffon and lace. A party frock had rows of silver fringe oddly sewed so it didn't hang loosely at the ends. In the hooped skirts of long tulle Marion was at her best. The huge skirt had row upon row of tulle decorating the skirt.

Helen O'Shea, playing Rosie, is a pretty little blonde. Her dancing is exquisite. A rose gown was quickly converted into a short dancing frock by pulling a cord drawing the skirt up above the knees. Vivian Glenn, a very agile girl, made a fine number, dressed abundantly with feathers. Muriel Skryker, a beautiful miss, did several twisting dances in as little clothes as she could put on. The large chorus was dressed in all the numbers with taste.

And little Pat Rooney. What a wow he is going to be some day! Patsey looked so cunning, for words in a dress brilliant suit. Mary Long by his aid. Then, the was most collegiate in gray trousers and blue coat.

Sensation—or Flop?

"Work Shirts," at the Booth, will either be a sensation or a flop. This comedy by a million laughs. Lynn Starling was in a jovial mood when he wrote it.

Another Reverend Davidson is brought to light in this play, but Orgeon Perkins has made Siegfried Strone, the missionary, a most lovable character—more so than the Reverend Davidson.

Louise Galloway has the fat lines, and as the grandmother is the life of the party.

Little Carlotta Irwin is a female Ernest Truex. Here is a coming comedienne. The one act was a front porch of a house in a country town.

Although the characters talk much of the warm weather, the women were mostly cloth dresses. All simple one-piece affairs.

Spring Bynklyn in the last act wore a mauve silk dress having two accordion pleats at the hem. Beatrice Nichols was in blue. The dress was made with a short cape effect.

Dancer Jack Doan Dance

Party Eleven (dancing with Jack Broderick) at the Colony theatre is a dancer of ability. In the prelude to "The Freshman" picture Miss Polson and her partner wear the regulation college sweater, but a change is shortly made to a white chiffon dancing frock. The plain bodice and full skirt is played by strands of narrow ribbons in several shades.

EASTERN FOOTBALL

(Continued from page 9)

did a Catholic back fall forward when stopped. It was invariably backwards with always some doubt whether he's able to get on his feet. Notre Dame made an abundance of forced substitutions in the first half and the manner in which the relieved players dragged themselves across the field was mute evidence to the viciousness of the morale they were facing.

If any one department particularly stood out concerning the game it was the end play of West Point. Not more than five did Notre Dame turn the wings throughout the four quarters. Baxter and Born gave nothing less than a magnificent exhibition. These boys continually broke up such interference as the westerners offered and besides turning the runner inside of ten made the tackle as well. They were downed on the line, but they were constantly hurrying either the Notre Dame punter or passer. This is not meant to detract from the Army's secondary defense which was superb. Helms, as the Cadet wingmen prevented the opposing running back from getting outside so it was that the halfbacks were pounding that ball carrier to earth in the scrimmage. Notre Dame could do absolutely nothing with the Army line.

Offensively the military backfield left nothing to be desired. With the exception of them, the rest of the team was left out of the game. They got to get started and using almost an exact replica of the Notre Dame shift, their interference approached being letter perfect and the drive of W. H. H. and the Army's defense and Youmans well high defied stopping. Notre Dame revealed deplorable tackling at times and it cost them many a yard. It took two or three men to stop the Cadet backs this day.

Punters Were Hurried

Amidst all this superlative football on one side and glaring weaknesses on the other, it was surprising how hurried both teams' kickers were throughout the game. This was the one seeming deficit in the Army line. At best the punting by both teams could be termed but fair with the lifting artists occasionally getting away a good boot but more often being lucky to get the ball away at all. It was a foregone conclusion that the Army would block one of Notre Dame's hoists before the game was over, and it happened and led to a touchdown. It was equally true that the Catholic lineemen broke through each end to nearly impede the ascent of an Army kick once or twice. A distinct oddity that inept kicking, in a game which held so much brilliance.

It was regrettable that the Cadet Corps failed to see their team as it played Saturday. It looks as if McEwan has molded a great football machine this fall with polishing up, and attention as to conditions and the guarding against over confidence the only possible impediments to one of the best seasons the Army has had in years.

PENN-YALE

(Continued from page 9)

as a result of another forward, buried after some half a dozen had been grounded just previously. This time it was Noble to Flashwick, a promising sophomore sub-quarter, but the pass was not particularly impressive and showed rather a weakness in the particular defense.

Kreuz, Star Back

Al Kreuz, Penn halfback, was the star of the game, and looks to be as good an all-around plunging back as has been seen since the days of George Hedges of Cornell. The sturdy bald-headed back had a worthy running mate in Charley Rogers, particularly when it came to the longer gains. Leith ran the team with skill and accuracy, while on the line Slivacki at tackle gave the Yale forwards plenty to worry about.

For the Blue, Cutler, a fast, shifty back, was the only outstanding player, although Jess made his presence felt in the second half and Bunnell, Cottle and some of the others had their moments. The work of the line on both teams was below standard.

Feeling in the Penn stands was particularly intense because the Yale athletic officials had announced two days previous to the game that the Blue and Red would not be on the 1925 schedule. Possibly it was that incentive that made the Penn eleven the slightly better of two well-matched, powerful teams.

THE FEMINE SIDE

"The Duchess," Elsie Ferguson—And Women

Fortunately, "The Grand Duchess and the Waiter" is far from being this head a multitude of flaws are forgiven. Elsie Ferguson is the Grand Duchess—a bob-haired one, if you please. Contrary to reports from the other side that few of the titled frock have bobbed their hair; Miss Ferguson, as a Duchess out of a job, bob her's. Women audiences will question with her another point, namely, the fact that Miss Ferguson's clothes, though extremely becoming, are more what Elsie Ferguson, the charming American woman, would wear, and less what Zenia, the Duchess, would choose. Though her gowns are new in design and texture, they lack the royal something which an exiled monarch might choose.

One reason why the play will appeal to a limited audience is that the average American woman will not be in sympathy with the financial difficulties and personal humiliations of the haughty Duchess. Royalty in distress is not very impressive over here. Most American women have been broke. They have also been humiliated in one way or another. Their reaction to the dilemma of the Duchess will be, "What of it?"

Miss Ferguson first appears in a white satin frock, sleeveless, with the skirt flaunting a broad, rich, pink hem. The skirt is short in the front and graduates to a short train in the back. She carries a deep pink feather fan. The bodice has a narrow ralling collar that ends in a V-neck in the front. Her negligees, worn in the second scene, are especially lovely. The bathrobe is made of rose velvet, plain, of course. A dainty chiffon affair is fashioned of three shades of pink with a dash of purple mixed in as a ruffie. This negligee is short in the front and at the sides.

In the last scene Miss Ferguson appears in what is purported to be a white broadcated Russian costume, red boots, a white lace head piece and chiffon veil hanging down her back. Beneath the veil are strips of green and red silk. The gown is edged in fur, has one piece and loose. The yoke is beaded, the sleeves are long and full. Intriguingly, she appears in an unpretentious pale pink georgette frock, beaded in silver, with a pink scarf's edges dangling down the back and making a straight broad line in the front.

In the last act, Miss Shipwreck wears a blue velvet gown combined with gold lace, which is quite becoming.

The War is Over

"The Dark Angel" revises the war days, which most of us would like to forget. Vilma Banky, a heroic nurse, and Ronald Colman as the blind soldier have the leading roles. Miss Banky is a beautiful young woman, gifted with the power to express profound emotion sans superfluous. Helen Jerome Eddy, as the blind man's secretary after the war, brings a touch of comedy and accentuates the pathos of the story. The play is a masterpiece of dramatic writing. The scene in her crystal ball the shadow of the dark angel hovering over the soldier. Please, won't someone tell the motion picture producers that the war is over?

Although the program says that Frances Warner wrote the scenario of this war play, women audiences will object to the cheapness of the scenes and to the incredibly dumb things that Vilma Banky does. No one but a complete idiot would "stand at attention" and sing "Madelon" to a fiancé who was leaving for the front. That singing stuff and the photographic illusions of shells bursting on the battlefields come under the head of maudlin melodrama.

Vilma Banky's scenes with Mr. Colman, where the latter is determined not to let her know he is blind, are splendidly done. At this time she wears an odd little felt hat with a cluster of four flowers at the right side, and with the front rim turned up. Her silk coat is white with black bands on the lapels and cuffs. The collar of this coat ends in long streamers.

No Help for This One

Pauline Garon, Gertrude Astor and Frances Raymond are the leading femmes in "Satan in Sables." Pauline is as sprightly and as full of meanness as one could wish, but even she can't lead this tribe to glory. Without her monkey-shines the picture is sordid eternal triangle bunk. Miss Astor has the role of another one of those middle-aged women. Miss Gertrude Astor is the Grand Duke Something-or-Other, but, duke or no duke, he's too old and his part is too repulsive to qualify him as an ideal lover for the sprightly little gamin who just happened into his life. Pauline wears two or three pretty things. One is an evening gown, the front of which is black velvet and the back is a tatted cloth covered in big white flowers. In the fade-out she wears a one-colored crepe frock and hat. The skirt is pleated, the blouse plain save for the neck streamers that hang loose.

Newspaper Picture

The title role of the film, "The Fighting Cub," is played by Wesley Barry, as gawky and fresh a cub reporter as ever breathed. Pat O'Malley is featured. He has the role of the managing editor of the Springfield "Daily News." This is one of the few films to have been written and directed by men who know newspaper work. The Grand Duke Something-or-Other, but, duke or no duke, he's too old and his part is too repulsive to qualify him as an ideal lover for the sprightly little gamin who just happened into his life. Pauline wears two or three pretty things. One is an evening gown, the front of which is black velvet and the back is a tatted cloth covered in big white flowers. In the fade-out she wears a one-colored crepe frock and hat. The skirt is pleated, the blouse plain save for the neck streamers that hang loose.

Ruth Dwyer's Sports Clothes

Ruth Dwyer, the vivacious heroine of "The Crack o' Dawn," has gone in largely for sports regalia, appropriate to this auto-racing drama. Ruth's knitted cape over a jersey dress, her plain crepe midy and skirt outfit, her close-fitting felt hats, and most of all, the overalls she dons for the race, constitute her wardrobe.

AMUSEMENT TAX

(Continued from page 1)

that the top may be pushed up for the football night to \$15.00, from \$10.00 although no decision had been reached.

One report is that Lee Shubert has promised Congressman Sol Bloom there will be no increase of prices in the Shubert New York theatres for the season. The program is so that whatever the theatre scale may be it will make no difference to the visitors.

Notwithstanding that Army and Navy theatres had provided for increases of theatre admissions and stated the game would not again be played here, the same gyrations were encountered. It is said when the game was played in Baltimore, also in Philadelphia, with conditions somewhat worse than in New York.

In the other story referred to it is stated that the indifference of the legist branch of the show business to the tax repeal possibility has drawn the attention of officials Washington. More especially, the story states, has this been due to the fact that the legislature is now having the entire admission tax at present.

GIRL FURTED; ARRESTED, BUT DISMISSED

Peggy O'Neil and Ruth Fallows Lose Valuables—Camille Suspected

A street flirtation, a ride in an auto and a visit to an apartment in the America Hotel proved disagreeable for Camille Larner, 18, of 72 Riverside Drive, when she got to the 44th Street (Shubert) house. Following her visit to the apartment, Camille was arrested on a charge of grand larceny, accused of stealing a handbag, two vanity cases and a cigarette case, valued at \$80.

Camille was en route to her home early in the morning. Reaching Broadway and 72nd street, an automobile containing Irving O'Neill, 230 West 41st street, brother of Peggy O'Neill, came along. O'Neill picked up Camille and returned to her home. She accompanied him to the car. The couple remained at the hotel 12 hours and then left.

Meantime Miss O'Neill and her girl chum, Ruth Fallows, formerly in the "Rolling Stone" returned to the O'Neill suite, returned from Washington after witnessing the ball game. Miss Fallows looked about the suite and immediately detected the missing property of the above mentioned property.

O'Neill was sent for. He admitted having the Larner woman there on Sunday during their absence. During a telephone number, Camille had given O'Neill the actress was traced to a lingerie shop. There it was learned she was with "Gay Paree."

Girl Denies Theft.

Miss Fallows and Miss O'Neill went to the theatre accompanied by Miss Fallows. They left the 83rd Street station. They invited Camille for a ride and brought her to the station house. The young actress denied all knowledge of the missing property. She admitted having been in the apartment, but said Miss O'Neill's brother was with her at the time.

A short time following her arrest, Joseph Lang, 117 West 10th street, called her out. Later she was brought before Magistrate Well in West Side Court. The story of her being in the apartment was repeated. Miss Fallows and Miss O'Neill testified the property had been taken. They believed, when they left, for Washington.

After hearing all the testimony, Magistrate Well did not call Miss Larner to the stand. He said there was no evidence the show girl had taken it. He pointed out that Miss O'Neill's brother had been in the room, as had the maid of the hotel to clean up, which dispelled the theory of exclusive opportunity. He dismissed the complaint and discharged Camille.

LOU BRICE'S BREAK

Wins at Gambling and C-to Picture Job on Coa

Los Angeles, Oct. 20. Lou Brice has been chosen to play the role of an unscrupulous business man in Samuel Goldwyn's production of "Potash & Perlmutter," which Henry King is producing. Brice's screen name will be "Pansky." He has been on the coast for the past six months and is reported to have cleaned up around \$50,000 gambling. He is one of the few sportsmen in the city who, like the Greek, is a prominent member.

NEW FREAKS FOR SQUARE

Huber's Museum, which recently brought 14th street to 42nd by bringing a typical Coney Island freak show in a large truck, will be under Murray's Chambers, will get a new group of freaks early in November.

The new freaks will come directly from the Hibernian Brothers circus, which closes shortly. Several of the old freaks, notably Zip, the Whistler, will remain.

EXPENSIVE TONSILS

The girls frequenting the night clubs of Times square have fallen upon something new and profitable. Previously they thought it a fair evening's work when, after receiving change or a bill to tip the ladies' room maid, where-as they only smoked a cigarette there while chatting with her. But 10- or 12 cigarettes an evening with the "Johns" change each time made a decent net.

Now the girls have found it is much more lucrative to mention that the doctor suggested an immediate operation for removal of their tonsils. Only the doctor wanted prepayment and they didn't have it. Somehow the Johns' sympathies are aroused and he comes across.

At the time the girl has a date or doesn't see the John for three days she tells him she has had her tonsils removed and opens her mouth to prove it.

One young lady so far this year has had nine tonsil operations.

The Ginsbergs Arrested on Street Before Night Club

Evening-clothed men and women leaving Harry Richman's club in 56th street were treated to a lively brawl between Joseph Ginsberg, wealthy real estate of Tampa, Fla.; his wife, Harriet, and Sergeant Smith, West 47th street station. Hostilities ended with the arrest of Ginsberg and his wife on charges of disorderly conduct.

The sergeant said Ginsberg became insolent and when he tried to get him to go away in his automobile, he refused to crown him with his cane. Unsuccessful, the sergeant said, Ginsberg then tried to boot him.

About this time, Smith said, Ginsberg got out of the machine and warned him that when "Jimmy" Walker is elected mayor he will be transferred to the "goats." He then arrested both.

Ginsberg and his wife told a different tale. They said they had tried to enter Richman's place, but were refused admission because they were not in evening clothes. He said they were about to drive away when Smith came up and called him "a Jew—," ordering him to get into his car and drive away. He said he remonstrated for the language, when he was beaten about the legs with a club, and exhibited his shins badly skinned.

Mrs. Ginsberg said she also was struck on the foot when trying to straighten matters out. After hearing all the evidence, Magistrate Well dismissed the complaint, discharging husband and wife.

BOYS STEAL COPPER

Got It on Roof of Old Seventh Avenue Car Barns

Accused of stealing copper from the roof of the old car barn, 50th street and Seventh avenue, part of which is to be used for the construction of Fox's theatre, four youths were arrested and arraigned before Magistrate Well in West Side Court and held in \$5,000 bail for the Grand Jury.

Raymond Marx, construction superintendent, saw the boys handling the copper, taking from the roof through a window and placing it in a taxicab. He summoned Police- man Rahl, 47th street station. Rahl apprehended the four after a lively chase, which was witnessed by hundreds en route to the matinee performance. The boys admitted they had stolen the copper, but they thought the owners did not want it.

Those arrested were Patrick Cliney, 18, 530 West 46th street; Francis J. Smith, 17, 532 West 56th street; Harry Newbert, 16, 447 West 56th street; and George McDonald, 17, 537 West 52nd street.

Hit by Bricks

Four workmen employed in a building at 156 West 44th street, being constructed as a theatre and formerly occupied by the John Ward's Island, one of New York's best-known institutions. Formerly Rabiner was a stock broker. While Jack's stock he overbalanced and they got him. Several of the Square's people who thought Rabiner was square got financially caught in his jam.

HURLEY TELLS WHY HE DIDN'T SERVE SUMMONS

Letter Sounds Sarcastically Cruel Toward Detective Club Affair

In Variety last week was reported the move of Ed Hurley in procuring a summons against Tommy Guinan of the Texas Tommy Club on West 45th street. It was stated, when the summons was applied for, that Hurley had been beaten up while in the night club.

Below is Mr. Hurley's letter: New York, Oct. 15.

Editor Variety: I read your story of my recent trouble with much interest. My failure to serve the summons which the court gave me was due principally to the fact that I have lived this long and intend to live much longer.

At the time that the unfortunate affair happened, I appealed to the police but with little results. In fact, Detective Ferguson of the Forty-seventh street station didn't appear to be any too anxious to render any material help.

The following morning I was unable to leave my bed and it was only after several friends got in touch with police headquarters downtown that I saw Detective Ferguson, although he had my address and knew from my appearance, the night before that I must be in pretty tough shape.

When he arrived at my hotel the next afternoon, he greeted me with—"I thought I told you to report to the station house court this morning." In the condition I was in, I couldn't report, anywhere, but in a few days I will learn if my eye will be permanently injured.

Following this, Detective Ferguson told me a round of the case and on of the questions he put to me was, "And you say you were hit?" With my face looking like a steam roller!

When he left he returned with the overcoat I had lost, stating that he found it in a restaurant a few doors away. They should make Ferguson head of the police because anyone who can find my coat as he did has William Burns cheated both ways for Sunday. If I lose my eye I intend sending him out to find it pronto.

When I did finally get to court Detective Ferguson discouraged and advised the judge against issuing warrants. He suggested a summons, knowing full well that I would not be inclined to deal with me for protection to serve them. But I took the paper as a matter of record so that in the event that anything more serious develops from my injuries, I can bring suit in the civil courts with a fair chance of getting justice.

Ed Hurley.

'WOODEN SNAKE CHARMER'

Costs "Cowboy Jim" \$3 for His Ignorance

"Cowboy Jim" Fell Dixon, 101 West 133rd street, "wooden snake charmer," who peddles green snakes made of wood, in Times square, was fined \$3 in West Side Court by Magistrate Edward Well. He paid the fine. "Cowboy Jim" was arrested by Patrolman Charles F. Stapleton on the charge of peddling on a restricted street. He was arrested at Broadway and 134th street. "Jim" in his full regalia of a Western cowboy was taken to the 47th street station along with his bag of "poisons."

He could be explained to Magistrate Well that he had a license, but was ignorant that it didn't cover restricted territory. The court saw the bag of green snakes.

He asked "Jim" to show him one "Jim" did the stuff. So well that he held the court one for 25 cents. "Jim" threw in another for good measure.

RABINER OUT AGAIN

Julius Rabiner is out again. He was for an indeterminate spell on Ward's Island, one of New York's best-known institutions.

Formerly Rabiner was a stock broker. While Jack's stock he overbalanced and they got him. Several of the Square's people who thought Rabiner was square got financially caught in his jam.

Working Girl's Future

A girl working in a Times Square office has been saving \$30 each month, deposited in a bank. The girl explained that she is saving her earnings to have a little bit laid by for she marries a poor man.

The other day a friend asked what would happen, if she married a rich man. The girl had not thought of that.

Thinking it over, the girl has decided she will go to a fortune teller who charges \$10, and if the fortune teller tells her she is going to marry a wealthy man, it will be unnecessary for her to longer save.

The same friend wanted to know what would happen if the fortune teller said a poor man, but the girl replied that for \$10 she didn't see how the fortune teller could have the heart to say that.

A HOLLER FOR TICKETS

Describing herself as Beth Dion, buxom blonde, admitting to 30 and giving her address as 159 West 57th street, she received a suspended sentence in West Side Court from Magistrate Well after pleading guilty to a disorderly conduct charge.

Miss Dion, who claimed to have performed with Nora Bayes, was arrested by Patrolman John O'Hare of the West 47th Street station in the lobby of the Palace theatre. She sought to purchase tickets. Told the house was sold out, she shouted and screamed that she wouldn't leave until she received tickets.

Many of the audience inside heard her and came out to see what the fracas was about. The manager, called O'Hare and she was locked up.

SINGLE DRINKS IN VIALS

Single drink noose peddlers working in the same surreptitious manner as "dope" peddlers are plying their trade without molestation in Greenwich Village.

The liquor is carried in one ounce bottles and with prices varying from 25 to 35 cents a shot. The seller operates with but a 10 bottle supply at a time and generally near a sewer where the bottles can be emptied easily when under the scrutiny of the landladies.

Neighbors play their trade outside of "Coffee Pot" restaurants and lunch wagons and have worked up a steady clientele for the night cups at "two bits" a throw. Some customers claim the stuff is superior to that handed out in some of the Village night clubs at \$1 a throw and for the same quantity.

'ROUND THE SQUARE

A. C.'s Season Over

Atlantic City business is apparently off, as the hotels are advertising reduced rates in the New York and Philadelphia dailies. The new price schedule is called "reduced fall rate" and includes the best hotels of the resort.

Newspaper Men Barred from Night Club

A night club (not Del Fay) has announced it will not permit newspaper men within its doors hereafter. The club, which has a bar in sight, claims that the publicity given to it has been too extensive. The announcement was made the other evening to a couple of daily newspaper men present, with the manager of the club, adding "That goes for Variety's, too."

New Square Peat

Small boys are working a new dime racket around the theatre district. As theatres are emptying their boxes on the running floor of the district, the boys are peddling peat. The peat is a wet, wet weather, kids scolding the neighborhood for empty taxis and steering the drivers to waiting customers. Any time crowds are on Broadway the small boy taxi peat is on hand. The same kids are working theatre crowds at intermission with Charleston stepping and the like. Cops have partially stopped that stunt, but have yet to pay attention to the taxi outfitting.

Tippling-Off Public to Show Business

After seeing "Merry Merry" the opening night at the Vanderbilt, George Kaufman, of the New York "Times" and author of "The Butler and Egg Man," at the Longacre, observed that "Merry Merry" there won't be anything left to tell the public about lackluster of the show business.

Central Park Lows Monument

No more in the monument in the parkway at the 59th street entrance of Central Park, entering from Broadway. It stood in the center of the cross or main road coming up from 59th street. The statue nicely divided the road, but the other night a car that didn't care where it went ran into the monument, with only the car damaged. The monument is the park officials thought the statue was too expensive to maintain. It subject the city to damage suits. Women have tried to run in on it. The statue had been in its spot for over 30 years, withstanding in that time horses and human cars give way to it, but it has not moved. No one could remember just what it was about the statue had been.

GREENWICH VILLAGE ATTRACTING FLAPPERS

"Flapper's Paradise" Tenant-less—Hobohemia's Lure Too Strong

Night life of Greenwich Village and the attendant hobohemia spirit which has made it a paradise for the several of the various settlement houses demolishing girls and whose rigid regulations are causing a daily exodus of the hizz crazed tenants who find it too good in general and the midnight curfew in particular does not coincide with their scheme of things since the real fun in the Village does not begin until after that witching hour.

Several of these settlement houses were floated on a bent issue and originally attracted a young girl with no desire for the night life stuff but rather for comfortable dwellings. While operating in this clientele, the houses paid dividends. Later out of town students became a decided majority and the latter thought the night life angle and the hobohemia was a potent part of their required education.

When this class began playing around the trouble began. Few could make the grade of the mid-night curfew and consequently lock-outs were many with the girls finally pulling out to other quarters where they could have their fling and do as they pleased.

John R. Sanford, one of the settlements have lost the sobriquet of "Flapper's Paradise."

\$200,000 IN JEWELS

Six Bandits Seize Them in Car Standing Still

Within a few feet of Flower's 53-d Street, six bandits escaped with jewelry valued at \$200,000, taken from an automobile parked at the corner of Broadway and 43rd street.

John R. Sanford, salesman for Larter & Sons, jewelers, 15 Maiden lane, left four suitcases filled with jewelry in his machine in charge of Arthur Franklin chauffeur. Sanford entered a jewelry store on the corner, when the bandits drove up in another machine, holding guns against Franklin and mad him get out of the machine.

While two highwaymen stood guard over Franklin the others carried the jewelry-laden suitcases to their machine and then drove off. The bandits were armed by hundreds of pedestrians, none of whom seemed to realize just what was happening. Following the robbery a general search was made for the thieves, who were described as looking like "college boys."

Edith Carr Co.
Boyd & King
W & B Burke
PROVIDENCE, R. I.
R. F. Albee
Harry J. Conley Co
Murray & Charlotte
J. P. Jackson
(Two to five)
PONTIAC, PA.
Alpine
Black Diamonds
Jarvis
(Two to five)
Brown & Lavette
(Three to five)
READING, PA.
Rajah
Lyons & McAllister
McCoy & Walton

Edith Clifford
Dancehall
Boyd & King
(One to five)
R. D. Donnelly
Clark Murrell Co
Powers & Wallace
Gibbs & Dugger
Blair & Marion
Temple
Dancing Diamonds
Josephine Davis
Shaffer & Bernice
J. C. & P. Parry
Sampson & Leontine
Jimmy Gilders Co
(One to five)
Warden Bros
Pat Henning Co
(Three to five)
WIERGLE, W. VA.
Victoria
Medley & Dupree
Bohemian Players
(Two to five)
Pat Nolan Co
Homer Lind Rev
(Two to five)
WOONSOCKET
Prince Wynn
Tom Sena Rev
Joe Doolley Co
Hoyt March
Gaines Bros
Gaines & Ray
J. C. & P. Parry
(Two to five)

YONKERS, N. Y.
Preston's
2d half (22-25)
Joak's America Co
M. J. Hill
Cedar Rapids
Majestic
Chas. Riley
S. J. & W. Rogers
Love Nest
McLain & Evans
Dora Early Co
(Others to five)
2d half (25-1)
Christie & Nelson
Owen McConvey
Bosser & Pfeiffer
Wager
(Two to five)
YORK, PA.
York O. H.
Armand & Perce
Cockley & Dunlop
Deems Revue
(One to five)
2d half
Billy Abbott
Tobacco
Nixon & Sons
Wrestling Bar
(Two to five)
YOUNGSTOWN, O.
Hippodrome
Murray & Irwin
Milkent Mower
Goss & Barrows
2d half
Ackles & Newman
Dell Edwards
Sager Mingley Co
Jack Edwards Co
(One to five)

The Mayan
Tabor & Flint
Alta Tiboro
W. J. Hill
Pillsbury & Hillier
CECIL RAPIDS
Majestic
Chas. Riley
S. J. & W. Rogers
Love Nest
McLain & Evans
Dora Early Co
(Others to five)
2d half (25-1)
Christie & Nelson
Owen McConvey
Bosser & Pfeiffer
Wager
(Two to five)
YORK, PA.
York O. H.
Armand & Perce
Cockley & Dunlop
Deems Revue
(One to five)
2d half
Billy Abbott
Tobacco
Nixon & Sons
Wrestling Bar
(Two to five)

Pompadour Ballet
Tabor & Flint
Alta Tiboro
W. J. Hill
Pillsbury & Hillier
CECIL RAPIDS
Majestic
Chas. Riley
S. J. & W. Rogers
Love Nest
McLain & Evans
Dora Early Co
(Others to five)
2d half (25-1)
Christie & Nelson
Owen McConvey
Bosser & Pfeiffer
Wager
(Two to five)
YORK, PA.
York O. H.
Armand & Perce
Cockley & Dunlop
Deems Revue
(One to five)
2d half
Billy Abbott
Tobacco
Nixon & Sons
Wrestling Bar
(Two to five)

Palace
Dillon & Margie
Shay & Joyce
Great Howard
Lancaster & MCA
(One to five)
2d half
Loretta & Baitus
Telephone Tangle
Bernard & Ferris
Edith Twine Co
Shannon & Van U
(One to five)
Lincoln Sq.
Diaz Ten Mel
Mabel Revue
Edith Twine Co
Shannon & Van U
(One to five)
2d half
Loretta & Baitus
Telephone Tangle
Bernard & Ferris
Edith Twine Co
Shannon & Van U
(One to five)

Palace
Dillon & Margie
Shay & Joyce
Great Howard
Lancaster & MCA
(One to five)
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Loretta & Baitus
Telephone Tangle
Bernard & Ferris
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Shannon & Van U
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Mabel Revue
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Lincoln Sq.
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Mabel Revue
Edith Twine Co
Shannon & Van U
(One to five)
2d half
Loretta & Baitus
Telephone Tangle
Bernard & Ferris
Edith Twine Co
Shannon & Van U
(One to five)

David R. Sablosky

ARTISTS' REPRESENTATIVE

Keith and Orpheum Circuits

1550 Broadway
NEW YORK
810 Columbia Bldg.
PHILADELPHIA, PA.

TAMPA, FLA.
Victory
(St. Peter's split)
Cockley & Don't
H. K. Young
Buckley Bank & J.
RED BANK, N. J.
Palace
Marko Dawson
Harry Brown
(Three to five)
2d half
Fitts & Moby Bros
4 Diamonds
Kimball & Gorman
(One to five)
MICHOUD, VA.
Lyrie
(Nortfolk split)
Stan Vanvugh Co
Hal Springfield
C & M Dunbar
Kimball & Gorman
(One to five)
BOANOCK, VA.
Renoaks
(Charlotte split)
2d half
B. Sherwood & Bro
Carter
Merlin & Evans
Carl McCutcheon
Hanson Bros Co
ROCHESTER, N.Y.
Temple
LaSalle Hansen & M
Charles & Ruth
Hugh Herbert Co

Tom Patricola

Third Year with

"GEORGE WHITE'S SCANDALS"

Apello, New York

BRIDGEPORT, CT.
Palace
Gintaro
Jack & C. H. B. S.
Gingham Girl
(Two to five)
TOLEDO, O.
G. E. Keith's
Gladstone
Lyrie & Fant
Princeton & Watson
O. H. & B. S.
(Two to five)
PHILADELPHIA, PA.
Phyllis & DeVoe
Harry Rodgers
Kramer & Hoyt
Don V. H. & Rev
(Two to five)
TORONTO, CAN.
McDonald & Oakes
Rev. L. V.
Lank & Halsey
Rev. H. & Rev
John Steel
Don V. H. & Rev
Foley & La Tour
TROY, N. Y.
Proctor's
Digitalton & Rev
Clark Morell Co
Lavar Bros & P
2d half
Road to Starland
Johnny Barry
Edwards & Marshall
Leon Co
HARTFORD, CT.
Capitol
Sayer & M
Hamilton & Hayes
Kelsie DeMond Rev
Lillian Morton
4 Orleans
Maud Alton & Co
2d half
6 Beauchamps
Dorothy & Rev
Lett Cabby
Lary Comer
A. Hughes Co

MARIE SABBOTT

"IT'S ALL A FAKE"

THIS WEEK, PALACE, MILWAUKEE

Palace
Edon & Morrissey
Arnaut Bros
Klein Bros
S. H. & Jeanie
Alma Nelson
Chas. & Rev
Goldie & B. Rev
(Two to five)
Vaughn & Sands
Joe Termini
Earl Hagen
Davis & Nelson
Kane & Rob
(One to five)
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co
SPRINGFIELD
Palace
Matwee & Valenti
Burke Durkin
Roxie La Rocca
J. C. & P. Parry
2d half
A. H. Shaw
Hamilton Shaw & P

EDDIE HILL

Direction-RILEY BROS.

Palace
Margaret Ford
Harris Landin
Lester & Stewart
Society Scandals
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

KELSO BROS.

Headlining Orpheum Circuit

Direction-PETE MACK

PAT CASEY OFFICE

Palace
Margaret Ford
Harris Landin
Lester & Stewart
Society Scandals
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

Manning and Class

OFF THE FLOOR DANCERS

Touring Orpheum Circuit

Dir. Harry Weber

Browne & Whit
Lockford & Orch
W. H. Mahoney
Act Beautiful
SAVANNAH, GA.
Nijou
(Jacksonville split)
Wigotti & Herman
3 Chatter
Cocagna & Casey
One Lovett Co
(One to five)
SCOTT'SDALE, PA.
Proctor's
Casting Campbell
Carroll & Wales
Brooks & D
Zelaz
Mr & Mrs O. Stamm
Road to Starland
(Three to five)
STUNDOVA, PA.
Strand
Mankin Cabaret
Edwards & Lylian
Pernan & Harg
(One to five)
UTICA, N. Y.
Gaiety
Joyner & Folker

DON'T WONDER WHAT'S BECOME OF SALLY

ED. CROWLEY

THIS WEEK (OCT. 18), ORPHEUM, ST. LOUIS, MO.

Direction-AL ROSSBERG

Palace
Stuts & Hingham
Rogers & Mary Rev
Lloyd & Cantor
Dell & Bennett
Fargo & Richards
Wright Dancers
KANSAS CITY
Mainstreet
Hall Ermine & B
Morgan & Nelson
Tillot & Rogers
Alfred Latell & Co
(One to five)
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

ED. CROWLEY

THIS WEEK (OCT. 18), ORPHEUM, ST. LOUIS, MO.

Direction-AL ROSSBERG

Palace
Stuts & Hingham
Rogers & Mary Rev
Lloyd & Cantor
Dell & Bennett
Fargo & Richards
Wright Dancers
KANSAS CITY
Mainstreet
Hall Ermine & B
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Tillot & Rogers
Alfred Latell & Co
(One to five)
ST. LOUIS, MO.
Orpheum
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Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

"RADIOLOGY"

"The Ether Waves with a Marcell"

(Formerly-The Radio Room)

Direction-HARRY WEBER

Palace
Stuts & Hingham
Rogers & Mary Rev
Lloyd & Cantor
Dell & Bennett
Fargo & Richards
Wright Dancers
KANSAS CITY
Mainstreet
Hall Ermine & B
Morgan & Nelson
Tillot & Rogers
Alfred Latell & Co
(One to five)
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

WESTERN VAUDEVILLE

Palace
Stuts & Hingham
Rogers & Mary Rev
Lloyd & Cantor
Dell & Bennett
Fargo & Richards
Wright Dancers
KANSAS CITY
Mainstreet
Hall Ermine & B
Morgan & Nelson
Tillot & Rogers
Alfred Latell & Co
(One to five)
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

Hotel Coolidge?

189 West 47th St. New York

FRANK ROYCE, Manager

EVERYBODY ELSE IS

Palace
Stuts & Hingham
Rogers & Mary Rev
Lloyd & Cantor
Dell & Bennett
Fargo & Richards
Wright Dancers
KANSAS CITY
Mainstreet
Hall Ermine & B
Morgan & Nelson
Tillot & Rogers
Alfred Latell & Co
(One to five)
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

ORPHEUM CIRCUIT

Palace
Stuts & Hingham
Rogers & Mary Rev
Lloyd & Cantor
Dell & Bennett
Fargo & Richards
Wright Dancers
KANSAS CITY
Mainstreet
Hall Ermine & B
Morgan & Nelson
Tillot & Rogers
Alfred Latell & Co
(One to five)
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

VAN and SCHENCK

DINE AT

WOLPIN'S RESTAURANT

207 WEST 47TH ST. NEW YORK

Palace
Stuts & Hingham
Rogers & Mary Rev
Lloyd & Cantor
Dell & Bennett
Fargo & Richards
Wright Dancers
KANSAS CITY
Mainstreet
Hall Ermine & B
Morgan & Nelson
Tillot & Rogers
Alfred Latell & Co
(One to five)
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

HARRY DOWNING

AND ANOTHER PARTY

In New Act "MADAM HYZAK"

By Harry W. Down

Direction-CHAR. HERBERGER

Palace
Stuts & Hingham
Rogers & Mary Rev
Lloyd & Cantor
Dell & Bennett
Fargo & Richards
Wright Dancers
KANSAS CITY
Mainstreet
Hall Ermine & B
Morgan & Nelson
Tillot & Rogers
Alfred Latell & Co
(One to five)
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

CHRISTENSEN

Now Next to Clifton, Grand, Low, Kane

Religious Agency, West-End, Chicago

Palace
Stuts & Hingham
Rogers & Mary Rev
Lloyd & Cantor
Dell & Bennett
Fargo & Richards
Wright Dancers
KANSAS CITY
Mainstreet
Hall Ermine & B
Morgan & Nelson
Tillot & Rogers
Alfred Latell & Co
(One to five)
ST. LOUIS, MO.
Orpheum
(Sunday opening)
Justin Johnson
Hughie Clark
J. A. Hagan
Jack Benny
Palmeros Dogs
Leipold
The Zieglers
ST. PAUL
Palace
Wright Dancers
Dell & Bennett
H. & B. Richards
Halter & Paul
Lloyd Nevada Co
2d half
Reno & Green
Lloyd Dawson
Shane & Squire
Frank Hunter Co

HURTIG & SEAMON SEIZE CARTOON SHOW IN ROW WITH GUS HILL

Actuated When Gus Wouldn't Change Operating Arrangement for "Bringing Up Father"—Legal Tangle May Ensnare—Series of Disagreements

A series of disagreements between Gus Hill and Hurtig & Seamon over ownership and management of "Bringing Up Father," the Columbia Circuit attraction, culminated Saturday night of last week when the latter took over the receipts for last week at Hurtig & Seamon's, New York.

According to all concerned, the seizure of receipts was in the nature of serving notice on Hill that the H. & S. would take control of the show. The action followed unsuccessful attempts to get satisfaction from Hill amid certain changes in operation and financial arrangements.

Hill had insisted that Joe Pettin-gill, a Hill manager, should be retained as manager. This was agreed upon. Pettin-gill thereupon made all returns and sent all receipts to Hill. The partners of Hill found him unwilling to change this procedure despite their joint interest in the production, which has been reported as one of the best money makers on the circuit despite a cheap cast.

Following the action of Hurtig & Seamon at their own theatre, representatives of Hill called upon Sam Scribner, president of the Columbia Circuit, and threatened to prevent the show from opening this week in Philadelphia unless an adjustment was made with Hurtig & Seamon.

Scribner informed the delegation it could do him no greater favor than to fall to live up to contractual obligations.

"Bringing Up Father," despite doing business upon its cartoon title draw, isn't manufacturing any good will for the show behind it. This reason is believed to be behind the remark of Scribner as was construed to mean he would cancel the Hill franchise if the show failed to open Monday.

The "Father" show was produced on one of Hill's two franchises by Hurtig & Seamon and was "Mutt and Jeff." The arrangement between Hill and Hurtig & Seamon is of long standing. Both engaged casts for "Father" and "Mutt and Jeff," but Hurtig & Seamon are said to have produced both shows without Hill's aid.

Pending a legal adjustment with Hill, the Hurtig & Seamon firm announces they will hold control of "Father." This week they own manager to Philadelphia to handle the receipts although Pettin-gill remains with the show as Hill's manager.

Bernstein Quits Cabaret; Show Making Enough

Rube Bernstein is no longer a drawing card at the Fracht Club, a night cabaret on West 43rd street. With Rube's departure, Benny Piermont is left as the sole controller of the night club.

Mr. Bernstein is said not to have owned a percentage of the club. He was thinking it over, meanwhile engaged under salary. Before his thoughts reached a conclusion he decided to quit.

Rube walked out unconcerned, having just previously figured up that his Columbia burlesque show, "Bringing Up Father," has netted him \$1,600 profit the previous week (information for Mrs. Bernstein).

"Best Show" Ordered "Fixed"

Violet Cavanaugh, vaudeville single, was added to Mandell and Cantor's "Best Show in Town" at the Columbia, New York, this week. It was reported following the Columbia engagement the attraction had been ordered "fixed" by the Columbia officials.

Columbia Expands Dayton

The Columbia shows beginning this week will play Dayton, Ohio, six days instead of four. The shows from now on will play it Sunday, Monday, Tuesday, Wednesday, Thursday and Friday.

ACTOR STARTS GIRLS' FIGHT

Choristers in Stock Burlesque Fined \$10 Each

Pittsburgh, Oct. 20. "You're a dirty prosaic blonde." When a chorus girl is alleged to have made this remark to another girl at the stage entrance of the Star, McKeesport, Saturday morning, a fight resulted in which four girls participated. One girl was stabbed in the left shoulder and all four were arrested on charges of disorderly conduct.

The girls who took part, according to the police, were "Richie" Reardon, 18, a chorus girl, and Emilie Snapp, 17; Mildred Simpko, 18, and Minnie Saral, 17. Miss Saral was stabbed twice and was removed to the McKeesport Hospital.

The trouble started, it is said, during the performance of the burlesque stock at the theatre. The Snapp, Simpko and Saral girls are alleged to have flirted with one of the actors. When Miss Reardon appeared on the stage the three girls are said to have hissed her.

Following the performance, the three girls went to the stage entrance and when Miss Reardon left the theatre the four became involved in an argument.

Miss Reardon, it is alleged, turned to Miss Saral and said: "You're a dirty, prosaic blonde."

The four girls then became involved in what was described as a free-for-all. A call was sent to the McKeesport Police Station and a squad of officers rushed to the scene.

The officers arrested the four. Miss Saral was unable to tell the police who stabbed her and the knife was not found.

All four were given hearings before Magistrate E. M. Trich in the McKeesport Police Station and each was ordered to pay \$10 and costs.

Columbia's Song Books

It's understood that the Columbia burlesque wheel intends getting out an assembled song book for its theatres, retelling the books in the lobby at 15 cents each.

The report says the books will be sold under a concession, but whether by the Universal, which is now handling the candy butchering privilege in the Columbia houses, is not known.

Sam A. Scribner, president of the Columbia Circuit, is said to be financially interested in the Universal.

"YES, YES, ANETTE"

An attempt on the No. 20, "Anette," title is being made this week by the Liberty Music Hall calling its current show, "Yes, Yes, Anette."

The Liberty Malls company has recently been enlarged to number 25 with the addition of Sidney Fields, straight man; Jimmy Wood, comic, and Marie Collins, chorister.

Columbia Aids Gayety, "Contreal"

The Gayety, Montreal, will be added to the Columbia Circuit route the week of November 8. The house, a former Columbia stand, has been playing stock under the management of Leo Stevens.

To take care of the additional week, the stock will be given a title and play the Columbia route until it reaches Philadelphia, when the show will disband.

This will enable the shows to stick to their regular routes without any change for the present.

COMBINATION POLICY FOR COLUMBIA, CLEVE.

Will Add Pictures and Vaude. to Burlesque—Continuous Performances

The Columbia, Cleveland, now playing Columbia shows, will go into a continuous performance policy of vaudeville, motion pictures and burlesque beginning the week of Oct. 26.

The policy will be similar to the one tried out at the Howard, Boston, several seasons ago. The Cleveland house will be rescaled to a 50-cent top and will continue to play the Columbia attractions in addition to vaudeville acts and pictures.

With the change in policy a change in the management will occur. R. C. Jones, who formerly managed the house for the Miles Circuit, will succeed Billy Hexter.

The change in policy follows continued indifferent business at the Columbia for all but a few attractions.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Week Oct. 26

Bathing Beauties—Casino, Philadelphia.

Best Show in Town—Empire, Brooklyn.

Bringing Up Father—L. O.

Burlesque Carnival—Gayety, Detroit.

Crackles—Orpheum, Cincinnati.

Fashion Parade—Miner's Bronx, New York.

Flappers of the Day—25—Gayety, Boston.

Follies of the Day—25—Lyric, Dayton.

Gay Old Time—Empire, Newark.

Golden Creek—Hyperion, New Haven.

Happy Moments—Orpheum, Paterson.

L. O. Revue—Parisienne—Gayety, Pittsburgh.

Let's Go—Empire, Toronto.

Look Up Over—26, Geneva; 27, Auburn; 28, Binghamton; 29-31, Colonial, Utica.

Lucky Sambo—Columbia, New York.

Miss Tabasco—L. O.

Models and Thrills—26, New London; 27, Stamford; 28, Meriden; 29-31, Lyric, Bridgeport, Conn.

Monkey Shines—Lyceum, Columbus.

Mutt and Jeff—Casino, Brooklyn.

Peek-a-Boo—Hurtig & Seamon's, New York.

Powder Puff Revue—Casino, Boston.

Rarin' to Go—Gayety, Kansas City.

Seven-Eleven—Columbia, Cleveland.

Silk Stocking Revue—Gayety, Buffalo.

Stage in—Gayety, Washington.

Steppe, Harry—Empire, Toledo.

Talk of Town—26-27, Wheeling, W. Va.; 28, Zanesville; 29-31, Canton.

Watson, Sliding Billy—Gayety, Rochester.

White and Black Revue—Empire, Providence.

Williams, Mollie—Van Curler, Schenectady, Albany, N. Y.

Wilson, Joe—Club—Gayety, St. Louis.

Wine, Women and Song—Star and Gayer, Chicago.

MUTUAL CIRCUIT

Band Box Revue—Gayety, Wilkes-Barre.

Broadway Belles—Garden, Buffalo.

Chick Chick—Mutual, Wash., D. C.

Cunningham and Gayer—Broadway, Indianapolis.

French Model—26-28, Grand O. H., Hamilton; 29-31, Grand O. H., London, Ont.

Gayety—L. O.

Girls Girls—Gayety, Baltimore.

Happy Hours—26, York; 27, Lancaster; 28, Altoona; 29, Cumberland, Md.; 30, Uniontown; 31, Washington, Pa.

Hey Ho—Star, Brooklyn.

Hollywood Scandal—Troadero, Philadelphia.

Hotzy Totsy—Olympic, New York.

Hurry Up—Gayety, Louisville.

Innocent Maids—Mutual Em. res., Kansas City.

Jackson, E. and Friends—Empress, St. Paul.

Jazz Time Revue—Gayety, Milwaukee.

Kudly Kids—Corinthian, Rochester.

Kudly Kids—Empress, Cincinnati.

Laffin' Thru—Lyric, Newark.

LaMont, Jack—Cadillac, Detroit.

Madam H. Peggy—Howard, Boston.

Moonlight Made—26, Allentown; 27, Colar; 18, Williamsport; 29, Sunbury; 30-31, Reading, Pa.

(Continued on page 45)

POSSIBILITIES

Rumors that the Columbia Circuit may shelve burlesque for a policy similar to the old Star and Havlic Circuit gives Harry Steppe, Columbia comedian, an idea that next season his development something like this: Abe Reynolds, in "The Peddler"; Billy Arlington, in "King of Detectives"; Clyde Bates and Jack Hunt, in "The Grafters"; Joe Wilton, in "Across the Pacific"; Harry Strouse, in "The Merchant of Venice"; Jack Reid, in "In Old Kentucky"; Frank Silk, in "Son of Rest"; Mollie Williams, in "The Female Quaker"; Billy Watson, in "In Old Dutch"; Harry Steppe, in "Bugs Izzy"; Lena Daley, in "Only a Shop Girl"; Harry and Willie Zander, in "Two Jolly Tramps"; Bozo Snyder, in "Ten Nights in a Barroom"; Stone and Pillard, in "Witars of Old"; Jimmy Cooper, in "Ruled Out of the Turf"; I. B. Hamp, in "One Omen"; Cain and Davenport, in "Ghost in the Pawnshop"; Slim Williams, in "Over the River, Charlie"; Rube Bernstein, in "The Prodigal Son"; Hurtig and Seamon, in "The Promoters"; Arthur Pearson, in "The Man Who Came Back"; Jacobs and Jermon, in "The Corsican Brothers"; Jean Bedini, in "Blue Jeans."

GIRL STRIPPED COLORED SHOWS IN 'PUFF REVUE'; LEARNERS ON COLUMBIA

Pearson Braved Nude Model in Bronx Last Week—Keep It In If—

Arthur Pearson's "Powder Puff Revue" introduced a nude model last week at Miner's, Bronx, to close the first act and to augment the showing of models in another scene where eight girls expose one breast each.

The introduction of the nude girl, save for the scantiness of loin covering, is the first time a burlesque attraction has seriously attempted to rival the Broadway revues in their glorification of the female form.

The stunt is accounted in a large measure for a gross of \$7,800, and according to all report will be "kept in" in all towns where it can get by without a squawk. The revue is at the Hyperion, New Haven, this week.

According to report the models were covered up for one performance when a tip-off arrived that the police were in looking at the show. For the other 11 performances the lid was off.

So far as is known, no other Columbia burlesque attraction has followed Pearson's lead to date, it being generally held that his ability to stage such scenes in an artistic manner was recognized by the Columbia officials when they gave him permission.

It is reported that several of the other producers have applied for permission to undrape girls in an effort to build up a "draw" that will discount the colored and freak shows leading in grosses in the week.

The colored, black and white and freak shows continue to lead the Columbia Circuit in grosses with top figures going to the two all-colored shows of Hurtig & Seamon's "Seven-Eleven" and "Lucky Sambo."

"Seven-Eleven" show grossed close to \$15,000 at Baltimore and took \$12,000 at Washington. The business of the show behind, "Talk of the Town," is said to have been under those figures, by from \$5,000 to \$7,000 weekly in the stands mentioned.

Jack Reid's Black and White Revue and Ed Daley's "Rarin' To Go," both half-and-half colored and white attractions, are next in line in point of grosses.

"Rarin' To Go" grossed \$9,600 in Columbus recently. Joe Wilton's "Girl Club" got \$3,200 the following week.

The Reid show is up among the leaders for the first time in years, with the colored players given credit for the draw.

The freak shows with the cartoon titles are also drawing well, and are prominent in the burlesque product out of all proportion to the quality of the entertainment, proving conclusively the titles and non-burlesque type of shows are influencing the public.

BURLESQUE REVIEWS

STEP ALONG

(Mutual)

Mutual burlesque show. Produced by Sam Morris. Numbers directed by Ben F. Jensen. Book and scenes staged by Sam Morris. Straight—Chester J. Griffin. Sourette—Marion O'Neill. Ingenue Sourette—Chire Stone. Musical numbers—Nicholas Bauer, comedian. Harry Jackson, comedian. Max Coleman, comedian.

"Step Along" is a good Mutual. The show has two good working comedies, is strong in principal women and has a few good scenes. It is a good but old standard comedy scenes. What it lacks in this department is makes up for in the female end.

Marion O'Neill with indifferent pipes but a sure fire personality and appearance leads the girls. Miss O'Neill has a perfect figure and can dance. She does all the stock jazz step in addition to whipping up a Charleston that will stand up in comparison to anybodys. The only trick she overlooked was the call herself. Her own action seems the scantiest of costumes and holds plenty of sex appeal. So much so that when working out on the runway the owners were kept busy up and down the aisles advising the boys "nough touch." With pipes to pretty brassy with occasional figure leads several more numbers and has a pleasant voice in addition to a good delivery. In any other show

which didn't possess a Marion O'Neill Claire would romp away with the honors. Virginia Greene a tall girl with good pipes is also prominent and the Nichols Sisters show more real dancing ability than half of the highly touted female dancers in vaudeville and musical comedy. They can do any kind of hoofing from buck and wing to eccentric and in addition to the show, with voices that blend delightfully.

The comedies are average. The principal lack in looks. There are four overweight members and the runways creaking with their "grindling." Two of the chorus kids wowed in a Charleston number led by Miss O'Neill. The girls were "picked out" to follow her. The house broke in the audience applause proving the undying popularity of this dance in and around New York City.

The comies stuck to the middle of the road as regarded comedy scenes most of them being hollowners from last season. The scenery also looked like a repeat, although it was all freshly painted.

Coleman is improving right along. He does a Hebrew and uses no other props, but all getting over. His assistant Ha. Jackson turned in a so so Dutch and Harry Jackson proved an excellent straight man. The opening scene "Abroad the Pirate Brig" had the water up. "Give it to me" bit and a novel other dian Jazz a chorus number led by Miss Greene in abbreviated Italian (Continued on page 35)

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
134 West 43rd Street New York City

SUBSCRIPTION
Single Copies.....10 Cents
Annual.....\$1.00
Foreign.....\$1.50

Vol LXXX No. 10

15 YEARS AGO

(From Variety and "Clipper")

The Shuberts placed about 70 of their one-night stand theatres between St. Louis and New York on the market, failure to provide attractions being the reason. Of the lot, Marcus Loew figured to secure about 40 for pop vaudeville.

Adele Ritchie went over to the William Morris circuit at a salary of \$1,000 weekly. Cecil Lean and Florence Holbrook were having domestic difficulty, their affairs having reached the newspaper stage. They were playing in "Bright Eyes."

Jesse Lasky's act, "The Photo Girl" was ordered to wear more than tight in Boston, the management stating that the audiences mustn't be shocked.

The new Sam Shubert theatre in St. Louis was opening with "The Midnight Sons" as the initial attraction.

A foreign agent was offering an imitator of Gaby Deslys to vaudeville with no talkers. Lew Fields presented Willie Collier in a new show called "I'll Be Haired If I Do." Collier and Edgar Selwyn were the authors. . . . Nat Spingold was leaving the Morris offices. . . . Eva Tanguay in Cincinnati referred to the town in a speech as being a "Jonah" for her

Freeman Bernstein returned to the agency business. . . . Abe Reynolds, then of the "Star and Garter Show," married Alta Philippe, leading woman with the organization.

Joe Schenck, general booking manager of the Loew Circuit, placed a production of his own on the big time, a piece called "The Underworld" with Roland West featured.

Mollie Williams was signed by A. H. Woods for the title role of "The Girl From Rector's" at a reported salary of \$125 weekly.

Ellen Terry, now Dame Ellen Terry, and given the title by the British government, was over here for an American season which she opened at the Hudson by giving discourses in costume on Shakespeare

Willkie Bard, at the height of his fame in England, offered through his agent to play 16 or 18 weeks in America provided the salary was \$3,000 weekly. At that figure the offer was not taken up.

50 YEARS AGO

(From "Clipper")

Theodore Wachtel, German actor, appeared at the Academy of Music and his reception was enormous. The German population was turning out en masse. The papers spoke of him at the time as a resuscitated Mr. Wachtel, but that apparently had no effect on business, as the opening night was a near riot.

Von Bulow, another German marvel and a pianist, was also listed for an early appearance in New York.

"Our Boys" was withdrawn from the Fifth avenue so that Edwin Booth could begin his engagement. When Booth was through, "Our Boys" was to be run, as the practice of shifting shows had not then gone into use.

The New Eagle theatre, located near the junction of Broadway and Sixth avenue, had just opened to the public, the initial bill being "My Wife and My Mother-in-Law," by John Wild, who acted a leading part. In its time, the Eagle was

NIGHT OFF THE DESK

By NELLIE REVELL

This week is the fourth birthday of this column, and to celebrate it properly I am going out to take a long walk. For it was first called " bedside chats," and I wrote it with a pad on my chest and a pencil that was tied to a string, the other end of which was fastened to my bed so I couldn't lose it. Every so often the pad would fall off my roll-top desk, as I called my chest, then I had to make my memorandums and notes on the plaster of paris cast that hugged me. Three months later the column had attracted enough attention to bring me offers from several New York dailies, and "Black Talk," my column in the New York "Evening Telegram," resulted.

Then came my book, "Right Off the Chest," which brought me enough to induce the wolf to bark up some other tree for a while. "Plither Through" followed, and now I have aligned the twelve anniversary of the column by delivering to my publisher the finished script of still a third book, to be called "The Funny Side Out."

Even today I may have some leagues to travel before I reach perfect health, yet what a difference between then and now!

That column offered me a goal and a stimulus. It let me know that my useful days were not over, though I might be in a hospital. It brought me friends from all over the world when I was beginning to lose hope. It furnished the material for my three books, the books that have been milestones in my trek back to Welland. It has been the best example I have ever known of the truth that "Oaks from little acorns grow."

But, better far than anything it did or meant for me, is the courage it brought other human beings who were stumbling through the Valley of the Shadow. They read that I was fighting and took heart to fight themselves. They read that I was recording and suddenly realized that their cases were not hopeless; they wrote me and their letters, printed in the column, spread the gospel of "never give up" still further.

If through the labor of writing week after week I had managed to encourage only one person that read it, my work would not have been in vain, and the knowledge that it inspired many is the greatest reward I will ever have out of life.

If anyone ever wonders why Pert Kelton, who in just six months has sprung from No. 2 at the Palace to "next to closing" in Dillingham's "Sunny," didn't grow taller, here is the explanation. The writer trooped with her parents and sister years ago—Pert slept in the tray of their theatre trunk while they did their act—and we all traveled in day coaches. In those days either there were no Pullmans, or else we couldn't afford them. And Pert, needing sleep as she did, never dared to grow any longer than the red plush day coach seat that served as her bed night after night.

Mr. and Mrs. Irvin S. Cobb have the happy faculty of making you feel really at home at one of their "homes." I attended their first of the season at their Park avenue residence and can recommend doing so as an excellent cure for ennui. But I never met so many toptits before in my life. There was the editor of this, the author of that, the publisher of this, the composer of those. And I not only survived contact with these best minds but also liked them. But I felt like the drunkard at the temperance lecture—the horrible example.

One would imagine that such assemblage of lofty domes would talk about nothing less than philosophy. But one good story filtered through.

A circuit rider was making his first trip through the Lazy Belt of the Tennessee mountains. Far off the beaten track, on a little dirt road, he came upon a small clearing, in the middle of which was a tumble-down back shack. A mountaineer drew lazily at his pipe on the front steps, and at the side of the house stood a drove of the scrawniest, razorback pigs the preacher had ever seen.

Dismounting for a drink of water, the rider engaged the man in conversation.

"Pretty thin pigs you have there," he commented.

"Yeah," agreed the mountaineer indolently.

"Now, if you'd just take them down the road about a half a mile there's a fine patch of nut trees. Turn them loose in there and they'd fatten up in about half the time."

"Well," drawled the hill billy, "what's time among haws?"

One of the latest get-thin fads is a menu limited strictly to lamb chops and pineapple. Mrs. Kathleen Kelly, proprietress of the "White Swan" restaurant, complains that 75 per cent. of the meals she serves consist of only those two items. If the idea continues to spread farmers will have to stop raising sheep and raise only lambs.

Anyone who has ever been on a diet knows that there are a lot of things besides collars and cuffs that contain starch.

Speaking of diet, says Otto Kahn, one of the essentials is a supply of the milk of human kindness.

New Yorkers have been patronizing during the last few seasons almost every variety of foreign invader of our theatres. Russians, Chinese, French, English, Hungarian, all have come here and reaped both glory and gold. And, meanwhile, right in our midst we have had the finest of playing in a home-grown "foreign" product, the Yiddish Art Theatre. Since the Yiddish Players have been in their new home at the Bayview theatre, the circle of customers has widened.

Many of them, after their first view of "King Saul," presented by the players in English, have felt like the rouse, who had been entertaining very lavishly a woman not his wife. One night, for a change, he invited his wife to go out and had such a delightful evening that he began to think it over.

"The joke is on me," he finally confessed. "I have been buying wine for the wrong woman."

That Helen Ter Brook is the "Mile Manhattan" of the columnists is well known to the Kithb. But it is not so widely bruited about that she is also the dramatic editor for "La Prensa," the Spanish daily. Not only that, but she supplies a theatrical letter three times a week to the largest daily in South America. She is, in one might say, the most famous New York newspaper woman of South America.

Whaddya mean, never mind the other 44? I could have put them in all right, but I know that Variety likes up-to-date, and sometimes all right. And shows are being booked at Cal's so fast these days that I had to be careful to pick the ones that would be running by the time last week's issue came out. —Hunter Stinson.

looked upon as the ultimate in play-houses.

Tony Pastor had also gotten himself a new theatre, this one at 555 Broadway, where he had just opened with great success. Press comment was that his weekly bills were of such a high standard it kept the other managers busy.

"Uncle Tom's Cabin" was play-

ing to small audiences at the Grand Opera House. . . . At the Bowery a new piece called "The Hop-Pickers" was on the bill.

Minstrelsy was in its heyday and 75 troupes were operating in various parts of the country, the most famous being the Six Brownies, who were the stars of the vaudeville theatres, holding forth for a long while in New York.

INSIDE STUFF

ON LEGIT

Two "Rose-Marie" prima donnas are giving Arthur Hammerstein something to worry about. He blames it on artistic temperament.

Mary Ellis is under contract with the manager for 10 years. Last spring she left the show at the Imperial, and the matter is still unsettled. Desiree Ellinger, who replaced Miss Ellis, was on the point of sailing for Europe last Saturday, and only after Hammerstein advised Equity that there was nobody to replace her and that the show would close if she left, did Miss Ellinger remain.

Miss Ellis was an unknown at the Met when Hammerstein "found" her. When she left "Rose-Marie" she alleged illness. Since then, the manager claims, the song bird refuses to be examined by physicians. He asserts she merely says she "can't sing." This week Paul Turner, counsel for Equity, asked Hammerstein to talk the Ellis matter over, but the producer answered it was a matter for his attorneys. Being a long term agreement, Miss Ellis' contract is not an Equity form, but the terms of Equity contracts apply. Miss Ellis appeared for Hammerstein less than a year.

Miss Ellinger was moved to the New York "Rose-Marie" unit from the Boston company. With an idea of trying out several prima donnas in the various companies for the lead in his new "Song of the Flame," due at the 44th Street Jan. 1, Hammerstein asked Miss Ellinger to join the St. Louis company. She refused, and the matter went to Equity, the result being that Miss Ellinger was upheld. Hammerstein contended he was privileged to place her in the lead with any of the "Rose-Marie" companies. He contends Equity, through the result, is trying to run his business, and the matter will be arbitrated.

In the misup over trying out the "Rose-Marie" prima donnas, Hammerstein engaged Team Kosta for the "Flame" operetta.

M. H. Gulesian, whose play, "Made in America," current at the Cort, is based on his struggles as an Armenian immigrant, is a Boston reality dealer in addition to being a brass manufacturer. It is said he recently sold a 55-year lease on the St. James theatre, Boston, for \$685,000, which, it is claimed, he received in cash.

Mrs. Gulesian is of the Warner family, which came to America in 1800. Part of the family settled in New England, the rest in Virginia. One ancestor, Mildred Warner, was the great grandmother of George Washington. Mrs. Gulesian contributes articles for municipal publications. She collaborated with her husband in writing this show.

Richard Barry, author of "Barefoot," which opened at the Princess Monday, took exception to the press agent having sent out 60 flat night tickets for the press. Barry is also interested in the producing company, which backed the show. He asked the p. a. to telephone ground the papers and request the return of tickets which would not be used by critics, explaining: "I need those extra seats for my investors."

The request in this case may be humorous, but plenty of first night press tickets are wasted when there are multiple premieres on the same night. The Princess was far from capacity for the opening.

L. S. Strader, a Coast business man, is said to be the chief backer for "Appearances," authorized by the colored bellhop, Garland Anderson. The attraction's first week at the Frolic, New York, saw a gross of less than \$2,000 with one performance out (opened Tuesday). Strader is reported having declared he never made a failure in business and did not intend to do so again. Extra space advs. for "Appearances" were inserted in Monday's papers.

Ida Sylvania, reputed to have a remarkable voice, will make her debut in the new "Greenwich Village Follies." For the last four years she has been preparing for an operatic career in Rome, singing there with the municipal opera company.

Miss Sylvania hails from Allentown, Pa., having taken her stage name from the State in which she was born.

INSIDE STUFF

ON VAUDEVILLE

In the article written by J. C. Nugent on "Sketches," printed in Variety last week, Mr. Nugent made a pencil notation reading, "Get the names of the players of 'Skinny's Finish' and insert." The notation was not caught until about make-up time, when it could not be learned who had played "Skinny's Finish" in vaudeville. Even the oldest member of the New York staff could not recollect their names, nor did the New Act reveal it. The New Act in those days were filed with the names of the acts only, not by sketch title, as now. Several people familiar with old-time vaudeville were called up, but the name escaped them also.

It was days afterward when someone mentioned that Claude and Fanny Hurst had settled in Los Angeles, having retired from the stage, that it came back to a Variety man present those were the sketch artists Mr. Nugent referred to.

Sunday nights for its vaudeville bill, especially engaged for that day in the burlesque house, the Columbia on Broadway charges \$2.50 for all class theater. The house plays capacity on the day, probably around \$2700 on both shows. Some years ago the Columbia thought it had a good day if doing \$1700 with its Sunday vaudeville. The acts are booked through the Keith-Albee office.

Scale at the Columbia during the week for the burlesque shows is \$250 top, with a flexible orchestra, but, according to accounts, the increase in the Columbia's scale for this season has not increased the weekly grosses as against the same period last season.

Harry Puck has received several offers since he put on the smart dance numbers in "Merry Merry" at the Vanderbilt, New York. His previous experience only had been roving around with a couple of vaudeville acts. To mark a novice staging numbers in a Broadway musical as more unusual, Mr. Puck rehearsed with the company while doing it. He plays the leading male role in the piece. Harry is undecided whether to stop to staging exclusively or continue acting. He secured the opportunity to stage "Merry Merry" by convincing the Lyle Andrews management he could do it, having been with that management also in "My Girl" at the Vanderbilt last season.

Leading up to the notice given by the Lee children for the No. 3 "Topsy and Eva," it is said that Mrs. Stewart McClelland, sister of the Duncan girls, and Mrs. Irene Lee, had disagreements after the show started on its road tour; also that Mrs. Lee did not like the billing given to Jules and Josie Walton, featured dancers with the company. The Duncan Sisters had engaged the White Sisters to replace the Lees, feeling the Lees intended to leave the show.

The Famous Players-Lasker and Katz-theatre merger will result in about 80 of the combined theatres out of the total of over 100 playing stage attractions in addition to the pictures. Of the 80 there are 40 which can spend any amount they may want for the stage act section. The total of 80 may be added to win the operating department for the combined theatres is fully organized, nor does it include picture houses affiliated but not directly operated by the F. P. people.

OLD MANSION BECOMES HOME FOR ATTRESSES IN CHICAGO

Mrs. C. L. Kohl Donates Michigan Boulevard Site for Year—Membership Will House 21 Girls—Sister Chapter of Charlotte Cushman Club

Chicago, Oct. 20. Chorus ladies and young actresses of the legitimate stage playing in Chicago may now find a home in beautiful surroundings and at moderate cost. A sister organization to the Charlotte Cushman Club, of Philadelphia, has been opened here in the beautiful mansion of Mrs. Caroline L. Kohl, sister of Julia and Thurston and widow of Charles Kohl and a vice-president of the Orpheum Circuit. Mrs. Kohl has generously donated her home to the club for a year so that it may have an auspicious beginning. Mrs. Kohl has left all her furniture and art objects.

House Rules

The local club will be conducted practically along the same lines that guide the Philadelphia home. A nominal sum of \$1 will make any actress of the legitimate stage a member and entitle her to live at the clubhouse. There are no restrictions except that girls are expected to be in the night by ten-thirty a. m. The club is conducted on the American plan of room and board together. Mrs. Kohl's old family cook, Mrs. Elliott, will be the culinary honor of the girls. Midnight supper will be a regular part of the establishment's routine and girls will be permitted to bring young men for this repeat. However, the swains must tear themselves away by one-thirty.

Mrs. Joseph Long, president of the Philadelphia club, has had much to do with this Chicago project, and the Drama League has been behind the movement from the start. There is no question that it fills a long felt want here.

The club is located at 2536 South Michigan Boulevard, about 15 minutes by bus, elevated or surface car from the loop. Mrs. F. M. Coyne will act in the capacity of director. There are accommodations for 21 girls with Laura Carpenter, of "White Collars," having the honor of being the first girl to register at the club.

A reception will be held at the club Nov. 2 in honor of the friends who have contributed to its founding.

Miss Minnassian Marrying Clark's Rich Grandson

Los Angeles, Oct. 20. Wm. A. Clark, III, grandson of the late Senator Clark of Montana, will marry Catherine Minnassian, former actress, said to be known on the New York stage.

Clark is the son of W. A. Clark, Jr., who has financed the Philharmonic orchestra, and also owner of the Philharmonic Auditorium.

Young Clark is reputed to be worth \$5,000,000 in his own right and is said to be interested in theatricals. The wedding will take place in Butte about Dec. 1.

AIR TRAGEDY

H. C. Huron, Dayton, O., Dramatic Critic, Killed in Falling Plane

Dayton, Oct. 20. Maurice C. Hutton, 32, dramatic critic of the Dayton "Journal," was killed Oct. 16 when the "Honey-moon Express," an aeroplane in which he was returning from New International Air Rites at New York City, struck a tree and burst into flames at East Salem, Pa. Killed with Hutton were Verne P. Timmerman, editor-in-chief of the same paper, and Lieut. George H. Burgess, pilot.

Hutton also acted as aviation editor of the "Journal" and the "Critic," which is under the same management. He was the first newspaper man to write his stories while flying.

Lieut. Burgess was attached to Webster Wright air depot near here. He leaves a widow and two children. Hutton is survived by his widow and one son. Timmerman also leaves a widow and two small children.

W. C. FIELDS ATTACHED; CAR AND SALARY TIED

Philip Goodman Applying for Injunction—Gets \$2,500 Weekly in "Follies"

Philip Goodman as the plaintiff in a \$100,000 damage suit tied up W. C. Fields' last week's salary (\$2,500) with the Ziegfeld "Follies" at the Colonial, Boston, and also attached his car as the first step in the injunction proceeding suit for damages.

Goodman holds a three years' contract with Fields' exclusive services and was to have starred the comedian (formerly in vaudeville) in "The Showman." During Fields' connection with Ziegfeld in the "Follies" Goodman did not exercise his contract as a professional courtesy waiting for Fields to terminate with the Ziegfeld revue which left New York last month.

It develops that Ziegfeld knew of Goodman's contract and entered into another agreement with the comedian to take effect in the event the Goodman terms could be set aside. Out of that agreement Goodman signed another contract with Fields at a reported figure of \$6,000 weekly to become effective if both the Ziegfeld and Goodman agreements could be sidestepped. The F. F. offer came following Fields' personal success in the "Sally of the Sawdust" picture, a United Artists picture, directed by D. W. Griffith.

The Goodman action, filed in the Boston Superior Court, through O'Brien, Malevinsky & Driscoll, now finds Fields with three lawyers, one for each contract, on his hands. Henry Herzbrun is defending him, as of the Equity League Staff and Attorney Schwartz of the Famous Players legal staff as regards the F. F. contract.

Fields was reported having departed Monday for Mexico, the trip being in the form of a vacation. The comic expressed the wish that the dispute for his services would untangle the contracts before he returned.

ERLANGER'S ENGLISH SHOW

Bringing "By the Way" and Cast Over Here

"By the Way," which has been running in London for a year, will be brought to America next summer. It is understood A. L. Erlanger has secured this musical and its stars.

The English revue will serve to introduce Jack Hulbert and Cecil Courtnigh to Broadway. English showmen rate Hulbert the most popular actor in the country. Hulbert stepped from amateur ranks to the professional stage and attracted immediate attention. He was a figure in college dramas, being the lead in an earnest at Cambridge in "The Footlights Club," a division of the Amateur Dramatic Society.

JOLSON IN FLORIDA

"Big Boy" Company Preparing to Move South Shortly for Run

Al Jolson has been informing the members of his "Big Boy" company at the 44th street to prepare to move to Miami within a few weeks. It is to be a run engagement at the resort, Jolson has said.

Just where "Big Boy" can play in Miami is unknown in New York. The show, a convention hall now in construction might take it but the hall will not be in readiness by the time Jolson shows there.

Jolson likes Miami. He usually goes south during the winter. Taking the troupe with him this time will prevent a temporary suspension of the show. Miami has racing in the winter.

GILBERT MILLER'S ILLNESS

Gilbert Miller, director of the Frohman offices, was taken ill last week.

He is still carrying on his work after preparing four shows in about six weeks.

Bobby Watson in Film

Bobby Watson has been signed by Famous Players for a role in "The Song and Dance Man" which Herbert Brenon is directing at the Long Island Studios.

THE DRAMATIC DIRECTOR

By J. C. NUGENT

By and large, I get more kick out of directing than from anything else. Playwriting is absorbing, fun or lose. But it is a solitary stunt, with dream figures for companions, and, though they may be manifested later in the flesh, they never look quite the same.

Acting has its points, though I incline to the heresy that while an actor may be a great artist, and you may be great in something else if he didn't act, acting itself may be mastered to a respectable degree by many ordinary people, through personable presence, application and good direction, especially if the author has supplied them a human character.

There is also a fine exhilaration in "organizing" a vast vaudeville audience and making them laugh or growl or breathelessly silent at will (try and do it), but my basic philosophy, irrelevant as it may seem to the solemn, is that about all worth while of life are the laughs you get out of it.

Edge for Director

And in getting laughs for himself I think the director has the edge. Of course, he must not let them catch him laughing. He must absorb them as a slot machine absorbs nickels, and count them up later in the sanctity of the home.

A director must wear a straight face while on duty if he expects to cut in on a per cent. of the gross. If a vaudeville agent looks sour he gets the act cheaper. If a director looks sour enough he gets more money. He can switch and look scornful, or even suave. But he'd better have his contract signed before relaxing much. It always struck me as sad that it is usually the laughing director who has to get a settlement through Equity.

There are directors who "believe it." By which I mean that they belong to that pathetic band who take themselves seriously and actually think that of themselves they contribute something to the world's wisdom. This class doesn't get any laughs. They are not only afraid to smile, they are afraid to speak.

After the initial and majestic "good morning," they have all the deadly conservatism of an under-employee of a vaudeville exchange.

It's All Funny

But I am speaking of directors who also see themselves and the world as he is and as it is. And who sees that it is all inherently funny. What can be droller than taking seriously a world which can tax its future generations to finance a war which proves nothing after it has been fought, which can produce world-wide hospitals to heal and repair wounds men say that they can be sent out to be shot again, which builds theatres too big to hold anything in after you get in, writes plays, songs and operas and gives them away over the radio to the country and expects those who can't afford radios to pay \$3.30 a seat and upward to hear them, which howls for "prohibition" and gets too drunk to pronounce it, which condemns the populace for not encouraging "art," and then claims there isn't any art, and which flatters over a rich man because they are dead sure he is going to keep it all and pass up the man who is so broke that he would stake anyone to his last quarter in payment for a civil "tumble."

If a director has that sort of a slant on things generally, look what he has to put up with specifically, and judge how hard it is for him to laugh only inwardly until after rehearsal.

His fundamental riot is with the troubles of most of the cast with the English language.

Not with its text, which the author thoughtfully supplies in some guide or other (usually other), but with its pronunciation. Of course, there is a standard pronunciation, not necessary the legacy of Chaucer to the ultra—n'th, but sufficiently correct for all academic requirements, and, of course, there are those cultured ones who speak it purely.

Different Sections and Peoples

Nor is the trouble with the western actor, who says "ah limpic" for "olympic." He can learn, and does. It is the western actor who wants to do better and says "hov" for "move," and thinks that in the way to break into the Guild.

It's the Iowa girl who thinks an educated Englishman says "fawncy." It's the English actor who tries to be American in accent and talks like one of those phonograph records which are so full of unexpected vocal surfs that it is discovered that it has been shipped unwrapped in a box of nails.

It is with the Jewish actor who wants to play a Bill Hart part and Oklahoma actor who wants to play a Rabbi.

Then there is the girl of uncertain age who applies for a part and changes her name before she finds out it's a dumb part. Then she says, "Excuse me," with her hands.

For a change, there is the important actor, who always wants to show the director "a piece of business" for the benefit of the company, and the lady who "doesn't wish to intrude," and then holds up rehearsal to explain "her idea" and the young person who helps the director out in advance by explaining the business of a scene to the leading people, but who never by any chance is on time for his own cue.

The Committee in Front

And the committee of the fact and of two from the music publishers who sit "out front" smoking and scare the lines out of the cast for the first seven days.

And the humble, quiet actor, who suddenly becomes autocratic on the eighth day.

And the author who wants every "it," "and" and "but" up until the last day of the third week, and then slips a new set of parts to the company—all but the last act, which "will be ready for the dress rehearsal."

There is one person, however, at, with, or to whom the director does not laugh, and that is the efficient boy or girl or old timer who just does his work, cooks no contrivances, makes no comments, and invariably delivers the crack personal performance on the opening night. The director does not laugh at him, even when alone.

Partly because that heavenly one saves him a lot of work and hinds and fringes, and partly because he knows that anyone's name will probably be in the lights in the years to come, when he, if lucky, will be the stage door man.

SOUTH "SHOW OFF" CLOSING

New Orleans, Oct. 20.

George L. Fox's "Tear Show Off" has suffered a severe jolt in the South, playing to pitiful receipts. The show is scheduled to fold up completely after its last performance here Oct. 20.

It comes into the Tulane for its final week on the road, opening in this city Sunday. Several on-lookers near here have been caught on tour through the coast territory. The house will reopen Nov. 14 with Robert Mantell in repertoire.

"Nanette" Leaves Biltmore

Los Angeles, Oct. 20.

"No, No, Nanette" closed at the Biltmore Oct. 16, and will then be sent on tour through the coast territory. The house will reopen Nov. 14 with Robert Mantell in repertoire.

KATHRYN

Arlington, Inc.

233 West 52nd St.

NEW YORK CITY

Phone Columbia 4845-4846

COSTUMES

EQUITY WILL DRAFT NEW CONSTITUTION

No Radical Changes — Membership Comm. to Work With Council

A new constitution will be drafted for the Actors' Equity Association and submitted to the members after in the season. The redrafting will also have a bearing on the constitution of Chorus Equity. It is proposed that a committee be chosen by the members, in the same manner as that selected to nominate candidates for the general election, this committee to work with the Council in the redrafting.

Equity's constitution dates back to 1912. In 1920 a revision was made, but it is believed errors crept in because of the political contest waged in the election of president that year. The work virtually ended after a few clauses were amended.

No radical changes are contemplated, but the special committee will be sought as a check upon any such tendency. New conditions have arisen since the constitution was originally adopted, some of the old paragraphs therefore being impractical.

Foreign Piano Players

When the C. B. Cochran review, "On With the Dance," is brought over here by Arch Selwyn, as announced, the cast will hold a Hungarian piano playing team, Kotanyi Sisters.

This team has been so highly rated on the other side that disc contracts are said to have been made in advance.

Shows in Rehearsal (AND WHERE)

"Weeds" (Sam Wallach), Hudson.

"The Last Night of Don Juan" (Provincetown Productions), Greenwich Village.

"The Mysterious Way" (Sam Harris), Harris.

"The Half-Caste" (John Dunn), Club Duvarville.

"Greenwich Village Follies" (Jones & Green), 48th Street.

"The Cocoanuts" (Sam Harris), Music Box.

"Somewhere East of Gotham" (W. A. McGuire), Wallack's.

"Beware of Widows" (Crosby Gage), Longacre.

"Leave It to Me" (Rufus Le Maire), Shubert.

"White Gold" (Rosenbaum & Blum), Belasco.

Maria Orska's Ailment Removes Her from Stage

Berlin, Oct. 10.

Maria Orska, one of the most famous of German stars, had to give up in the middle of a performance of Pirandello's play of "Mother Love" ("Better Than Formerly") and is now in a sanitarium in Vienna suffering from tuberculosis. She is hovering between life and death. If recovering it is doubtful whether she will ever be able to play again. Orska has been in very bad shape for the last five years and has often had to break off in the middle of a run.

Orska is Polish by birth and very fascinating in vampire roles. One of her big parts was Lulu in the Wedding play played in America ("The Loves of Lulu"). Madam Orska had several offers to go to America, but was always too tired to learn English.

CAMPBELL'S LAND DEED FOR "BROTHER ELKS"

Expect Settlement of Salary Claims This Week

Settlement of salary claims against Walter Campbell, growing out of his production "Brother Elks," which closed several weeks ago at the Princess, New York, is expected this week.

Campbell posted a deed to property valued at \$5,500 in lieu of the customary bond before opening. The claims against Campbell amount to \$1,700. In order to collect Equity would have to negotiate a mortgage for the amount due. Campbell originally asked for time to raise the amount due and last week donated \$500 on account, agreeing to pay the remainder this week to avoid Equity's placing the property under mortgage.

This is also said to be the first time that Equity has accepted a property deed in lieu of a regulation bond and is said to have been done in this instance only because of mitigating circumstances. Equity's position in granting Campbell time to raise the amount due is said to be prompted by the long drawn legal controversy and expense the assignment and disposition of a mortgage would entail.

"ST. JOAN" AGAIN TOURING

B. C. Whitney is sending "Saint Joan" on tour again this season with the reopening scheduled for the latter part of the month.

The piece was originally produced by the Theatre Guild, New York, but was later taken over by Whitney for a road tour.

Julia Arthur will again be featured when it goes out.

The Classics

The life of classic drama on the stage is indicated by the following activities among New York's producers:

Hampden's "Hamlet," with Ethel Barrymore co-starred and several other productions planned.

"Twelfth Night," at the Laboratory theatre.

"School for Scandal," one production current at the Little, New York, and another all-star troupe to be sent on tour by George Tyler, who has O. P. Heggie definitely lined up.

"The Rivals," all-star troupe now touring successfully in its second season on the road with cast which includes Mrs. Fluke, James Fowers, Chauncey Olcott, Lola Fisher and others. Projected Shakespearean season by Gilbert Miller.

Jane Cowie's "Twelfth Night," to be done under supervision of Adolph Klauer, in association with Frohman offices.

"Love for Love," by Congreve, touring after New York run.

"Faust," on tour.

"Folly," 18th century opera, current at Cherry Lane Playhouse.

"St. Joan," by Bernard Shaw, and in its second road season; a modern play, but written in classic manner sufficiently to be included in this list.

Two Leaving

Two attractions are leaving Broadway this Saturday, neither being due for touring. Both are new productions.

"The Crooked Friday," an English play with English leads brought over by the Shuberts goes off after playing three weeks at the Bijou. Business did not reach \$4,000 last week and the agency bus was called off.

THE CROOKED FRIDAY

Opened Oct. 8. "Just Another flop," wrote Winchell (Graphic), and everyone agreed save Osborn (Eve World) who called it "an attractive novelty." Variety (Fred) said "not long for Broadway."

"A Holy Terror" stops at the Cohan where it is in its fourth week. John Golden produced the comedy drama which won mixed comment, some enthusiastically favorable.

A HOLY TERROR

Opened Sept. 22. About an even break from the critics as to good and bad notices. Variety (Laurie) saw even indication of a prosperous future.

vorable. The show, however, could draw but very mild business; approximately \$5,000, which means nothing at this time of the year.

BIG "ZENDA" SHOW

The musical version of "The Prisoner of Zenda," which opened in Newark last week as "The Royal Pretender" will open even at the Century under the title of "Princess Flavia."

The production is said to be one of the largest ever staged by the Shuberts. There are 130 in the chorus, an orchestra of 40, added to which is a cast and a corps of stagehands, the total complement in the attraction being said to number 260 persons.

Marguerite Namara and Walter Woolf are advertised as the new lead roles, replacing Mme. Mellich, formerly of the Metropolitan, and Harry Welchman. The latter was brought from London by the Shuberts for the "Zenda" production. He is said to hold a contract guaranteeing engagement for a considerable period and he may be spotted with another Shubert attraction.

BLUM AFTER OWN HOUSE

"The Shuberts' 'Lady of Virtue,'" with the Nash Sisters (Mary and Florence), comes into the 39th Street, forcing out Gustav Blum's "Caught by the Trenches."

Blum is negotiating to lease a theatre of his own and will probably close the deal this week in time to move his show from the 39th Street into the new stand without interruption.

FUTURE OPENINGS

"Hops of the House"

A comedy by James Furles and the second current season's production of the Dramatists Theatre, Inc. will get under way at Scrantom, Pa., Nov. 5, and is due for Broadway the following week. Cast includes Helen Hayes, Norman Trevor, Florence Eldridge, Eric Dresser and others.

"The Mysterious Way"

Melodrama by Sam Forrest which Sam H. Harris is sponsoring. In rehearsal under direction of its author and opens at the Garrick, Philadelphia, Nov. 2.

Cast includes Edward Ellis, Carl Anthony, Gail Kane, Roger Pryor, Katherine Wilson Marjorie Dalton and Joseph Hollickey.

"The Black Parrot"

Melodrama by William Anthony McGuire which went into rehearsal last week under the direction of the author who is also sponsoring the production.

Cast includes Frank Shannon, Florence Peterson, John Westley, Warren Phillips and others.

"A Stranger in Town"

Raymond Hitchcock has returned to New York, after closing with "Service for Husbands," to confer with George Cohan under whose management he will be starred in this new play from Cohan's pen. The show will be cast and sent into rehearsal in two weeks.

"Maid Marian"

"Maid Marian," the comedy by S. K. Laurin tried out by the Lakeview Players at Skowhegan, Me., during the past summer, has been secured for production by Patterson McNutt.

"Gentlemen Prefer Blondes"

John Emerson and Anita Loos are working upon dramatization of the latter's novel, "Gentlemen Prefer Blondes." The piece will reach the stage via Emerson in association with Lawrence Weber. The production is scheduled for December.

"Move On"

Edward Miller has begun assembling a cast for "Move On," the comedy by Charles Hoyt, with which he will make his initial fling as a producer. P. H. McCoy will stage the piece.

"The Balcony Walkers"

Henry W. Savage's first independent production of the new season will be "The Balcony Walkers." Flora Le Bretton will be starred, and the piece goes into rehearsal this week.

"Master of the Inn"

Druse and Street will produce this new play by Mrs. Catherine Chisholm Cushing.

"The Half Caste"

A comedy drama of the South Seas by Jack McLeelan and Walter Scanlon. Star Veronica and is sponsored by John Dunn. Opens at the Regent, Norwalk, Conn., Oct. 29. Due for New York two weeks later.

"Song of Flame"

Jack Haskell will stage Arthur Hammerstein's new musical, "Song of Flame" for which Otto Harbach and Oscar Hammerstein, II, are the writers.

"K. K. K.'s" Troubles

The return engagement planned for "Kosher Kitty Kelly" at Daly's 63rd Street this week is in doubt. The show failed to open Monday.

The attraction got into financial difficulties in Chicago where the last two weeks salaries for the ensemble there was unpaid. The late H. Robert Law, the principal backer, deposited a personal guarantee covering salaries, but the players were unpaid early this week. Law died yesterday.

Leon Da Costa, author of "K. K. K.," took over the show last week offering to give Equity the show's stock and picture rights as security for salaries covering the resumed New York engagement. He stated the company was willing but the players were reported disagreeing. The personal trunks of the players were tied up by attachments in Chicago and had not arrived last night.

"Kosher Kitty Kelly" was at the time in square during the summer, about breaking even. The return date was something of a surprise.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

Management, GUTHRIE MCCLINTOCK
New York City

BETTY BYRON

AS "LADY JANE"
"ROSE-MARIE"
Shubert, Chicago City, Mo.

EDNA COVEY

With Leon Errol in
"Louie the 14th"
Cosmopolitan, New York

SAM HEARN

FRIARS' CLUB, NEW YORK

WILLIE HOWARD

"SKY HIGH"
Personal Direction: EUGENE HOWARD

EDNA LEEDOM

Tremendous Hit Singing
"Tondelayo"
ZIEGFELD "FOLLIES"
Colonial, Boston

CLARENCE NORDSTROM

"ZIEGFELD FOLLIES"
Colonial, Boston

HARRY PUCK

Leading Man and Producer of Dances
"MERRY-MERRY"
Vanderbilt, New York

GEORGE SWEET

"MY GIRL"
Shubert, New Haven, Ct.

NANCY WELFORD

"NO, NO, NANETTE"
Biltmore, Los Angeles

JOHN BOLES

"MERCENARY MARY"

JAMES C. CARROLL

THE SKIFFER With Leon Gordon
"WHITE CARGO"

JAMES A. DEVINE

34 Year Original "Sergeant Ferguson"
"WHAT PRICE GLORY"
Wilbur, Boston

MAX

HOFFMAN, Jr.

"CAPTAIN JINKS"
Martin Beck, New York
Management, Shubert & Mandel

HARRY G. KEENAN

"MY GIRL"—Direction, Lyle D. Andrews
Shubert, New Haven, Ct.

EVE KOHL

INGENUE LEAD
Majestic Waukegan, Ill.

FULLER MELLISH, Jr.

Original "Corporal Kipper"
Studebaker, Chicago
Brandeis, Omaha

MISS (Angie) NORTON

PAULINE, "NO, NO, NANETTE"
BILTMORE
Management, E. D. SMITH

PAUL NICHOLSON

"The Wedding Song," C. B. De Mille
HOLLYWOOD ATLANTIC CLUB
HOLLYWOOD, CAL.

THOS. W. ROSS

with
"LAVV THAT OFF"
Permanent Address, Lamb's Club.

BILLY TAYLOR

JUVENILE
Care EQUITY, New York

ALFRED H. WHITE

Leading Comedian
"ABIE'S IRISH ROSE"
Republic, N. Y.
Management, ARNOLD NICHOLS

DALE WINTER

ALCAZAR, SAN FRANCISCO

JOHN BYAM

"MY GIRL," 50th Week
Shubert, New Haven, Ct.
Management, LYLE ANDREWS

REX CHERRYMAN

Management, TOM WILKES

GAVIN GORDON

LEADS—MOROSCO
LOS ANGELES

Edward Everett Horton

NOW-LIMITED ENGAGEMENT
MAJESTIC, LOS ANGELES
PRESENT RELEASE "BEGGAR
ON HORSEBACK," LASKY
COMING RELEASE "LA
BOHEME"—M-G-M

DOROTHY KNAPP

ZIEGFELD "FOLLIES"
Colonial, Boston

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 acrobatic conviction."
—EVENING STAR

HARRY O'NEAL

"Mr. Mulligan," in
"THE GORILLA"
Oxford Theatre, London, Eng.

"MERRY MERRY"

WITH

MARIE SAXON

CHARLOTTE TREADWAY

Leads—Morosco Theatre
LOS ANGELES

"PRINCE" FOR COAST

Arrangements have been made by the Shuberts to send one of their three "Student Prince" companies to Hollywood, Cal., for a tour. The show will play at the new Grauman theatre.

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 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 (179th week). Business reported great last week, agencies admitting flourishing conditions. "Abie" played holiday matinee and went to nearly \$15,000; amazing.

"Accused," Belasco (4th week). While this attraction is not accepted to contend with the non-musical leaders it is getting good trade; rated about \$15,000.

"A Holy Terror," Cohan (4th week). Final week; some dissenting opinion, also some critical raves, but business good, takings being around \$5,000. "Easy Come, Easy Go" succeeds next week.

"Antonia," Empire (1st week). Third Frohman production, starring Marie Rambeau, got favorable mention in Philadelphia; followed the short-lived "The Tale of the Two Cities."

"Appearances," Frolie (2d week). Comedy-drama by colored coast author opened on roof theatre to fairly good notices; very bright light; hardly \$2,000 in seven performances.

"American Born," Hudson (3d week). First two weeks excellent for George M. Cohan show in which he is personally appearing; estimated around \$15,000; sure of real business for a time and may develop run, as Cohan conditions usually do.

"Applesauce," Ambassador (4th week). Appears to be in the wrong house; to date little agency and balcony work; but went to better than \$5,500 last week, \$2,000 over previous pace.

"Arcturion," Broadway (1st week). First production of the Gaiety Herndon corporation; many-scened comedy-drama attracted attention out of town; opened Tuesday.

"Arms and the Man," 49th Street (3d week). Moved from Guild theatre Monday, succeeding "Courtin'"; which stayed but four weeks; Shaw revival drawing excellent business and may run through fall, especially in small house; around \$10,000 claimed.

"Artist and Model," Winter Garden (15th week). New musicals have not materially affected business; claim to have beaten \$40,000 last week.

"Big Boy," 44th Street (17th week). Julian attraction reported week for week around holidays; could stay through season, but star prefers moving; getting about \$30,000, virtual capacity.

"Butter and Egg Man," Longacre (5th week). Balcony stronger last week when good gross of about \$12,000 was secured; looks like a money-making laugh show which fooled show people because theatrical argot is clicking with lay audiences.

"Captain Jinks," Martin Beck (7th week). Ada Mae (Weeks) entered show as star Monday. Gross, which has been fairly good, should jump to \$20,000 or better.

"Caught," 39th Street (3d week). Another week here; weak in starting; house will offer "Outside Looking In" (not in Village), but "Caught" may find new berth; takings around \$5,000.

"Credle Snatcher," Music Box (7th week). First comedy hit to arrive this season; big money getter; only "The Green Hat" with higher scale is grossing more; almost \$4,000 with extra matinee.

"Creig's Wife," Morosco (2d week). Mixed opinion about this one; author is master of comedy, though present work is dramatic; should build according to agency demand; not about \$8,000 in seven performances which means first week pace of \$9,000 or more.

"Dearest Enemy," Knickerbocker (1st week). Took \$10,000 in first week; some improvement to profitable proportions; has a class, draw mostly in lower floor; weekly trade estimated around \$12,000.

"Garrick Gaieties," Garrick (20th week). New akits inserted in little revue imply intention to keep attraction going indefinitely; takings of \$8,000 mean profit for co-operative musical; acrobatic moderate; 75 tons, also extra.

"Gay Paree," Shubert (10th week). Rufus LaMaire revue is classed as first first time in Broadway; leaders; business around \$23,000; not capacity, but profitable; lower tier draw from start.

"Grand Duchess and the Waiter," Lyceum (2d week). Second Frohman attraction opened to fair review; matinee and evening (not in Village); in seven performances takings were nearly \$10,000; indicated weekly gain of approximately \$12,000.

"Hamlet," Hampden (3d week). Ethel Barrymore's name coupled with "The Taming of the Shrew" to draw trade to house above Columbus Circle; however, run not in-

tended, Hampden having arranged a subscription season.

"Hay Fever," Maxine Elliott's (3d week). Agency probably holding this English comedy up, though no call reported and short engagement indicated; \$4,000 to \$5,000.

"Is Zat So?" Chanin's 46th St. (43d week). Nearing a year's run, with business still holding to \$15,000 and more weekly; that figure supplies plenty of profit.

"Hokle Polka," Lyric (2d week). Carl Reindel's comedy with Greville and Patti Harold opened; in redecorated house; big premiere followed by fair trade, average first five performances over \$11,000.

"Kosher Kitty Kelly," Daly's 63d St. (1st week) (2d engagement). Reindeer dance was for Monday but held over until tonight (Wed.); trouble over salaries.

"Louie the 14th," Cosopolitan (34th week). "ough fall appears likely; business jumped after Labor Day and average gross claimed \$26,000.

"Lovely Lady," Belmont (2d week). Reindeer dance was for Monday; this comedy; light attendance after premiere Wednesday last week.

"Love Dan McCarver," Playhouse (1st week). Sydney Howard, who "They Knew What They Were" did, is still running; this drama, produced by W. A. Brady, Jr., and W. W. Wain, and J. D. Brownell; opens tonight (Wednesday).

"Made in America," Cort (2d week). Authored by Boston business man; show is autobiography of his life, and does not figure to have a chance on Broadway; deal made for rates immediately after opening.

"Merry Rerick," Vanderbilt (5th week). Picked up last week and is expected to settle down to satisfactory engagement; takings of about \$12,000; good of scale in moderately sized house.

"No, No, Nanette," Globe (6th week). Still playing to capacity. First night, Sunday, \$15,000; but matinee not played; rated close to \$20,000 mark; prices in agencies for front locations.

"Rose-Marie," Imperial (60th week). Fall pace indicates show can go further than Jan. 1, and management expectant of continuance through winter despite road company; extra matinee last week sent gross to \$32,000.

"Scandals," Apollo (18th week). Two or three more weeks to go; house will present pictures for 10 weeks thereafter; revue made money, but trade not as good as previous edition; \$24,000.

"Stolen Fruit," Eltinge (3d week). Strong matinee card, for which the first performance counted, with takings going between \$11,500 and \$12,000.

"School for Scandal," Little (1st week). Revival by Druce and Street a new managerial firm, backed by Mrs. Insull, the former Gladys Wallis of Chicago; house under rental at exceptional figure.

"Student Prince," Johnson's (5th week). Approaching a year's run, which is remarkable considering location of house; estimated pace continues at \$21,000 weekly.

"Sunny," New Amsterdam (5th week). Leads in agency demand and tops the list in weekly gross; happy from the start with indications of a season's stay; over \$40,000 last week (nine performances).

"The Call of Life," Comedy (3rd week). First offering of Actors Theatre this season; considered rather drab with opening pace moderate; \$5,000.

"The Crooked Friar," Rialto (3rd week). Final week with "Kiss in a Taxi" moving here from Ritz; English show estimated at only \$1,000 despite theatre party early last week.

"The Enemy," Times Square (1st week). Crosby Gaige produced latest drama by Channing. Pollock drew high praise out of town; opened Tuesday; drew excellent trade out of town last week.

"The Glass Slipper," Guild (1st week). The latest Molnar play; offered by Theatre Guild as first production of new production season; opened Monday.

"The Gorilla," Selwyn (26th week). Another two weeks for success; first mystery-laugh show which has been getting \$12,000 and better during new season. "Chickadee" will open here Nov. 10.

"The Green Hat," Broadhurst (6th week). The ace of the A. H. Woods production crop; played extra matinee last week, which accounts for gross reaching new high of almost \$24,000.

"The Jazz Singer," Fulton (6th week). Publicity and advertising concentrated on east side which accounts for strong support from Jews; will be moved to Cort Nov. 8. "The Last of Mrs. Trenchard" coming here; capacity nearly last week with takings \$15,700.

"The Kiss in a Taxi," Ritz (9th week). Business a bit off last week but farce made money, so did house; over \$8,000; will move to Bijou, better suited to show's pace. "Load of Mischief" goes into Ritz.

"The Pelican," Plymouth (7th week). Moved here from "Imperial Square" preceding "The Book of the Week"; English drama better at \$9,700; may still climb to sizeable business; under expectations date.

"The Poor Nut," 48th Street (32d week). Going along to about \$12,000 weekly, variance in gross small and good profits both ways; drew through fall, maybe longer.

"The Vagabond King," Casino (6th week). Operetta success claimed for musical version of "If I Were King"; takings continue excellent; last week reported \$21,000, but claimed \$24,000 without extra mat.

"The Virtue," Henry Miller (6th week). Stand-out English importation; jumped to capacity right after premiere and holds to that rating; weekly takings now \$16,500.

"These Charming People," Gaitey (3rd week). Another success of foreign writing but American production; second week more than upheld indications of opening week; gross \$18,300 which is record trade in this house.

"They Knew What They Wanted," Klaw (48th week). Still making money and engagement is indefinite; last week, with extra matinee, takings went to round \$35,000.

"Weak Sisters," Booth (2d week). Drew some money notices and ought to land balcony seats in demand, a good sign; approximately \$7,500 for first seven performances or weekly pace of over \$9,000.

"When You Smile," Central (3rd week). Was moved from National Monday; matinee opened on holiday last week accounted for somewhat better gross but estimate is about \$9,000; moderate for musical.

"White Cargo," Wallack's (103rd week). One week more; has been getting \$4,000 to \$5,000 weekly, which is a lot for show but not for house at this time of the year.

"Whistles," Earl Carroll (18th week). Hitting to \$20,000 weekly, which is said to net a neat profit; house now giving Sunday night concerts with acts from Carroll shows appearing.

"Outside Looking In," due to move from Village to 39th Street, Nov. 2. "A Man's Man" at 52nd Street won good notices and is Broadway candidate. "Grand Street Follies," Neighborhood Playhouse; "Polly," Cherry Lane; "The Good Hope," Princes Street; "The Good Hope," Princes Street; "The Good Hope," Princes Street.

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LOOP'S 4 BIG HITS: "THE BOOTS," "RAIN," "GLORY" AND "GRAB BAG"

Each a Broadway Success, Reversing Common Belief of New York and Chicago Showings—"Desire Under Elms" Looks Doubtful

"OH, YOU," P. & L. BUT "VIRTUE," NEW, \$10,000

Baltimore, Oct. 20.

This town was handed a tryout and a near tryout to compete with the "Music Box" last week but the results were not as one sided as might have been expected.

"A Lady's Virtue" at the Auditorium was the tryout. It got the critics Monday night, drew good notices and turned in a good account at the boxoffice.

Much was expected of "Oh, You," this Earl Carroll show at the Academy, but the book and comedy were so much profit and loss. It closed here Saturday for repairs.

Estimates for Last Week Academy—"Oh, You"—Looks like million dollars; listens like some orange and grapefruit man from Florida stands to pocket a loss unless locating new libretto. Did better than it deserved with gross around \$9,000.

Auditorium—"A Lady's Virtue"—Opened to large house, drew good notices and built steadily to unusual week for dramatic tryout. Earl Carroll magnet as this town is cold to the usual premiere. Well over \$10,000.

profit; house now giving Sunday night concerts with acts from Carroll shows appearing. Outside Times Sq.—Little Theatres "Outside Looking In" due to move from Village to 39th Street, Nov. 2.

"A Man's Man" at 52nd Street won good notices and is Broadway candidate. "Grand Street Follies," Neighborhood Playhouse; "Polly," Cherry Lane; "The Good Hope," Princes Street; "The Good Hope," Princes Street.

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Chicago, Oct. 20. As the new season trips along to the mid-fall period it remains for an untired show, or one that has seen a run from Broadway to New York, to hold it alive and away from the storehouse, to creep into the hit class. "The Hogan of It Didn't Go in New York, so guess it will get over in Chicago!" isn't bearing fruit this season.

The enormous trade that is sweeping "Kid Boots," "Rain," "The Grab Bag" and "What Price Glory" into phenomenal profits is proving how excitedly the local populace is buying established New York successes. Capacity is ruling for this array of "The Hogan of It Didn't Go in New York."

"What Price Glory" was crowned with gems of newspaper reviews, the Studebaker. It set for a long run, the soldier piece. "Rain" is playing to all the business the Harrie can hold in eight performances. The call for "Rain" appears to be even greater than this theatre had for "No, No, Nanette," and, being a dramatic show, it's likely the figures will be even greater than it has since being dedicated. Only three weeks more remain for the limited engagement.

"Kid Boots" is a mad rush to the theatre. "Under the Elms" drew a panning, and nothing of a box-office value was extended. "What Price Glory" is playing to all the business the Harrie can hold in eight performances. The call for "Rain" appears to be even greater than this theatre had for "No, No, Nanette," and, being a dramatic show, it's likely the figures will be even greater than it has since being dedicated. Only three weeks more remain for the limited engagement.

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CHARLES COLLINS

Dramatic Critic Chicago Evening Post

Charles Collins, who has been the dramatic critic of the Chicago Post for 11 years, has spent 22 years of his life in newspaper work and prior to coming to the Post was dramatic critic on the Chicago Inter-Ocean from 1910 to 1919 and from 1911 to 1913.

Collins was born in Madison, Indiana, Nov. 19, 1880; educated in the public schools of Chicago, Hyde Park High School and the University of Chicago, where he received the degree of Ph.D. in 1903.

He is the author of "Great Love Stories of the Theatre," a volume of stage memoirs published by Duffield and Co., New York, and T. Werner Laurie, London, in 1911. He also penned "The Sins of St. Anthony," a collection of short stories on stage themes, published by Fawcett, Covel, Chicago, this year.

With Addison Burkhardt he was the co-author of the libretto of "One Good Turn" a musical comedy staged at the LaSalle, Chicago, in 1914. He has also had a number of short stories published in magazines, and is the author of a series of short sketches and photographs of the dramatic critics of the country.

F.P. THEATRE DEPT. REORGANIZATION IN HANDS OF KATZ AND H. B. FRANKLIN

Rumor of Latter's Leaving Has No Basis—Herschel Stuart Brought from St. Louis to Be Director of Presentations—Skouras Deal Hanging Fire

How the general readjustment of affairs in the executive offices of the Famous Players Theatres Department in New York is going to work out with the advent of the Balaban and Katz faction in the east is one of the most general current topics in filmdom.

Rumors of every sort are in the air. Clashes between important executives of the newly formed combination as well as those at the heads of various minor departments have been reported for more than a week. Just how much these rumors can be given credence is a question, for Herschel B. Franklin Monday denied them in toto and stated that everything was moving along most harmoniously and that the general reorganization of the home offices of the theatres department with Sam Katz supervising, would be worked out in a manner satisfactory to all concerned.

In the rumor grind it has been stated that Franklin was ready to be ousted of the Theatre Department, but this on its face would seem absurd. There are undoubtedly three reasons why Adolph Zukor could not permit of this. Franklin in the brief time he has been at the head of the Famous Players theatres has accomplished feats in organization and the strengthening of the corporation's holdings that are little short of remarkable. Zukor knows what Franklin has done and he would not let him leave on that account.

Secondly Zukor would not permit Balaban and Katz to take over the direction of the theatre division of the tremendous Famous organization without having his own men on the job to see which way the wheels are going around. The event that everything did not work out in a manner satisfactory to all concerned and B. & K. would want to pull up stakes, Zukor would want to have the best man available on the job to again pick up the reins.

On the third count if Franklin were to walk out of Famous Players he could walk into any other organization and possibly start a formidable opposition to Famous. Zukor is too smart to let a man with that ability loose for a competitor to get hold of.

Attitude

As far as the minor executives are concerned the squabbles seem to have been blown from the scene. The Chicago boys are taking. They are claiming that B. & K. are the greatest showmen in the world and that they are the only ones that can save the theatre from the clutches of McKivvers, Chicago, as an instance, stating that the house was a flop while conducted by F. P., and was but over as a winner as soon as B. & K. undertook its management together with Famous. This talk is said to be really for Sam Katz.

In Boston last week at the opening of the Metropolitan there was something of a clash between the chief projectors of the two organizations. One who had been with Famous was sent on from New York. Then one arrived from Chicago as the representative of the B. & K. faction, and following the usual local of the operators and the New York had to be called in to square things.

It is conceded that these little clashes will all be washed away in time when a general zoning of the theatre holdings of the two organizations takes place, following the merging of all of the details of the various circuits.

Herschel Stuart's Promotion

That the presentation end of the shows in the combined theatres is to be one of the most important phases of the reorganization is indicated by the fact that Herschel Stuart who has been managing the Missouri, St. Louis, has been appointed director of presentations and will make his headquarters in

New York, arriving here the latter part of this week. John Murray Anderson was secured by Famous for the presentation at the opening of the Metropolitan, Boston which incidentally is pronounced as artistic an effort of its kind as has ever been attempted in a picture house, and Anderson is to continue in staging a series of offerings undoubtedly with the ultimate idea that he shall head that department of activities at the new Paramount theatre in New York when it is completed a year hence.

Another indication of the trend of the presentation is that a survey is to be made of all of the Class A houses and wherever needed certain structural changes will be made in order that the new type of presentation will have adequate stage room and lighting facilities and show to the greatest advantage.

Proceeding Slowly

This step, however, will proceed slowly and not as it has been stated with a tremendous rush. House by house will be taken and worked over so that possibly in a year or 18 months a circuit of possibly 80 houses will be developed where the super-presentations could be staged.

In the home offices a number of minor changes are being made. Buddie Stuart, brother of Herschel, who has been the manager of the Fenway, Boston, has been brought to New York as an assistant to Franklin.

The advertising department of the theatre division on Nov. 1 will be taken in charge by H. M. Botsford, who is retiring as head of the advertising of the production and sales division in order to do so. This appointment was effected through S. R. Kent who is the general manager of the entire Famous Players-Lasky Corp.

A peculiar fact is that seemingly no one connected with the theatre department of F. P. at this time knows exactly just how many theatres are involved in the Famous-Botsford circuit. A general figure which includes the foreign theatre holdings as well places the number of theatres at 800.

It is definite that the combined circuits will be known as the Famous Players-Theatres, Inc., which in itself should be sufficient to the doubting Thomases as to which way the wind is blowing.

A new corporation to be known as the F. P. Realty Corp., with 5,000 shares of common stock, was formed under the laws of New York this week. It has as its officers B. J. Ludvig, W. H. English and H. B. Franklin.

St. Louis, Oct. 20.

St. Louis picture folk are not accepting Variety's version of the Skouras-Famous Players combine as reported in last week's issue. It is common gossip around town that instead of F. P. taking over the entire circuit of the Skouras' theatres, the Skouras brothers are to take over the Missouri on a lease.

Spyros Skouras, president of Skouras Brothers Enterprises, admitted "a deal is pending," but would not state its exact nature.

Report has it, however, that negotiations have already been consummated for the Skouras' to pay Famous \$100,000 yearly for a rental of the Missouri plus Paramount pictures. Further report states that upon the completion of the Ambassador, downtown, next fall, the Skouras will have two Paramount pictures already current at two of the three theatres. The Grand Central, it is reported, will be used as a long run house for big "specials," while the Ambassador and the Missouri will divide the Paramount, First National and other first runs.

The Missouri theatre was built in 1920 and was then the second largest picture house in the country. Its 4,000 seats being topped by only the Capitol, New York. The Grand



DORIS NILES

who will present a brand new Japanese Dance at the Capitol, New York, next week, in honor of the Sixth Anniversary of the Capitol Theatre.

PARIS COMBINE OF U. S. FIRMS VS. FOURNIER

Four Big Distributors Holding Out—Two Others Refuse to Join

Paris, Oct. 12.

In view of conditions which the group running chain of large picture theatres in Paris known as the Fournier cinemas (Lutetia, Royal and 20 other large halls here), wished to impose on the use of American films released in France, the Paramount, United Artists, First National and Gaumont-Loew-Metro have come to an inside arrangement which will exclude the Fournier groups from renting their pictures. Fox, Universal and Erica were sounded as to joining, but they declined, Carl Laemmle (Universal), recently in Paris, appears to have come to a special understanding with Fournier, who is backed by the Naxos Consortium Co., at the head of which is Sapaia, advertising manager of the Paris daily "Le Matin." The situation is such that Sapaia (according to local talk) has threatened the Paramount people—principally interested—with dire vengeance if his group (Fournier and Pathe Consortium theatres) is deprived of the films of the four American companies mentioned.

One of the most serious outcomes threatened is the institution of the "contingent" (as they call it in French, but meaning in this case quota). That is to say they will arrange with the French government for a decree or regulation to permit much to the Fournier (Lutetia Cinema) group, and the Loew-Metro now has its own halls here. But they have joined Paramount in the scrap started.

It has been stated without confirmation that the Fournier group is alleged to have booked a picture for one of its halls and to have shown it at two or three others of the same kind. Naturally, neither object to this practice, and it may be one of the grievances of the American combine (which, however, Fox and Universal have declined to join).

Bungalow Fad

Los Angeles, Oct. 20. Nowadays when picture actors attain stardom the first thing they want is a dressing room bungalow as the studio where they are working.

The latest to get a five-room bungalow is Harry Carey. It will be built at Universal City for him, with Charles Rogers, now producing the Carey pictures, paying for it.

MASKED COUNTESS

Booked as Attraction in Picture Houses

The Masked Countess is being handled by Arthur Spizari for the picture houses. The masked songbird created quite a furore at the fashionable Pemberton Inn, Boston, where she had official authority to appear in public with her mask, traveling, motoring and shopping behind the eye-shield in order to preserve her identity a thorough secret.

This stunt will be carried through on the picture house tour.

BURNED BY SPOTLIGHT

Los Angeles, Oct. 20. Sparks dropping from a spotlight during the making of "Fifth Avenue" by Robert Vignola, burned Berrie Shook and Vignola Cook, as well as damaging a large set to the extent of several thousand dollars.

The spark set fire to gowns the girls were wearing. Before it was extinguished, both were burned on the body.

BOTSFORD HAS NEW AD. BERTH

Russell Holman Now F. P.'s Production Ad. Mgr.

A. M. Botsford as F. P.'s advertising manager for Famous Players-Lasky for four years will leave that post Nov. 1. From that date on he will head the advertising department for the Famous Players theatres. Russell Holman, who has been Botsford's assistant in the production advertising department, has been appointed by S. R. Kent to succeed him.

Botsford in his new berth will direct the individual advertising of all the theatres as well as inaugurate an institutional campaign for all of the houses. This is the first time that anything of this sort has been attempted in so extensive a manner for any circuit or chain of theatres in the country.

Costello Directing

Maurice Costello, the biggest film favorite in pictures in the days of Vitaphone and the other pioneers, is coming back to the business as a director. His first will be for J. Stuart Blackton, who is producing for Warners'.

In it Costello's daughter, Dolores Costello, will be the featured player.

INDIA-MADE NATIVE PICTURE DRIVING OUT AMERICAN FILMS

Indian Artists, Capital and Direction—Gives Promise of Becoming Substantial Industry—Serials, Home-made, Liked Best—Financial Troubles

Chas. Brabin Released By U—Discontented

Los Angeles, Oct. 20. Charles Brabin, released from his contract by Universal, will direct "The Winning of Barbara Worth" for Principal Pictures, who will release this feature through United Artists.

Brabin had three pictures to make for Universal at the time he obtained his release. The local Universal officials were reluctant to allow him to resign, but the director insisted that as long as M. Goldstein, eastern general manager of the U., did not care for his picture "Stella Maris" he could not do justice to his work for Universal in the future and wanted a release. It was obtained by wire from Carl Laemmle.

"FORBSTEIN WEEK"

Newman Plunging in Billing for Musical Director

Los Angeles, Oct. 20. Frank L. Newman, managing director of the Metropolitan, has named the current week "Forbstein Week" for the purpose of introducing Lee Forbstein, his former orchestra conductor, at the Newman, Kansas City, as permanent head of the Metropolitan orchestra.

The house is playing Forbstein heavy in all its advertising, using special 24 sheets and snipe billing.

Forbstein is said to have conducted the first orchestra in a moving picture house at the Royal in St. Louis. He has engaged a special aggregation of men for the Metropolitan orchestra here, with his concerts in the future to be an essential feature of the prologs and presentations by Milton Field.

U Buys French Film

Universal has bought a French film, "The Devil on the High Seas" and will distribute it over here shortly.

It is currently being shown in England under Universal's trademark.

Washington, Oct. 20. India is producing motion pictures with Indian actors, Indian artists and Indian direction, states a recent report to the Department of Commerce from the American Consul in Bombay. In discussing the development of industry, the Consul says that "it started in a very small way, but in the last year the output has been greatly increased and gives promise of becoming a substantial industry in the near future."

The films are described as not yet attaining the standard of those produced in America.

The following companies are producing: Kohnor Film Co., Hindustan Film Co., Decan Pictures Corporation, Royal Art Studios, Krishna Film Co., Saurashtra Film Co., Saurashtra Kinematograph Co. and the Eastern Film Co. It is understood that the Madras Pictures, Limited and the Aurora Film Company, Calcutta, also produce Indian pictures," states the Consul.

Although still "suffering through financial difficulties" and though not yet being shown in the first-run theatres, the Indian companies have already "driven from the field the American serial picture formerly shown at the theatres now exhibiting Indian-made pictures. These serials were of the stunt variety, showing many dangerous feats being performed—and hairbreadth escapes. The difference in class could get enjoyment out of such pictures without understanding the story. Now the cheaper Indian picture amuses him as much and it was from that the thriller serial would gradually disappear from the Indian market," concludes the report.

COSTUMES FOR HIRE

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1437 E. Way, Tel. 5880 Pen.

DIGEST OF GOV'T'S BRIEF IN ESTABLISHING BY TRADE COMMISSION VS. FAMOUS PLAYERS-LASKY

(To be completed in four installments in Variety.)

SECOND INSTALLMENT

(Outlined in the first installment of this Digest of the Federal Trade Commission's brief in the Famous Players-Lasky case the early development in Adolph Zukor's plan to merge all branches of the motion picture industry under one controlling company, with himself at its head. At the end of 1916 Zukor's company Paramount, was reaching out for control of the distribution of pictures, while under three separate organizations, all controlled by Zukor, they were producing 25 per cent. of the pictures made at that time.)

Section IV. of the Commission's brief is headed:

ACQUISITION OF PRODUCING AND DISTRIBUTING COMPANIES AND THEATRES BY ZUKOR'S NEW COMPANY PRIOR TO JANUARY, 1917.

Zukor organized Arctur Films on July 28, 1916, to distribute Pickford pictures and later Fairbanks, Cohan, Griffith, Hart, Farrar and Cecil de Mille.

August 2, 1916, authorization was voted to purchase rival producing companies, Palms and Moscoso.

September 1, 1916, incorporation of Marguerite Clark Film Co.

October 4, 1916, authorized acquisition of Biograph, Inc.

December 27, 1916, authorized purchase of Cardinal Film Co., another producing company.

June 8, 1917, authorized to make first investment in theatre—one-half interest in a Chicago house resulted.

February 13, 1917, treaty with company reported purchase of distributing companies in New York, Indiana, Illinois, Michigan, Ohio, Pennsylvania, a part of West Virginia, and all of New England.

V. EFFECT OF THESE DIFFERENT MERGERS RESULTING IN THE ORGANIZATION OF FIRST NATIONAL EXHIBITOR CIRCUIT.

At the end of 1916 and spring of 1917 Zukor controlled the leading stars and directors.

Inaugurated the selling of "Star Series" and "Directors' Series." Exhibitors objected to buy full Paramount program. Stars, such as Pickford and others of like importance, were objecting to the "series" sale plan. Pickford insisted their pictures be sold separately.

Such chaise was put in their contracts, but Zukor continued to sell their pictures under the "block" system.

Pickford, at expiration of contract, offered to make three pictures for Zukor at \$250,000 per negative. Zukor insisted she work on straight salary. He had a large interest in the picture and she offered her \$250,000 to quit pictures." Miss Pickford testified, "Mr. Zukor, I am a young girl, why should I retire at this time of my life?" She thereupon entered into negotiations with First National, closing there on same terms she had offered Zukor.

Other stars were dissatisfied with factory system, including Chaplin, Talmadge sisters and many others of like prominence.

The exhibitors, also dissatisfied, found Robert Leiber of Indianapolis insisting on buying only a part of the Paramount program. Leiber testified he had a large interest in the picture and wanted to protect that investment, desired to show only the best pictures. Zukor refused to sell this way. Leiber, since 1913, has been president of First National.

Organization of First National in March, 1917, J. D. Williams of Atlanta moving spirit. At the beginning Rothapel, its first president, said they had no theatre. First National was an organized protest against Paramount's methods.

VI. ZUKOR'S ATTEMPT TO DESTROY FIRST NATIONAL EXHIBITORS' CIRCUIT AND MERGE IT WITH HIS OWN COMPANY.

"As soon as First National was organized Zukor began to scheme to break it up or to control it."

Zukor's many plans to secure services of Williams. Schwabe, secretary and treasurer of First National, was theatre partner of Jules Mastbaum. Zukor offered to hire Schwabe as well as Williams.

Zukor told Williams that if he declined to work with him that he (Zukor) would buy up all the individual units in 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 it could buy pictures. Williams and the other exhibitors refused to be bought, bribed or scared and declined all propositions to double cross or sell out First National.

VII. AFFILIATIONS OF FAMOUS PLAYERS-LASKY CORPORATION WITH INDEPENDENT PRODUCERS.

On July 31, 1916, Zukor acquired one-half interest in Select Pictures Corp., of which Louis J. Selznick was the directing personality. Sold back to Selznick on April 4, 1919.

Goldwyn formed in 1916. Zukor failed in attempts to acquire it.

Years produced producers whose pictures were then being distributed by F. P. were the most popular, and, in the words of Zukor, his company "was the leading corporation of its kind." "They next turned their attention to the exhibition field as they had planned for years to do, and proceeded to get into theatres."

VIII. FAMOUS PLAYERS-LASKY CORPORATION RAISES \$1,000,000 TO BUY FIRST RUN THEATRES IN KEY CITIES FOR THE PURPOSE OF PERFECTING ITS DOMINATING CONTROL OVER THE MOTION PICTURE INDUSTRY.

Meeting of Directors of F. P. met on July 22, 1919, and adopted the following resolution:

"Resolved, That the Board of Directors approves a progressive policy of extension of the company's activities along the line of acquisition of theatres or interests therein for the exhibition of its product, and that the Board of Directors be and it is directed to cause to be made, at an early date, a comprehensive program for carrying out such activities."

Zukor's plan to refinance company. Letter to stockholders. This letter resulted in the issuance of \$1,000,000 in preferred stock, to be handled through Kuhn, Loeb & Co. and its affiliated companies.

IX. ORGANIZATION OF SOUTHERN ENTERPRISES AND AGREEMENTS WITH LYNCH.

Stephen A. Lynch came into possession of Paramount stock through Hodgkinson. Lynch was distributing Paramount pictures in eleven southern states. Lynch was made a plan for the acquisition of theatres in the southern territory as the best in which to start operations. Plan agreed to. Hulsey was looked upon as strongest man in south, with Lynch's plan to build or buy in the Hulsey cities finally being approved. Here on a 50-50 basis between Lynch and Zukor was formed Southern Enterprises. Zukor got 25-year contract from Lynch to distribute Paramount pictures in Georgia with a capital of \$5,000, to whom was loaned the million dollars. From this corporation came the Georgia Enterprises, Inc., which acquired all of the theatres for Southern Enterprises.

X. ACQUISITION AND CONTROL OF THEATRES IN THE STATES OF NORTH CAROLINA, SOUTH CAROLINA, TENNESSEE, GEORGIA, ALABAMA AND FLORIDA.

"In order to pave the way for 'moving in' this \$1,000,000, and making the wholesale acquisition of theatres as feasible as possible, Zukor's company greatly increased the prices of its 25-30 product."

Instructions to sales managers. Detailed outlining of unfair methods and coercion using in selling Paramount pictures and acquiring thea-

tres under the general plan as outlined under Section I, testimony of F. P. sales managers in support of these charges.

Testimony of C. D. Cooley, owning Tampa house, who was "put out of business" by F. P. purchase of Alcazar at that city.

Testimony of Smiley of Thomasville, Ga., who was forced to take 100 per cent. to save his house.

Much other such testimony from individual witnesses.

XI. ACQUISITION AND CONTROL OF THEATRES IN TEXAS AND OKLAHOMA.

Freeman and Lynch of Southern Enterprises in May, 1919, made a trip through the southwest.

The "Invaders of Texas," also called the "Wrecking Crew" and "The Dynamite Crew" headed by Lynch, set out to buy theatres.

"The first theatre they bought was in Houston. They bought them so fast it was hard to tell when they bought the next theatre."

September 30, 1919, Hulsey sold out for \$300,000.

Hulsey, Boland, Leyte and Lytle had previously entered into agreement to collectively buy Paramount pictures. This cost them all of their theatres.

Disposal of small town theatres begins.

List of instances of unfair methods and coercion in acquiring theatres. Individual cases cited, including the Boss case in Oklahoma City.

In their fight to oust Boss, Paramount showed its pictures in "the worst theatre in town," one that their own sales manager passed by without recognizing it as a theatre. This in general line with Paramount policy when "enter" a theatre.

"Everybody throughout country were scared and alarmed. Those who sold quietly surrendered to the inevitable result which would follow a contest with Zukor's company."

In attempting to discount testimony of exhibitors before commission. Swaine, leading counsel for F. P. characterized those testifying as "a lot of dirt."

"Between April 30, 1919 (the date of the organization of Southern Enterprises) and April 4, 1923, Southern Enterprises acquired an interest, in whole or in part, in 223 theatres in 11 southern States."

BLACK NEW ENGLAND THEATRES, INC., AND ALFRED S. BLACK.

"Black had same idea as co-conspirator Zukor on the monopoly of the industry, only his plan of accomplishing this was different." Black's scheme was to get the little theatres of the country. Black's plan was submitted to a firm of public accountants for approval to be presented to Zukor. Accountant's report is given in part "past efforts to secure control of the moving picture business have been through control of big stars. This principle is fundamentally wrong. Control of this great industry is coincident with the control of its source of revenue, namely, the theatre."

Black failed to get financial aid for nation-wide plan. Black denied none of this testimony. His plan was to build up theatre chain like Woolworth's or Kresge's 5-and-10-cent stores. Threat to exhibitor in New England to sell to Black or get no pictures. In August, 1919, Black had already acquired 24 theatres with from 15 to 18 others affiliated. Using Paramount pictures 100 per cent. Black goes in with Zukor on a 100,000 share corporation, with Black assigning all rights in the theatre. Zukor agreed to buy 12,500 shares of the stock in this new corporation for \$250,000. This agreement later modified. June 17, 1922, F. P. bought out Black for \$650,000. Black used same methods as "wrecking crew," threatening to pull out of the south. At purchase time Black had 46 theatres in ten working in the south. At purchase time Black had 46 theatres in 36 towns. Zukor, following out his plan of making connections when purchase was not possible, on July 20, 1922, employed Gary, general manager for the Nate Gordon Circuit in New England, holders of the First National franchise, as general manager of F. P. also. This gave Zukor entire control of first run houses in New England.

(To be continued.)

U CITY SHAKEUP "EXTRA" PEOPLE IN HOLLYWOOD

Los Angeles, Oct. 20.

Rumors which have predicted a Universal city shakeup for some time have finally materialized. Henry Henigson arrived on the lot Monday and informed General Manager Raymond L. Schrock he had been appointed to the post.

Schrock, following out his plan of making connections when purchase was not possible, on July 20, 1922, employed Gary, general manager for the Nate Gordon Circuit in New England, holders of the First National franchise, as general manager of F. P. also. This gave Zukor entire control of first run houses in New England.

(To be continued.)

Women and Children Treated Unfairly

Los Angeles, Oct. 20.

Due to complaints that women and children, picture extras, are being worked under unfavorable conditions in the coast studios, Mary Mel, assistant secretary of the California Industrial Welfare Commission is making an investigation. Charges were made that women worked overtime without extra pay and that they were not paid for the full time present on the lot.

Miss Mel says that other complaints are extra extras told to report to the studios at seven o'clock a. m. are compelled to wait around until 10 and sometimes until noon before taken to the set and they are paid only from the time reaching the set.

Many of these extras, especially women and little children are asserted to have worked 10 and 12 hours a day, and that they were not paid for the full time present on the lot.

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INDEPENDENTS ARE EASING OFF

Schulberg May Go to M-G—Chadwick and Cohns Cut Down

A deal is now pending whereby F. P. Schulberg will discontinue his own producing organization and ally himself with Metro-Goldwyn in a position similar to those occupied by Harry Rapf, Irving Thalberg and Hunt Stromberg in production.

Schulberg had announced 18 pictures for this year but it is understood he has cut his producing program to about 12, six of which have already been shown and seven more. He was in New York recently after a stay on the coast and admitted to other picture people negotiations were on between himself and Metro, but said that they had not as yet passed the negotiation stage.

Nor is Schulberg the only independent to cut production. I. E. Chadwick has announced several pictures for next season. The larger companies are also cutting for next year, this season's overproduction being the reason.

About two weeks ago various rumors were on the street that Schulberg was attempting to arrange a distributing tieup with Metro, but then later F. P. O. was brought into the same rumor, for at present Schulberg has to distribute his production a state's right basis.

Schulberg is assured as an independent producer several years ago when he left the Famous Players organization, in which he was an executive.

Another independent producer easing up on production is said to be the Columbia Pictures, controlled by Harry and Jack Cohn. They had a very big season last year, Harry Cohn when in New York a couple of weeks ago for a stay suddenly returned to the coast but expected to shortly come back to New York.

Los Angeles, Oct. 20.

With the independents in a jam over finances here, it is understood that many will quit producing.

Several of the small independents have already started production on account of their inability to get finances from distributors.

Phoebus Distributing

Berlin, Oct. 8.

The Phoebus Film Company of Berlin, the only coast rival of the Ufa, claims to have an exclusive contract with the First National (New York) to distribute its films for Germany.

The Phoebus states that all the 1925 crop will come out under their banner. They admit, however, that there is an exception to this, one film which the Ufa can take if it desires to.

Dwan Making "Sea Horses"

Los Angeles, Oct. 20.

Allan Dwan has been selected to make "Sea Horses," adapted for the screen by Francis Brett Young.

Production will begin about Nov. 3. Those already selected for the cast include Jack Holt, Florence Vidor, George Bancroft and Lawrence Grey.

THEATRE BEAUTIFUL LOS ANGELES

Week Beg. Oct. 21

Week Premiere!

Prod. Dist. Corp. presents

"SIMON THE JESTER"

A Frances Marion Production with Wonderful Star Cast

Pacific Coast Debut

Huston Ray

The Plaintiff

Other Added Events

Free Auto Park

Free Auto Park

Free Auto Park

Free Auto Park

Free Auto Park

Free Auto Park

Free Auto Park

Free Auto Park

Free Auto Park

Free Auto Park

Free Auto Park

Free Auto Park

Free Auto Park

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

(Variety's reviewers assigned to legitimate stage productions are instructed to judge each production with a wide angle its potential picture possibilities. Their judgments will be listed here weekly.)

"MADE IN AMERICA" (Comedy-Drama—M. H. Gleason—Cort). This story might be fashioned into a good program release. It tells of an Armenian immigrant who makes good in America and marries a girl of excellent family. The cosmopolitan picture patrons should find the story interesting. *Ibc.*

"LOVELY LADY" (Waghehals & Kemper—Belmont). Yes and no for this Jesse Lynch Williams' comedy as regards filming. The basic idea could be doctored into something by a facile scenarist, considering the situation of the alien who is playing both father and son, one against the other. The name character in the play would have to be apologetic for mass consumption. *Abel.*

"The Daughter of Rosie O'Grady"—Favorable. Perfect for a sentimental picture of the Irish, Ireland and America, with love and laughs. This story if pictured would enthrall every Catholic, and probably become the "Able's Irish Rose" of the films, for it would please everyone else also. Pat Rooney in the lead, if procurable, and with his wife, Marion Bent, also Pat Rooney, 3d (son), the family group (now in the play) would be an added attraction. *Sime.*

"APPEARANCES"—Unfavorable. (Lester W. Sagar—Frolic Theatre). Impossible for films. The central character is a colored boy, the plot centers about a charge of rape, and there isn't any interest or merit to any of it. *Lad.*

"BAREFOOT"—Unfavorable. (Drama—Native Theatre—Princess). A story that starts and ends in a Virginia mountain cabin, with a Paris studio in between. It has to do with an illiterate girl who unwittingly becomes the mistress of a married man. Quite doubtful if meaning anything for pictures. *Ibc.*

"HOLKA-POLKA"—Fair. (Carl Reed—Musical—Lyric). Hook of this opera is not fair for operatic purposes, the humor being weak, but the story, which concerns a tomboy Czech girl and her rather appealing romance, which carries into a large city, might do for several of the comedienness who occasionally take on a hoysenish role. The book would have to be strengthened and switched considerably. Comedy relief at present is weak. *Sisk.*

"A Man's Man"—Two Possibilities. **"A MAN'S MAN"** (The Stagers—52nd Street). This might easily be made up check melodrama by hooking it up, turning the path into bathos and the satire into low comedy. An artistic director could do more than that. Adhering to the original story, he might produce a powerful film of the lower middle classes. The story of the success-worshipping husband, whose greatest ambition is to become an Elk, and of his pitiful wife, who imagines herself another Mary Pickford, carries a tremendous wallop. The acting particularly in this case would have to be first-grade. *Herb.*

Compartment Car Party Through Without Change

Los Angeles, Oct. 20. Members of the film colony have gotten into the habit of getting a compartment car on one of the limited trains for the east, exclusively for their own party so that they would be able to go through to New York without change in Chicago.

Thursday there will arrive in New York John McCormick, production chief of First National, who is going to meet Richard A. Rowland, general manager of the company, when he returns from Europe Oct. 23; M. C. Levee, president of the United Artists; B. M. Asher, of the Corinne Griffith productions; Bert Lubin of Sawyer-Lubin Co.; Arthur L. Bernstein and Larry Weintraub, of the Jackie Coogan productions.

Besides there will also be in the party Anna Q. Nilsson, Dorothy Mackall, Claud Gillingwater and his wife (who are going to the first National Studios in New York to work in a picture, "Too Much Money," which Jack Dillon will direct), Lewis Stone who will play the lead and Dillon are already in New York.

ST. CLAIR DIRECTING

Los Angeles, Oct. 20. Mal St. Clair will direct "The Show-Off" for Famous Players-Lasky. The picture was bought originally as a starring vehicle for Raymond Griffith. The schedule as now arranged for Griffith will not permit his appearance in the picture.

St. Clair will begin production about Nov. 20.

TURPIN-MURRAY TEAM

Ben Turpin has been signed by William Blumstein, for a new feature production entitled "Steel Preferred," being made for release through Producers Distributing Corp.

Turpin will be teamed with Charles Murray to provide the comedy.

Using Song Pluggers

The Rialto and Majestic, Providence, have been using song pluggers recently. They pick 'em for good looks, good voices and ability to sing ballads.

Pickford-Fairbanks in Person for 'Annie Rooney'

Los Angeles, Oct. 20. "Little Annie Rooney" will have its Coast premiere at the Million Dollar Oct. 22.

Mary Pickford and Douglas Fairbanks will attend the performance and are scheduled to make speeches. This is the first time either has made a personal appearance at the showing of any of their own pictures in Los Angeles.

For the opening night admission prices will be \$3.50.

At the Hotel Ritz, New York, last Friday night, a very nice affair for the press of the "Annie Rooney" included a dinner for the guests.

The latter were about 100 in number, nearly all newspaper writers.

Pathe News Dinner

Invitations are out for a 15th anniversary dinner by the Pathe News at the Hotel Plaza, New York, Saturday evening, Nov. 14.

It will celebrate the founding of news reels that long ago by Pathe.

"BEN HUR" AT XMAS

Los Angeles, Oct. 20. Several new additions to the Metro-Goldwyn fold in Culver City arrived from the east this week.

They include Ramon Novarro, picture actor; Elmer Finner and Maud May, actresses.

It is said at the studio that "Ben Hur" will be ready for release Christmas Eve and Newtime productions would be made to turn out 20 program and six shorts in all before July 1.



FRANK MOULAN

Featured this week at Fox's, Philadelphia, in a special presentation of Victor Herbert's operetta "Sweethearts."

EXHIBITORS PROTEST F. P.

Two Pictures Removed From Schedule

The Theatre Owners Chamber of Commerce at its meeting in the Hotel Astor yesterday entered a protest against Famous Players-Lasky for withholding two pictures from the contracts which the exhibitors have for their product.

The pictures are "The Vanishing American" and Gloria Swanson in a production to be named "Conquered."

Famous after selling the product to the exhibitors withheld the contracts long beyond the period of the seven days allowed under the Uniform Contract, although the exhibitors practically received verbal confirmation and also obtained dates and pictures that were on the contract.

Now the contracts have been given to the exhibitors but with "The Vanishing American" withdrawn and an excuse that the organization will not be able to deliver the Gloria Swanson picture. This latter would practically be a confirmation that it has lost this star and she is going with United Artists, although as recently as Monday of this week at the F. P. home office it was denied that Miss Swanson had signed with U. A.

The exhibitors state that because of the fact that "The Vanishing American" and "Conquered" were on their contracts it brought up to a higher level the average rating of the balance of the program the contract called for through the allocation of prices.

SERIAL ON "EXTRAS"

Los Angeles, Oct. 20. An evening, this week began running a serial story entitled "40,000 Extras vs. 40 Producers."

This story, the paper claims, is the truth about the picture industry. The newspaper said it had had an investigator on the story for several weeks and that this person will tell exactly how many picture extras there are in Los Angeles, estimating them from 10,000 to 40,000, but the investigator says that there is regular work for only 4,000.

The investigator will tell how the others live, how they get positions and also if there is any favoritism in the employment of extra people, as well as tell the chances an extra has of becoming a star.

READER'S OPPOSITION

Direct "opposition" is in the offing for Walter Rood in New Jersey. The first opposing house will be at Perth Amboy where Dave Snapper has started excavating for a new 1,300 seater. Rood now controls three theatres there while Snapper also operates houses in South Amboy, South River and New Brunswick.

Tommy Dowd's Boy

A son was born to Thomas Dowd, the manager of the Capital at the Community Hospital on Oct. 17. The boy weighs 7 pounds.

PANAMA REVOLUTION

Douglas MacLean who got into New York Sunday on the "Hamilton" from Los Angeles via Panama had something of a thrill together with other passengers on the steamer who were trapped in the streets of Panama when the revolutionists staged an uprising about a week ago.

The steamer was lying over for two days to give the tourists opportunity for a visit ashore. They were seeing the sights about the town when the guns began to pop as the military and the revolutionist forces clashed. At first MacLean thought it might be a picture company on the job staging a comic opera revolution, but when he failed to spot a camera and noticed that the tourists fopped they laid still he realized that this was the real thing and ducked with his wife for their hotel. The whole revolution was over in half an hour and meantime the tourists got the thrill of their lives. One woman lost her bag with \$8,000 and failed to recover it. The chances are that the finder will stage the other revolution by the time the next boat comes through. MacLean and his wife have come east to be present when the first Famous Players release, "Seven Keys to Baldpate" has its first showing within the next couple of weeks.

ENRIGHT AND INDEP.

The name of Police Commissioner Enright, who is listed to be mentioned as a possibility as the head of the Independent Motion Picture Producers. That the commissioner has been very much in evidence at picture luncheons and other affairs of the trade has led to the rumor that he is considering the film industry as the scene of his future activities.

It is rather generally conceded that the commissioner will be deposed from the post he now occupies after Jan. 1, when Jimmie Walker becomes Mayor of New York. It is generally conceded that Walker is going to be the next Mayor and that the fountain-pen-and-checkbook candidate, Waterman, whom the Republicans have chosen, hasn't a ghost of a chance.

Commissioner Enright, during the time that he has held the post at the head of the Police Department of the City of New York, has proven himself a really clever organizer and executive and it is possible that he would be a splendid one to head the I. M. P. E. A. There are times when it appears that those boys need a "cop."

The commissioner, in addition knows something of pictures, he having lined up with a couple of productions which he exploited the work of the Police Department and for which he was credited with the authorship.

Banky Press Stuff

Los Angeles, Oct. 20. It is understood here that the Universal news service stories concerning Vilma Banky and a certain Ben Ince are fictitious and a press stunt. They are being sent out under the by-line of C. F. Bortelli.

Here it is said that they were arranged for when the writer was in America during the summer and conferred with Goldwyn. The Baron is a fictitious person, so the story goes.

Mrs. Turpin's Estate

Los Angeles, Oct. 20. Ben Turpin is bequeathed \$63,398.50 by the will of Carrie Turpin, late wife.

The will was filed for probate in the Superior Court. It was drawn Feb. 1924, and states that Bernard Turpin, her husband will receive the estate unconditionally and be made executor.

Mrs. Turpin died Oct. 1 after a long illness.

Francis Agnew Moves

Los Angeles, Oct. 20. Francis Agnew has accepted the position of picture head at the Fox studio and signed a contract with Metro-Goldwyn Pictures for similar work at that studio.

MASQUERS CLUB STAINED BEHIND

ARBuckle

L. A. Educational Board Bars Him—Performance Postponed

Los Angeles, Oct. 20. When the Los Angeles Board of Education refused to permit Roscoe Arbuckle on the stage of the Hollywood High School auditorium at the Masquers Revel Saturday night the performance was cancelled with arrears made to give it at the Philharmonic auditorium Oct. 22.

As 24-sheet boards announced Arbuckle was to appear at the Revel, complaints were made to Dr. William Snyder, principal of the high school. He in turn referred the matter to the Board of Education, which adopted a resolution regarding the permit for the use of the auditorium unless a written agreement was made that Arbuckle would be eliminated from the program.

Robert Edison, head of the Masquers, became incensed at the action of the Board of Education and stated that under no circumstances would Arbuckle be removed from the bill and that the organization would rather cancel the date than do this. He said that the Board of Education had given them a permit to hold the show three weeks ago and that even at that time Arbuckle's name had been in big display on the billboards all over town. However, the Board did not take its action until three days before the event was scheduled to begin. A special meeting of the council of the Masquers, called immediately after word had come from the Board of Education, 15 of the 21 members appeared and decided to back up Arbuckle in the matter as he is a member of the club.

The show which will be given by the Masquers at the Auditorium Thursday is patterned along the lines of the famous "Edison" show. Arbuckle's name has been in big display in a sketch written by Chess Lancaster entitled "At Our Club," with music by Victor Schertzinger. There will also be a Western skit entitled "Where Men Are Men," a travesty "Fidos," which has both masculine and feminine roles and was written by Roy Atwell. It will be staged by Taylor Dillinger. Arthur Burkhart has written "A Chinaman's Chance," while Robert Edison has written "Flashes of Wit." Lyn Cavanaugh and Earle Fox have a spectacular number "Hollywood" and Julian Eltinge is scheduled to play the title role in "Gypsy Maid," a musical ensemble with Warner Baxter playing opposite him.

Among some of the screen people appearing in the various skits are Ed Bennett, Louise Brown, Ruth Roland, Mabel Hall, Bebe Daniels, Clarence Muse, Virginia Hillman, Renee Adoree, Maud Fulton and Billy Dove.

COONEY BROS. VS. B. & K.

Former Issuing "Get Rich" Literature for New Theatre

Chicago, Oct. 20. Cooney Brothers (National Theaters, Inc.) are utilizing a gift edge "list" to distribute literature on how to get rich by buying stock in the new theatre, which they intend to build.

The house will be in direct opposition to a similar theatre project of Balaban & Katz for the same corner, Madison and Crawford.

Langdon's "Gag" Writers

Los Angeles, Oct. 20. Harry Langdon is getting ready for his first production with first National release at the United Studios.

The initial work has been engaging five gag men, all of whom have worked at the various comedy studios on the West Coast. They include Tom Whalen (formerly with Harold Lloyd), Gerald Duffy (also a Lloyd graduate), Frank Hillebrand (Hillebrand's brother), who has had considerable experience at various studios and Frank Capra, who is now at the United Studios.

You Can't Go Wrong

Bigger To-day Than Ever! **A FEIST HIT!**

"PAL of MY CRADLE DAYS"

The Sensational Mother Ballad!

by MARSHALL MONTGOMERY and
AL PIANTADOSI

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

Everybody's Falling In For The **A FEIST HIT!**

"KINKY KIDS PARADE"

by GUS KAHN and
WALTER DONALDSON

**"You Can't Go Wrong
With Any FEIST' Song"**

The Waltz In The Air

"MIDNIGHT"

by Walter Don

A Lingering Melody Fox Trot

"Let Me Live In You"

by Cliff Friend and Al

*A Singable Song And A
Whale of a Dance Tune*

"WHO WOULD"

by BENNY DAVIS

Your Audiences Will Love

"MIGHT"

by RAY EGAN

Ben Bernie's Sensational Fox

"MARG"

by OWEN MURPHY, AL SH

"When The ONE YOU LO"

If you sing the better
by Paul Whiteman Cliff

711 Seventh Avenue

LEO

SAN FRANCISCO
Fantages Theatre Bldg.
BOSTON
131 Tremont St.

CINCINNATI
Lyric Theatre Bldg.
TORONTO
185 Yonge St.

PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

With Any **"FEIST" Song**

✓ **A FEIST HIT!**

"T WALTZ"

and Gus Kahn

✓ **A FEIST HIT!**

"ger Longer Arms"

Baer, Writers of "June Night"

✓ **A FEIST HIT!**

"T LOVE YOU"

and JOE BURKE

✓ **A FEIST HIT!**

"Y BLUE"

and DICK WHITING

✓ **A FEIST HIT!**

"UERITE"

MAN and BEN BERNIE

✓ **A FEIST HIT!**

"VE, LOVES YOU"

class ballads - **GET THIS!**
and Abel Baer

A Beautiful Song! ✓ **A FEIST**
A Class Dance Tune!

"I'm Tired Of Everything But YOU"

by ISHAM JONES

A Serio-Comic Mock Ballad!

✓ **A FEIST HIT!**

"SHE WAS JUST A SAILOR'S SWEETHEART"

by JOE BURKE

A Sensation For Singing Orchestras

Hot? and how! ✓ **A FEIST HIT!**

"RED HOT HENRY BROWN"

by FRED ROSE

FEIST, Inc.

New York

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FORUM, L. A., SMASHES RECORD W. VARNERS' "BOX," \$12,000

Hit Films in Smaller Houses—Rialto, 900-Seater with "Phantom," Another Record Breaker at \$14,700—"He's a Prince," \$25,900

Los Angeles, Oct. 20. (Drawing Population, 1,250,000.) High spots in the picture house business last week were in the smallest capacity house, far from the center of the town, in a residential neighborhood. It was the way "The Phantom of the Opera" clicked at the Rialto, a 900-seat house, despite the majority of the critics were very unfavorable in their reviews of the picture. The Newman press department which is handling the picture with hardly any aid from the Universal publicity and exploitation departments, smeared the town with paper and stunts which caused the picture in five days to 50-65c to do over \$11,000, record business for that house for a number of years. But the pace he held up for another week indications are that the picture will be good for at least six weeks.

At the Forum history was also made last week with Syd Chaplin in "The Man on the Box." Business almost all unusually fast with the house intake record by the end of the week broken by close to \$2,000. That record was broken by another Warner picture, Lubitsch's "Kiss Me Again." Due to the big gross it was decided to hold the picture over the first time that has been done since John P. Goring took over the reins as managing director of the Forum.

With the closing for Chaplin's "Gold Rush" having been set for November 1, business started to pick up at the Grauman's Egyptian. It gives indication of climbing steadily until the end of the month.

Harold Lloyd's "The Freshman," in its eighth and next to final week at the Million Dollar, did not get the fast start which it had shown strongly on the week, but falling quite a bit below the preceding week.

At the Metropolitan Raymond Griffith's "He's a Prince" did better than the Thomas Meighan output did the week before, getting quite some above the "red ink." The Metropolitan, Lewis's output, Criterion, all cover special performances in the morning, with World Series box score results, but it is not the radio and outdoor score board returns caused business to drop considerably this year, but the last year score intake. The figures for these performances are not listed with the regular house gross below.

Estimates for Last Week
Metropolitan—"He's a Prince" (P. N.) (2:30; 25-65). Raymond Griffith's drawing power beginning to show itself. Beat Meighan picture of week before considerably. \$10,000 Million Dollar—"The Freshman" (Pathé) (2:30; 25-35). Just about starting to pull out all the stops for length of run, with Waring's Penitentiaries and Murray and Lee being helping. \$13,500.

Grauman's—"The Gold Rush" (U. A.) (1:30; 50-1:15). With run being announced business picked up to \$18,500.

Loew's State—"Winds of Chance" (P. N.) (2:30; 25-35). Got off to fair start, picked up as week went along. \$13,700.

Criterion—"Sun Up" (M-G.) (1:30; 40-45). Pulks out here get too much "sun" to be interested in how "Sun Up" is accomplished. Gross only ordinary at \$14,200.

Forum—"Monks of the Night" (Warner) (1:30; 15-50). Best bet house has had, with old records all smashed. \$12,000.

Rialto—"Phantom of Opera" (U.) (3:00; 50-65). This Universal output drove more money into house than ever dreamed of. \$14,700.

NEWARK'S OVER-SELLING

Newark, Oct. 20. William J. Kreiman, Director of Public Safety, attended the show at the Mosque Saturday night and said a hit. Not at the show ("The Freshman"), but at the crowds at the lobby. He told the younger Fabian that the practice of selling tickets when the house was full would have to stop. He also issued smaller instructions for the other Fabian houses and said he would go after these theatres. Failure to comply will result in revoking of the license.

The story landed on the front page of the "News" with the assertion that the Mosque was over-selling a hit. Not at the show ("The Freshman"), but at the crowds at the lobby. He told the younger Fabian that the practice of selling tickets when the house was full would have to stop. He also issued smaller instructions for the other Fabian houses and said he would go after these theatres. Failure to comply will result in revoking of the license.

HELD OVER IN PROVIDENCE

"Freshman's" 2d Week, \$8,500—Reasons

Providence, Oct. 20. Pictures held over for a second week are rarely supported here, but "The Freshman" did a big business for 14 days. Exploitation of the wisecracks, hook-ups with many local stores—some of them unsought—and that this is a hot college town made the hold over successful. Last week "The Freshman" did exactly the same before the S. R. O. sign was glued to the lobby wall. They packed 'em in every night both weeks but there was a slightly smaller total in the big figures when added up last Saturday night, \$8,500.

Week end show going is on the increase. Managers report bigger crowds at the box-office Friday and Saturday night. Saturday was a picture in all the houses. Side shows lined them in like the glued main street fronts. They had queues on the sidewalks everywhere. Saturday night prologue and a kick in the exploitation about Wednesday helps the proceeds to fatten. Last week was somewhat above the average. All houses reported "good," and only one manager insisted the week was only "pretty good." This town is one of the most unusual in the country in that it constantly offers two features for 40 cents.

Estimates for Last Week
Victory (1:30-10-40) — "The Freshman" (Pathé), (2d week). Held over \$8,500 on holdover. \$10,000 first week.

Majestic (2:30-10-40) — "The Man Who Found Himself" (1st N.), and "The Substitute Wife" (Truett). \$6,000 good average week. Saturday night unusually heavy.

Grand (2:30-10-40) — "The Dark Angel" (State Rights), and "How to Succeed in Business Without Really Knowing It" (State Rights). Very good week.

Rialto (1:48-10-40) — "Classified" (1st N.), and "Wasted Lives" (Truett). Good week \$5,000. \$500 over average.

This Week
Victory—"The Mystic," "Peacock Fraternity," "Coming of A Mos," "Golden Princess."

Rialto—"Pony Express," "Tessie," "Majestic—"Borrowed Money," "New Broome."

Cruze Prefers Coast for Films—Wife's N. Y. Offers

Los Angeles, Oct. 20. Famous Players-Lasky and James Cruze are conferring as to whether or not the director should go to the studios on Long Island to make his next picture, "The Blind Goddess," from a story by Anne E. Train. There is a New York quotation in the picture. The film authorities want Cruze to go east for the picture, but Cruze seems to be a patriot to the local studio.

While telegrams are being exchanged, Cruze is preparing to leave for New York, taking his wife, Betty Compton, with him. He will finish the "Minneluna" in about a week.

It is also said Miss Compton is bringing pressure to bear upon him to go east, as she has several offers to make films around New York, with her salary set at \$3,000 per week.

CHATBURN ARRESTED

Los Angeles, Oct. 20. Thomas Chatburn, former general manager of the Irving motion picture studios, has been arrested on a charge of embezzlement charged by Elizabeth Hanford, who charged him with stealing money worth thousands of dollars from a ring she lured him. Miss Chatburn asserted that she lost Chatburn the ring when he returned it, three large pieces of glass were substituted for diamonds.

IND. 60 LIMIT

A definite movement is underway among six of the larger independents to form a working agreement whereby their combined output each year will be limited to a certain number of films, probably 60, and that these will be offered in one group.

The idea is that the independents, by offering their product in bulk, will be able to effect a more secure selling plan and will also cease overloading in subject matter, a practice which has been common of late.

As matters now stand, one office will probably handle the physical work of the combine and a high salaried legal advisor will be brought in to handle details and to administer the rules which will be laid down when the combine is consummated. Everyone coming into the combine, and that will be limited to about six producers, will post \$10,000 annually to cover expenses.

Stage Acts Save Shows

St. Louis, Oct. 20. Some more overtopping of the variety this town has been having almost continuously since the month started, and that last week was no exception.

With half the population enjoying coughs or colds and saying nothing could get them to a show, the picture men were at their word and offered no inducements which might have caused the audience to change its mind. Save for "Classified" at the Skouras houses, the week may be called a poor one as far as the bill of fare with concern is. It is certain that "The Circle" at the State, and "Son of His Father" at the Missouri were two of the great picture exhibitors here. The shows would have done better than that, did, however, if the weather had not been so terrible.

Estimates for Last Week
Missouri—"Son of His Father" (P. N.) (2:30; 40-45). Admirers of Harold Bell Wright's works sorely tried by this one. No place for getting a draw on Wright alone, even though it is his native State. Rest of show on stage saved it; \$17,500.

Loew's—"The Circle" (M-G-M.) (3:00; 35-65). Got awful panning from almost everybody. Benny Davis, on the stage, was the hero; \$15,000.

Grand Central—"Classified" (First National), (1:30; 35-65). Good picture, but the big draw was Thursday to "The Freshman."

MIX HOLDS UP GROSS

Vaudeville at Loew's, Buffalo, Doesn't Help

Buffalo, Oct. 20. Business failed to show anything extraordinary here last week, most of the houses moving along at about an even pace.

Loew's—"The Circle" (M-G-M.) (3:00; 35-65). "Evelyn's Whisper" and vaudeville. The Mix feature responsible for greater part of week's business, with vaudeville failing to show anything; \$14,000.

Lafayette (3:40; 35-50). "Playing With Souls" and vaudeville. Vaudeville topped card here with picture in background; \$15,000.

Hungary's Film-Making

Washington, Oct. 20. The government of Hungary is the latest European law making body to come to the rescue of the home industry in the production of pictures. Hungary's Ministry of the Department of Commerce from Assistant Trade Commissioner Elbert Baldwin in Vienna, reads:

"Since July 1, 1925, picture film distributors who import and distribute annually a minimum of 20 foreign films of average length of 1,500 meters have been required to produce and distribute one domestic film in Hungary for every 20 foreign films imported."

BEADLINE BACK AT WARNER'S

Los Angeles, Oct. 20. When William Beadline—complexioned like a "Scarpa"—starring Mary Pickford, he will return to the Warner Brothers studio to complete his directorial contract with that organization. Beadline also directed "Little Annie Rooney" with Miss Pickford.

PICKFORD' \$14,000, 1,100-SEATER BEAT NEWMAN'S GROSS

50c. Scale in Both Houses—"Slaves of Fashion" in Opposition—Fashion Revue Added—No Extra Attraction for "Annie Rooney"

LIBERTY HOLDS OVER IN N. O.

"Freshman" Does \$10,400 at Strand—House's Top

New Orleans, Oct. 20. After proving a decided flop at local boxoffices for several years, Harold Lloyd did a complete somersault last week with "The Freshman," giving the Strand its biggest receipts in years.

Business has been so big the Saenger are retaining the picture for a second week, an almost unheard of procedure in the "worst film town in America." For the first time in ages the Strand business rose above five figures, the gross running to \$10,400.

Schiro's Tudor thought it could do something with "The Horse" for a second week, but the demand was not there. The Liberty limped along with "The Half Way Girl," styled not half bad, running well under \$3,000.

Estimates for Last Week:
Strand—(2:30; 42). "The Freshman." Best money picture house had played in five years, \$10,400. Liberty—(3:00; 55). "The Half Way Girl." Nothing to rave over, total being \$2,800. "The Iron Horse"—(3:00; 55). "The Iron Horse" failed to excite interest when held over; but \$1,900.

Lubitsch Luncheon Note

For Absence of All "Is"

A picture luncheon and but three brief speeches, and those with the personal pronoun "I" conspicuous by its absence, made the reception tendered to Ernst Lubitsch at the Park Lane last Friday a novelty in the era of the well-known "infant industry." Those who spoke were Harry M. Warner, Nathan Burkan and the guest of honor.

About 100 were at the luncheon, representative of the Warner Bros. organization, the trade press and the daily paper reviewers.

After the luncheon had been served Mr. Warner spoke briefly, introducing Mr. Burkan, whom he stated knew more about Lubitsch than anyone else present, other than Lubitsch himself and his wife.

Mr. Burkan proceeded to inform those assembled that Lubitsch is not one of the directors who had jumped from window dressing into picture making. He was grounded in experience in the drama as the assistant to Max Reinhardt and was one of the best known comedians on the German stage for years prior to entering pictures. He also stated that both Pola Negri and Emil Jannings had professed to him that whatever success they had achieved in the screen was due entirely to Lubitsch, who had worked most painstakingly to bring out what latent ability they had.

Then came the prize speech of all delivered by Lubitsch. It was brief and to the point. He was glad to be in America, glad to have the opportunity to express his thanks for the opportunities that had been afforded him in this country. In closing, he stated he could only hope to try to produce pictures that should merit the approbation of the press.

The director and his wife left New York Sunday, returning to the coast.

Irene Rich, who came east with the Lubitschs, sailed for Europe Saturday. She will return to this country in about a month.

NEW ST. LOUIS HOUSE

St. Louis, Oct. 20. The second largest local picture house at the corner of Pine and Broadway, The Theatre will be called the Greater Gravoys. The seating capacity is to be 3,500.

Kansas City, Oct. 20. Last week could well have been termed "Ladies' Week" at the Newman, for the house had a line-up with one of the town's fur stores. A review in connection with the feature, "Slaves of Fashion," proved just what the fair patrons wanted.

The Mainstreet, after two weeks of "Don Q." and one solitary act of vaudeville, came back to its regular policy with "Classified" and five acts. Regulars returned as usual. It did not fare so well with "Romola." The fans failed to fall for the "names" in the cast, and the title didn't mean a thing.

"Little Annie Rooney" at the Liberty had lines from the start. The Saturday opening was cloudy for the management to have broken the house record. The announced figure for the first day, \$2,650, not so bad for a 1,000-seater. The picture is in for two weeks.

The Royal started Saturday with "The Pony Express" for two or three weeks, with the film giving unusual excitement.

For the current week the Newman is banking on "Take a Chance" week and will give extra value on the stage to the picture, even if the picture is not announced.

At the Grand, the leading residential feature, the Ladies' Club, Columbia Concert Orchestra of Fourteen, in conjunction with the first local orchestra, will have a show, and the Globe, which controls the Fox pictures, ran the "Iron Horse" for a second week, with a musical tab show thrown in.

Last Week's Estimates

Newman—"Slaves of Fashion" (M-G) (1:30; 35-50). "Screen Painting," with musical interpretation arranged and directed by Mirsky, highlight of the screen showing. "Our Gang" comedy for laughs. Presentation consisted of Harzfeld's Fur Modes Review, with some 30 models; Janet Adler and Orchestra, Mona Lee and the Kelly Dancers. (2nd week) The picture, with a costume viewpoint, ever seen in a local house. The women fans loved it, and business held up nicely at \$12,000.

Royal—"Romola" (3:20; 25-50). Gish Sisters giving nearly all publicity to the picture. Business proved far expected. Dit \$5,000.

Mainstreet—"Classified" (1st N.) (2:30; 40-45). After two weeks of "Don Q." seemed like old times when vaudeville show of five acts returned and a Corinne Griffith picture with a new sets and people. Good at \$14,000.

Liberty—"Little Annie Rooney" (U. A.) (3:00; 35). Long time since Mary Pickford was here in a picture, and the last ones did not seem to click as well as the ones of a year ago. She's coming back in this one. It opened Saturday to biggest business at regular prices—50 cents for the first night. Capacity all week. Gross, \$14,000.

Other downtown showing: "American Flack," "Pantages," "Iron Horse," "Globe."

New Film Fan Weekly

St. Louis, Oct. 20. "Photoplay News," a new weekly publication for the film fans, made its initial appearance on newsstands over the country last Friday. The first issue, which was 12 pages long, cost 10 cents, was the size of a standard newspaper and contained four full pages of half-tone pictures of the stars.

The publication is being issued in the interest of the film fan building, Henry Vorholt, president; Thos. H. Wells, vice-president; Ralph Newman, secretary. The paper costs a nickel.

HAMILTON IN DIVORCE COURT

Los Angeles, Oct. 20. Ethel Hamilton, actress, has appeared before Judge Summerfield to apply for a divorce from Lloyd Hamilton, screen comedian.

Mrs. Hamilton charged desertion. The couple have been married 11 years.

De Mille Would Borrow Cruze

Los Angeles, Oct. 20. Cecil De Mille is negotiating with Famous Players-Lasky to borrow Cruze to direct "The Last Frontier," started by Thomas H. Ince prior to his death.

\$63,000 THROU'G "HER SISTER" IS THEATRE RECORD FOR "MIDSHIPMAN"

Previous High Gross Beaten by \$1,000 Last Week—Box Office Publicity Got the Business—McVickers Did \$27,000—"Widow" at Roosevelt

Chicago, Oct. 20. The receipts accumulated last week at the Chicago, with "Her Sister from Paris" amassing all existing records in the district of the theatre. For the first time since the house opened it was necessary for the attraction to draw more than five times daily to accommodate the crowds. It is estimated that the theatre averaged around \$5,000 daily during the week, jumping to around \$10,000 with the Saturday and Sunday tilt.

Under ordinary conditions the feature would have done well at \$50,000. B. and K. did not rate the picture as being overly strong and surrounded it with some good presentations, including the recent winners of the "Herald-Examiner" "Charles-ton" contest. The latest word had proven box-office attractions through the months of publicity accorded the stunt.

The chief of police and censor board are mainly apologetic for the record gross. "Her Sister from Paris" was refused a clean bill by the board. B. and K. refused to back the picture with the usual publicity by obtaining an injunction. The matter was brought before the attention of the chief, who threatened to arrest B. and K. or anyone responsible for the showing. He even went so far as threatening to revoke the license.

While all this was going on, with the dailies playing it up heavily, B. and K. offered no excuses, but sat back quietly and watched the pretty roll dollars into the box-offices. It was the best piece of newspaper propaganda ever accorded a feature.

Friday the chief notified the public through the press that he was all right to witness the picture as the objectionable sub-titles had been removed. The cuts that the chief made did not destroy the dramatic sequences of the picture, nor will they be noticed should some of the customers who have already witnessed the feature be curious enough to take a second look. It looked like an out and out tie-up, with the result being that the picture business ran \$63,000.

Somebody must have thrown a jolt into the Randolph at the rate that the house has been doing the last few weeks. While it is questionable if the Universal house is making any money, it is doubtful if it is losing much more than it has in the past few weeks. The running expenses have been cut through not paying up a pretentious lobby display. The house has also shaved its advertising and is spending its allotment in well-worth tie-ups.

The Randolph is out on the good publicity, getting results last week, with a second run feature, "Don Q." The picture business was established, close to \$7,000.

"The Freshman" pulled out after five weeks at the Roosevelt with a grand total of \$115,000 for the engagement. The latter figure is an extraordinary record for a first-run picture at this house. This is also the first time that a feature has been while doing business. Pre-arranged bookings made the switch necessary. On its last week the Lloyd comedy grossed close to \$7,000.

McVickers is still blazing the trail, turning in a substantial gross for "The Palace." The picture's entertainment is gradually overflowing the town, but the premier still hangs on, drawing his share of the receipts. "Best People" was the best picture, but the combination registered better than \$27,000.

Estimates for Last Week
Chicago—"Her Sister from Paris" (F. P.) (2,400; 30-75). Policy still holding its own with Paul Ash, the record gross, exceeding previous high runs by better than \$1,000. Connee Boswell feature drawing \$63,000. Five comedies follow daily to obtain the latter figure.

McVickers—"Best People" (F. P.) (2,400; 30-75). Policy still holding its own with Paul Ash, the record gross, exceeding previous high runs by better than \$1,000. Connee Boswell feature drawing \$63,000. Five comedies follow daily to obtain the latter figure.

Opheum—"Gold Rush" (U. A. 9th week) (775; 50-75). Commencing to show signs of slipping on last few weeks. Held up remarkably well

\$22,000; CENTURY RECORD FOR "MIDSHIPMAN"

Tom Mix Hits Garden's Bullseye with \$12,000

Baltimore, Oct. 20. Drawing Population, 400,000. The Whitehurst's Century stood way out in front last week, it hung up a new record with "The Midshipman." The Navy-Princeton game was played here Saturday. The rumored sale of the Whitehurst theatres narrowed during the week to the Century and Parkway. The Stanley people are no longer mentioned and the Loew offer for the two houses is at about \$2,000.

Announcement late in the week of the immediate erection by the New York Hotel Shelton people of an eighteen-story hotel diagonally across from the up-town Parkway should bring that house and the locale into a new prominence and may have an appreciable effect on sale negotiations.

Estimate for Last Week
Century—"The Midshipman" (3,000; 30-75). Made history at this house and set a new record (second week drawing). The picture started with a rush Monday (Columbus Day) eased off around mid-week, came back with a rush that swamped the box-office, and has not let up since. Rained on several nights. Navy-Princeton counter draw Saturday afternoon. New house record, held gross slightly over \$23,000.

Rivoli—"The Pace That Thrills" (2,300; 25-75). Picture not outstanding and relegated to second position in newspaper advertising Manager Wonders playing up Art Landray's Orchestra, that created a furore the week before and held over. House got its usual night capacity, but matinee off due to the World Series score-board counter attraction, plus the races. Location of house with large afternoon matinee draw is more sure than title to this opposition than shopping district house. "Around \$11,500."

New—"The Unholy Three" (1,900; 20-75). Great draw. Started off with standees Monday afternoon, and in face of down the street opposition maintained fine pace. Around \$11,000.

Metropolitan—"Lovers in Quarantine" (1,600; 15-50). Another of the ten Paramounts acquired by this house. Bebe Daniels, popular as up-town draw. About \$5,500.

Hippodrome—"Happy Warrior" and vaudeville (3,200; 25-75). Nothing outstanding in face of the opposition house eased off from previous week's excellent gross. About \$11,000.

Garden—"The Lucky Horseshoe" and vaudeville (2,800; 25-50). Tom Mix sure fire here. His box-office business is drawing \$12,000.

Parkway—"Ten Commandments" (1,400; 25-50). First uptown showing, following two weeks at the New. Good week. Over \$4,000.

This Week
Century—"The Midshipman" (3,000; 30-75). Policy still holding its own with Paul Ash, the record gross, exceeding previous high runs by better than \$1,000. Connee Boswell feature drawing \$63,000. Five comedies follow daily to obtain the latter figure.

NEW MET. UNAFFECTS OTHER BOSTON HOUSES

"Midshipman" Credited With \$20,000 at State-Fenway, \$10,000

Boston, Oct. 20. The holiday last week and good pictures resulted in good business. The pickup on the holiday was general and the draw continued strong until the end of the week.

The opening of the new Metropolitan did not draw away from the other houses any more than it was reported. This is in spite of the fact that the new house, which seats 5,000, has been packed to capacity since the opening.

"The Midshipman" was responsible for the gross at the State. Loew's uptown house, going to \$29,000. The college boys showed a great interest in the film. The house also carried another picture, "The Circle," but the Novaro release was credited with the big draw.

At the Fenway the gross also jumped, being in the neighborhood of \$10,000. This house had "Lovers in Quarantine" and "Souls for Sables."

"The Iron Horse," at Tremont Temple, was capacity the entire week with turnaway for the night shows.

Last Week's Estimates
State—(4,000; 50-75). With "The Midshipman" and "The Circle" did \$20,000.
Fenway—(1,000; 50-75). Did \$10,000 with "Lovers in Quarantine" and "Souls for Sables."

"Commandments" on 2d Run in Topeka, No Riot

Topeka, Kans. Oct. 20. (Drawing Population, 75,000). Business was just fair this week. Weather and picture chief caused "Ten Commandments," on second run at a straight job price matinee and night draw, to do anywhere near business expected.

Estimates for Last Week
New—"The Unholy Three" (1,900; 20-75). "Ten Commandments." No knock-out. \$2,400.
Fox—(700; 40). "Lightning." Not attraction claimed. Doing average business. \$1,400.
Theatre—(600; 30). "The Night Club." First half. Did about best first half business or some time. "Crowded Hour" last half. Average \$1,000.
Cozy—(400; 25). "Bobbied Hair." Built up steadily, sort of melodrama and night draw. Fans liked. Slightly under \$1,300.

Rupert Hughes Cordial Reign as Writers' Head

Los Angeles, Oct. 20. Rupert Hughes was inaugurated as president of the Writers at a formal dinner and dance tendered in his honor at the club-house.

Hughes in his inaugural address stated that he hoped when he left the chair he would leave it in the condition that his predecessor, Robt. Wagner, found it, meaning \$13,000 in debt as he wanted to see that none of the members were molested or harassed by his wish to take the club-house a rendezvous for a Saturday night dance crowd who would be served buckwheat cakes and hot dogs as the early hours of Sunday morning dawned.

TRACKLESS TRAIN ON COAST

Los Angeles, Oct. 20. Metro-Goldwyn's trackless train has arrived here from New York, following its exploitation mission throughout the country.

The train left New York May 7. Mayor Crier gave it the official city welcome, after which it was driven to the studio at Beverly City, where it was used until first to do exploitation work for "The Big Parade," which opens at Grauman's Egyptian Nov. 5.

Winnie Sheehan at Studios

W. R. Sheehan is paying his first visit to the Fox's West Coast studio in two and one-half years. Mr. Sheehan arrived at the studio on Tuesday and is understood he will spend about four or five weeks going over production plans. He may make changes in the personnel as well as the directorial and working forces.

TO MIX'S "WHISPER" RIVAL TO \$6,000 OVERWEEK BEFORE

"Midshipman" in Ordinary Week Ran Up \$63,200 at Capitol—"Freshman" Again at \$40,300—Goldwyn's "Dark Angel" Got Strand \$35,200

ALINE'S \$17,000 "PHANTOM'S" SURPRISE

Started with Rush in Philadelphia Last Week

Philadelphia, Oct. 20. The week's one big noise here was "The Phantom of the Opera," opening at the Aldine to far bigger receipts than even the most optimistic had hoped. "The Phantom" was set originally for four weeks and figured to get whatever trade it would attract in that time. Now it is understood it is in for six weeks and the picture people claiming a two months' possibility.

Outside of "The Phantom" business was noticeably off in the downtown houses last week, a fact partially explained by the quality of the pictures and partially by bad weather conditions, which reached a climax Friday night in a heavy downpour.

"The Golden Princess," with Betty Bronson, was a disappointment at the Stanley, the house getting its lowest gross in almost two months.

The best "added attraction" for this week is the tabloid version of Victor Herbert's "Sweethearts," with a cast headed by Frank Moulan, at the Fox.

Estimate for Last Week
Stanley (4,000; 35, 50, 75). "The Golden Princess." Picture didn't mean so much, and as there were big added features, business was off with around \$23,500.

Aldine (1,500; 1.65). "The Phantom of the Opera" (last week). Biggest big noise last week, with almost capacity after opening. Better than \$17,000 and should climb in for at least six weeks, maybe eight.

Fox (3,000; 99). "Havoc" (Fox) not a big drawing card and nothing to bolster it up. Remains sharp drop, with not over \$17,000, probably less.

Karlton (1,100; 50). "A Regular Fellow" (K. P.). Raymond Griffith has won good following here. Business above house average, with almost \$10,000 change.

Aradica (800; 50). "Fine Clothes" (M. G.). Poor business has necessitated return of this house to weekly change policy. Last week no exception, with \$7,000.

Stanton (1,700; 35, 50 and 75). "The Gold Rush" (U. A.) (4th week). Final week for Chaplin comedy. Unusually good business; month it has had in almost year.

"Pony Express" this week.

Finished 13 Days Ahead

Los Angeles, Oct. 20. Production of "Sally, Irene and Mary" at the Metro-Goldwyn studios was completed by Edmund Gurney in 22 days. The original shooting schedule was 35.

Goulding rushed the production so that he could cut the picture and take a short trip abroad this winter.

Max Marcini Handy

Los Angeles, Oct. 20. Harry Rapp will leave for New York on Nov. 8, to sail on a two months' vacation.

It is said that Max Marcini will take over the duties of Rapp's production duties while the latter is away.

PEP CLUB OFFICERS

The Paramount PEP Club installed its new officers for the year at a dinner dance last week. Palmer Hail Sutton is president and Vincent Trotter, vice-president. The retiring president Harry A. Nadel was presented with a set of golf sticks. Harold R. Franklin was named an honorary vice-president.

Last week, despite a holiday, business remained at the level of an ordinary week along Broadway because of the rain Wednesday and Friday. Three outstanding box-office grosses, with "The Midshipman" at the Capitol running \$63,200, the Colony with "The Freshman" second, with \$60,300, and the Strand with "The Dark Angel" next, showing \$45,500.

In the strength of the Colony's big week the total for four weeks at that house now shows \$183,341.05. The picture is held over as long as business continues.

At the Rivoli "Lovers in Quarantine" came under the wire with \$20,800, while at the Rialto Tom Mix in "The Everlasting Whisper" showed with \$16,300, a \$6,000 jump over the previous week.

The Warners Theatre with "Satan in Sables" did fairly well, getting \$12,400, the draw being credited to Lowell Sherman's name. At the little Cameo "Shore Leave" held over for the second week, beat the first by about \$25, getting \$1,889.

"The Phantom of the Opera" at the Astor lifted a little last week, getting \$12,400.

"The Merry Widow" at the Embassy pulled between \$9,800 and \$9,000, being the best of the extra performance will be given at the house on both Saturday and Sunday. The picture is held over at 6 P. M. and 8 P. M.

At the Criterion "The Vanishing American" came in on Thursday night, well at the box office, looking good to pull at the box office for about six weeks.

Estimates for Last Week
Capitol—"The Midshipman" (M. G.) (4,000; 30-75). Picture that didn't get any the best of it from the daily critics turned the trick at the box office, and put those who ones in the boob class again; take was \$63,200.

Colony—"The Freshman" (Pathe) (1,900; 30-85). Lloyd comedy now in fifth week here. Last week showed a little jump because of the picture being a comedy. The four weeks showing a total of \$183,341.05. Picture to remain here indefinitely.

Criterion—"The Vanishing American" (F. P.) (608; \$1.65). Opened Thursday night at 10:15. Picture is looking better all the time, but film will not stand up beyond six weeks' run here. In regular picture houses showing a total of two weeks.

Embassy—"The Merry Widow" (M. G.) (600; \$2.20). Between \$9,800 and \$9,000 last week. Week ends on Saturday. Picture to remain here an extra performance on Saturday and Sunday nights will be instituted.

Rivoli—"Lovers in Quarantine" (F. P.) (2,200; 30-85-99). Bebe Daniels drew business; that is the only reason for the picture's staying at the house got last week. Picture couldn't have pulled it, for it is a "bad boy" picture.

Strand—"The Dark Angel" (F. P.) (2,900; 35-50-85). Did good week's business accounted for by popularity of Ronald Colman and Vilma Bankley. Picture to remain here a long time.

Theatre—"The Unholy Three" (New) (1,900; 20-75). Picture to remain here a long time.

Stanton—"The Gold Rush" (U. A.) (4th week). Final week for Chaplin comedy. Unusually good business; month it has had in almost year.

"Pony Express" this week.

Aradica—"Fine Clothes" (M. G.). Poor business has necessitated return of this house to weekly change policy. Last week no exception, with \$7,000.

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Aldine—"The Phantom of the Opera" (last week). Biggest big noise last week, with almost capacity after opening. Better than \$17,000 and should climb in for at least six weeks, maybe eight.

Stanley—"The Golden Princess" (F. P.). Picture didn't mean so much, and as there were big added features, business was off with around \$23,500.

Metropolitan—"Lovers in Quarantine" (1,600; 15-50). Another of the ten Paramounts acquired by this house. Bebe Daniels, popular as up-town draw. About \$5,500.

Hippodrome—"Happy Warrior" and vaudeville (3,200; 25-75). Nothing outstanding in face of the opposition house eased off from previous week's excellent gross. About \$11,000.

Garden—"The Lucky Horseshoe" and vaudeville (2,800; 25-50). Tom Mix sure fire here. His box-office business is drawing \$12,000.

Parkway—"Ten Commandments" (1,400; 25-50). First uptown showing, following two weeks at the New. Good week. Over \$4,000.

This Week

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

U. S. S. LEVIATHAN ORCHES-

TRA
17 Mins.: Full (Special)
Lew's State, St. Louis

St. Louis, Oct. 18.
Nelson Mapie is director of this aggregation, the original U. S. S. Leviathan band which just closed a Keith-Orpheum tour. This is their fifth engagement in St. Louis in the three years.
While it is doubtful whether the set used now is as effective as the one they had in vaudeville (that of the liner pulling out of the harbor and passing the Statue of Liberty) their present setting shows the stern of the Leviathan and is effective. Anyway, the scenery in no way detracts from the manner their music is put over. And "over" is right, because their melody and synopsis are "there." It is a

great band and makes a great appearance.

Mapie has 10 men and a cute little girl, Marella Jones, who sings and dances. "Sailor's Sweetheart" and "Jintown Blues" were the closing numbers and good choices, the former especially liked.

(table)

DORIS NILES and Ballet (6)

Dancing
5 Mins., Two (Special)
Capitol, New York

One of Chester Hale's creations, Mr. Hale having been recently made ballet master at the Capitol, which means he is putting on the dance presentations and thinking them up. This one is run off to the music of the Sereenade by Dirgo in "Millons D'Harlequin," therefore it has the Pierrot motif in the dancing. The routine is strictly of the Folke variety, no matter who else lays claim to it, and further con-

firmation of this is in the fact that one of his best known pupils, Desha Podgorska, who used to drop that last name in her stage work, is in the ballet. The background is a fantastic house, through the door of which Miss Niles enters, in the usual dancing rig. The six girls are dressed in the traditional Pierrot costumes of white pants and coat with big black buttons.
What builds this turn up as that the ballet works in excellent unison for good effect.

Sisk.

ART KAHN and His Novelty Syn-

capators (25)
Music, Singing and Dancing
30 Mins.: Full (Special)
Senate, Chicago

This combination has been reconstructed since their last appearance here. The added members have added a touch of versatility. Some good voices are in the outfit with the trombonist a good stepper.

Kahn and His Novelty Synapators (as now billed) are a talented band of musicians whose synapation compares favorably with the best dance or stage attractions in this locality. The boys go in for a varied routine of music handling the operatic airs as easily as the synapated melodies.

Backed by a pretentious setting which called for innumerable lighting effects and bolstered by the appearance of a couple of minor specialties Kahn and his organization got under way. Prior to the curtain parting the band plays "Hail Hall" off key. The latter paved the way for a hot melody that had the audience keeping tempo with their feet. "Back Home in Illinois" was introduced as a musical rendition and followed with a parody about "Back Home at the Senate." The idea was appropriate and hit.

"Kinky Kids Parade" introduced a mixed colored sextet of steppers that executed a timely drill with a couple of trick steps thrown in. This was followed by Arnold Stevenson, who manipulates a hand saw, receiving the support of the band. A piano solo by Kahn, had the audience applauding for fully a minute.

Kahn is an exceptionally clever pianist and sells himself immensely at the ivories. Another number by the band was followed by the appearance of Gus Muley, a young-

ster who ripped off a couple of steaming numbers on the mouth organ that captivated the audience. The boy is a clever manipulator of the African karp, and not a bad dancer.

A "Charleston" finish was enacted by the entire aggregation which put plenty of speed to the finish. Two of the boys in the colored sex-let each take a fling as to the execution with Gus Muley topping them both.

There is sufficient action to this weeks entertainment to keep things going vigorously. Judging from the way they receive it it looks like its here to stay a long long time.

Loop.

"COLLEGE CAPERS" (12)

Prolog to "The Freshman"
6 Mins.: Full
Mosque, Newark

This presentation is the work of the Mosque's new production unit now headed by Coby Harriman. It fits the picture nicely, shows ingenuity and cleverness, but is in no way elaborate.

The setting suggests a college campus, with trees, the end of a building, and a quasi-Victorian blue drop. Eddy Clark and Billy Rhoades appear as college boy principals supported by the Mosque ballet of eight girls, Mlle. Daganova, the ballet mistress, being on for just a flash. The men put over songs, appropriately including "College" and "Freshie," while Clark also yodels and dances well. The girls dressed in short skirts dance an impression of a football game dividing into two facing groups. They kick-off to each other and end with a scrimmage. For their second appearance they are appeared in flare trousers and suggesting more college stuff. They could stand a little more precision in their work. During the dances a figure stands or sits upstage. Apparently he represents a member of the faculty, but there is poor direction here.

As the prolog ends the moon comes-out with a bespectacled face and all fade out into the Lovya picture. At the performance caught this was handled too slowly.

This light affair suits "The Freshman" well enough but in general it would seem as if a house

as gorgeous as the Mosque could well afford something more pretentious.

Arrol.

RIVOLI DIVERTISSEMENTS

Pot Pourri
15 Minutes
Rivoli, New York

It was touch and go as to whether this presentation, opening "Jots" was danced by Esmé and Josephine. They managed fairly well with a Spanish dance offering. A false procession of black velvet with red facing around the edge and a draped Spanish shawl on each side with a black velvet drop lined with streamers of var-colored ribbons served as the set. The dance brought a mild hand.

In the orchestra pit Ray Smek tried with his steel guitar. It didn't get him very far. The third number was a rather robust baritone, who worked a couple of numbers without much return, then Smek came back with his uke. Again he worked in the pit with the rest of the musicians and, the manner in which he walloped two pop numbers was hot-toty as far as the audience was concerned. They slipped him a healthy hand and it was a nifty comeback after his retarded start.

For the finish, four of the girls of the Rivoli ensemble appeared in a Jause Espagnol, with Maria Montero doing the solo work. The latter is a corking looking girl who certainly can dance. The set for this finale was a light blue sky backing, colored ribbons and three huge tatarburins. The girls were dressed in Spanish costumes with autumnal colors predominating.

Fred.

LOEW CLOSES BALTO. DEAL

The Marcus Loew deal for the houses in Baltimore controlled by the Whitehurst interests has been practically consummated. All that needs to be done is for the executor of the Whitehurst estate to get the minority stockholders in line for the final closing.

This it is believed will be accomplished within the next few days and the active control and operation of the theatres will pass to the Loew Circuit within the next month.

CAPITOL BROADWAY AT 21ST STREET NOW PLAYING

"FINE CLOTHES"
WITH ALL STAR CAST
A First National Picture
CAPITOL GRAND ORCHESTRA

MARK STRAND BROADWAY AT 47TH ST.

MARY PICKFORD
in "Little Annie Rooney"
MARK STRAND SYMPHONY ORCH.

WARNER'S "RED HOT TIRES"

By ar. 52nd St.
With MONTE BLUE
A Speed Comedy
HERMAN HELLER AND HIS ORCHESTRA

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FIFTH WEEK
HAROLD LLOYD

In
"THE FRESHMAN"
On Sage "Campus Capers" (25 People)
Performances Continuous Daily
First Show 10 in the Morning and
Midnight Show Begins at 11:35 P.M.

BROADWAY THEATRE AT 41st Street

RICHARD
BARTHELMESS

In
"SHORE LEAVE"
BEST VAUDEVILLE

CAMEO BROADWAY AND 42d STREET
THIS WEEK

Raymond Griffith
in "A Regular Fellow"

HOWARD LICHEY Presents



MILDRED MELROSE

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After 17 Consecutive "Personality" Weeks on the Pacific Coast ~

Coming East, NOW PLAYING MISSOURI THEATRE, ST. LOUIS

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Famous San Francisco critic says:
"MILDRED MELROSE, one of the most unique and versatile premiere dancers on the American stage, with her magnetic personality and life into the stage presentation. Miss Melrose combines the uniqueness of Lina and the school of actors with the daintiness of Ann Pennington and Marion Gray's adeline many touches of Gilda Gray's appeal for good measure."

MILDRED MELROSE IS A NEW NAME TO BE CONSIDERED AT THE BOX OFFICE.
WATCH OUT FOR THE MILDRED MELROSE PERSONALITY WEEK
IT WILL MEAN RED HOT DOLLARS AT THE TICKET WINDOW
MILDRED MELROSE SPELLS SUCCESS AND PROSPERITY
PERSONALITY AND SHOWMANSHIP WILL WIN

MISS MELROSE extends sincere thanks to FAULTON and MARION the foremost creators of stage presentations on the West Coast, for their many wonderful favors and hearty welcome before to H. H. Wright, Frank Whitbeck, Bob Doman, Cliff Loomis, Ed. Burbanck, John F. Goring, Ted Henkel and the hundreds of representatives and theatre executives of the West Coast Theatre, Inc. for the wonderful treatment accorded her.

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FILM REVIEWS

The Vanishing American

Paramount production presented by Ralph Zukor and Jesse L. Lasky. From the story by Zane Grey, adapted by Lucien Hubbard and script by Robert Doherty. Directed by George S. Foster. Featuring Richard Dix, Lois Wilson, Noah Berry and Malcolm McGregor. At the Criterion, 1200 Oct. 15, for a run. Running time, 132 mins. Synopsis: Richard Dix, as the Indian, Dick Martin, is a young man who has been captured by the Indians and is being held in a cave. He is being held by the Indians and is being held in a cave. He is being held by the Indians and is being held in a cave.

"The Vanishing American," a Paramount production that has been widely and widely heralded as the "picture of the future," failed to live up to the advance work done for it. While it proves to be a picture that will undoubtedly get some of the "use" it does not give indication of possessing the possibilities that will make it stand out as a box office winner on an occasional basis. With cutting the picture should improve, and it certainly can stand as a picture that is in exceedingly draggy.

It is a "western," but there is no big moment that will stir, in the occasional spots where there was a possibility the film might be lifted with the aid of an inspiring musical arrangement, the music was lamentably lacking.

The second half of the picture does, however, pick up and the ending will have a tear of emotion for the women. Whether it is that the story stirred them or the fact that their hero, Richard Dix, as the Indian, does not live to marry the White Desert Rose (Lois Wilson) is an open question. This angle may make the woman want to see this, for to them the idea of having a good cry means a corking time.

The story itself calls attention to the vanishing of the real American, the Indian, off the face of the American continent. Nothing is said about the Indians who are living in Oklahoma at this time and drawing down a weekly royalty of about \$1750 and riding around in sedans which they discard immediately after a tire blows, so as to get a new car.

The scene is an "Indian reservation" which is in the care of an agent who, while a whole for details and filing cases, doesn't know what it is all about and his assistant, with the aid of a couple of rednecks, is cleaning up on the outside. He has an arrangement to judge the horses of the Indians, infected and impound them, then paying the Redskins \$25 each for their stock out of the Government funds to sell them for an average of \$100.

On the reservation as a teacher in the Indian school is Marion Warner (Lois Wilson) with whom Noah Berry (Dix) falls in love. He is the leader of his particular clan and the other leaders respect his judgment in all matters. At the same time the heavy is trying to win the girl and when he attacks her the Indian comes to her rescue. There is a corking free-for-all at this point between the Indian, the heavy and several of the latter's cronies. The result is that the Indian is compelled to hide in the hills and he remains there until the call comes for the World War. Not only does he prevail upon his people to produce their horses for the use of the Government, but he lines up the young bucks to enlist, going overseas with them at the head of a machine gun.

He serves at the front with valor and distinction, but when he and his comrades return to the reservation they find that the kinly old agent has been removed and in his

stead the heavy has been appointed. He has appropriated all of the Indians' land and driven the old men, squaws and youngsters into the Bad Lands where they are slowly dying off. An uprising occurs and the squaw who warns the whites who fire to a stand. The hero, who is with them, goes forth to try to pacify his people, but a returned Indian soldier, crazed by shell shock, fires and kills him. This brings about the weeping ending and prevents the necessity of closing the story with an inter-marriage.

Dix gives a corking performance as the Indian leader, although at times he appeared to be laughing at himself in the role. Lois Wilson was sincere and an altogether creditable heroine. Noah Berry was the heavy, somewhat overplaying at times.

The direction of Sietz leaves much to be desired. His handling of the war stuff especially fell short, while the gathering Indians' plans was overlooked for picturesque effectiveness.

"The Vanishing American" is a big picture in the sense of those houses where it might do sufficient business to hold over for a second week, but it falls short of qualifying as an attraction destined for a long run.

At the Criterion it's doubtful if it will stand up more than six weeks. Fred.

Little Annie Rooney

United Artists release starring Mary Pickford. From an original story by Katherine Hennings, adapted for the screen by Hope Loring and Louis Loring. Directed by William Beaudine. At the Strand, New York, beginning October 15. Running time, 10 mins.

William Pickford's daughter, Mary, is the star of "Little Annie Rooney." She is a little girl who is the daughter of a man who is a big man. She is a little girl who is the daughter of a man who is a big man.

"Our Mary" is back again in "Little Annie Rooney." Gone are the long velvet robes, the flowing plumes, the brocades and white powdered wigs, and Mary is again a smudgy-faced gamine of the streets. She's dirty-hands, dirty-face and all that sort of things, and the fans are going to love her to death. This is a picture-house picture, the kind that made Mary a big star and made dollars for the exhibitors. Mary can go right along now and turn out about three or four of these a year, and it will not be noticed by her own value as a star again, but will also make it possible for the exhibitor to make money, and re-establish herself in the hearts of the public. Mary got away from the idea of being just "Mary." Ambition is to be lauded, but when one gets to the point where "finer" means nothing but "costume" plays, one has to side with the exhibitor who said, "The French Revolution is raising hell at the box office."

But "Little Annie Rooney" is going to make Mary the favorite of the masses again. New York, especially, is going to love this picture. It is a New York story. A story of that New York which lies south of Fourteenth street and east of "Thoid" avenue in the day when the Irish ruled the section. It is the east side of twenty-five years ago.

No one would like to eliminate that author responsible for this "original" story may have read "Hunch, Pounce and Jowl," but it is that same east side which was depicted in that bit of literature. Incidentally, they have a reporter in this picture who is a reporter. He is a ringer for the dean of police reporters in New York, "Bill" Reitmeyer of the "World," who has been covering the Tenpion for several weeks.

"Little Annie Rooney" runs an

hour and thirty-five minutes. The picture could be cut in a couple of spots to advantage. With a little snapping this picture would be the answer to the exhibitor's prayer.

There is a kid in this picture who, although a little older than Jackie Coogan was when he got his first chance in "The Kid," is going to make his mark on the strength of his screen performance here. As matter of fact, Spec O'Donnell gives Mary a run for honors in certain spots.

Then there is Walter James. The same Walter that was at the Circle and the American theatres years ago. Walter plays Mary's dad, who is on the force, and he is a copper to the last touch. Walter likewise got a chance here, and the chances are that he will be a cop for the rest of his life, as far as pictures are concerned. The lead opposite the kid is played by William Haines. He registers well enough, as does Gordon Griffith as her brother. To Hugh Fay go the commendatory honors among the adults. The "Tony" of Carlo Schipa also stands out as a clever characterization.

The story is of the two children of poverty, the cop's daughter, who is about 12, and her brother who is about 18 or so. The kids are the neighborhood taint. Mary with "Little Annie Rooney" is "Sweetheart" and she starts a battle with her brother who is a cop. The boys have a social club and give a blowout in one of the "halls" to get a little ready cash in case one of the mob should get jammed. At that blow-out Tony grabs a rod and lets fly at Joe, but instead of the shot and the brother goes running for his life. Instead of the cop, as he comes into the hall to quell the disturbance, it is his birthday, and at home Annie is waiting for her brother. But instead, a brother officer comes in and tells her the sad news. Weeks later the cops haven't been able to find the killer, but Spider tells Annie's brother that it was Joe that fired the shot, and the brother goes running for his life. Instead of the cop, as he comes into the hall to quell the disturbance, it is his birthday, and at home Annie is waiting for her brother. But instead, a brother officer comes in and tells her the sad news. Weeks later the cops haven't been able to find the killer, but Spider tells Annie's brother that it was Joe that fired the shot, and the brother goes running for his life.

This one is "In." Fred.

FLOWER OF NIGHT
A Paramount production presented by Ralph Zukor and Jesse L. Lasky. From the story by Joseph Hergesheimer, adapted for the screen by Paul Iribe. Directed by Paul Iribe. At the Strand, New York, week beginning Oct. 15. Running time, 10 mins. Synopsis: A young man, Joe, is a young man who is a young man. He is a young man who is a young man.

Just what is Famous Players trying to do? Are they aiming to achieve a record of turning out the most inconsistent product of any of the bigger producers? Or is it possible that they think they do not have to trouble about theatres to play their product in so that they can turn out anything they want to and get away with it? Whichever of the three ideas it may be they are wrong.

For the record of motion picture sales says that the profit in the first year of bringing back the production cost, after that the profit has to come out of the subsequent runs. But Famous have their own "B" and "C" grades of houses, but even these are first runs, for in

the majority the product that can't play the "A" house is shifted to either of the two others and it is a certainty that the independent exhibitor following their first run isn't going to play the flops.

"Flower of Night" is a flop judged by all the standards of F. F. in the past. The only redeeming feature is that it has Pola Negri, and all

that Pola would have to do is to star in about two more pictures and be up as a boxoffice card in those few sections where she has developed following over here. It is a pity that that had it been turned out by an independent producer, her firm would be generally panned by the trade. Taken point by point "Flower of

FEATURES AND STAGE ACTS

IN PICTURE THEATRES THIS WEEK (OCT. 19)

Theatres are listed below with attractions for the current week if not otherwise indicated.

A stationary house orchestra, or its leader, or a permanent vocal-ist will not be listed.

NEW YORK CITY	Harding (19)	Forum (17)	"What Poles May"
Capitol (18)	Margaret McKee	Gray Adler	PROVIDENT, E. L.
Doria Niles	Juster La Mont	Ted Hecker	Fay's (19)
Mile Gamberelli	"Pony Express"	"Man On Ho"	A C Astor
Silva Rios	McVickers (18)	Million Dollar	Adina
"Pine Clothes"	Millon Watson	(Indefinite)	Warlike Penna
Colony (18)	Go Girl	Murray & Lee	Sherman Van & H
Campus Capers	Benny Lewis	"The Freshman"	America's Baubles
Broderick & Felt's	"7 Keys Baladate"	Metropolitan (17)	"Home Maker"
		R. Ferguson	ROCHESTER, N.Y.
		Harriet Lee	Fay's (18)
		Tremain Dancers	Miller & Marks
		Uragio	Ever Herber
		Manuel & Veda	Poppino & Wilson
		"Flower Night"	Marrington
		Blasio (17)	Jermine & Evelyn
		Sherry Marshall	"Tartan Nights"
		Francis Brophy	
		Harriet Lee	ST. LOUIS, MO.
		Louisa Riley	Missouri (17)
		"Phantom Opera"	Mildred Melrose
		Slade (17)	Agnes Newdorm
		Undersand Ballet	"Pony Express"
		Everett Woodman	Grand Central (17)
		Higgin & Savara	Rodemich Dan
		Sankist Deputies	Coleman Goss

TAYLOR, PARSONS & HAWES

World's Greatest Harmony Comedians
Metropolitan Theatre, Los Angeles
Indefinitely

"Old Broadway"

W. End Lyric (17)

Conley-Sky'n'n B4

Richard Gussard

Max Steinfeld

"Gold Run"

Slade (17)

Lavalina B4

Rome & Dunn

"Tower of Lies"

ST. PAUL

Stanley (19)

Frank Moulan

"Lighthouse"

Stanley (19)

Helen Berlin

William Simmons

"Grushtark"

NEWARK, N. J.

Moore (19)

Sterling 3

3 Harmonies

PHIL TYRRELL

ATTRACTONS

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Eddy Clark

Bobby Rhoades

"Freshman"

Baymont-Wheeler

Morgan & Shyde

Joe Fenton Co

Barnford (19)

Van & Schenck

"Sail-Way Girl"

OMAHA, NEB.

Kialto (18)

Benny Barton & G

Ruth Elling

MOON IN KILBY

"Makin' Mot"

WASHINGTON, D.C.

Blasio (18)

Tandy Macken

John Smith

Star Norton

"Phantom Opera"

A Landry Band

TEVIS HUHN

Banjoist

8 Mins.; "One" (Special)

Strand, New York

Tevis Huhn is a young fellow coming into the show business and from his act at the Strand, he'll crash with success. Huhn has personality and lots of it, an interesting manner and a neat method of whacking the strings.

As framed here, his act is backed with a drop holding a large band, which pointed out this is various music notes, etc. He stands with his foot resting on a high stool and began the routine with "Ten for Two" from "Nanette." This was followed with a lively melody of pop and jazz. The melody of the banjo on the curtain was lighted from behind while a Charleston dancer, unprogrammed, did her stuff in silhouette. It was a corking act.

Huhn's turn for the picture business should be juicy. It also looks suitable for vaudeville, & as a banjoist he wisely sticks to pop stuff and he's no slouch at it.

INTERNATIONAL ATHLETE AND BANJOIST

Scored a Tremendous Hit at

Mark Strand Theatre,

New York

Held Over 3 Weeks by

Popular Demand

Read What Variety Said

Direction WILLIAM MORRIS



BANJO SOLOIST

F. P.'S THEATRE DEPT.

Jensen and Von Herberg, who have the town sewed up, as concerns houses, fired the opening shot when announcing "The Freshman" will hold the screen at the Majestic for a long engagement. This action was immediately answered by the Columbia, Universal house, in presenting "Phantom of the Opera" last week for a run.

Despite that the Skouras' want it understood that they are in control of the situation the fact is that all of the booking and operation of the houses included in the deal just closed with Famous Players Theatres will be in the hands of the latter. F. P. will book all the attractions and operate the houses. That information was obtained in New York, at the F. P. headquarters.

Portland, Me., Oct. 23.—The Strand and Empire, picture house, and the Jefferson Theatre stock, all owned by Abraham Goodside, of Portland, were sold yesterday as the result of a disagreement. The musicians aver that Goodside told them "to get out," while his side is that the musicians demanded that Goodside's wages be increased. A raise from \$41 per week to \$55, later dropped to \$50, is one of the demands, according to the theatre owner. Longer rest periods during playing hours and the dismissal of orchestra members who were hired by Goodside so that only local musicians would be employed were other demands made, it is said. The players contend, however, that the orchestra was not being paid and that they were only playing a rehearsal Monday morning and to save their self respect, if nothing else, they were forced to remain out.

The Strand and Empire have organ music, but the Jefferson has no music. The Strand orchestra consisted of 15 men and the Empire of 11, while the Jefferson was to have had a five-piece woman's orchestra.

Rochester, N. Y., Oct. 26.

Schline Theatrical Company, Inc., Gloversville, N. Y., owning and operating 50 picture houses in the state, has notified the interest of Thomas G. Thompson in the Grand theatre building (pictures) here for \$85,000 under an order issued by County Judge Willis K. Gillette.

Thompson is confined at the Rochester House of Detention.

Percival W. Gillette was appointed referee in proceedings to determine the value of Thompson's interest in the building. The referee proceeds to sell the building, mortgage for \$18,000 held by the Monroe County Savings Bank and a second mortgage for \$2,000 held by the Fitchburg Realty Company.

Thompson, formerly of Oswego, is house manager.

Warner Brothers will produce "Don Juan" next year with John Barrymore in the title role. This piece has been announced by almost every picture company in the business for their leading male stars, but so far, no big production has been issued.

The Hays office has not issued any thumbs down order on it, so immediately following the completion of "The Sea Beast," work on "Don Juan" will start. Following "Don Juan," Barrymore's third picture under the present contract will be "The Black Knight," by Rafael Sabatini.

Nate Robbins who controls theatres in Utica, Watertown and Syracuse who has been on the verge of a combination with Famous Players and Fox both within the last few months is now negotiating with the Mark-Strand organization.

The deal according to some of those on the inside might be closed during the current week.

The Robbins houses number four in Utica, two in Watertown, and one in Syracuse.

"2 GATES," CROOK MELLER
Henry Chapman Ford's "Two Gates" is to be filmed, with Wallace Worsley as the director.
It is a crook melodrama. Among the principals will be Clara Bow, Ralph Lewis, Stuart Holmes and Forrest Stanley.

"Seven Days"
Selected by Mildred
Spain in N.Y. Daily
News as best film
shown on Broadway
during month of
September

SEPTEMBER'S

"Seven Days" Tops the List; Others Close Up

By MILDRED SPARK.

Long time since we picked movies that make good from the box office in the picture of September. Robert

FEMALE
Seven Days' Tops in
Others Close Up

By CHILDREN BEANS
time since we picked movie winners.
But we do so love to make lists that we can't resist the temptation of announcing the good from the bad.
Eight pictures alone in the white list.
Here they are, the best pictures of September:
"Seven Days"—The good old Mary Roberts Rinehart. The old Joan is still a force brought to the screen.
"Fanny" — The good old Mary Roberts Rinehart. The old Joan is still a force brought to the screen.

[illegible]

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

E. C. MUNROE, President **RAYMOND PAWLEY**, Vice-President and Treasurer **JOHN C. FLINN**, Vice-President and General Manager

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

INSIDE STUFF

ON PICTURES

Tom Terris denies that he has resigned from the Paramount Picture School and insists that he is still under contract to Jesse L. Lasky and Famous Players "as principal and director of this school, and also under the same contract engaged to direct the feature picture in which the pupils of the school will appear."

This is written on a letterhead of the Paramount School and signed Tom Terris as "Principal and Director."

As against this a statement from the publicity division of the Production Department of F. P. brings the information that Lynn Shores has been assigned to the Paramount Picture School "as assistant director" and "will work under Sam Wood, who will direct the Paramount picture on which the Paramount Junior Stars will begin production on Nov. 1."

Seemingly there must be a lack of understanding as to who is who and whose going to do what as far as the school is concerned.

Indications are that Samuel Goldwyn will hit two winners in a row. One is now released through First National, "The Dark Angel," and the other through United Artists, "Stella Dallas." The latter picture, which Henry King made for him, at numerous previews on the Coast, has been acclaimed to be the outstanding feature production of the season. This picture cost in the neighborhood of \$500,000, and will have its New York premiere at the Apollo, Nov. 12, at \$2.50 top.

Goldwyn, during the past week or so, has been so thrilled about the success of the picture that he has given numerous private previews to luminaries of the film world, with all acclaiming it the best they have ever seen.

It looks as though Spec O'Donnell is to be the new kid fad of the screen. He comes from Madera, Calif., and this week is at the Rivoli and Strand theatres on Broadway. At the former house he is appearing with Pola Negri in "Flower of Night," and at the latter with Mary Pickford in "Little Annie Rooney." In the latter picture he almost takes all the honors away from the star. Spec is not looking to grab off the laurels of either Wesley Barry or Mickey Daniels of "Our Gang" fame, but on the strength of his Able with "Our Mary" he will stand alone among the kid actors of the screen.

The pre-view of the latest Mary Pickford production, "Little Annie Rooney," held at the Ritz-Carlton Friday night, assumed an aspect of something out of the ordinary, as it was really restricted to the film critics and reviewers. The special dinner card carried that information on its front page, and there were less than 100 per cent. at the pre-view. Usually when an affair of this nature is held every Tom, Dick and Harry far removed from an active participation in newspaper work as far as the films are concerned manages to crash into the portals, and the poor press folk are crowded into the rear seats or have to stand. It was refreshing to find one organization who knew enough to handle one of these affairs in the manner that this one was conducted.

The reported sales of the film rights of the new Owen Davis piece, "Easy Come, Easy Go," due at the Cohan theatre next week is denied by the Lewis and Gordon firm interested in the production in association with Sam H. Harris. They state that the screen rights to the piece were not offered prior to the New York opening.

Rudolph Valentino and June Mathis are friends again and have numerous chats on the United lot in Hollywood, where both are working. It is said the discoverer of Valentino, since Rudy had his trouble with Natacha Rambova, his wife, had a warm spot in her heart and sympathized with him. It was on account of the so-called interference by Mrs. Valentino that the friendship which existed between Miss Mathis and Valentino became strained.

According to those familiar with the Valentino-Mathis angle, so far as Valentino's screen progress was concerned, it is said, the latter now realizes that had he listened to Miss Mathis he would have been far better off. To attest her kind feelings toward Valentino, the other night Miss Mathis witnessed a preview of his first United Artists picture, "The Eagle," and declared it was a specially good picture, worthy of his talents. The picture is not a costume offering, nor of "The Sheik" type. It shows Rudy to be an active acting screen personage.

Milton Cohn, the Los Angeles attorney, is in New York and will probably return to the coast without going abroad to verify the title of Gloria Swanson's husband. There is no necessity, says Mr. Cohn; his title is without question. Nothing further has been done on the proposed damage action against the New York "American" (Hearst), which brought up the subject of the proper ownership of the title in a recently published article.

B. P. Schulberg is probably getting the best break of any producer on the Coast so far as renting stars are concerned.

Schulberg several years ago placed Clara Bow under contract, and ever since that time has been renting her out at sums which have netted him as much as 500 per cent. profit for her services. At present Schulberg is paying her \$750 a week and providing her wardrobe, but finds little difficulty in disposing of her services for over \$3,000 a week.

Another player whom Schulberg has under his wing is Alysie Mills. Miss Mills, it is said, has a five-year contract with him, and at the present time is said to be getting \$150 per week, with the producer finding very easy to get \$750 for her services.

One more girl upon whom a handsome profit is being reaped is Olive Borden. Miss Borden is under a five-year contract to Ben Rothwell, a casting agent. Rothwell had tied the Miss up upon her arrival here and found it rather hard to dispose of her services. She was offered to one large producing concern about a year ago for \$150 per week. Recently the same people used her for two pictures, and without a whimper paid \$750 the week.

Universal thought it had hit upon a great business plan when it presented an opportunity to buy all of Universal's product for so much a year. Exhibitors must have thought along the same lines for U had no trouble in signing up 3,000 or more on the new system.

Now it is said that in doing the figuring for U some one forgot that pictures, exchanges and incidentals cost money. It is reported U wouldn't mind if the exhibs wanted to cancel.

The U plan was to get into new towns and also more money this season out of U towns than it got last season. Everything figured perfectly excepting the cost of everything.

Foreign pictures, especially some of the highbrow variety from Germany, are going begging over here.

In almost every instance producers have turned them down because "The Last Laugh," an admittedly fine and well made picture, proved a box office flop.

It is not likely Metro-Goldwyn will build outside of London in England, despite contrary reports.

LONDON FILM NEWS

London, Oct. 10.

Two new producing companies show long-postponed signs of reviving interest. Britannia Films, with the millionaire F. J. Nettleford as chairman, is about to start work on "The Unknown Warrior," the story being by Harry Pucholin and G. H. Samuelson. The picture will be directed by Robert J. Cullen, and an ex-service personnel will be headed by Ilex Davis. The studio manager, James H. Sloan, was recently in the same capacity in France for "Madame Sans Gene." The other company is British National Productions with Sir Harold de Coucey Moore, J. D. Williams and George C. Eaton as directors. The nominal capital is \$250,000, but beyond the fact the company is to build a huge studio near London, absolute secrecy is being maintained as to its plans.

Graham Cutts has started work on his Betty Balfour feature, "The Cabaret Kid." Exteriors will be made in Paris and interiors in the Alliance Studios at St. Margarets. The story is an adaptation of the play "The Sea Urchin," but it is said the adapting has been so thorough little sign of the original work remains.

Although unable to find any fault with the pictures, the censor has given "Cabaret of Paris" an "A" certificate. The excuse for this is that the British public have been educated to look upon the Bal Tabarin and the Moulin Rouge as haunts of naked vice.


New Bayside L. I. House

Another new house is listed for Bayside, L. I. Hopp Hadley and Henry Dicks are reported backing the new venture. This is the Hadley who several years ago was head of the press department for various producing concerns.

Finis Fox of Met Scenario Staff

Los Angeles, Oct. 20.

Finis Fox is now a member of the Metropolitan Pictures scenario staff. He will co-operate with Jack Cunningham, editorial head of the studio, in preparing a series of pictures to be put into production shortly.



Selling points of L.A. ZYBONES

1- producer

2- the play

3- authors

4- the cast

5- director

WILLIAM FOX

A GENUINE DRAMATIC HIT ON BROADWAY

OWEN DAVIS wrote the play ~ FRANCES MARION the scenario

MADGE BELLAMY ~ CHARLES (BUCK) JONES

ZASU PITTS ~ LESLIE FENTON ~ JANE NOVAK

and the acting throughout is superb

FRANK BORZAGE maker of Box Office Successes

Fox Film Corporation.

FILM REVIEWS

(Continued from page 35)

through the war, and having won the girl in France (she is a Red Cross attaché), comes back to thrash the town bully. A majority of the action is no the battlefield, with the dog prominent in the heroic passages. Thunder goes over the top to drag his wounded master to safety, and the latter makes the connection on the all-important wire which explodes the mine and kills the left sector.

Neither George Hackathorne or Marjorie Daw, in the love interest roles, particularly distinguish themselves. The same may be said of the remaining players. It's material that has oft been done, and for that reason carries a restricted appeal. The dog is not strong enough to lift it above its shortcomings, and while the battle stuff has been fairly well done, it suffers from wandering over a well-worn trail. *Skp.*

ROMANCE ROAD

(Granada Production (Independent) released in this territory through Remont Productions. Directed by Fred Windmeyer. With Raymond McKee starred at the Henry. New York, Oct. 20. Running time, 90 mins.

Quiet comedy in this ne and while names are lacking it manages to provide entertainment. As a program picture for a neighborhood, it qualifies with respect to keeping the interest, but its lack of names will probably need something else to draw 'em in. *Skp.*

A nice little picture of no great pretense, but honest in its entertainment value. A familiar theme of the poor boy in the village and the rich girl who lived in the house on the hill. Same hill. Doie with a sense of humor and McKee in the male lead is good enough to carry it along to a neat conclusion. Pat O'Brien leaves a hospital to which he was sent during the war and starts his homeward trudge of 40 miles. On the way back Mary VanTassie, a little girl who in a war began but grew up over him in the car. Against the wishes of a fiancé somebody wished on her, she gives Pat a lift. From then on the romance develops, although he has to work hard for his living. Sugar all the way and granted.

but with McKee doing nice work, also helped along by the leading lady, Marjorie Meadows, a newcomer, who plays breezily. The others are more or less typical except for Gertrude Jaire, who scores definitely as Pat's mother.

Pickled comedy in this ne and while names are lacking it manages to provide entertainment. As a program picture for a neighborhood, it qualifies with respect to keeping the interest, but its lack of names will probably need something else to draw 'em in. *Skp.*

THE UNWRITTEN LAW

Columbia Pictures production. Directed by E. Lesaint; supervised by Harry Cohen. Kluane Hammervath and Forrest Hunter. New York, Oct. 16. Running time, 62 minutes.

Another of those unfortunate Southern colonels with nothing left but a beautiful daughter, a black cigar and whiskers.

Not hard to build a story therefrom, but this story runs pretty rocky; also drags in the first part. The action goes to work, it does rather better after that, finishing to a conclusion that it can get over in the neighborhoods.

Some nice little bits of direction crop out now and then, and there is a laugh toward the finale.

The colonel's daughter is a stenographer in a busy man's office, but the man is not too busy to notice her. She loves another, but her daddy is a rake, and he needs a haircut besides, so the busy man frames him, also the daughter and also the young man she loves.

Then the busy man confesses the frames after he had married the girl. To permit the girl to marry her returned sweetheart, the housekeeper accommodatingly kills the busy man, the boy marries the girl and daddy gets his haircut—*Skp.*

CRACK O' DAWN

Ravart picture, starring Reed Howes. Produced by Harry J. Brown; directed by Al Rogell. At the Henry, New York, Oct. 16. Running time, 50 minutes.

Reed Howes gained his fame as the model for the collar advertisements, and on this basis was taken into the movies. Notwithstanding this, Rayart has built him into a real stunt star, and his pictures, without exception, have been crammed with action and daring stuff. Moreover his good looks have made the love interest plausible, while his dexterity has also stood him in good stead.

This latest of his series is directed by Al Rogell, who has made hundreds of independent action pictures and apparently knows his business thoroughly. The theme concerns a feud between two former partners in an automobile manufacturing business and how they are reunited by the love of their children. In this screening both children are interested in auto racing, and when a cross-country race for endurance is announced, they team in constructing a machine from the parts of the old partners. The machine wins after a series of exciting episodes which constitute the greater part of the film.

The race stuff is well filmed and comedy relief nicely planted. With Howes doing his stuff in good shape and the narrow escapes well photographed, this one is above the usual release and calculated to thoroughly satisfy as a program picture. *Skp.*

7 KEYS TO BALDPATE

Cleveland, Oct. 16. "Seven Keys to Baldpate" in its newest cinema form, had a premiere here this week at the Allen that has seldom been accorded the initial showing of a regular release.

A general feeling that this latest improvement of George M. Cohan's comedy will put the film across in great style has been somewhat tempered by the doubtful tactics used by Douglas MacLean, the Famous Players-Lasky star, in ex-

pressing various emotions, especially in the case of surprise.

In the new version, a series of amusing circumstances support to a large degree the mystery angles which in its earlier form rendered "Seven Keys" comparable to the best of the mystery plays. This change is regarded as compatible with the general tenor of the plot and the resulting addition of humorous incidents makes such a difference in the constant rattling good humor.

The box receipts, it is said, will total well above the average for the Allen. The Allen, one of Cleveland's "Big Three" has had a rather bump average in years gone by. The surprise ending of comedy of mystery ever in the background and breaking forth here and there—all of these contribute to make the plot inviting to those who delight in even-tempered entertainment.

The actors generally are but fair. MacLean, whose early individuality and sense of the ridiculous placed him eventually upon a pedestal as a "polite" actor, is failing to give an appreciative sense of well-defined emotions. He raises his eyebrows and expects the reaction of the audience to be varying degrees of surprise, anger, despair or what not. It isn't being done—in that way alone or by him.

Otherwise, MacLean, who plays William Halowell Magee, is his usual likeable self, fluttering, in this case, to Baldpate to write his masterpiece, and there encountering serious distractions of mind and body.

Edith Roberts, the cause of MacLean's wild effort to write a book within 24 hours, is the kind of heroine you would expect, injecting into the part a personality that satisfies without intruding.

Probably William Orlanmond, as the herald, less than you a clear impression than do the other members of the cast. But, characters aside, the "Seven Keys" in the last analysis, is bound to create a disturbance somewhere along the line.

Its rolls of celluloid arrived here direct from Los Angeles, lightly scented in galvanized iron carriers. Nowhere, outside the studio, had the picture been run on the screen before. Even now, it may not wait this time. After witnessing the effect of the picture here, it is safe to predict that "Seven Keys" will find in it just as much to laugh about as did the movie fans of the Fifth City who saw it last week. *Grepp.*

DIE POSTMEISTERIN

("THE POSTMISTRESS")

Bronx, N. Y., Oct. 15. "Die Postmeisterin," the opera by August Neidhart, with music by Leon Jessel, which Rudolph Bach presented Wednesday at the Yorkville theatre for the first time in this country, is so excellent a work of its kind that one wonders how its production came about in this country in the original German.

Certainly, the work compares favorably with any of the German put on Broadway in English versions.

The program announces the opera had a three-year-run at the Thalia, Berlin before produced at the Yorkville. Obviously then, Bach acquired the American rights long ago, for the German piece could not help have been noticed by others before it secured the entertainment for American audiences.

The story is simple, but contains much of the sparkling dialog of Strauss, von Suppe, Millocker and other German masters.

It tells of an attractive young woman, a wife in name only, who assumes the duties of a postmaster after her husband has left for the war. He returns suddenly and unexpectedly when she wanted and there is some good drama.

The music is superb. An ex-

quisite duet, "Langsam, langsam," in the first act and a love song, in which Mir die Leutchen, in the second, are gems. There is also a topical song, "Ja, ja der Storch," which, if in English, should be a second "Oh Katherine." Each has given the opera a good production and, what is more, an excellent cast. Frau Helian, imported from Berlin to head the company plays the postmistress. Gustav Jahrbach is the prince, Kurt Schlegel, the comedian, and Willy Bode, a lovable old priest. *Teal.*

Truett-Tiffany Releases

Following the resignation of M. H. Hoffman as head of Truett and Tiffany, Carlos has been doing the management of the firm and is now dickering with F. B. O. to release the product of these organizations in all territories where it is at the age of 55. Carlos has been doing business with F. B. O. in the past. It handled his Richard Talmadge series. The prospects are that the tie-up will be made.

After the current Truett-Tiffany product has been disposed of, it is expected that the firm will retire from producing.

"POP" HART DEAD

"Pop" Hart is dead. His demise was sudden, apoplexy causing death at the age of 55.

His real name was William Valentine Hart. In past years he had been connected with the Keith-Albee offices in a business capacity although in later years he changed his interests to the film end.

"Pop" Hart had appeared in many eastern theatres with his "Making Movies" project. He used a camera man who directed scenes with local persons with aspirations to enter picture work.

He lived at 461 West 146th street, New York.

PROTECTING "BILLY THE KID"

William Wood, who, with Joseph Santley co-authored "Billy The Kid" is seeking to preserve that title for his own use. He is suing Jesse J. Goldberg's Independent Pictures Corporation for an injunction and damages to restrain the use of the name for screen purposes.

The Independent has been exploiting "Billy The Kid" as a film title which Wood alleges is a trade infringement, it having achieved peculiar value in the show business.

MORAN RE-ELECTED

Pittsburgh, Oct. 20. B. M. Moran was re-elected president of the Film Board of Trade at its last regular meeting. Russell Weherle was named vice-president and James H. Alexander, treasurer. Edward Fontaine is chairman of the board of arbitration.

Mr. Moran was re-elected chairman of the business efficiency committee. His aides are Edward Fontaine, Russell Weherle, James H. Alexander and W. J. Kupper.

New Ind. Producer

One of the latest to invest capital in the industry is Dave Hartford at Detroit. He has started making "Independents."

In the picture now under way Frank Mayo has the principal role.

Reade's Nextest

Walter Reade continues to extend his theatre holdings throughout New Jersey. His latest acquisition is the Strand at Freehold.



Adapted from "The Lady Who Plays a Fiddle" by Gerald Beaumont. Directed by George Archambaud. Presented by First National Pictures, Inc. Produced under the supervision of Earl Hudson.

with MARY ASTOR
LLOYD HUGHES

As each week marks the release of another First National money getter, exhibitors realize more fully that First National's "Winner Group" is the best buy on the market today. Here's another "ace" to keep First National Pictures best by test.

A First National Picture

JOHNNY

PEARL

MULDOON AND FRANKLIN

Playing Return Engagement of Five Weeks for Balaban & Katz Wonder Theatres of America
Now Our Third-Week (Oct. 19), Uptown Theatre, Chicago

HARDING AND SENATE THEATRES TO FOLLOW
Representative: WILLIAM MORRIS OFFICE

PERMISSION REFUSED FOR APPEAL ON REMICK DECISION

Judgment of Lower Court on Copyright Action—
Stands Decided in Favor of Music Publishers—
Matter Somewhat Complicated

Varsity Bureau,
Washington, Oct. 20.
The question troubling local attorneys, as well as those members of Congress now in Washington is: has the United States Supreme Court settled the status of the broadcasters in using copyrighted music? The consensus copyrighted here is that the court has not done so.

The highest tribunal denied the petition of the attorneys for the American Automobile Accessories Company for a writ of certiorari to the United States Circuit Court of Appeals for the Sixth District. In thus declining to review the decision of the lower court, it was in favor of the Jerome H. Remick Company, the previous judgment stands. This particular case is closed.

The question as to the broadcasters using copyrighted music without payment to the copyright holder, or whether the actual broadcasting constitutes a "public performance" was not touched upon by the highest court. The denial in this particular case was not a written one. It was decided verbally by the Chief Justice. The decision not to review may have been a technical one in drawing up the petition or it may have been that the petition was not strong enough to warrant a review in the higher court. This was not touched upon by the Chief Justice.

The question, attorneys here state, was not decided upon the merits of the case and they claim it is up to the American Society to follow this fight through until a decision is handed down by the highest court. This decision may be strictly upon the point involved and thus have it settled once and for all, at least until a new copyright act is forthcoming. In the petition as presented by the broadcasting company it is stated that "the question involved is of vital importance to the great industries that have sprung up since the enactment of the Copyright Act of 1909, and is of grave consequence to the public, generally."

Radio Sales
Testimony culled from the Congressional hearings is set forth to show the magnitude of the radio industry with the statement that the business done in radio apparatus in 1923 was in excess of \$175,000,000.

"The Society of Composers, Authors and Publishers (the name is set forth in the petition), which is behind the present litigation, controls, under the instant decision, almost exclusively the broadcasting of musical compositions throughout the United States. It is in a position to and does exact tribute in an entirely arbitrary manner from concerns offering free concerts nightly for the private enjoyment of those who care to listen in and who possess the necessary receiving apparatus adapted to reconvey the electrical vibrations originating at the broadcasting station into sound waves."

The original complaint in the case was filed by the Remick Company in November, 1923 and had to do with the playing of that company's number, "Dreamy Melody" over the station in Cincinnati. Powell Crosby, attorney for the broadcasters filed a motion to dismiss the complaint on January 5, 1924. This motion was granted by Smith Hickenlooper, District Judge on April 23, 1924. The publishers immediately appealed to the Circuit Court of Appeals wherein the decision was reversed and one was handed down in favor of Remick and Company.

The petition for the review was brought to the United States Supreme Court on June 8, 1924 after an agreement had been entered into between the attorney Crosby and the American Society, according to information reaching Washington, in which it was settled that Crosby would withdraw the petition and had stated that he would not appeal.

WHITEMAN WOULD RESTRAIN GAUTHIER

Wants Name Dropped from
'Collegians' Billing—Claims
Unfair Tactics

Chicago, Oct. 20.
Paul Whiteman is seeking a Federal injunction to restrain the Vincent Gauthier Orchestra, which has been billing itself as the "Paul Whiteman Orchestra" and going into towns a few days or a week ahead of Whiteman himself with the result that Jimmy Gleespie, Whiteman's manager, estimates the road tour has lost \$40,000 to \$50,000 in receipts. Julius Caesar Stein of the Music Corporation of America has been booking Gauthier.

The angle on the Gauthier billing is that Whiteman gave Gauthier permission to call his band the "Paul Whiteman Collegians" so that Gauthier could get a job at the Congress Hotel. The understanding was the Whiteman name was for the Congress engagement only and was to be dropped after that.

SEEKS 2ND DIVORCE

Musician's Wife Suing Twice on
Same Ground

Syracuse, Oct. 20.
Saying that she forgave her husband once and took him back after he had obtained an interlocutory decree of divorce five years ago, only to be deceived again, Helen B. Stone petitioned Justice R. Dever for a second divorce from Chester B. Stone, a musician.

Stone made no defense to the charges of misconduct. This was due to his interest in the six-year-old daughter of the litigant. The child is residing with her father's parents, Mr. and Mrs. Clarence A. Stone of Elbridge. Mrs. Stone signified her willingness to permit the child to remain at the home of the grandparents providing she is accorded the privilege of seeing her when she desires. The court instructed attorneys for both sides to reach an agreement on that point.

LOPEZ' RADIO RELAY

Vincent Lopez will come one of the most widely heard radio stars starting October 27, when he adds to his regular Thursday and Saturday broadcasts via WVEF and will be heard over seven more stations. The Tuesday night radio-castings will be from the Casa Lopez as a plug for the new Lopez cafe and will be picked up by WVEF, WTAF, WFI, WCAE, WVVJ and WCCO through WVEF.

The Thursday-Saturday periods are purely plugs on behalf of the Lopez Pennsylvania as heretofore, Lopez doubling at the hotel and night club.

EDDIE JANIS, CONDUCTOR

—Los Angeles, Oct. 20.

Eddie Janis (Janis and Janis) has been engaged as musical conductor of the Miller's Big Band, opening about Nov. 1.

Janis will have a novelty band and is expected to work along the Paul Ash lines.

Circuit Court of Appeals wherein the decision was reversed and one was handed down in favor of Remick and Company.

Mechanicals Picking Up

The phonograph business is picking up. The new Brunswick and Victor talking machines have left the dealers depleted on their old stocks through forced cut-rate sales, with the new stock already in demand through advance in national publicity. Christmas trade is anticipated for punchy returns.

In addition, records are selling well and a new high peak is anticipated.

AGENT WITH NO LICENSE

Larry Dehler, Held on Inspector Gill's Charge

Accused of operating an employment agency at 1077 Broadway without a license, Larry Dehler, 3161 4th avenue, Astoria, L. I., was held in \$500 bail for trial in Special Sessions when he was arraigned before Magistrate Edward Well in West Side Court.

Dehler was arrested in court after he had been summoned on complaint of William E. Gill, inspector of the Police Department. Gill testified that complaint had been made by Mack Palmer, musician, 534 Monroe street, Brooklyn, that Dehler had accepted \$5 from him for a job and then refused to return the money when the job was unsatisfactory.

Palmer said he went to Dehler's office June 27 and asked for a job. He was told it would cost \$10. He gave \$5 on account and was sent to the Pinhurst Casino, Highland Lake, N. Y., arriving at the summer resort, where he was to play a coveit, he was told. The things were not as they had been represented by Dehler and he returned to New York, demanding the return of his money. Upon being refused he made a complaint to the License Department.

Dehler denied he was conducting an employment agency. He said he was an orchestra conductor and coach and had an orchestra at the summer resort. He said the \$10 was deducted for rehearsals and advertising. He admitted he had not rehearsed or advertised Palmer. After hearing evidence Magistrate Well decided Dehler was conducting an employment agency and held him for the higher court.

New Publishing House

—St. Louis, Oct. 20.

Larry Conley, popular director at the West End Lyric theatre and the Hotel Chase here, has entered the song publishing field. He has an associate, Dave Silverman, and also the theatre-hotel orchestra, and W. B. Simon, who will manage the publishing company.

Benny Davis, at a local picture house last week, collaborated with Conley on the first four numbers to be issued by the new firm. "What Did I Do to You?" "I'd Love to Love You All the Time," "Nighttime-Brings Dreams" and "Just a Little Bit Bad." Al Aldridge helped with the lyrics and the song "Conley is the composer of 'Easy Melody,' 'My Sweetheart,' 'Honolulu,' and other hits of recent years."

Canton Ballroom Opens in Nov.

—Canton, Oct. 20.

The new ballroom of the Northern Ohio Amusement Company is to be completed and opened sometime next month.

RADIO INTEREST WANES 90%; FAN LETTERS FANS; WIRES, TOO

Observation for Two Months by Broadway Showmen Gives Indicators—Radio Must Pay Talent
Now in Effort to Revive Enthusiasm

IMPROVED VICTROLA GIVEN DEMONSTRATION

Orthophonic Machine Vast
Improvement Over Former—
Has Clarity and Features

Washington, Oct. 20.
The Victor Company accepted official Washington to first demonstrate their newly improved machine. Following the demonstration here scientists and other experts pronounced the new creation as the "greatest discovery in connection with the phonograph since Thomas A. Edison, 49 years ago, first recorded and reproduced sounds on the fully."

W. T. Davis and Miss Grace Barr from the Victor plant in Camden, N. J. were here in charge of the demonstration of the new machine which has been named the Orthophonic Victrola.

Davis in describing the machine stated that it was operated without the use of wax and that the new machine could record and reproduce from about 113 vibrations up to an almost unlimited altitude, while before there has been reproduced only 300 up to 3,639 vibrations per second.

The demonstration here included the playing on the old machine and the new and those present declared that it clearly demonstrated that with the Orthophonic Victrola, all former defects had been overcome. This was particularly true in a piano number and in the reproduction of voices.

The Victor representatives state this machine is their answer to the invasion of radio adding that the radio receiving set will never be able to equal the reproducing qualities of the new Victor instrument. It is stated that patents of the Bell Telephone Company have been used as a groundwork and that the tone power of the Victrola has been increased to about twice the range of the existing radio machines without the loss of tonal quality or color.

OLSEN DOUBLING AGAIN

George Olsen and His Music are added to doubling between two programs. Starting Oct. 28, Olsen will double from "Sunny" into Billingham's new show, "The City Chap," which opens at the Liberty.

Last season Olsen doubled two Ziegfeld productions, "Kid Boots" and the "Follies."

FRIARS ON RADIO

The Friars under the direction of Al Johnson, George M. Cohan, Silvio Hain et al., will broadcast an elaborate radio program Sunday night from WGBS. It will be in the nature of a public contribution for the shut-ins.

Radio is fast losing its grip. That is the common belief of the owner of a broadcasting station and from a theatre manager on Broadway of a big picture theatre, verified in turn by the manager of another Broadway picture house, who says that there has been a tremendous falling off in fan letters.

Marcus Loew whose organization owns the station WJLN stated that there has been a falling off in fan letters to the extent of 90 per cent, within the last few months. The radio novelty, to his mind, has worn off and radio today is in the same position as the phonograph was after the first novelty of the mechanical music maker.

When the radio craze was at its height there were radio parties all over town. Now the radio is turned on only when there is an unusual event on the air, such as a world series ball game, a speech by the President or the presentation of some unusual operatic artists.

Joseph Plunkett, manager of the Strand, who gave its farrow concert through WVEF last week and quit the air, stated that his reason for airing the air was that broadcasting was not helping his box office. By continuing, Plunkett stated he would only be building up an opposition to his theatre and he stated that it would be possible for him to operate the Strand at a smaller expense as it would not be necessary to carry certain artists on the pay roll to make certain there would be sufficient talent to make up the radio program. It would also give the staff of the house more time to devote to the regular performances.

Thomas Dowd, who is at the Capitol, stated he had received advice to the effect that WVEF had experienced considerable falling off in the matter of fan letters as far as every night programs were concerned.

During the past two months few of the telegrams that have been the usual thing for broadcasting stations to receive, and the letters are also almost down to nil.

Some of the advertisers using the air with special programs get over their own advertising propaganda have folded up, discontinuing that form of advertising.

It seems the broadcasters who have been going along for a couple of years getting talent without pay for the artists will now be compelled to start paying to secure names in an effort to revive interest in the air programs.

Marion Harris and Landry Band for World Tour

Marion Harris and the Art Landry Victor recording orchestra will team for a round-the-world tour selling from San Francisco, Jan. 12. The J. T. Williamson circuit of Australia is offering Landry, Jan. 20 of 38 weeks starting on that date. The tour will be a co-attraction. The soundness recently went from Los Angeles to New York where he heard the band and expressed his approval of the hook-up.

Landry has since been touring, picture houses, where he has where he will record extensively for Victor.

ANOTHER PATENTED NAME

The Oklahoma Collegians is the latest band to register its name as a trade-mark in the U. S. Patent Office.

Paul Whiteman was the first to thus protect himself.

BIG DISK RECORDING CO. IN EXECUTIVE RETRENCHMENT

An executive retrenchment of officers is about to take place, according to report, within the ranks of one of the largest phonograph recording companies. The laboratory executive in question, who has been dealt with in the past in Variety, is slated for "reduction" and another important sales executive is said to have voluntarily washed his hands clear of the situation.

This concern's "hands" have been reviewed the past few days, the music men are busy with Variety's summary of the situation, which was dealt with anonymously.

Incidentally, every time the recording executive in question leaves on a laboratory trip it enables the lost favored publisher to "ship in" a few tunes on the lists. That the term "ship in" should have to be used in an enterprise like this company is the answer to the why of the survey of the inner workings of getting popular songs "canned." Because of the many numbers favored from a certain publisher's catalog, it limits the outsiders getting their songs recorded on merit alone.



Bacon & Day
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., Inc
GROTON, CONN

VICTOR AND ATWATER-KENT

Reports Are Circulated in Trade of "Buying In"

Some "wild" rumors have been percolating along Music Row the past few days with no confirmation obtainable from the Victor or Atwater-Kent sources to the effect that the latter, large radio manufacturers, have bought in considerably on the Victor enterprise. The new Victor-radio combination, previously announced as carrying an RCA (Radio Corp. of America) product in the phonograph cabinet, would thus be eliminated if the A-K affiliation is consummated.

To the conservative business men in the radio and music business, who seem to be appalled to a more or less extent of the rumor, the possibility of a powerful and prosperous organization like the Victor giving up a share to an outsider seems impossible. It is argued that Victor's new Orthophonic talking machine, slated for release Oct. 30, would prove an added source of income and not conducive to sharing with any new partners or associates. On the other hand, the Atwater Kent radio concerts every Sunday via the American Telegraph & Telephone Co.'s chain of 11 stations comprises chiefly Victor artists. It was

announced that A. Atwater Kent, the Philadelphia radio manufacturer, endowed the programs as a gesture of public good will, since obviously, if he paid the internationally famous artists on the Kent programs, he could not aspire to any direct returns through the "good will" advertising.

Several financial men have been watching Wall Street operations and report that Atwater Kent has been buying in on Victor stock under cover, as reported. One rumor had it that A-K bought up 2 1/2 per cent of the stock; the other that it bought up Johnson's interest which would give it 51 per cent, and controlling interest in the Victor company.

These rumors are transcribed for what they are worth although not definitely established in the trade and too late for confirmation from Camden, N. J., before press time.

SPECHT'S COMEBACK

Paul Specht and his orchestra made their Broadway return last night (Oct. 20) at the Moulin Rouge, New York. A Chinese-American restaurant recently reopened after an enforced padlock by Federal insistence.

Specht has been off the big street for quite while, the past summer playing New England ballroom territory.

Kapps Leaves Columbia

Chicago, Oct. 20. Jack Kapps, in charge of the recording department for Columbia here has resigned. He anticipates entering the music business on his own.

This From Frank Clark!

Frank Clark may be near-sighted, like an eagle, and did not know he might have been talking for publication when he said this one.

"Here's the funniest thing yet. Can't remember the guy's name. (Fumbling through papers from pocket). Oh, yes, here it is—defari! Is that right? Yes, he sings." "Well he came up to the office and showed me a letter containing a check for \$250. It was from some society family and said if he would sing 'Brown Eyes' Sunday night at the Carroll theatre (does the Carroll stage vaudeville on Sunday? Yes is that so?) he could cash the check Monday morning.

"So that following (what's his name) oh yes, Defari) sang 'Brown Eyes' Sunday night and cashed the check Monday morning.

"Did you ever hear of anything like that before?"

Borrowed a Cow
"And did you hear about having a cow on the Winter Garden stage Sunday night? No? You should have gotten that.

"You know I'm from Chicago and they told they haven't seen a cow in New York since some broke away on 11th avenue 20 years ago. Being from Chicago I don't believe everything I hear for Flo told me about New York before I left.

"Flo got in this afternoon with her father, but her father doesn't like the town already. And when Flo asked me if I liked New York and I said yes, she started to cry but I sang 'Brown Eyes' to her.

"Well, anyway, about that cow. Being from Chicago I went up to Central park and plugged Henry Waterson to the chief gamekeeper. Of course I cut a deal with a cow and led it right onto the Garden's stage. Then I had to find a singer to sing Jimmy Durante's 'cow' song. Taught it to Jack Rose inside of eight minutes and Jack was a riot, also."

In Boston, Too

"Went over to Boston to see that Metropolitan opening. Didn't see you there. They introduced me as a millionaire from Chicago and I took a bow. Do you know those Dalaban and Katz boys? They are regulars. What do you think of that 'cow' song? Want to learn the extra verses?"

"This is a great town—Chicago. I'm not stuck on the idea of going to New York but Henry wants me to. Oh, yes, isn't that funny? I'm always forgetting."

Andrew Dore, Brcke

Andrew Dore, musical director of the Hotel Woodstock, 127 West 43d street, has declared "broke" in a voluntary petition in bankruptcy. "The assets are listed at nothing; liabilities total \$2,514, chiefly for money loaned.

Among the creditors are Gustave Salzer, musical director, loan of \$96; Arthur Nichol, treasurer of the Broadhurst theatre, \$30 due.

POLLA'S OWN

W. C. Polla, orchestra leader-arranger, is "canning" some of his own special arrangements of "Kamelion-Ostrov" and "Arabian Romance." The Rubenstein and Dvorak compositions have been scored by Polla in fox-trot tempo and the published editions thereof have met with considerable professional popularity, necessitating the recording for public consumption.

HANDLER RECORDING

Chicago, Oct. 20. At Handler, who heads the musical organization currently appearing at the Alamo, trooped with his combination to Richmond, Ind., where they recorded for Genette. Handler canned four numbers, including two of his own compositions.

HERE AND THERE

Arthur Hand and his California Ramblers opened at a new Miami resort early in January. The California Ramblers Inn will remain open until New Year's with the band as the prime attraction.

Stanley's Collegians, with Jimmy Marino, will be at the Jamaica Palace, Jamaica, L. I.

With Eddie Cantor's return from abroad, he has resumed recording for Columbia.

The Chicago Society of Organists will hold its annual ball at the Triannon, Nov. 16.

INSIDE STUFF

On Music

Opportunities for Versatile Musicians

Whether the opportunities now presenting themselves in the picture houses for versatile musicians will be temporary in their length or somewhat permanent, probably depends upon the musicians. Like Paul Ash, who came from the Coast to Chicago, where he is at present, or Waring's Pennsylvanians, who went out to the Coast, or Ben Bernie at the Famous Players' Broadway picture theatres, other musician-actors, men or orchestras may find the picture houses a lucrative field for some time to come.

Not only versatility it seems, but ingenuity and intelligent direction are necessary to get in and stay in.

Nor does it mean that a band not a riot in one city will not catch on in the next. Waring's Pennsylvanians came into New York and were mild, but they started something every place else, and are probably the biggest band that hit the Pacific Coast, not excepting Ash himself out there, right in his home territory.

Ash on the Coast never would have been the Ash of Chicago that he now is. Coast picture people knew all about Paul Ash and what he had done at the Granada, San Francisco, and took Chicago to make Ash nationally known to have the picture people recognize that he was making business for them, the same as the Famous Players bunch in New York had to admit against their inclination that Ben Bernie did business and has done it for New York houses.

Waring's spoke for itself. In Philadelphia, where Waring's cleaned up, it was thought that the name-State might have been partial but in Washington Waring was even a bigger hit, and that's a town that doesn't enthrone much over any band. In Los Angeles Waring's bunch held up business even if the feature film were ordinary.

On the other hand, Lopez did something to speak of when at the Pica-dilly (pictures), New York, and did not try again until at Fox's Philadelphia, a couple of weeks ago, when the house did \$19,000 on the week with a lightweight film feature. The Fox has gone over \$2,000 with other attractions. Now Lopez has another chance to disclose drawing strength in the House of the Paix, repeat Lopez. He didn't do much at the other night club played for in New York.

With Lopez it seems he goes in with an established reputation, while the others mentioned above had to earn their reps while they were coming along. That leaves it questionable as to the box office value of Lopez' rep. He was still in hock \$5,000 to Bill Morris when he and Morris went over to London together last summer. That \$5,000 was Lopez' share of the losses on his concert tour, managed by Morris, another instance of the value of Lopez' rep.

Accordingly, it would seem that the best draw among bands is that earned by work, such as Whitman's for the huge expense. Lopez is a Statler hotel and radio-made name, both appealing to the out-of-town, those listening in and those thousands day in and day out who patronize the Statler hotels, particularly the Pennsylvania, that accommodates 2,000 transients each day. They hear of Lopez, know of Lopez, but won't pay to see him. The Manhattaners apparently don't know or care enough about him to grow excited.

No pan intended for Lopez, and even so, he probably wouldn't care, but this simile is drawn merely to bring out to those orchestras or leaders now struggling and striving that there is a goal ahead if they can make it, and if they make it they must make it themselves.

Picks Six Numbers from One Show

An unusual tribute was paid the Harry Archer "Merry Merry" score by Judge Jr., who conducts the "High Hat" department in "Judge," the national humor weekly. Judge Jr., has bettered the Leo Feist, Inc. music by allotting all places in his weekly "Six Best Steppers" selections to all numbers from the show, naming "It Must Be Love," "Every Little Note," "My Own," "I Was Blue." "The Spanish Mick" and "Step Step, Sisters."

Undertakers' Ball

The National Convention of Undertakers at West Baden, Ind., was voted a very live affair by Charles L. Fischer. Fischer supplied the dance music for the embalming boys, and as a first hand observer reports the activity at the festivities was far from "dead."

Settled for Taylor's Contract

Jackie Taylor's 10 week contract with the Rue de la Paix, New York, casting manager, was settled for \$24,000. Vincent Lopez took over the safe and renamed it the Casa Lopez. Taylor is going to Coral Gables, Fla., next week at \$1,800 for 11 men, replacing himself with a sub-unit in "Captain Jinks."

Julius Tannon's crack at the Casa Lopez opening was nifty if not diplomatic. He said: "I've an invitation for the next opening of the Rue de la Paix." The place has had a succession of openings with various attractions and policies, all flopping up to the Lopez connection, which looks optimistic, hence the wheeze.

Hand's Florida Project

Arthur Hand, for the California Ramblers, has contracted for an extensive restaurant project at Miami Beach, the exclusive portion of Miami. Hand will operate the restaurant for two exclusive membership clubs on the grounds with a beach from an exclusive, accommodating 5,000 people. It is reported he will pay \$100,000 annual rent, opening around Jan. 1.

The Ramblers will accompany Hand south, although their roadhouse in Pelham may remain open throughout the winter.

"Little Sousa" Still With Azine

A. M. Azine, manager of "Little Sousa," the child sax player from Miami, fame, denies from Seattle that the boy has been taken away from him by his stepfather. Mr. Azine says that after developing the boy for a future, some relatives, heretofore not noticing the youth, suddenly evinced paternal interest in him, bringing court proceedings. Mr. Azine says he proved to the satisfaction of the court the boy's relatives were acting only from selfish motives.

Bernie Pollack at N. Y. Office

Bernie Pollack is back in New York, in charge of the local office of the Sherman, Clay & Co., at 58 West 45th street. Rose Fisher is in the same office. Mr. Pollack succeeded Dick Powers, who will enter the radio business on the coast.

For several years Pollack was the Pacific Coast manager for the Jack Mills firm.

Harry Hart is master of ceremonies at the Club Dover, New York. Irma Dane, Jr., is also entertaining.

EVERYBODY'S HUMMING IT

'YOU'LL NEVER KNOW'

(fox-trot)
It's a Favorite Everywhere
Professional Material Now Ready
Orchestra by FLORENCE COLONY
SLIDER-SCHOENLAUB
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LOUISVILLE, KY.

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The unusual composer and the leader who has come out of the West into New York is a musical "freshie." An expert pianist, a novelty instrumental composer, he is genius in his own right. He has written for himself further through playing piano. ROBISON and ROBISON, ENIGME, make a good team. The duo is featured by OLYMPIA.

"DREAMING OF TOMORROW"

"LONESOME"

"LOOK WHO'S HERE"

"FRESHIE"

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MISSOURI THEATRE
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MR. AL TUCKER

and his
SOCIETY ORCHESTRA
Keith-Orpheum Circuits
Direction Bernard Burke

Under Alberta Pryme's direction
a new colored club will open at 60th
street and Broadway. There will
be four principals in the floor show
and a chorus of six girls.
Billy Pierce and Buddy Brady
will stage.

CABARET REVIEWS

CASA LOPEZ

If Vincent Lopez does not put across the re-named, Rue de la Paix on West 54th Street, now the Casa Lopez (House of Lopez), with Lopez as the stellar lodestone, nothing will. One will have to conclude that the place, which has been located in the wrong side of the street or any of the popular theories advanced as explanation, will have to be abandoned. The Automobile Club of America, several cabaret entrepreneurs including Larry Fay, Lew Leslie, Phil Baker, Herman Lefkowitz and others have unsuccessfully tried to make the place click.

Lopez bought in on the Rue with Eugene Geiger, a Times Square money man and pal of the band leader, taking over Phil Baker's end for \$17,000. Herman Lefkowitz remains associated and the opening night (Oct. 15) resulted in popular verdict that Lopez could and should have the Casa Lopez on one side as a paying proposition.

There is plenty sound judgment connected with the former owner, to why it should click. Firstly, Lopez is an unquestionable metropolitan favorite, what with his dandy, vaudeville and flashy appearances. Secondly, the popular priced scale. The \$1.50 covert will be detested by the masses, but it is worth while all around. Not much stuff either, but it is a place, guided attractively, everybody being made comfortable in whatever attire desired, with no jockeying for a bolted-shirt and a few things. The informal boys had an even break on the inside tables with many of the genuine cash customers including no "docking" of the courtesies being shoved back.

Like all, even if it does sound like a left-handed compliment, Vincent Lopez at last has a real dance band. Whatever it is, it is a band, now both symphonically beautiful and rhythmically fetching for a start. Lopez is a dancer, and again that his Hotel Pennsylvania music, whenever easying a few dimes and flashy orchestration, slipped up somewhat on the dance tempo, although beautiful to listen to. That is not an uncommon fault with big organizations of the size of Lopez's, but all this has been easily overcome. Lopez is a dancer, and again that his Hotel Pennsylvania music, whenever easying a few dimes and flashy orchestration, slipped up somewhat on the dance tempo, although beautiful to listen to. That is not an uncommon fault with big organizations of the size of Lopez's, but all this has been easily overcome. Lopez is a dancer, and again that his Hotel Pennsylvania music, whenever easying a few dimes and flashy orchestration, slipped up somewhat on the dance tempo, although beautiful to listen to. That is not an uncommon fault with big organizations of the size of Lopez's, but all this has been easily overcome.

Coupled with Lopez, is a clincher for an assured fund in Fowler and Tamara, a class "name" dance team, which doubled with the 200 Club the opening night, and will continue doing so for a limited engagement. Fowler and Tamara's dancing is clicking, and it will qualify the question of how limited their engagement will be. Although all the cabaret no-velty, it is a good thing. Main street because the F-T combination has something the others lack: novelty and dance in close register. The others are too familiar. The cafe patrons in New York are fickle and switch in allegiance from one season to the next. This looks like the F-T season.

Lopez's own entertainment at his supper club is a cabaret no-velty. It is a good thing. Main street because the F-T combination has something the others lack: novelty and dance in close register. The others are too familiar. The cafe patrons in New York are fickle and switch in allegiance from one season to the next. This looks like the F-T season.

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The Human Broadcasting Station

AT STATION F.U.N.

Good-bye, Broadway

Hello, New Orleans

Opening October 22 at the

LITTLE CLUB

Quartet, a song-plugging combination obviously parodied by a music publisher, does not fit the atmosphere. A professional dance team from "The Rat" (unnamed) that scored and sang extemporaneous offerings should prove good for the wise mob that Lopez probably will draw from among the profession.

It should be explained, in answer to some of the questions that Lopez will remain at the Pennsylvania Hotel, the Stat r management, is encouraging the Casa Lopez and not deeming it competition in view of the night atmosphere of the w Lopez cafe. The bandman pulls tremendous dinner trade at the enn and will remain until midnight at the hotel before moving to the new place, maintaining maintaining sub-terstrat at both places to while away the evening.

The cafe's idea of alternating dance sessions with string ensemble playing is a good one, and to represent something w h while at the gate. It was favorably noted.

Lopez and Fowler and Tamara should make the House of Lopez cabaret a clinic success. If they keep the show business, they will cancel his lease and not bother with the location. A bel.

CLUB RICHMAN

It's a toss-up as to which is the more unusual room in town, the Richman Club or the Casa Lopez. Artistically and acoustically the Richman place has it by far, but the former Rue de la Paix and the entrance and general atmosphere makes up for it in counter-balance.

The new Richman rogn, formally opened Oct. 15, is a replica of the famous Coral Gables Country Club, Florida, having been designed by George O. Rembert, art director of the Coral Gables resort in Florida. It is Spanish in motif, execution and atmosphere, and is a model of style for an evening's pastime.

Otherwise the Richman environment is not so good. There is no use carping and criticizing about Richman's obvious ego, an anomaly in the show business. The Richman technique and style, and may be passed off as good cafe showmanship. It probably is, considering the Richman not so long ago a commercial salesman and today a stellar attraction, has made it possible for him to become a partner in one of the most prosperous night places in Greater New York. Besides being interested in the two other cafes, now at the Hoty's Cellar, and the Hoty-Totey Club.

Richman, in the show business, is faced with two factions: those who think he's great, a consummate showman, and an excellent salesman, and those who are antagonized by his apparently but possibly unconscious superiority complex. The latter is a bit of a nuisance, but after all he is and his the lay cash customers seem to love it, judging by the heavy trade.

At any rate, Richman has a beautiful show and a great opening Thursday night; class and society suit exclusively, dress-up or be turned away (and that went on for some time) and the reported creating quite a fuss in the outer lobby because of her incoherence of apparel.

Richman has with him Yvette Ruolz, the same beautiful singing voice, and a Spanish dance team, and there is a hint that Coleman's orchestra of six from the Trocadero (the latter room will not open until this season, which is a paradox). In the intimate Troc the society swells loved him. He was a draw of proved-metric, and high-class musical entertainment. Coleman is also doing a Richman in centering too much attention on himself on the program, has been having a few quips standing out for the other instrumentation in almost solo fashion.

Coleman, with his lineup of piano, violin, bass, sax, piano and drums, is missing fire in the Richman. They like it because they like the vocalists, but Coleman is a corking rhythmic band conductor, and his men maintain perfect union in tempo, besides switching tempo fetchingly from dance to dance, he will not prove as popular as the Richman at the Troc. Coleman is also doing a Richman in centering too much attention on himself on the program, has been having a few quips standing out for the other instrumentation in almost solo fashion.

spending trade he has always drawn, but when the latter once learn of Lopez's place they will draw their own conclusions. A bel.

MOULIN ROUGE

A steady improvement in the calibre of the clientele at this cafe. Smart and sophisticated, without those little details which are so important, but which many cafes carelessly neglect, is the Moulin Rouge. The one poor feature of the cafe is the orchestra which is not up to snuff.

The Kaufman Brothers preside as comies-in-chief doing the announcing and instilling plenty of pep into the proceedings. Without these two holdovers the new show which opened last week would lack the character which has made the floor show has big league class. The talent includes the Marines, a two-girl and man dancing combination, emphasizing the Apache stuff. Gladys Blair, Mabel Cedars and Ripley Page, the singer, and Dorothy Lang, of whom much was expected when she first revealed her wares in Chicago, but who seems to have allowed herself to deteriorate.

Maureen Marcellis is a young performer who has a lot of little more seasoning, but has everything to succeed with, personality, good looks, and a little bit of a kick that is a darb. It's a question of watching her act and getting and staying in the picture and getting the right kind of suggestions.

The Moulin Rouge has a lot of good things to offer. It is a likely combination. Their straight dancing went over a good deal of the crowd. The provided some laughs. It possesses a dandy kinking finish. This act is the best in moving picture presentations. Moulin Rouge should have a prosperous season. Hal.

SILVER SLIPPER

Chicago, Oct. 20.

The concoction of talent involved in dispensing the frolic for this downstairs cafe performs in an atmosphere that would make a performer of the night club show. The revue is headed by Alice Eldron and Marie Tolman and backed by a group of eight girls strong. The gathering is allowed to mix, also acting as hostesses and representatives of the night club. The girls are the chief supporters of this institution. During the evening a buxom young of 50 was introduced as the new successful club dancer. From all appearances the last "cervice" goes both ways.

The Silver Slipper is a place of the night club. The costumes are raggy and could stand overhauling. It is just a conglomeration of girls and more girls. The girls are the chief supporters of this institution. During the evening a buxom young of 50 was introduced as the new successful club dancer. From all appearances the last "cervice" goes both ways.

ALAMO

Chicago, Oct. 20.

The rules are strict at this place. No lone males may enter after nine p. m. The trails must come attending to the girls. The girls are the chief supporters of this institution. During the evening a buxom young of 50 was introduced as the new successful club dancer. From all appearances the last "cervice" goes both ways.

Main attraction is the dancing, on a patented floor made of glass. All Handler's orchestra is an inflexible jazz band. The girls are the chief supporters of this institution. During the evening a buxom young of 50 was introduced as the new successful club dancer. From all appearances the last "cervice" goes both ways.

The entertainers consist of the Brock Steers, an unusual form of harmony played with the girls of class, personality and wardrobe. They belong in a big show or a big show. The girls are the chief supporters of this institution. During the evening a buxom young of 50 was introduced as the new successful club dancer. From all appearances the last "cervice" goes both ways.

The Alamo is one of the steady money-makers of the north side. It has a regular steady clientele of the higher sort that will undoubtedly keep it busy. Hal.

Henry Herman at Marigold

Henry Herman, chief entertainer at the Marigold Gardens, is to leave on the Pithon road, Enroute, John F. Hall is dancing there.

ATT. BUCKER ON RAMPAGE; 30 B'WAY CAFES PADLOCKED

Includes Best Known Night Life Places—Three Repeaters in Padlock—"Peace" Locks Six Months—Others for Year Each

Dick's Rubber Checks

There is a new shakedown racket reported worked by cops assigned to "investigate" prohibition violations. It appears easy for the dicks to secure search warrants, though frequently night club proprietors declare there was no "willing" to officers.

After the usual nick for as much liquor as they can get for the snarmer, it is said the cops drop around some weeks later with a large check explaining the money is needed. Once and there was no time to cash the bank. Such checks are "rubber." When they bounce back and the club proprietor mentions it to the cops, they are told to apply on account of our next visit to your joint."

BOB MURPHY MOVES

Buy in on Rodeo, Renaming it Murphy's Cellar.

Bob Murphy remained but one week at the Antlers Club. Differences are said to have arisen between the entertainer and the managers of the night club shortly after he had opened.

Murphy has touched an interest in the Rodeo, formerly Wigwam, New York, and has renamed the place Murphy's Cellar. It is said Murphy will make something of a replica of Coffee Dan's on the coast of it.

Milton Spielman's Orchestra attended to the music. The change of the Rodeo forced out the Willard Robison Orchestra, Jack Rose and the remainder of the floor bill.

Evelyn Nesbit at Stauch's With Ray Miller's Orch.

Evelyn Nesbit and the Ray Miller orchestra will be re-coaters at the Stauch's, a night place opening on 52nd street and Broadway, adjoining the Hofbrau-Haus. Miss Nesbit is contracted at \$1,900 a week. The new place is a big one, and the managers reviving interest in the m. Mrs. Thaw for Mazda Row. Miss Nesbit has been an Atlantic City cafe staple the past few summers. The cops are reported to visit Stauch's is an offshoot of the Coney Island restaurant company. The Broadway cafe was slated to open with Ray Miller alone last week. The Miller band is still "breaking in" with the new John Cort musical, "Suzanne."

Alabam-Lyons Suit Up

The Club Alabam, Inc. suit against Arthur S. Lyons is slated for trial in the City Court soon. A total of \$117,256 is asked by the suit. Lyons, who formerly produced the floor revue at the cafe. The three separate causes for action cover a claim of \$3,000, a balance due of \$1,000, and a balance of \$113,256, the difference being paid off by services rendered by Lyons.

The Sam Wooding orchestra paid \$1,000 to Lyons for the use of \$50 a week for managerial services to Lyons and Samuel J. Weiss of the Alabam management. Weiss claiming half that amount or \$570.70 due to Lyons. Another matter claims the "Alabam Fantasies" revue, which brought \$602.92, half of which, \$301.46, is claimed by Weiss for the Club Alabam, Inc.

A suit by Lyons was against the Alabam is being appealed by the latter.

And Emory H. Buckner, the demon T. S. Attorney still pursued "Coral Thirty" of the best known cafes along Broadway, were ordered closed today by Federal writ and padlock proceedings served on the following: Del Foy Club (Lar. Fay-Pepp. Guinan), 107 West 45th street; Lido Venice (like the Del Fay), also previously padlocked, 151 West 53d street; Flying Hook Restaurant (also previously padlocked), 18 East 53d street; Strand Roof, atop the Strand Theatre building; Club Cines (former Tokio), 228 West 52d street; Game Cock Restaurant, 56 East 41st street; Golden Eagle, 62 West 8th street; Sea Grill Restaurant, 141 West 45th street, a former Salvin enterprise; Piccadilly Hampton Renaissance, 121 West 44th street; Normandie Gardens, Hotel Normandie, 108 West 43rd street; Club Antlers, 101 West 44th street; Jilly's Chop House, 141 West 47th street; Bernaise Restaurant, 35 West 43rd street; Club Idole, 165 West 49th street; Club Durant, 232 West 53rd street; Piccadilly 8 p.m. Club, 108 West 43rd street; Penwick Restaurant, 15 West 45th street; Vanities Grill, 152 West 50th street; John A. Hogan Association, 48 Greenwich street; Club Antlers, 101 West 44th street; Hoty-Totey, 754 Seventh avenue (a Harry Richman-Schwartz brothers subsidiary); Hall Moon, 232 West 45th street; Stark's Restaurant, 2 Lafayette street; Long Beach Restaurant, 232 West 45th street; Club Arthur (former Lido Roof), 200 West 49th street; Bank Greenwich street; Club Antlers, 101 West 44th street; Hambley Club, Harlem; "Black and Tan" cafe, at 65 West 129th street; "The Club," 145 West 11th street; "The Club," 14 South William street; Van Cortlandt Park Inn, Van Cortlandt Park; Club Rita, 2108 Seventh avenue.

The above include some of the best known night life places in New York City. The padlocks were ordered by the 14 big cafes Attorney Buckner descended on last year. Texas Guinan seems most profusely involved with the Federal authorities, her 23 Park being originally padlocked, followed by a similar proceeding against her own place on West 48th street (renamed the Club Ostend and Club Moritz). Nothing is said of the original padlock by Fay, preceded a "d" and continued drawing the "finest" from among the "who's who" and society and professional notables to record attendances. Admittance into the Del Fay was confessedly difficult, according to Mr. Buckner yesterday, requiring painstaking identification of membership. A pipe line transmission of war goods from the cantin is alleged and evidence thereof is claimed by the Federal office. The old-fashioned bar in the basement of the Bermuda is closed. The revival of the old-fashioned barroom, ditto for the Club Durant, a famous after-theatre rendezvous for the "twine" mob.

Attorney "Buckner stated that the "peace padlocks" (that is, those accepted without legal contest) would be in force for six months' minimum and not four to six weeks, as formerly. Those contesting the Federal prosecution will be padlocked one year if proved guilty.

I. JAY FAGGEN BACK

I. Jay Faggen, who fathered the beautiful Arcadia ballroom, New York, and gave it a start as managing director before selling out, is back in the rooming field in an active capacity once more. Faggen is now managing director of the Paradise, Newark, N. J., and also concessionaire at the Cinderella ballroom, New York, under dual management with the Ps-alice.



B. B. B. and Fred Williams' colored orchestra, began an indefinite engagement at the Rosemont, Brooklyn, last night. It, a band of 12, is expected to leave for New Orleans shortly to appear at the Little Club there.

INSIDE STUFF

ON THE OUTSIDE

The man who gave his name as "Pawnee Bill" recently when seeking financial assistance in an upstate town was evidently an impostor. Major Little, the original "Pawnee Bill," and veteran showman, is in good health and well fixed financially. He is living at his pretentious ranch at Pawnee, Oklahoma.

Although retired from show business, his interest in wild west shows is strong as ever, and several times this year he has made short jumps with Miller Brothers "101 Ranch," undoubtedly giving Col. Miller some good advice.

Bad Business for Carnivals

The 1925 carnival season will go down in show world history as a flop. George L. Dobyns, operator of Dobyns Shows, gave out a statement to this effect when his carnival was spotted at the New York State Fair at Syracuse.

Mr. Dobyns' statement may be the first recorded lament on bad conditions this season. He is a showman and authority in the carnival operation field. He has one of the best outfits on the road, also one of the most saleable shows. The Dobyns size up on the situation is that former patrons who had ready cash to spend in previous years are now living hard of their earnings through purchasing automobiles and other needed articles on the installment plan and that the money once spent freely upon entertainment is being diverted to meet weekly payments to their creditors.

The explanation seems both logical and possible in an era when items ranging from a suit of clothes to an automobile may be purchased on a weekly payment basis.

Shoemen Never Forget George Moyer

Every year outdoor showmen and others have been writing and wiring birthday congratulations to George C. Moyer, former traffic agent for the John Robinson Circus, now a semi-invalid, owing to paralysis. Moyer's birthday falls on Sept. 22. Moyer, still on the John Robinson payroll, resides at 127 North Washington Street, Herkimer, N. Y.

A Little Tale of Scotch

It leaked out that one of the greatest supporters of a carnival that played the Canadian fairs was a visitor in Toronto. The manager of the show that played his fair was anxious to do everything possible to make his visit complete, although not present himself. So he wrote a prominent official to wit: "Mr. X. will be a visitor to the Canadian National Exhibition—He does not care for single ale, etc., so will you please get him a case of Scotch and send the bill to me, etc."

The official in question took no notice of the letter and the secretary in question went dry as far as he was concerned. But the question arises: Are Canadian secretaries to be influenced by entertainment and does Scotch whiskey buy votes?

It will be interesting to watch the votes of the Canadian secretaries next year. The carnival man in question says he has the fairs in his pocket now. Has he?

And if he has—how many independent showmen will he take to Canada with him? That is another interesting angle that time will tell. It is a sure bet, however, that those who do go will know what percentages they are to pay, before they make the last stand in the United States.

Peculiar Status on Beach License

Trouble over the granting of licenses to sell umbrellas on the east side of the ocean front walk at Santa Monica, Cal., which led to the arrest and trial of George H. Loring for alleged violation of the city license ordinance ended when a jury failed to agree on a verdict. The city then granted Loring permission to do business on the beach sans license. Loring had obtained one license to operate and figured this license covered all beach concessions where umbrellas were rented. However, the city contended each stand is an establishment, but has asked the city attorney to investigate the matter and allow an interpretation of the ordinance so that the point may be made more specific. In which case Loring may have to obtain separate licenses.

Arrests for Slot Machine Operators

According to the edict of District Attorney Phil LaFollette, operators of slot machines in Madison and Dane county, Wisconsin, will be arrested if they persist in violating the law. This action follows a long war made on all slot machines in that county.

A previous ruling was that gambling devices of the slot type were illegal, but a court decision held that if the machine gave out something in return for the money deposited it was within the law. The D. A. opines that where such machines are operated and no indication made of what is to be received, it is a gambling device.

Watermelon Concession Fight

The right to sell watermelons at the Mississippi Valley Fair in Iowa became a matter of court litigation when H. P. Holt, Kansas City, applied to the district court for injunction to restrain all other concessionaires at the grounds from selling watermelons. His contract distributing the Muscatine Island pride, he asked the court to enjoin them. Judge Maimes, however, interpreted the line to mean that Holt was privileged to sell melons only. Holt had contracted to pay \$150 for the concession, paying half the price when the contract was granted. Holt's fair refused to take the remainder when it became apparent there was to be a battle.

Eisteddfod Contests

Los Angeles, Oct. 20.

Plans are being formulated for Eisteddfod festivals and contests that will be held throughout Southern California from Jan. 1 to May 15 next.

Seventy members of the association, representing 12 counties of the State, met last week to arrange and stimulate interest in the contests.

S. F. VS. BARNES

Houston, Oct. 20.

Sello-Plote Circus and the Al G. Barnes have been running into one another in Texas with both outfits billing heavily against the other.

HYENA BITES TRAINER

A lady animal trainer, Mlle. Michelot, 19, was severely bitten by a hyena she was showing in a menagerie at St. Etienne du Bois, France. She is in the local hospital.

Tab Show Cancelled; Substitution Alleged

Chicago, Oct. 13.

A 30-people music tab, booked into Mitchell, S. J., for the "Coco Palace Festival" was cancelled after the first performance.

The contract was originally by Bert Smith and is said to have called for the services of Smith's Orchestra. Smith, who shuffled his show's around and sent up a substitute company.

Before opening the gate was announced at 12. After the first show the substitution was noted and the show closed.

Smith's end was to have been \$3,000 on the week.

G. V. CARNIVAL IDEA OFF

A proposed carnival and bazaar which was to have been projected by the Greenwich Village Association as a ballyhoo stunt to attract new business prospects to that center flopped in the making through opposition of residents and the inability of the projectors to effect a legitimate charity tie-up that would have surmounted the neighborhood opposition.

The carnival had been planned for the week of Nov. 2 and was to have been spotted in McBoogal Alley which had previously furnished a back-swing for functions of a similar sort sponsored by social elite uptowners.

Fred Radcliffe, a carnival man, had sold the Village cabaret men of the city the idea of a bazaar of the deers from a "draw" standpoint. All were willing to take a gamble on their share of the costs until the thing was discussed and civic organizations and the Village got busy. Rather than combat the certain opposition in order to obtain the necessary license for the conducting of the affair, the cabaret men called it off.

TABOOS PUNCH BOARDS

Dubuque, Iowa, Oct. 20.

Punch boards are taboo in Dubuque and persons who operate this brand of gambling device are likely to find themselves in a conflict with the law.

Boards operated for the distribution of cash prizes and ready to be tolerated by the police, but recently some of these boards have been put into operation for the distribution of cash prizes in some instances running as high as several hundred dollars.

REBUILDING IN TIJUNA

San Diego, Oct. 20.

Construction of fireproof buildings to replace the structures destroyed by the recent Tijuna fire which razed a whole block of saloons and amusement concessions in the border city, has been started.

Work is under way on a \$50,000 building on the site of the old San Francisco bar owned by Baker and Jaffe.

WEBER-FIELDS

(Continued from Page 1)

but which few would ever have anticipated in connection with such names as Weber and Fields—a disagreement over billing.

Weber and Fields, playing a Palace rerun, arrived at the theatre and found themselves billed second to Marie Dressler. An immediate protest failed of compromise and the veterans walked out.

An extraordinary feature of the incident is that, throughout the entire career of this classic team, despite all vicissitudes of travel, disagreement, physical condition or any other cause, Weber and Fields had never missed a billed performance until the Monday matinee of this week at the Palace, at which they declined to appear, and thereafter.

Miss Irwin was hastily summoned from her home and went on unheeded and unprepared, with a single, in which she scored. Miss Rugg and worked the Club Bismarck cabaret until daylight, but was roused from bed to replace Trentini, and appeared to advantage.

Miss Dressler has been moved for next week at the Palace.

Monday night she was over to the next-to-closing position. Several of the acts on the Palace bill will be met over to the Allen, Brooklyn, next week, where Weber and Fields will top a bill composed of Six Rocketts; Patterson, Cloutier Co.; Alice Lloyd; Wells; Virginia; and the New York Knott-Cleale Loftus; Holloway and Austin.

It was originally intended to jump Miss Dressler to the Palace, but a salary of \$2,000 weekly was believed to be too much to add to the bill.

OBITUARY

EUGENE SANDOW

Eugene Sandow, 58, the famous strong man, perhaps better known for his stage feats of prodigious strength, is dead at his home in London.

Sandow died in London, unexpectedly Oct. 14, his demise resulting from the breaking of a blood vessel in his brain which came from a strain the strong man suffered a year ago when he lifted his auto single handed from a ditch.

Sandow was born in Koenigsberg, East Prussia, but became a British subject in 1906.

He was 22 when he appeared in a London Music Hall and challenged a strong man, then the main entertainment card. Sandow went on the stage and made a monkey out of the professional and from that time on London accepted him as the greatest of all strong men.

A few years after that sensational debut he came to New York under the managing management of Ahley, Schofield & Grau and was placed on exhibition at the Casino. Sandow became a big vaudeville card and his strength was responsible for his greatest American success.

When Sandow became heavier and his age advanced, he retired from the stage and launched a system of physical training. In 1911 Sandow was appointed professor of scientific and physical exercise to King George.

In business, Sandow became interested in the Sandow corset and the Sandow health oil. He was a heavy loser in the oil venture.

Sigmond Bronck, another strong man, died Oct. 12, in Berlin.

HORACE D. JAMES

Horace D. James, 72, actor, who also played several character roles in films, after a long illness died Oct. 16 in St. Mary's Hospital, Orange, N. J.

Mr. James was a native of Baltimore and during his long stage service he had appeared in support of David Warfield in "The Auctioneer," Mary Ryan, and originated roles in "Get Rich Quick—Wall Street," "Hit the Trail Holiday" and "Adam and Eva."

His association with the George M. Cohan companies resulted in Mr. Cohan giving him every financial assistance possible during his illness.

He played the Mayor in "Wall Street," and when that Cohan show was produced in pictures Mr. James was engaged for his old role. His last appearance was in pictures appearing in the cast of "The Howdy Folks."

The funeral was conducted Oct. 18 under the auspices of Mr. Cohan and the Actors' Fund of America. Services were held in Quinn & Finerman's Funeral Home, 214 Main street, Orange.

The remains were interred in his own family plot in Rosecliff cemetery, Orange.

JOHN E. MCCARTHY

John E. McCarthy, 63, who spent 30 years in the Vaudeville, died of heart disease in the City Hospital, Akron, O., Oct. 13. For years, McCarthy died an act with his wife, Nellie McCarthy, who died several years ago.

McCarthy, when his wife died quit vaudeville and moved to Akron, where he lived up to the time of his death. In later years he became interested in a 10-20 chain of theatres and also was in the employ of Keno and Melrose (the same Keno and Melrose who worked with "Scream" Welch) who have a string of restaurants in Akron and Cleveland.

McCarthy's theatrical interests at one time included an amusement park in Hamilton, O., and later the Grand Hamilton, O. McCarthy and J. Thomas Ward, who had married one of his wife's sisters, also established the Walnut street theatre, Louisville.

The remains were interred last week in Mt. Hope Cemetery, Akron. During his illness McCarthy had lived with his sister-in-law, Mrs. Myra Ward, 402 E. Exchange street, Akron.

PAUL KUHN

Paul Kuhn, 42, one of the original Three White Kullns, III for some time, died Oct. 17 at the home of his sister, Mrs. William J. Busel, 340 Arlington road, Redwood City, Cal., according to telegraphic information received at N. Y. A. offices Monday. The Kuhn was a musical act which continued with

Charles and Mary Kuhn in charge when Paul became too ill to continue working. The latter are now playing engagements in New Zealand and Australia.

Paul Kuhn was injured in an accident some time ago and he never fully recovered from the effects of injuries received at that time.

FRANCIS HARDISON

Francis K. Hardison, 81, first manager of Gaiety, N. Y.'s oldest theatre, died suddenly at his home in that city a few hours after receiving word that his brother, Benjamin, had passed away in Milwaukee. Death was due to a heart attack, superinduced by grief.

Mr. Hardison became manager of the Smith Opera House, the town's first theatre, when it was built 21 years ago, and continued in charge for 17 years, quitting when the house was purchased by B. B. Gutwiler. He is survived by his widow a son and two daughters.

MARTIN MORALES

Martin Morales, 45, father of the famous Morales troupe of Mexican gymnasts and acrobats, died Oct. 9 in his home at Kokuk, Ia. He had been in failing health a year, and 10 days before his death had left the Morales troupe at San Antonio, Tex.

Mrs. Morales and other members of the family closed with the John Robinson circus at Fayetteville, N. C., called home by his death. The widow, a son (Pelle) and four daughters, Piedad, Concha, Lola and Theresa, survive.

Mr. Morales was born in Mexico and for several years was featured with the Wallace and Robinson circuses.

GEORGE LUND

George Lund, 58; actor and stage director, died in the Memorial Hospital, Morristown, N. J., Sunday evening, Oct. 18, of a complication of diseases. Mr. Lund had been ill for two years, during which time he was being cared for by the Actors' Fund of America.

For many years he had appeared in support of William Hodge, Henrietta Crossman, Sheridan Lewis, Sullivan and O'Connell and others. The funeral was held yesterday morning at 10 o'clock with interment in St. Bernard's cemetery, Bernardsville, N. J.

H. ROBERT LAW

H. Robert Law, 49, died at the French Hospital, New York, after being removed there Saturday with an attack of acute indigestion. He was consulting with his attorneys when suddenly stricken. Mr. Law controlled one of the best known scenic studios and was prominent in the production of many of Broadway revues and other productions. He also produced many vaudeville acts.

SAMUEL F. LOVE

Samuel F. Love, 50, known for his managerial connections in New York, at Proctor's 125th street theatre, at the time of his demise, died Oct. 16 at his home, 210 E. 124th street, New York.

Love was prominent for charity work uptown and also was popular politically, being active in several clubs.

A delegation from the Kanawha Democratic club of which he had been a member, attended the funeral held Sunday at the Love residence.

JACK QUINN

Jack Quinn, 48, for years the partner of Eddie Fitzgerald in burlesque, was buried from the Universal Funeral Parlor, Lexington avenue and 52nd street. Quinn died at his home, 416 west 43rd street last Saturday.

Quinn, whose name was Quinn-Riven, died of pneumonia, being in ill health only a short time. About five years ago he quit the stage when he suffered an attack of laryngitis that never left him. Since his retirement, the actor spent most of his time writing burlesque acts and plays.

When John Gorman, housekeeper, took some chicken broth to Quinn's room, she found the comedian lying dead across a small bed. Mrs. Quinn's maiden name

(Continued on page 25)

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A corking good show is at the Palace. The news on paper were sufficiently convincing, the Sunday matinee drawing capacity in nearly every section.

More specialties were made during this show than ten previous shows combined. Everyone seemed to have a little talk rehearsed and were given an opportunity to pull it. Roy Cummings and George Price both did a little "cheating." The latter got away with five numbers, while Cummings cut his act to about eight minutes.

Grace La Rue headlined, with the capable assistance of Joseph Daly at the piano, to success in "Number 7" position. Miss La Rue seemed in exceptionally good voice.

Palermo's Canine, featuring an equibristic dog, opened nicely. The

taining bit of personality on this week's bill. Her comedy numbers received their full measure of laughter through her splendid delivery. Her routine is surefire, and the Palace-ites showed hearty appreciation.

Solly Ward and familiar vehicle, "Babies," have been seen so often at the Palace that it is almost a foregone conclusion that they are ahead of his situation. The returns was disappointing as a result.

George Price tuned himself in on his own radio station, giving imitations of various stage personalities. The two that seemed most life-like were Cantor and John. George got in a trifle late and went on apparently without rehearsal. It was obvious the latter was partly responsible for cutting his routine, though Danny Russo and his gang did remarkably well to carry him

into two classes. First, those who are breaking in or taking off juggled edgers. And second, the regular coffee and cake talent that never gets away from the "crumbs." The most typical example of the latter classification was Bill and Cora Monahan who probably have been at the racket for years. This is a broad okum acting using plenty of standard wiles including "that's my business—how's business" and closing with a song pointing out various individuals in the audience with the usual comment on the bald-headed gent and the usual innuendo about being there with some other man's wife. The Star thrived on this fare and for the minor bookers the Monahans are a sure bet.

Something of a surprise was revealed by the presence on the program of Faber and Margie. This is Earl Faber, formerly of Faber and Bernet, and the girl whom he married a couple of seasons ago and turned into an actress. Margie makes a dandy straight woman, has lots of pose, and a singing voice of considerable strength. The turn they are making is doing very well. Some of it was very old but Faber has developed into a smooth comic and he gets away with the ancient boys. This combination will be heard from pronto on the better stuff as both are there.

Macy and Madeline, man and woman (New Acts) were very nervous and self-conscious and in the old days at the Star would have started a lot of whistling and foot-stamping. The Russian Cabare (New Acts) was also plenty stiff the customers' sympathy with them. Ralph and May, ordinary Japanese jugglers of small-time calibre, opened finishing extremely weak. Noora, the Italian tender of some showmanship, was third. He is just back off the Levee time. George Hunter (New Acts) is a cork comic working along Eddie Cantor lines. He did well and next to Earl Faber had the best speaking voice on the bill there being bumper crop of (Continued on page 45)

CORRESPONDENCE

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turn is draggy in spots through shifting of props, but nevertheless is entertaining. The dogs are worked individually, but the featured dog carries the bulk of the routine. Haynes, Lehman and Kaiser uncorrelated comedy and "numbers" that registered solidly. Three heavyweights with voices, one man officiating at the piano. The turn on early, came near typing things up.

Millie Marguerite and Frank Gill with a varied routine of dances, took the natives on a trip through the continent. Their dancing and showmanship landed them a hit. Lily Morris was another enter-

over. While he registered better than the average, turn he was not the hit he could be had he worked with more pep. Grace La Rue followed.

Roy Cummings opens in an upper box, where he creates quite a disturbance. An assistant keeps him from falling out, getting innumerable "howls." He makes his entrance on the stage by jumping from the box, which is quite a leap. His business with the drop and Miss Shaw was another laugh-getter. All in all Cummings worked but eight minutes, finishing with a dance and song. Hughie Clark, with Jimmy Monaco's orchestra, had a tough assignment winding up this show. Clark kept them all in by giving them three songs, with the band playing two selections. Would have easily tied the show up in any other position.

Loop.

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LOUIE THE 14TH

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"ABIE'S IRISH
ROSE" | FOURTH
YEAR
THE PLAY THAT PUTS "UP" IN HUMOR

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The BUTTER
and EGG MAN

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GUILD THEATRE 52nd Street,
Eves. 8:30. Mats. Thurs. & Sat. 2:30
THE GLASS SLIPPER
A Comedy by **MOLNAR**

CHICAGO
(Continued from page 44)
mumbling and throaty talkers among
the turns. The Voltaires, man and
woman gymnasts, closed with a
most routine of dexterous feats of
strength.

Whoever is responsible for the
placarding of the Englewood, in its
respective territory, certainly didn't
miss any openings. The entire
teichography has been billed con-
spicuously and showed its strength
at the box office. Though only a fair
turnout was on hand, the first evening
performance Thursday drew capacity
on the main floor, with the balcony
also being well filled.

The house plays six acts, which

VANDERBILT Thea. 48 St. E. of W'way
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MERRY MERRY
with **MARIE SAXON**
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with Mr. Coward and Lillian Brathwaite
in the leading roles

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Musical Sensation
NO, NO, NANETTE
with **Louise Groody** and A 1-Star
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Cyril Maude
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JOE LAURE, JIM, NIGHT
MUSIC, "Theatricals, NIGHT
LIFE OF NEW YORK" and Beach
Comedy, "CLOCK LOVE" with Glenn
Troy.

are usually of the "showing" cal-
bre. A couple of short reciters pre-
ceded the vaudeville. "Personal-
ties," a pretentious song and dance
offering, topped the program, which
was bolstered by another flam-
boyant combination in John R. Gordon and
company.

Tom and Vera Patts (New Acts)
opened with a fast routine on the
trapeze. Southern Harmony Four,
a straight harmony quartette, were
handicapped through two of the men
being somewhat hoarse. Under or-
dinary circumstances the act should
register. A slight attempt made for
comedy mixed.

La France and Garnett mixed
black and tan combination, muffed
with some ancient sureties. The
first section of the talk pertains to
a dog. A laughing number by the
woman was the high spot of the
turn. Another routine of chatter
gathered in a few laughs, which were
not strong enough for a straight
comedy turn. An attempt at har-
mony supplies the finish, which is
very weak. With a little more
mildly developed into a good number
two for the Coast time.

John R. Gordon and company, pre-
sented a series of short sketches,
including several "vows." The
sketches are introduced by a cast of
four, with two singles employed to
take up some lines in one. The lat-
ters two "pop" numbers to fair
returns, while the dancer at the
finish of the turn ties it up with an
acrobatic routine of dancing and
head spins. Gordon holds down the
sketches to a minimum time, put-

And Now They Cable

to the

Showfolk's Shoeshop!



One day last week, in addition to meeting Miss Mabelle Swor, winner of the \$1000 prize offered by Smart Set for the most beautiful girl of the month, and Miss Flora le Breton, the charming movie star who came in for a supply of fascinating evening slippers, we also received a cable from Miss Jane Green, international jazz singer, now in London, requesting us to send her several pairs of slippers immediately!

They all come to the Showfolk's Shoeshop whenever they possibly can--but when they can't, they cable!



The TAILLEUR—in brown lizard combined with brown kid and finished with a harmonizing Paris buckle.



The CLORIAN—in lizard skin with border, buckled strap and heel in contrasting patent leather.



The MENTONE—The high-heeled oxford in grey kid with tasseled ribbon ties.

I. MILLER

Showfolk's Shoeshop—1554 BROADWAY

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ting them across to good re-
turns. The turn needs a little speeding up,
which will undoubtedly come with
work.

Stuart and Lash were the comedy
riot. The two boys offer a concoction
of singing, dancing and music
that sent them away at a fast clip.
"Personalities" (New Acts) closed.

The State, another Lubliner &
Trina house located in the outskirts
of the city, will open October 31.
The house will have a seating ca-
pacity of 2,000, playing a picture
and presentation policy. This the-
atre is also included in the am-
algamation with B. & K. It will be
the second theatre opened by L. & T.
within three weeks. The other, the
Harding, opened October 12.

In a ballot taken last week at the
Chicago Theatre during the showing
of "Her Sister from Paris," branded
immoral by the censor board, 3,000
votes were cast, with only forty-two
agreeing with the board.

Work has begun in Hammond,
Ind., on Andrew Karas' new theatre
and ballroom, expected to be ready
in nine months.

Wednesday will be try-out night
at the Windsor each week from now
on. Dick Hergen of the W. V. M. A.
staff has the book. The policy was
inaugurated last week with a ten-
act "surprise bill." The Windsor is
also playing vaudeville Friday and
Saturday.

Joseph Cameron has replaced
George Donahue as company man-
ager of "Why Men Leave Home."
Keith Albee road show. Robert
Stevens, recently at the Cort with
"Kosher Kitty Kelly," will ennet the
Clifton Crawford role in Wright's
production of "My Lady Friends."

When the Warner Brothers take
possession of the Orpheum, Nov. 1,
Hal Oliver will be in charge of pub-
licity.

Heverly, the magician, is in a hos-
pital suffering from bad hoosh, with
the result that the "Bombay to
Broadway" production, which was to
star him, may go out minus its lead.

Andy Wright is producing the pro-
duction, which is due to open the

Friday with a route over the Keith-
Albee family time to follow. It will
be a novelty road unit.

The Milo Bennett agency has
placed George Dayton, Lawrence
Coughlin, Hal Linkey, Chester Gen-
ter, C. T. Delvecho, James Mulvey
and Herbert Hodgkins for Essanay's
initial production to be made with
George K. Spoor's patented lens.
Some of the scenes will be shot in
Montana.

Bill Mick, manager of the Garrick
Duluth, has been appointed general
manager of all the Finkelstein &
Ruben houses in Superior and
Duluth.

Robert Bruce, director for Metro-
Goldwyn, is to make a two-reel his-
torical film at the Essanay Studio
here.

H. W. Billingsly, former stock
actor, is handling a troupe of Hopi
Indians at various fairs. There is
no medicine angle to the venture.

BURLESQUE ROUTES
(Continued from page 16)

Naughty 'Nifties—Garr.: St.
Lout.
Night Hawks—Empire, Cleveland.
Pleasure—Garrick, Des Moines.
Red Hot—Hudson, Union City.
Round the Town—Gayety, Brook-
lyn.

Smiles and Kisses—Gayety, Min-
neapolis.
Speed Girls—Read's Palace, Tren-
ton.
Speedy Steppers—Academy, Pitts-
burgh.
Step Along—Majestic, Jersey City.
Step Lively Girls—Miles' Royal,
Akron.

Stolen Sweets—Strand, Toronto.
Sugar Babies—L. O.

Tempters—Park, Erie.
Whirl of Girls—Savoy, Atlantic
City.
Whiz Bang Revue—Gayety, Scrant-
on.

Antonio Moreno, absent abroad,
for 10 months appearing in "Mare
Nostrum," which Rex Ingram man-
aged for Metro-Goldwyn has returned to
this country and Hollywood. Moreno
will shortly begin picture work here
as a free lance.

Hope Loring and Louis Lickton
have been engaged by Mary Pick-
ford to write the script for her next
picture following "Scraps." They
wrote the script for "Little Annie
Honey."

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Fred Allen, Joe Brown, J. Harold
Murray, Gus Roy, Queenie Smith, Olin
Hawland, Chester Fredericks, Tom
Patterson, Ida May Chawick.

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WARNING TO MANAGERS AND AGENTS

Please take notice that my act, "Bright and Oily," formerly known as "Motoring Difficulties" and "Gas, Oil and Trouble," is and for some time has been sold exclusively to FRANK MCGREEVY, of MCGREEVY and KELLER, who are now playing it on the Loew Circuit.

I am informed that Doyle and Wriston are playing this material in the West. This is absolutely without authority and in defiance of the United States copyright law, and each and every theatre permitting Doyle and Wriston or any other parties to play this act, except MCGREEVY and KELLER, after being notified (which you have been several times) to this effect is liable to \$50.00 for each performance.

This is the last time I shall communicate with you about this matter, and on the next occasion that I hear of Doyle and Wriston playing this act in any of your houses I shall start suit through the Federal Courts.

Very truly yours,
JACK LAIT (signed)

\$25.00 REWARD!

—to any ARTIST or THEATRE ATTACHE who immediately informs us by wire to McGreevy and Keller, c/o Francis Keller, 195 Claremont Ave., New York, of the playing of a copy act, viz: "Drop of Gasoline Station, Girl Attendant, Man Motorcyclist with dilapidated machine around which talk centres."

McGREEVY AND KELLER

The attached letter of the author, JACK LAIT, and extract of Court Decision PROVE our SOLE RIGHT to this act.

FRANK MCGREEVY and KELLER
"BRIGHT AND OILY"

Direction SAM BAERWITZ

This Week (Oct. 19), Boulevard and National, New York

Decree

State of Illinois, Cook County, ss.
Circuit Court of Cook County
September Term, A. D., 1935
Bill and Cross Bill No. B-92025

The Chancellor further finds from the evidence that the property, scenery, etc., used in connection with the "Volvid Act, Motoring Difficulties, or Gas Oil and Troubles," copyrights in JACK LAIT, New York, together with the right to perform and show said act, is the property rights of the defendant and cross complainant, FRANK MCGREEVY; and it is the order and decree of this court that said property rights be surrendered and delivered up to the defendant and cross complainant, FRANK MCGREEVY; and it is the further order and decree of this court that the complainant and cross defendant refrain and desist from further interfering with the property rights hereby decreed to the defendant and cross complainant, FRANK MCGREEVY.

Enter THOMAS J. LYNCH (signed)
Judge

PORTLAND, ME.

By HAROLD L. CAIL

Jefferson—"The First Year" (stock).
Strand—"Don Q. Son of Zorro." Empire—Classified.
New Portland—"Outwitted." Casco—"Two Shall Be Born."

The Jefferson Theatre Players opened here last week in "The Best People" and drew good audiences.

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KANSAS CITY

By WILL R. HUGHES

Shubert—"Rose - Marie" (two weeks).
Shubert—Missouri—Robert Mantell.
Orpheum—Vaudeville.
Pantages—Vaudeville.
Gayety—"Miss Tabasco," Columbia Burlesque.
Empress—"Pleasure" (Mutual).
Main Street—"The Live Wire" (pictures) and vaudeville.
Newman—"Take-a-Chance" week.
Royal—"Pony Express."
Liberty—"Little Annie Rooney," picture, second week.
Twelfth Street—Burlesque.
Globe—Loie Bridge stock.

The closing act at the Orpheum this week was more like a big musical revue than anything else; with Harry Carroll and company, Patti Moore and company, Bert and Betty Wheeler and artists from the other acts, together with a number of prize-winning Charleston steppers, all appearing in one big musical melange. It all started with the Carroll act which was set in the closing spot.

Soon after the introduction Bert Wheeler took things over and with Jack Watrond had the customers going. These comics opened up their bag of tricks and the fun was continuous. Dottie Wilson, a little blonde cutie, divided the honors when she stepped out for some real tap dancing, and came back and showed 'em how the Charleston could be done by an expert. After it was thought Bert Wheeler had

given the bunch just about all he had, he put over an imitation of Cary Norman and Jack Norworth, which went for a home run. A Charleston contest followed which brought out some of the town's liveliest steppers and it was a little over an hour before the performers were permitted to stop and the show to close. The bill was composed of seven acts, all musical with one exception, Willie West and McGinty. Other acts were Bert Ford and Pauline Price, Elliott and Babe La Tour, and Perry Corvey. Business was capacity, with many turn-aways.

After three weeks of "Wilt's Gargo," at the Shubert-Missouri, Robert Mantell comes in for a week of Shakespearean repertoire, while "Rose-Marie," replaces "Is Zat So" at the Shubert.

Gus Eyssell, manager of the Newman, was operated upon for appendicitis at Research Hospital this week.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"No, No, Nanette," "St. Charles—"The Fool" (Saenger Players).
Strand—"The Freshman."

Hal C. Norlett is handling exploitation for Fox in the south.

Helen Low is singing at the Strand.

The local Rialto is graced by the presence of Eugene West, the son;

writer, who is spending the winter in his old home town.

"No, No, Nanette" did a trifling better than \$15,000 at the Tulane last week at \$3.30 top. Looks like \$25,000 for the fortnight.

The Hagenbeck-Wallace outfit exhibits here shortly, the only circus big time to visit the South during 1935.

James Lynch, who directed hotels catering to the profession in New Orleans for years, has been appointed manager of the Fleetwood at Miami Beach.

BRONX, N. Y.

By P. W. TELL

Plans for a 2,000 seat picture house to be erected at Harrison and Tremont Aves., have been filed, by Benjamin Sherman and associates, who control a string of theatres in Harlem.

Raymond Elder is manager of Keill's Royal, succeeding Dave Beeher.

The Home News last week began the review of burlesque shows, covering both Miner's and Hurlig and Sennott's. It is the only New York daily reviewing burlesque.

INDIANAPOLIS

By-VOLNEY B. FOWLER

Murat—Dark.
English—"No, No, Nanette," Broadway—"Naughty Niffes" (Mutual).

Charles Olsen announced last week the Lyre (vaudeville) will be enlarged again early next year, the owners acquiring 21 feet of space to the south, ground now part of the site of the Crystal (movies), and this will be used in the enlargement. The theatre was built in 1912 with 1,000 capacity. It was wrecked and an entirely new 2,000 seater built in 1918. The house is known as one of the most consistent money makers in the country.

A. C. Zaring's new \$25,000 film house, the Zaring (north side), when completed will be the chief neighborhood house of Indianapolis, policy

including change of bill three times a week and a seven-piece orchestra.

Houdini made the front pages here last week when as part of his show at the Murat he charged that the pastor of a local spiritualist church ordained as a spiritualist minister one of the Houdini investigators, a young woman, two days after the preacher married the young woman. The pastor came out to the audience to the stage and debated with Houdini until past midnight. Next day the spiritualist announced he had left the spirit business and was going in for psycho-analysis.

H. E. McCarrell has closed the Sherman, Sullivan, Ind., temporarily.

McNAIR and WILLIAMS

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Sunnybrook Orchestra

Making their BROADWAY DEBUT for a Special Four Weeks' Engagement Inspired the Circulation of a Petition from the CINDERELLA BALLROOM (New York) Patrons, urging the Cinderella Management to HOLD OVER THE SUNNYBROOK ORCHESTRA INDEFINITELY.

The Management Accordingly Extended the Contract to Eight Weeks and This Week Were Forced to Make the Hold-Over TWELVE WEEKS. A Longer Period Was Prohibited Through Prior Contracts.

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BALTIMORE

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Hippodrome—Vaudeville; pictures.
Garden—Vaudeville; pictures.

This town's cabaret craze broke into the editorial pages last week when Robert Garland, dramatic critic of "The American," who does the local color editorial for the Hearst paper, devoted one to the big Century Roof.

Gustav Klemm, conductor of the local Park Band and a well-known composer, is back from a vacation in New England. En route Klemm stopped off in New York long enough to arrange for the publication of several new compositions, including "Yearning," "Canzone Amoroso," "Love's Longing," "Melodie d'Amour" and "Peter Pan."

The big event in Baltimore last week was the Army-Princeton game at the Municipal Stadium Saturday. The proximity of Annapolis makes this a town of naval enthusiasts, although there is a large Nassau following among the social elite.

It was the season's football classic in so far as this town is concerned.

According to the census Baltimore has officially passed the 800,000 mark. The drawing population, however, is held down by the colored element and the lack of a metropolitan density to compare with those of Northern and Western cities of smaller municipal population.

The leading pre-holiday theatrical event here will be the Charlot Revue premiere the first Tuesday in November. There will be an opening night scale from \$1.40, and Treasurer Lee McLaughlin of the Academy reports the order file crowded.

The Brodie, a neighborhood picture house, has just reopened following extensive improvements which, the management announces, totaled \$25,000.

Abram Eskin, Baltimore's Paramount representative, has resigned and left for New York. He is being succeeded by Joe Oulahan, former Paramount man for the Eastern Shore of Maryland and Virginia.

Equity's annual ball to be held at the Hotel Astor, New York, Saturday night, Nov. 14, will be in charge of Robert Strange with Frederick Roland assisting.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—First half, "What Price Glory"; last half, "A Lady's Virtue." Next week, Harry Houdini.
B. F. Keith's—Vaudeville and pictures.
Temple—Pop vaudeville and films.
Strand—First half, "Not So Long Ago"; last half and next week, "The Freshman."
Empire—"Bobbed Hair" (film) and Rolfe's Meadowbrook Orchestra.
Robbins-Eckel—First half, "The Lucky Horseshoe" and "Evolution"; last half, "The Little French Girl."
Crescent—"Up the Ladder."
Savoy—"Ridin' the Wind."
Rivoli—"Durand of the Bad Lands."

A diamond ring valued at \$300 belonging to Mrs. Susie LaFave, organist at the Crescent Theatre, and stolen from the top of the organ, where she had placed it for a

moment, was recovered by police. William Gardener, traveling man, found a nine-year-old boy showing it to other children in the street and turned the youngster and ring over to a detective. The boy was a local runaway.

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There were more high kicking women on the bill at the Orpheum last week than are generally seen here in half a dozen programs. Terpsichore was the outstanding endeavor in six of the eight offerings. The bill itself was not one that could be called a spark, as one, neither could it be called noisy. It was just mildly pleasing entertainment with a high spot here and there.

Top honors were shared by Ben Brier, with the Britton boys and their band in the "fry" spot and the Pasquall Brothers, who were a couple of natches further down. Both acts stopped everything cold.

Harry Delf, in the headline position which he divided with the Timberg turn "Rustia," which closed, worked in a determined manner. On his first appearance Delf, with his imitations, mugging and singing, and a hard struggle, but when he was two-thirds through it became easier. He departed in a creditable manner. Then came the "Rustia" turn with Delf as his comic. The dancer of versatility, whose forte seemed to be in her kicking, while next honors went to Plancia and Pucco Moreno, who did a bit of talking and dancing. The dialog is too long and druggy for consistent entertainment. Delf had already been seen too much to be inflicted on the cash payers for another 35 or 40 minutes and could not hold them.

Opening were a neat mixed dancing couple, Nathane and Sully. They have a corking fast routine of acrobatic dancing steps presented in

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LOS ANGELES

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ST. LOUIS

By LOU RUEBEL
American—"Spooks," Shubert-Jefferson—"In Zat So?" Empress—"The Haunted House" (stock).
Orpheum—Vaude.
Grand Opera House—Vaude, pictures.
Garick—"Innocent Maids" (Musical).
Gayety—"Rarin' to Go" (Columbia).
Liberty—Burlesque (stock).
Missouri—"The Pony Express" (stock).
Rialto—"The Mad Dancer."
West End Lyric—"The Gold Rush."
Grand Central, Kings and Capitol—"The Freshman."

The only week of Shakespeare St. Louis will have this season (Robert B. Mantel drew well at the American last week. "Rose-Marie" closing its three-week engagement at the Shubert-Jefferson, made a final capacity clean-up.

Following "Spooks" this week, the American will have "Big Game Hunting in the Arctic" (film) as a stop-gap. This will be followed by "The Lady Next Door," "Ladies of the Evening," "Topsy and Eva" (two weeks) and "The Great Gatsby."

Ray B. Philips is the new treasurer of Loew's State, replacing Donald Ross.

Louis K. Sidney, Pittsburgh, and several from Los Angeles, who were here last week.

L. H. Meldner is handling publicity at Liberty Music Hall.

Sylvia Sternberg, secretary to Jenie Jacobs, and Mortimer De Groot, New York lawyer, will be married October 25.

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Century Play Co. of New York have opened offices in Hollywood. Lawrence Marsh is in charge.

Marshall Neill will direct two pictures for Cecil DeMille, the first being "Wild Cat Lane," from a story by Gerlad Beaumont. Robert Agnew is to be starred in this production.

Dorothy Phillips has been engaged to star in a serial, "Jennie and the Vining Glories," which C. W. Patton will make for Pathe. Robert F. Hill is to direct, the cast being: Philo McCullough, Victor Fox, William Blotcher, Johnny Fox, Fred Koehler, Violet Schram, Al Hart, Bob Irwin, Fred de Silva, Tom London and James Corey.

Tom Mix staged a water rodeo in the ocean off Club Casa Del Mar, Sta. Monica, last Sunday.
Mix used his entire stable of horses with the program, including life saving in the ocean from horseback, swimming and other equine aquatic features.

Ralph Block, of the Paramount Story Department, is visiting at Famous Players-Lasky studios for the purpose of conferring with production heads on future releases. His conferences are with Victor H. Clark and Hector Turnbull.

The Bard, one of the Far West Theatre chain, opened its doors this week in Glendale with a vaudeville motion picture program. The theatre was built by M. J. Hohadigan and leased to Lou Bard for 25 years.

The house seats 1,800 and is located on East Colorado Boulevard and Adams Street.

Edward D. Smith will open his new El Capitan, seating 1,550, in Hollywood on October 15. He has decided upon "The Green Hat" as the initial attraction.

West Coast Junior Circuit has elected Michael Rosenberg president, with Mike Gore, Abe Gore, Sol Lesser, Arthur Bernstein and Harry L. Sugarman being members of the organization. This is a \$250,000 organization and plans to erect 35 houses in Southern California.

At the present it is operating in Los Angeles, the Royal, Crystal, Jewel, Rivera and Unique. In Redlands it has taken over the Liberty, Majestic and Wyatt. Will also operate the Whittier, Whittier, and two new houses costing \$250,000 each, one in Ontario and the other in Ventura.

Sol Lesser has gone on a three-week hunting trip in Mexico with Harold Bell Wright.

Monty Brice, scenario writer, now at the P. F. Ford has been assigned to furnish comedy situations for "Miss Brewster's Millions," the next picture Bebe Daniels will make. Eddie Sutherland will direct.

Phillip Carle, assistant to Robert G. Vignola, picture director, making "Fifth Avenue" for A. B. Sebastian at the Metropolitan studios, fell into an excavation on the set the installing of a conduit, while working on the picture. He was scratched the tendons of both legs, which will necessitate his being confined to his home for at least a week.

Jake Wilk, New York playwright, is paying his annual visit to the Hollywood studios. Wilk is conferring with a number of producers regarding stories that he has offered them for production.

Charles Chaplin has returned from New York and is going to Catalina to prepare the script for his next picture, "The Dandy," which is based on the escapades of a Parisian bum and will be a straight six-reel slap stick production. Chaplin,

instead of coming through to Los Angeles on the California Limited, got off at Pasadena, where he was met by his studio retinue. He inquired for his wife and son and was told that Mrs. Chaplin was ill at home.

Chaplin denied that he is to build a theatre in New York for Judith Anderson. He simply said that he thought somebody ought to build a theatre and make her its sponsor and star, but that he would not be the one to do it. Chaplin asserts that when he completes "The Dandy," he will go to New York to make two or three pictures, as he likes it there. He says that he will lease his Beverly Hills home while he is away, and also his studio here, but that he did not contemplate selling the property. He asserts that he will probably make a picture while in New York with Edna Purviance as the star; however, the report that he will go to Europe to live in the future, he claims, is not true.

Howard Chandler Christy, artist, who has been making paintings of famous secret celebrities, is en route to New York for a three-week visit, to make arrangements toward some work in connection with the erection of a new hotel to be erected in Miami.

Christy has announced Los Angeles will be his permanent home.

Rupert Hughes in the future will be a free lance writer and consulting surgeon on picture productions.

Harold Lloyd had to defer working on his first F. P. release for a couple of days last week, following an injury to his leg received in a hand ball game with Jack Murphy, his production manager.

The accident happened when both players tried to hit the ball at the same time and collided. Lloyd was thrown against the wall of the studio, with Murphy falling against his leg. The leg began to swell rapidly and a physician ordered Lloyd to stay in bed for a few days until the swelling subsided.

"To the Ladies" will be the new production starring Edward Everett Horton at the Majestic. It will open Oct. 25. Barbara Brown will play opposite.

Three new writers have been added to the staff of Metropolitan pictures at the Hollywood Studio—Percy Heath, Monte M. Katterjohn and Pinis Fox.

The Strand, Fort Richmond, Staten Island, N. Y., is playing five acts of vaudeville on Sundays booked by Jack Linder. The new policy went in last week.

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ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Some Day" (1st half), "George White's Scandals" (road show), (3d half).
Kieth-Albee Temple—Vaudeville.
Fay—Popular vaudeville.
Gayety—"Look Us Over" (Columbia).
Corinthian—"Make It Peppy" (Mutual).
Victoria—Popular vaudeville.
Eastman—"Little Annie Rooney," Regent—"Not So Long Ago" (1st four days), "Sun Up" (3d half).
Piccadilly—"The Fool."

Generally busy week for all branches of the show business locally.

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cally, "What Price Glory?" (Lyceum), topped the last half returns with near capacity houses for the three days.

The Schine people have purchased some land from the Elks Club, Newark, N. Y., to provide room for fire escapes for their new Capital theatre, under construction at S. Main and W. Miller streets.

STEP ALONG

(Continued from page 16)

costume could have been the Lenox Avenue Blues, the girls doing the stilt walk and Black Bottom, but scoring nevertheless. "In the Doctor's Shop" 100 per cent familiar had the usual hokum with one of offensive portion by Coleman. Honey-moon Hotel contained all of the wheezes, the newly married couple, the comics trying to make her and the sleepwalking dame who follows auto horns.

Misa O'Neill and 12 choristers stirred things up with a "model" number in which the girls were in one-piece white union suits. The lights were raised at each encore and Marlon gave them a "peek" until she was down to the suit. She unloosed a couple of shoulder straps which was good for several more encores, but concluded enough.

They sure liked "Step Along" at this house and judging by the standees on both lower and upper

floors the gross will step along with it. Dames and laughs does it.

LUCKY SAMBO

COLUMBIA

Hartig and Season Columbia Burlesque attraction. All Colored artists, featuring Billy Higgins, Joe Byrd, Julia Moody, Blandolph, Billy Swire, Ernest R. Whitman, Nina Hunter, Virginia Wheeler, Geo. Phillips. Book and music by Porter Granger and Freddie Johnson, staged by Leonard Harper. Reviewed at Capitol, Albany, Oct. 17.

The fact this all colored show is getting the money each week proves the public will buy a good show. This is the first season for "Lucky Sambo" on the Columbia Circuit so business can't be attributed to anything but good will, word of mouth advertising and it's all around reputation for general excellence.

This show has to do business for the "aut" appears considerable. There are six "a-a" principals, five females, a chorus of 18 brownskins and a male chorus of six young hoopers and singers. In addition five colored musicians augment the house orchestra.

All work like mad from curtain to curtain. The work of the chorus is as far above the average white burlesque aggregation as the sky from the subway. These girls can dance and how. Leonard Harper put the hoofing on with each number built up by the chorus working in two and sometimes three shifts, zipping the numbers across for sure fire results without the old one and two and let it lay their method seen in many of the other Columbias.

In addition the number leading of Julia Moody, Amanda Randolph and Hilda Ferleno of the women and Ernest R. Whitman of the men stands out and the talents of the comics Billy Higgins and Joe Byrd carry one back to the days of Williams and Walker and Ernest Hogan. Both boys hold plenty each working smoothly and easily, always in character, always funny without forcing with a delightful brand of Ethiopian vernacular and humor that leaves the comedy department of this show far in front of the average. The lesson here for producers is that comedians must have material. This pair have been given a book. The show carries just enough plot to get away from the bit and number variety.

A jail scene is the funniest thing of its kind seen in burlesque in a decade. The crossfire between Sambo (Huggins) and Rufus (Joe

Byrd) rocked the capacity house. Another pip was a funny crossfire situation between Byrd and John Law (Billy Ewing). Similar bits have been seen around, but this pair wrote the book. They milk it.

Numbers that wowed were "Anybody's Man Will Be My Man" by Julia Moody, "Charleston Dancing School" with Nina Hunter leading and all hands taking a sock at the Charleston as spoken in Harlem; "Three Dixie Songbirds, Blandolph, Ferleno and Randolph, who stopped the show cold down near the finale in a trio number, full of melody and soft harmonizing.

Spacing comedy scenes the chorus flashed on and off in a bewildering assortment of stepping that included all of the colored standards and some good ballet work. The 16 are slim babies picked for speed. How they love to work! The manner the numbers are put on are so infectious the audience broke into frequent applause in the middle of the dances.

Gertrude Saunders, programmed has been replaced by Julia Moody. It was stated that Gertrude's quiet delivery was buried under white performers. In the first place they are not available and if they were burlesque could not compete with musical comedy and vaudeville for their services. The limitations of the colored artists environment, theatrically, is burlesque's gain for they are relieved on the Columbia with open arms.

In fairness to the white competing producers it must be stated that it would be impossible to duplicate this attraction with white performers. The limitations of the colored artists environment, theatrically, is burlesque's gain for they are relieved on the Columbia with open arms.

Saturday night at 8.10 p. m. a.

standing room only line extended from the box office out to the sidewalk. This is a repetition of the business enjoyed all along the Columbia route, according to the management. They deserve it. "Lucky Sambo" is very coepstic. Con.

Universal have chosen Jean Harlow to play the leading role in the screen version of Don Marquis' stage play "The Old Soak." The production will be started about Dec. 1.

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Oct. 15th—Columbia, New York
15th—Palace, Chicago
21st—South Bend, Ind.
Nov. 1st—Orpheum, St. Louis
10th—Orpheum, Kansas City
18th—Hilvers, Chicago
22nd—Palace, Milwaukee
28th—Orpheum, Minneapolis

Dec. 6th—Orpheum, Winokeg
13th—Orpheum, Calgary
16th—Orpheum, Vancouver
20th—Moore, Seattle
27th—Orpheum, Portland
30th—Orpheum, Sacramento
Jan. 3rd—Orpheum, San Francisco
10th—Orpheum, Oakland
17th—Golden Gate, San Francisco

Jan. 24th—Orpheum, Los Angeles
Feb. 7th—Hill St., Los Angeles
14th—Orpheum, Ocean Park
18th—Orpheum, Long Beach
25th—Orpheum, Denver
Mar. 2th—State Lake, Chicago
14th—Hilvers, Chicago
21st—Keith's, Detroit
28th—Palace, Cleveland

Apr. 4th—Keith's, Cincinnati
11th—Keith's, Indianapolis
18th—Davis, Pittsburgh
25th—Keith's, Washington
May 2nd—Keith's Philadelphia
9th—Marshall, Baltimore
16th—Hambick, Brooklyn
23rd—Keith's, Boston
31st—Hilvers, New York

Direction RALPH G. FARNUM (Edw. S. Keller Office)

MILWAUKEE

By HERB ISRAEL

Davidson—"Applesauce"
Pabst—German Stock
Palace—Vaudeville (Frances Barr)
Miller—Vaudeville
Majestic—Vaudeville
Gayety—"Hello Jake" Fields (Musical)
Empress—"Kiss Me Dolls" (Stock burlesque)
Alhambra—"Don Q" (2d week)
Garrison—"The Emblems of Love"
Garden—"Without Mercy"
Merrill—"Exchange of Wives"
Strand—"He's A Prince"
Wisconsin—"Shore Leave"

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"Marietta," musical comedy, have been added by the German stock (Pabst) owing to the unprecedented demand for seats.

James Keefe, New York, has arrived to lande publicity for the Saxe Amusement Enterprises, succeeding Oliver Remy.

Sam Goldman and Billy Tanner, the latter having left the "Hello Jake" Fields company, have signed as comics for the Empress show. Others engaged are Marian LaVera and Hazel Lowe, formerly of the Jack LaMont show, "All Set to Go."

Frank Rogowski, neighborhood picture theatre owner, and wife, were both instantly killed at West Allis, a suburb, when their automobile was struck by an interurban express car.

Fox & Krause have signed Blanche and Mary Clark and Frankie Rice for their Mutual wheel show.

ALBANY, N. Y.

"A Lady's Virtue," with Mary and Florence Nash, Albany girls, and Robert Warwick in the leads, is at the Capitol for the first half. "Flappers of 1925" (Columbia wheel) last half. "What Price Glory" last half.

The Iron Horse held over this week at Leland. Showing at 25 cents.

William J. "Pop" Johnson of the Hillside Club is the Republican candidate for Supervisor of the Twelfth Ward.

Vivian Mills, dancer, made her debut on an Albany stage at the Hall Saturday night. Miss Mills was accompanied by Jimmy Smith's orchestra, one of the most popular local bands.

CINCINNATI

By MELVIN J. WAHL
Grand—"Hunting Big Game"
Shubert—"The Judge's Husband"
Cox—"Adam and Eva"
Keith's—Vaudeville
Palace—Vaudeville, "The Winding Star"
Empress—"Hurry Up"
Olympic—"Polled of the Day"
Photoplays—Lyric, "The 'old Rush"
Strand, "The Trouble With Wives"
Walnut, "Lovers"
Quaran-

time," Capitol, "He's a Prince," Family, "Baree, Son of Kazan."

A small coterie of Cincinnati singers, actors and musicians played in "The Miracle" here last week, accompanied the spectacle to London. Among them were several members of the Stuart Walker Co.

The Shubert bookfairs have been rearranged and "Rose-Marie" will be the first musical show of the season. Instead of "The Student Prince." Other musicals underlined are: "Naughty Riquette," "Blooms Time," and "Sky High."

Fritz Reiner, conductor, Cincinnati Symphony Orchestra, has an invitation from the Royal Opera House of Budapest, Hungary, to conduct three operas next May. Mr. Reiner will probably accept as he plans to visit his native country next spring.

BUFFALO

By SIDNEY BURTON

Majestic—"Young Woodley"; next, "Oh! Oh! Nurse."
Shubert Teck—"Houdini"; next, "Student Prince."
Hipp—"Gold Rush."
Lafayette—"After Business Hours."
Loew's—"The Mystic."
Gayety—"Billy" Watson (Columbia).
Garden—"Kandy Kids" (Mutual).

M. Shea and Vincent McPaul, manager, Hippodrome, attended the new K. A.-Famous Players Metropolitan opening, Boston, Mass., Oct.

16. Earl Crabb, manager of the new house, was former manager of the strand here.

Loew's, for its fourth anniversary week, is capitalizing the appearance of Houdini at the Teck by featuring Metro's "The Mystic." The Picture is being played in with emphasis on the spirit angle and trying into the magicians concurrent showing.

"White One" a new play by Edw. Mack, will have its premiere by the Buffalo Players at the Playhouse Oct. 26-Nov. 7.

MINNEAPOLIS

By FRANK W. BURKE

Alba Tiberto, Italian actress, was the guest of the Minneapolis Italian colony at a Columbus Day celebration here last week.

Carleton Miles, dramatic critic, Minneapolis Journal, left last week for New York to spend ten days looking "em over for his paper. Miles is a veteran critic in this section.

William McNally, playwright and dramatic critic, Minneapolis Tribune, was married recently.

George Osborn's orchestra has moved from the new Nicoloy hotel to the Hotel Radisson. The "Flam" Room, something new here, opened to good business last week.

Ruth Lewis' girls orchestra.

winner in the Henry Santrey band contest at the Hennepin-Orpheum, is playing a week's engagement at the Lagoon, suburban picture house.

A vaude policy was added to the picture programs at Fox's Elizabeth, N. J., this week. The house plays four acts on each end.

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ALF T. WILTON

Direction

Los Angeles "TIMES":
"Mabel McKinley, they made us take a seat away in the back of the house because we arrived in the middle of one of your solos. But it was as well, because there were tears in our eyes. We remember that debut of yours that you speak of, oh, so well. How charming you were then, and you haven't lost a bit of it, either—and your voice is sweeter and mellower than ever."

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IN "SKY-HIGH"

THIS WEEK (OCT. 19), KEITH-ALBEE PALACE, NEW YORK

Direction HARRY FITZPATRICK—DANNY COLLINS, Associate

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—LOS ANGELES "NEWS."

PITTSBURGH

By JACK A. SIMONS

Nixon—Naughty Cinderella.
Shubert Pitt—"Is Zat So?"
Shubert Alvin—"Candida."
Grand—"What Fools Men."
(Film.)
Gayety—"The Talk of the Town"
(Columbia).
Academy—"The Tempters" (Mutual).
Loew's Aldine—"The Circle."
(Film.)

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one and then make constructive
suggestions for its still greater
efficiency.

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Olympic—"Seven Keys to Bald-
pate." (Film.)

After taking one look at the crowd
waiting in line at Forbes Field to
purchase tickets for what was sup-
posed to be the final game of the
World Series last Wednesday, Man-
ager Harry Brown of the Nixon
Theatre called his matinee for the
day off. Later in the day it rained
and the game was called off. Thurs-
day the teams played. And so did
"Lady, Be Good." Nobody was the
goat. A capacity crowd was at each
place.

Duquesne Garden opened its regu-
lar ice skating season last Satur-
day.

Before the opening game of the
World Series at Forbes Field, the
Cameo Theatre presented a beau-
tiful gold baseball and bat of regu-
lation size to Hazen "Kiki" Cuyler.

Announcement has been made
that the Western Pennsylvania
Amusement Co., which operates sev-
eral motion pictures in the city, will
soon erect a new picture house in
the East Liberty district. The site
has already been purchased at a
price said to be \$35,000.

The Ideal, owned by Sam Gould,
was reopened last Monday. It had
been closed for several months, dur-

ing which time it was renovated
and enlarged.

The new Stahl Theatre, in Home-
stead, will open on November 11.

Harry Grelle, who operates the
Supreme Photoplay Productions in
Pittsburgh, has purchased the fran-
chise for the twenty-four Golden
Arrow first run features for 1923-24
for Western Pennsylvania and West
Virginia.

MONTREAL

By R. CUSACK

Orpheum Comedie Francaise—"La
Souriante Mme. Beudet."
Gayety—Stock burlesque.

Sleepy Hall "Y" 24 and an or-
chestra of 9 Yale men will have
change of the music at the Mount
Royal Hotel, succeeding Jos. C.
Smith, who has left for London.
The new orchestra comes to Mont-
real from Paris.

George Rotsky, manager of the
Palace, announces a special engage-
ment has been made with M. Jean
Belland, the noted French "cellist"
to play a short season as an added
attraction.

Two distinguished stars of the
French stage are on their way to

Montreal on the "Alaunia," which
sailed Saturday. They are (Miss)
Andre Farcal, the famous Parisian
vedette, and M. Paul Cappellini, one
of the most prominent actors of the
day. These two artists are coming
to the Orpheum to replace Mme.
Genist and M. Collin, who terminate
their engagement Oct. 31.

Boston Symphony Orchestra will
give a concert in the Forum Nov. 2.
The orchestra will be the largest to
visit this city, being composed of
112 musicians.

E. Robert Schmitz, French pianist,
will open the season of afternoon
concerts at the Orpheum Sunday,
Oct. 31. Direction J. A. Gauvin.

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By HARDIE MEAKIN

Belasco—"Desire Under the Elms";
next, "Silence" (Henry B. Warner).
National—"Fourth Music Box Re-
vue"; next, "Lady, Be Good."

Paltz—"My Girl"; next, "The Love
Song."

Keith's—K-A Vaudeville (Adele
Rowland).

Earle—Keith pop. vaudeville
(Amelia Molina).

Strand—Loew vaudeville (Alice in
Toytland).

Gayety—"Le Revue Parisienne"
(Columbia).

Mutual—"Happy Hours" (Mutual).

Pictures

Columbia—"The King on Main
Street"; next, "The Gold Rush"
(Charlie Chaplin).

Metropolitan—"The Freshman"
(Harold Lloyd); next, "Winds of
Chance."

Palace—"Seven Keys to Bald-
pate" (Douglas MacLean); next,
"Flower of the Night" (Pola Negri).

Rialto—"The Phantom of the Op-
era" (in for run).

The Rialto, operated by Universal,
has spent a barrel of dough on "The
Phantom of the Opera," produced
by this same company, in advance
advertising. It is hoped to hold the
picture in for a run.

Formerly advertising only in the
Sunday dramatic spreads, the
Strand, with its Loew vaudeville and

a first run picture, is now repre-
sented in the dailies six times
weekly.

The new night club, "The Spanish
Village," has caught on and is doing
extremely well.

Hilton Butler, for the past nine
months on the staff of the "News,"
Washington's tabloid daily, is now

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the managing editor of the "Army
and Navy Journal," publishing here
in Washington.

Otto F. Heck, concert organist of
Crandall's Tivoli, was the feature of
the recent radio show held here.
Heck is now a weekly nighttime fea-
ture over WRC, the local Radio
Corporation of America broad-
casting station.

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OBITUARY

(Continued from page 43)

was Veronica Malane. She was not in show business.
Interment in Calvary Cemetery.

MAE DEVEREAUX

Mae Devereaux (Mrs. Edward McEwen) 31, former Follie and Winter Garden girl, died Oct. 19 of heart disease at her home, 240 West End avenue.

Miss Devereaux was the wife of

the booking agent (Ed. McEwen) and was born in New York.

Miss Devereaux appeared in vaudeville but left it last June to attend her mother who is still critically ill. Her longest stage appearance was in Shubert shows. In addition to being a singer and dancer, Miss Devereaux was an expert horse-woman.

DON HUIE ("Pharaoh")

Don Huie, 35, known professionally as "Pharaoh," a mind reading turn, died at St. Luke's Hospital, Chicago, Oct. 15, of uremic poisoning. The remains were taken to Waco, Texas, by his widow.

Rollin H. Allen, Boston real estate operator and owner of the Arlington Hotel and Castle Square theatre in that city, died last week.

Maurice C. Hutton, dramatic critic on the Dayton, O., "Journal," was killed Oct. 16 when the aeroplane in

which he was riding struck a tree at East Salem, Pa. Details of the tragedy appear in the news columns of this issue.

WILLIAM V. HART

William Valentine (Pop) Hart, 58, well and favorably known in vaudeville and film circles, died last week at his home, 461 West 146th street, New York City.

Details concerning his demise are found in the picture section of this issue.

MRS. BELLE PRICE

Mrs. Belle Price, mother of June, Hugh and Dan Price and well known wardrobe woman, died Oct. 10. Burial was in Forest Lawn Cemetery, Buffalo.

DEATHS ABROAD

Paris, Oct. 10.

Victor Toriametti, vaudeville musician.

M. O'Donnel, 66, agent at Toulon, died at Tamaris, France.

Joseph Galtier, Paris journalist.
Charles Dawborn, 63, English journalist, former correspondent of "Pall Mall Gazette" in Paris.

Charles Constant Wilfred Kilian, 64, writer-geologist, at Grenoble, France.

Paul Vermoyal, French actor, at Neuilly, near Paris.

WIFE'S BEST MAN

(Continued from Page 1)

the south, over to Rockville, suburb of Washington, to act as best man while Taylor was wed to the former Mrs. Nicolai. Nicolai drove them back, too.

Another marriage that "broke"

WANTED

Lady to take charge as manager with a famous European actor, who plays 14 dramas with dolls; also young lady to do doll dressing.

Write T. COFENAS
Variety, New York

here last week was that of Frederick Howard and Claire Martin, both of "Is Zat So?" the then current attraction at the Belasco. This couple were married in Baltimore Oct. 1, with the event kept secret until members of the company became wise.

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Lawrence Jack
Leipold Nat
Leonard R.
Litchfield Margaret
Lynch & May
Lloyd & Roma
Lockridge A.Lynch Ray
Marion Bert
Martin John
McCarthy Charles
Mechan F.
Nesley T.
Neff Johnny
Nidia Miss
Novich Charles
Oden Miss M.
One Benny
Phelan WalterRaymond Ruth
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Ross Sam
Wagnemann Ben
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Western Hines
White Bob
Wilson Lucille
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Wilson Marie
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Jemima Asst
Keenan BettyLoe Cordone
Laxler & Worth
Leder Marie
Lorraine & Crford
Leonard Albert
Marcell Dot
Mortenson M.
Nielson Anabel
One Benny
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Van Haven**CLEVELAND**By C. S. GREGG
Hanna—"Foot Loose" William
Faversham)
Ohio—"Puzzler of 1925" (Elsie
Janis).

Colonial—Dark.

Metropolitan—Dark.

Keith's Palace—Vaudeville.

Loew's State—Vaudeville, "An Ex-

change of Wives."

Keith's East 106th Street—Vaude-

ville, "California Straight Ahead."

Read's Hippodrome—Vaudeville,

"California Straight Ahead."

Loew's Stillman—"Don Q" (Fair-

banks).

Loew's Allen—"The Midshipman."

Circle—"Red Hot Tires."

Loew's Park and Mall—"New

Brooms."

Columbia—"O. K." (Columbia).

Empire—"Kuddlin' Kuties" (Mu-

tual).

"Cobra," at the Hanna, last week,

did fair. It started unusually good,

but petered out before the week was

three days old.

At the Ohio, where the Duncan

Sisters played "Topsy and Eva,"

business was considerably better.

The show didn't set the town on fire,

but drew consistently good through-

out its week here.

Some 20,000 Clevelanders packed

the public hall for two concerts given

here this week by John Philip Sousa

and band. At one performance,

Sousa dedicated Lis "Black Horse

Troop" march, inspired by Clevel-

and's first Cavalry unit, Battery A.

Special matinees for children will

be Saturday mornings during the

winter at Loew's State. Louis M.

Kendall is press secretary for the

Cleveland Cinema Club, which, with

the Motion Picture Producers and

Distributors of America, is sponsor-

ing the project. The new project

began this week with "Seven Sisters

" (Marguerite Clark), "The Idle

Class" (Charlie Chaplin), Tolhurst's

"The Spider" and community sing-

ing.

The Colonial will be dark until

Oct. 23, with no re-opening attrac-

tion yet announced.

David Belasco's "The Dove" is

booked for the Ohio, Oct. 24. Sam

H. Harris "Music Box Revue" opens

Nov. 1.

At the Hanna next week "Candi-

dida" is booked.

The Chamber Music Society of

San Francisco appears here Oct. 27

in the opening concert of the winter

season of the Chamber Music So-

ciety of Cleveland.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"The City Chap."

Broad—"The Firebrand."

Proctors—Vaudeville.

Loew's State—"Souls for Sables"

and vaudeville.

Newark—"Without Mercy."

Bradford—"The Halt-Way Girl"

and vaudeville.

Mosque—"The Freshman" (second

week).

Fox's Terminal—"The Iron Horse."

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BEST SERVICE RIGHT PRICESCapitol—"Sally of the Sawdust."
Rialto—"Eve's Secret" and "The
Live Wire."
Goodwin—"The Dark Angel."
Orpheum—Colored vaudeville.
Miner's Empire—"Mutt and Jeff."
Lyric—"White Bang Revue."Late changes in the Fabian or-
ganization include the promotion of
Jacob Flax, who has been assistant
for some time at the Rialto, to man-
ager of this house. Frank Rehen,
who came from Baltimore to head
the production unit at the Mosque,
has been transferred to take charge
at the new house in Paterson, the
Fabian, which will open in a few
weeks. Colby Hartman now takes
entire charge of the productions at
the Mosque.The Lyric, Elizabeth N. J., which
was to be sold last Wednesday by
Elwood L. Phares, the mortgagee,
was saved at the last moment from
foreclosure by its owner Peter Barso,
who obtained a restraining order
through his counsel, Frank J. J. J.
The mortgage amounted to \$10,000.
The court order directs Phares to
show cause why the foreclosure suit
should not be reopened."The Freshman" is a smash at
the Mosque, the big house actually
having a sellout every night. Mat-
inees are strong though not capacity.
It is doubtful whether the second
week will be so strong as Newark
doesn't usually take to second weeks.
Neither "The Gold Rush" nor "Don
Q" at the Capitol, nor "The Ten
Commandments" at the Mosque, is
anything sensational after the first
week.Joseph Stern, owner of a number
of theatres in Essex County, has
purchased a plot in Kearny, 154 by
200, on Kearny avenue where he will
erect a theatre, office, and commer-
cial buildings soon as plans can be
drawn.**"THE SERVICE THAT SERVES"****WESTERN VAUDEVILLE MANAGERS' ASS'N.**
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BILLS NEXT WEEK

(Continued from page 15)
2d half
Dion Rios 3
Lola Arline Seal
N. Kinney & Orlis
(Three to fill)
Majestic
The Revolvers
Mayor & Manicure
Arrest & Y. Bros
Jerome & Newell
(Others to fill)
State
Fortunella & Cline
Nell McKinley
Dance Mad
2d half
Al B. White
Al B. White
(Others to fill)
DECATUR, ILL.
Beyonce
Schubert & Albert
Alexander & Peggy
Billy Taylor Co
2d half
Gordon & Delmar
Monte & Lyons
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DUBUQUE
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Hotel Service, Weekly or Monthly
"SUMMER RATES"
"Miss AGNES CONLEY, Manager"

Shriner & Femon
Mona Wania
MADISON, WIS.
Orpheum
Jack Redmond Co.
Chabert & Archer
Robinson Janis & L.
(Two to fill)
MILWAUKEE
Majestic
Howe & Pay
Malia & Bart
J. Bigelow's Orch.
Brady & Mohrney
The Florists
2d half
Dance Mad
Nell McKinley
(Three to fill)
QUINCY, ILL.
Orpheum
Hibbitt & Hartman
Holtz & Hays
Royal Subways
(Two to fill)
PEORIA, ILL.
Hippodrome
Primo Velly
R & E Tracy
Knorr & Relia Co
(Two to fill)
RATINE, WIS.
Halle
Taber & Green
Gretta Ardine
Shone & Squires
Hunter Co
(One to fill)
2d half
Hyer Co
A Jarrett Co
4 Pys
Mital
(One to fill)
ROCKFORD, ILL.
Palace
M Walzer & Boys
Lang & Voelk
Carleton & Ballaw
(Three to fill)
2d half
J Redmond Co
Chabert & Archer
Robinson Janis & L.
SHOUC CITY
Orpheum
T & K Andrews
Leon & Dawn
Kelso Tree
Jageling Delia
Outside the Circle

Nat C Halse Co
2d half
A & E Fraebel
N & G Verna
Al Moore & U S O
DELMAR, WIS.
2d half
Shoe Doctor
Anne Orceway
Stratford & Louise
Murdock & K. Sis
K & E Green
(One to fill)
SPRINGFIELD, ILL.
Majestic
Chas Wilbers Co
Howe & Carrell
Frank Richardson
Embs & Alton
Jim Wire
(One to fill)
ST. LOUIS, MO.
Grand
Summers & Hunt
B Light's Melody
Shurt & Lash
Thalroer & Gang
Mack & Volmar
Charles Mc'Daid
(One to fill)
WATERLOO, IA.
Plaza
Melva Talma
Walmsey & Rung
Tittations of 1925
2d half
Morrell & Myron
Haffer & Paul
Love Nest



TAVERN

A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

DANCING

MUSIC BY
CRUSADERS
AND MANY BROADWAY STARS

FAMOUS HOFBRAU

B'WAY 32* & 53* Sts
LUNCHEON
DINNER
SUPPER
ALSO D'WAY AND 30* ST.

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35 WEST 46TH STREET
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AT WM. J. GALLAGHER'S
MONTE CARLO
BROADWAY AND 51ST ST. TELEPHONE CIRCLE 9071-4019
The Premier of the Italian Revue.
"ROULETTE GIRLS"

WONDERFUL
DINNER
\$2.25
No Cover Charge
AT DINER
At All Hours
Theatre Suppers
LA GARTIE
THE THEATRE BRILLIANT
by courtesy of Carl Carroll's Varieties
THELMA CARLTON
M. G. Kline and Modern
DILORID ENRIGHT
AT
MARJORIE and ROBERT ALTON
late of Broadway Varieties
and the FIELD SISTERS
and others with the finest and musical
Dancing Chorus in America
DANCING ALL EVENING
AGE
BROADWAY
FOURTEEN
VIRGINIAN
Famous Artists and
Record Artists
NEW BETTY REID
Houles

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IRVINGTON HALL HENRI COURT
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341-347 West 45th Street. 3500 Longacre.
1-2-3-4-room apartments. Each apartment with private bath,
phone, kitchen, kitchenette.
\$18.00 UP WEEKLY-\$70.00 UP MONTHLY
The largest maintainer of housekeeping furnished apartments
directly under the supervision of the owner. Located in the center of
the theatrical district. All fireproof buildings.
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Excellent Coffee Shop in Connection

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Three and four room suites with complete
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Will accommodate four or more
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\$12.00 UP WEEKLY

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Shower in Every Room
Every Room an Outside Room
KARL G. DAVIS, Manager
Telephone 1125. 310 W. Main St.
CLARKSBURG, W. VA.
Rate-Double with Bath, \$2.50
Single with Bath, \$1.50
Weekly-Double with Bath, \$14.00
Single with Bath, \$9.00

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Courtesy-Cleanliness-Comfort
The Most Modern One and Two Room
Apartments with Private Bath
and All Night Service
Greencourt Hotel
7th Ave. and 36th St., NEW YORK

GUS SUN CIRCUIT

BRADDOCK, PA.
2d half
Cooper & Kennedy
Willie's Reception
B & T Williams
Dawn June Co
Draper & Hendrie
2d half
Chas Wilbers Co
Howe & Carrell
Frank Richardson
Embs & Alton
Jim Wire
(One to fill)
COVINGTON, KY.
Liberty
DeWitt & P'm'n
Hick & Will
Jolly & Will
MANFIELD, O.
Opera House
2d half
Daley Bros
Clifford & Vance
Draper & Hendrie
Melody & Tunes
Stewart & Olive
MARION, O.
Grand
2d half
Naynes Birds
Harvey Honey & G
Oscar Martin Co
MANSFIELD, O.
Lincoln
2d half
Dawn June Co
Tint & Williams
(One to fill)

OIL CITY, PA.

Lyrie
2d half
B & T Williams
Those 3 Boys
(One to fill)
Howe & Carrell
Scott & Bie
C & B Butters
Crystal & Anderson
Yoki Zaps
Melody & Tunes
Jolly & Will
2d half
DeWitt & P'm'n
Hick & Will
(One to fill)
SPRINGFIELD, O.
Regent
Daley Bros
Clifford & Vance
Hick & Ferguson
Waiman's Debs
2d half
Turnard & M. Sis
Gravish Vilgo Rev
(One to fill)
ZANESVILLE, O.
Weller
2d half
Yoki Zaps
Hick & Ferguson
Novak & Benson
Vandy Dolls
Gee Yeoman
Walman's Debs
Warner & Corbett
(One to fill)

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
2d half
Bracks
Ferrone & Oliver
Robinson & Fries
Robby Henshaw
Radio Fun
FT. SMITH, ARK.
Jule
The Kianos
Hamilton & Rungland
Marga Waidron
Jean Boydell
Leary & Lee
FT. WORTH, TEX.
Majestic
2d half
Nack & Larus
Moore & Mitchell
Joungs Comfort
Mary Eaves
Newbort & Phelps
GALVESTON, TEX.
Merlin
Ward & Jooly
Fred Fitzgibbons
D. Hues & Coklans
Joe Salbers
Melville & Ruis
HOUSTON, TEX.
Majestic
3d half
Lorham
Hamilton & Rungland
At 4 P M
Tatart & Dillman
The Tret
1111 E. K. K. AHS
Majestic
The Kitanas
Egon & Henshaw
M. G. Kline

SEATTLE

By GEORGE WINTER
Shubert-Detroit-"Greenwich Vil-
lage Follies."
New Detroit-"Topsy and Eva"
(Duncan Sisters).
Lafayette-"The Student Prince"
(6th week).
Garrick-"Able's Irish Rose"
(25th week).
Bonstelle Playhouse - Bonstelle
(Stock).
Ferry Field-Miles Players
(Stock).
Majestic-Woodward Players
(Stock).
Temple-Keth-Albee vaudeville.
Gayety-"Let's Go" (Columbia).
Cadillac-"French Models" (Mut-
tun).

DETROIT

The Bonstelle Co. reopened last
week after a two-weeks' layoff.
Among the new faces were Jessie
Royce Landon, leading woman; Gale
Sonderegger, Martin Brown, Mel-
vyn Douglas and Mary Hill. Miss
Hill was with Miss Bonstelle's com-
pany several seasons ago.

Will Rogers made a Detroit ap-
pearance at Orchestra Hall Sat-
urday night.

SEATTLE

By DAVE TREPP
Columbia - "The coming of
Amos."
Liberty-"The Freshman."
Strand-"Just a Woman."
Blue Mouse - "Fighting the
Flames."
Heliga - "The Calgary Stampede."
Coliseum-"The Knockout."

The Pacific Coast Association of
New-town Sinters is making up for
a year through the East and in Nor-
way early the coming spring. About
1000 voices will be taken along. Many
will be accompanied by their fami-
lies and plan to be together a week.
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lies and plan to be together a week.

A NEW STAR - IN A NEW FIELD!



**America's Most
Popular Song-Writer
Entertainer**

**A Positive Wrecker
Of Box Office
Records**

BENNY DAVIS

FROM VARIETY:

BENNY DAVIS
Singing
30 Mins.: Two
Loew's State, St. Louis

St. Louis, Oct. 4.

Benny Davis started his picture house tour at Loew's State this week. And he can take credit over any other thing on the bill for having them packed to the street Sunday night.

His act is straight singing with a liberal interpolation of comedy. After running 25 minutes, the crowd still wanted more and he had to oblige with a couple of encores and a thank you. Sunday called for five shows and he cut his routine a bit. His opener was "No Wonder." After some gags and a description of song-writing, the audience was "with" him. And they gave the individual numbers in a medley of hits he has written big applause. A comedy song that Davis wrote several days ago, as yet unpublished, was the hit of the evening. For an extra encore he gave them "Are You Sorry?" (Another act on the bill used his "Dreaming of Tomorrow.")

Prior to opening Davis was busy getting tie-ups with the local dailies. He succeeded in lining up three (the fourth would be impossible for any mortal), and the resultant publicity was quite a bit. Next week he is going to spend his idle moments autographing records and giving "expert advice" to ambitious song-writers. His hold-over at Loew's for the new show next Saturday will be well deserved for his picture house act is a k. o.

Now touring the Leading Motion Picture Theatres of America

Variety

Special Stage Attractions Hold Up St. Louis Grosses

St. Louis, Oct. 13.

Loew's State shunted its feature, "Black Cyclone," to a subordinate position and played up Benny Davis. That Davis was worthy of the trust was proved by the week's gross.

Estimate for Last Week

Loew's State—"Black Cyclone" (Pathe) (3,000; \$5-65). Flop probably would have resulted if stage show hadn't held up. St. Louisans demand "names." Mats heavy and nights good.

**The entire theatre going world
is waiting to see this famous song-
writer entertainer in person.**

A Few of His Hits

"Oh, How I Miss You Tonight," "Yearning," "Margie," "Are You Sorry?" "No Wonder," and over one hundred others.

Thanks to HARRY GREENMAN, DON ALBERT and the marvelous St. Louis Loew's staff.

Thanks to LOUIS K. SIDNEY, Division Manager Loew's theatres.

ST. LOUIS "STAR"

BENNY DAVIS' SONG ACT REAL TRIUMPH AT LOEW'S STATE

By BRISTOL FRENCH

Benny Davis, often proclaimed America's foremost writer of popular songs, is the big hit of the Radio Week program at Loew's State. His first stage appearance here turns out to be a personal triumph as well as a musical event of importance. Encore after encore greets his singing of the famous songs in which he has expressed friendship, love, yearning and optimism. His compositions are distinguished for purity of sentiment, and he sings with feeling and artistic taste. His frank and informal stage manner endears him to audiences. During his engagement here, Davis is featuring Joanna, the million-dollar mystery girl, in some of his song hits. This heroine of a tantalizing problem now engaging general interest in St. Louis, sings well and is a charming figure on the stage.

THIS WEEK (OCT. 19), LOEW'S ALDINE, PITTSBURGH

JESSE GREER, Accompanist

Direction WILLIAM MORRIS

VARIETY

20c

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1906, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXX. No. 11

NEW YORK CITY, WEDNESDAY, OCTOBER 28, 1925

88 PAGES

DREAM COME TRUE IN WEST

VAUDE ACTS IN PITTSBURGH DEPT. STORE FOR CHRISTMAS

To Be Used on Toy Floor as Draw—Booking Through Independent New York Agency—Two to Three Acts Weekly

A Pittsburgh department store is to try an innovation this winter in using vaudeville acts for its toy department as a pre-Christmas attraction. Joseph Horne Co., one of the best-known stores in the city, will attempt the plan, employing two or three acts each of the six weeks before the holiday, with a change of bill every fortnight.

Roehm and Richards are arranging the bookings and already have contracted George Ali and Co., to appear there Oct. 31 and the Woodwards two weeks later. These and the other acts to be chosen feature animal impersonators and are of a nature to make the toy department a rendezvous for the kiddies who visit the store.

At present it is planned to use no stage but to have the turns roving around the aisles and counters thus avoiding congestion. If, however, this is found to be impracticable, some sort of stage will be erected.

Although various department stores in New York City and elsewhere have often gone in for elaborate Yuletide presentations and Santa Claus offerings, this is the first time so far as known that professional vaudeville talent has been hired.

RADIO MEN ADMIT DEFEAT

The U. S. Supreme Court's refusal to issue a writ of certiorari in the Remick-radio test case is now accepted even by the radio interests. (Continued on page 11)

BRUNSWICK "JEWISH JAZZ"
Brunswick records will introduce a "Jewish jazz" on the disks of an extraordinary order shortly. It will be syncretized characteristic music. All the authors and wailing appeal of the ancient cantors will be colored by sympathetic strings, at the same time permitting "wow-wow" trumpet mutes to syncretize the staid music.

These instrumental offerings by Josef Cherniavsky's orchestra are looked upon as potential big sellers. Cherniavsky's scores have proved successful for a large number of big Yiddish musical money makers on the lower east side.

YIDDISH CAST OF 9 WITH 17 ON PAYROLL

Schwartz's Unprofitable Stay on B'way—Doing \$7,000, Cost \$9,000

Yiddish show business on Broadway seemingly is not destined to click. Maurice Schwartz's Yiddish Act Players are ready to fold up at the Hayes despite \$7,000 average grosses weekly. Under restrictions of the Hebrew Actors' Union and kindred organizations which have (Continued on page 9)

PADLOCK CABS MAY CLOSE AND REOPEN

Merely Shift of Base—Some Concern in 2d Violations

It is being freely talked of that though many or all of the night clubs under Bruckner padlock proceedings may "take a plea" and become padlocked for six months, more or less, that they will reopen meanwhile, at another location. Two or three of the padlocked places are said to have secured (Continued on page 4)

GARAGE HOOK-UP

Providence, Oct. 27. The Emery houses here, Emery, Majestic, Modest and Hibbs, have engaged the LaSalle Park garage to park the cars of their patrons during show hours with the house paying 10 cents of the parking fee by reducing tickets from 40 to 30 cents.

The garage hook-up was introduced here by Jim Powers of the Albee and Victory Theatres.

CIRCUIT ONE YEAR OLD AND GIVING • 14 WEEKS

Issuing Play or Pay Contracts for 12 Weeks—Expect Six Weeks More Shortly—Inauguration of 1924 Made Reality in 1925—Using "Variety" to Celebrate First Anniversary—First Successful Venture of Kind Put Over by Western Vaudeville Managers' Ass'n.

REAL COAST TOUR

Chicago, Oct. 27. A dream of the West, a Chicago-to-the-Coast vaudeville tour, has come true and within one year. To stamp the fact indelibly upon the show business the Western (Continued on page 13)

OHIO THREATENED WITH SUNDAY CLOSING WAR

Cleveland, Oct. 27. From sources unquestionably reliable come a report that Ohio churchmen are again to give serious consideration to the matter of Sunday movies.

In the past, at well spaced intervals, efforts have been made in (Continued on page 26)

HEY! FLORIDA—LOOK!

Los Angeles, Oct. 27. Frank Melrose Co., one of the largest real estate concerns on the Pacific Coast now has a method whereby no land is shown until satisfied the prospect is interested. To ascertain this fact they have taken motion pictures of the various properties and tracts that they handle and show them either in one of their offices or at the homes of the clients. A number of portable machines are owned by the company. Should the prospect be interested he is then taken to the site.

It is said by representatives of the company that the picture idea has aided the company in its missionary work.

SEARS-ROEBUCK LEADS NEAREST COMPETITOR BY \$50,000,000

Mail Order Houses Increase—2,034 Ten Cent Stores Operating—Magazine Advertising Decreases—Newspaper Lineage Jumps

CHURCHMEN ADVANCE 3 DEFENSES FOR THEATRE

Universalists Advocate Study of Theatre by Church; Open Sunday, No Censorship

Syracuse, N. Y., Oct. 27. Three ardent defenses of the stage featured the general Universalist convention, which attracted leaders of that denomination from all parts of the country and Canada, here last week.

The Rev. Dr. Henry R. Rose of (Continued on page 21)

CITY AID ASKED BY VAUDEVILLE ACROBAT

Cyril Richards Wanted Place to Spend Winter—Got 6 Months

Cyril Richards, for years in vaudeville as an acrobat with an act as the "Four Richards" approached policeman O'Hara of the West 47th street station-house several nights ago and asked to be taken care of.

At the station he said he was 56. (Continued on page 9)

HORSE IMITATES CHAPLIN

John Ringling will sail for Europe next Tuesday (Nov. 3) to tour the Continent in quest of new attractions for next season's Ringling-Barnum-Bailly show.

It is understood that the circus owner is particularly interested in Charlie Chaplin, a horse, reported to give an imitation of the screen comedian, located at Blackpool, England.

Variety Bureau, Washington, Oct. 27.

The first eight months of 1925 resulted in an increase in business for the mail order houses of 13.6 per cent over the same period in 1924, according to figures compiled by the Bureau of the Census. The total sales were approximately \$267,000,000 as against \$238,000,000 in 1924. Sears Roebuck topped Montgomery Ward in total business done by just under \$50,000,000 in both periods and also scored the larger increase in sales for 1925. Sears Roebuck increased its sales 15.5 per cent, while M-W jumped 10 per cent.

There were 2,034 ten cent stores in operation during the month of August, 1925. This was an increase of 6.6 per cent over the number in operation in August last year, when the number totaled 1,908. Woolworth had 1,411 of these stores, Kresge, 285; McCrory, 175 and Kress, 163. Their combined sales for the first eight months of 1925 was \$240,000,000 as against \$214,000,000 in the same period last year, an increase of 12.3 per cent. Each of the several companies increased the number of stores in (Continued on page 5)

LONG DISTANCE DOUBLE 'SHOTS'

London, Oct. 27.

An American film company making "Gulliver's Travels" over here has acquired the American rights of Eugen Schumfflin's process of double photography.

This system of exposure is accomplished with an elaborate series of mirrors and magnifiers by means of which players can be "shot" in America and the backgrounds taken in Europe.

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 1000 COSTUMES TO RENT—

EVERY AMUSEMENT AT TAX HEARING OTHER THAN LEGIT

Committee Notes Absence—Mellon's Recommendation
No Deterrent—Tax "No Particular Burden,"
Says Garner (D.)—\$1 Admission for No Tax

Variety Bureau,
Washington, Oct. 27.
Every phase of amusements, with the exception of the legitimate appeared before the House Ways and Means Committee Saturday and asked for the repeal of the amusement tax—up to and including the admissions of \$1.

That the legitimate was not represented impressed the committee. Following the question by Frank Crowther (R.) of New York as to whether or not the theatres charging the higher admissions were represented and having received a negative reply, the Congressman asked if that group was satisfied. None of the witnesses attempted to answer that question.

From the testimony of those advocating the repeal of the tax it was apparent that the recommendation of the Secretary of the Treasury that the tax be retained was not going to deter them in their fight to get it removed, at least on the lower admissions.

John N. Garner, the Democratic minority leader, put the question direct to former State Senator J. Henry Walters, representing the Keith-Albee vaudeville interests. Representative Garner asked Mr. Walters was familiar with Secretary Mellon's recommendation and also if the witness was aware that Mr. Mellon had gone into the subject thoroughly before making his recommendation to the committee. "It does not seem," read Mr. Garner from the Secretary's statement, "that this tax is any particular burden."

Senator Walters replied that the "Secretary of the Treasury may have gone into the question thoroughly," but the Secretary had not gone into the show business of which he would not have made such a recommendation.

That the general public is interested in the repeal of this additional assessment upon the theatre was evidenced by the large crowd that gathered to hear the testimony of the theatre men. A rather lengthy discussion as to the allotment of time to the various interests represented, other than amusements, left several of the committee members in rather a resentful mood. The atmosphere was "hot," however, because the policy of the Ways organization, with headquarters here, informed the committee that the theatre men would limit their remarks to not more than five minutes each. The fact that several rose well beyond that limit, mainly to answer questions of the committee, evidenced that their arguments were "hitting home."

Talked for Baseball
The first to talk for amusements was John H. Farrell of Auburn, New York, representing the National Association of Professional Baseball Players. Mr. Farrell stated that this was an "outdoor amusement," that he represented 24 minor leagues situated in 200 odd cities and towns, with 6,100 baseball players employed, adding that he in no way represented the big league teams. In fact, he urged that the tax be retained on the big leagues, particularly the world series games.

Mr. Farrell pointed out that the minor leagues were not a money-making proposition; that they invariably operated to a loss and were supported through civic pride. He added, "at the owners of stock in these leagues are 'outsider' and upon this stock as a liability. James W. Collier (D.) of Mississippi, of the committee, attested to the truthfulness of Mr. Farrell's statement, he

adding that he had stock in a club in his home state.

The witness recommended the repeal of all admissions up to the dollar gate. Representative Garner here asked as to the value of the removal of the tax up to and including 50 cents. Mr. Farrell then went into the prices charged for the minor league games and "stuck" for his original request of \$1.

The first witness introduced by Mr. Connelly was C. C. Pettijohn, general counsel for the Hays organization.

"The amusement tax is a tax on a great preservative of good order and public safety," said Mr. Pettijohn in opening his statement. "Congress, at its last session, abolished the tax on admissions up to and including 50 cents. This was a tremendous relief to the theatre-going public, and especially to the smaller theatre owners of the country. It saved hundreds of thousands of dollars from going out of business. Careful census shows that when the tax was removed that more than 85 per cent of the exhibitors of the country reduced their admission prices. In other words, they gave the audience a show of value for the reduction in the tax," said the witness.

The tax was characterized as only excusable in the first place because of the great emergency facing the country. This emergency has now passed," said Mr. Pettijohn.

70,000,000 Weekly
That the motion picture occupies a place even greater than the newspaper was the claim of the representative of the Hays organization. "While the greatest of our magazines boasts of a circulation of 2,500,000, the movies reach 70,000,000 weekly," said Mr. Pettijohn. "The motion picture theatre occupies a place in its community second only, if second, to the newspaper itself for the building of public opinion."

Charles C. Keane (R.) of Ohio stated the committee would like to know if the reduction in the salaries of the screen actors and actresses, when the theatres have been paid far in excess of their actual value," would not lower admissions. Pettijohn stated the salaries received were from one-fifth to one-tenth lower than the published salaries. "That sort of publicity has done more harm and been more damaging to the industry than anything else," said Mr. Pettijohn.

It was pointed out that whereas stage carpenters were receiving \$54 weekly before the war they were now getting \$72 with like increases of down the line.

Charles J. Kappler, a local attorney, appeared for the Miller Brothers and their 101 "Wild West." Mr. Capper pointed out that the wild west rodeo and the circus was the one amusement event per year in the lives of thousands throughout the country, who saved for years to have that "one good time." It was stated the repeal of the tax up to 50 cents had added materially but did not take care of the 75 cent seats for "who goes to a circus but dreams of that reward seat," said Mr. Kappler.

Although not appearing at the hearing, a letter was inserted in the record from the burlesque interests, in which Charles Garson, manager of the Elks Mutual Circuit, requested that the tax be removed on admission up to \$1 "which would take care of the patrons of burlesque."

(Continued on page 13)



Always Stopping at the Best

Some of the members of the company have been seen before in vaudeville, notably KIMBERLY and PAGE, in their delightful rough love episode, but they are people whose acquaintance it is very pleasurable to cultivate.

—Liverpool "POST"

SOPHIE PAYS

London, Oct. 27.

Sophie Tucker is paying for the terrific campaign she has waged over here since arriving. The American songstress has cancelled all engagements until Nov. 23 on the advice of physicians.

Miss Tucker has gone a tremendous professional pace here, the range of her work running the gamut of vaudeville, legitimate and night club appearances. The result is that her voice could not stand the strain, is completely gone and she must take a rest through necessity.

"Gold Rush," First Run In England, \$3,000

London, Oct. 27.

United Artists is asking \$3,000 for the first run of Chaplin's "Gold Rush," following the pre-release current at the Tivoli.

The U. A. representatives also specify that exhibitors must take six others of their product.

'Telegraph' Drops Service

The "Morning Telegraph" is withdrawing from all the news associations in which it has held franchises Nov. 1. The paper held a franchise for service from the New York City News Association and also obtained service from the United Press. It is known the paper is letting its City News franchise lapse at the first of the month and also rumored it is withdrawing from the U. P.

The paper may organize a local news gathering staff of its own.

Tom Douglas' Hard Luck

London, Oct. 27.

Booth Tarkington's "Seventeen," played in the title of "Growing Pains," is now looked upon as a failure.

Previous to its premiere personal creditors of Tom Douglas were reported to have agreed to withhold action on their claims prior to the show being produced.

"Iron Horse" Wins Favor

London, Oct. 27.

"The Iron Horse" was splendidly received upon its opening at the Capitol.

The Fox special is regarded as an ideal picture for sheer merit over here.

"Desire for Change" Opens

London, Oct. 27.

"The Desire for Change," opening at the Playhouse last night (Monday), runs true to the form of other late openings in that it offers an excellent cast.

On the other hand this farcical piece is based upon poor material and its outlook is extremely dubious.

(Continued on page 13)

CHANGING HOUSES

London, Oct. 27.

"By the Way" will depart from the Apollo to resume at the Shaftsbury with the "Adelphi" filling the gap by moving from the Adelphi to the Apollo on Nov. 9.

The Adelphi's darkness will be terminated by "Betty in Mayfair," which goes in at that house Nov. 11.

Toots Pounds Placed

Toots Pounds, English, opened Monday at the Broadway, Denver, with "The Student Prince," western company (Shuberts). It's the company due in London again Xmas.

Miss Pounds came over here for the English imported musical "A Night Out" closed after playing two weeks in Philadelphia.

"The Student Prince" will remain in Denver all of this week.

NEW PLAYS IN PARIS

Paris, Oct. 27.

"Les Baisers de Panurge," a comedy by Romain Coolus and Andre Rivroie, made a mediocre impression when opening at the little Caumartin. Panurge is a character in one of Rabelais' tales, but this is a modern version.

The story tells of a count who engages a modest college girl to educate his mistress. She became accustomed to her surroundings, remained good, but flirts and ultimately marries the playmate she formerly had jilted.

Jane Marnac is excellent as the girl. Mile. Yvonne Parizet is the mistress.

"La Nuit est a Nous"

"La Nuit est a Nous," a comedy-drama by Henri Kistelmackers, was presented by L. Volterra at the Theatre de Paris and impressed as having good chance.

It is of a woman in charge of a garage who has an amorous intrigue with an impecunious aristocrat. She attempts suicide upon discovering her lover married.

Vera Sergicheva is splendid as the garage proprietress, with Henri Rolan as the lover. Other players include Saint Bonnet, Pierre Jouvet, Fr. Pradier, Raimu, Jacques Gaudin and the Mesdames Sylville and Suzanne Berni.

"Dibengo"

"Dibengo," originally titled "L'ile Embrasse," opened fairly at the Porte Saint Martin. Maurice Lehmann makes the presentation with the authors Pierre Wolff and Henri Duvernois.

The piece revolves around a philanthropist who establishes a home on an island for disillusioned women. The payers are Signoret, Paul Bernard, Joffe and the Mesdames Chetrel, Yolande, Lafon and Jeanine Merrey.

UNIMPRESSIONS PREMIERES

Tarkington's "Seventeen" and "Christlinda" Doubtful

London, Oct. 27.

Two openings here last week, both of which are regarded indifferently. Booth Tarkington's "Seventeen," titled on this side as "Growing Pains," entranced at the Ambassador and inspired the audience so much by the cast that it was a triumph by the cast.

The other opening being doubtful of success was "Christlinda" at the Theatre de la Madeleine. It also received a corking presentation from its players but its circus story is too sentimental and old fashioned.

Ruth Budd Didn't Open

London, Oct. 27.

Ruth Budd retired from the Alhambra (vaudeville) bill last week rather than appear as the first turn.

Miss Budd withdrew prior to opening.

ETHEL LEVEY IN MUSICAL

London, Oct. 27.

J. L. Sachs is producing "The Blue Kitten," opening at the Palace, Manchester, Nov. 30, featuring Ethel Levy and W. H. Berry. Two other important members of the cast will be Roy Royston and Elizabeth Hines.

CHAS. MERE'S LATEST

Paris, Oct. 27.

"Le Lit Nuptial," a melodramatic comedy by Charles Mere, will be produced by Mme. Simone when she resumes operations at the Renaissance Jan. 12 under the management of S. Cerf.

Jane Reed in Hollywood.

Jane Reed, a former Zigfeld Follies girl, has been added to the Hollywood motion picture colony. Last week she appeared in the Fashion Show held at the Criterion.

PUBLICLY CONTRADICTS HIS OWN CRITICS

Lord Beaverbrook Prints His
Own Version of "Mercenary Mary"

London, Oct. 17.

Charles B. Cochran's sensational publicity objections to critics have been endorsed by Lord Beaverbrook, proprietor of the "Daily Express," and Hannen Swaffer, of the "Sunday Express."

Hastings gave "Mercenary Mary," an adverse verdict. Lord Beaverbrook went to see the show. When inquiring what Swaffer had said about the play he was informed that Swaffer had been moved by the show. He sat through the show with evident enjoyment.

On Sunday morning, theatrical London was staggered to find on the front page of the "Sunday Express" a letter signed by Lord Beaverbrook in which he differed with his critics' opinions and expressed himself in favor of "Mercenary Mary." He concluded his letter to the editor of the "Express" by stating:

"For, while on the one hand I would not think, as the principal shareholder of a newspaper, of trammelling the right of distinguished dramatic critics to give their true and unbiased opinions of the plays they see, I claim, on the other, the right of freedom to record my own impressions. I would not attempt to curtail their liberty—but I reserve for myself a single liberty, too—that of dissent.

Yours faithfully,

BEAVERBROOK

The situation is similar to Hearst stopping a bitter majority campaign in order to praise in the "New York American" the lighting of the Zigfeld Follies over his own signs, because for months past Beaverbrook has been conducting a personal vendetta against Stanley Baldwin, Prime Minister, who the object of forcing his resignation.

"The Morning Post," owned by the Duke of Northumberland and the natural enemy of Lord Beaverbrook, whom he bitterly attacks immediately sent reporters out to interview Beaverbrook, Swaffer and Hastings. It is understood they caught Lord Beaverbrook in Hyde Park admiring the Albert Memorial but what he said is not known.

SAILINGS

Oct. 24 (New York to New York), Harold MacGrath (Mauretania).

Oct. 24 (New York to London), Archie De Bear, Frederick Londale (Majestic).

Oct. 24 (New York to London), Mr. and Mrs. J. H. Tooker (Leviathan).

Oct. 28 (Paris to New York) Gloria Swanson, Marquis de la Faisne (Paris).

Oct. 28, Mr. and Mrs. Willie Edelstein, Daisy Hyams (Paris). (Miss Hyams is a niece of Alice Lloyd and will accompany her aunt on this side.)

Nov. 1 (Boston to Glasgow), B. M. Lee's Roy, Scottish Lion, Sutcliffe Family (Scythia).

Nov. 4, (San Francisco to Australia) Corinne Aheukie, Nellie Harperton Rivers (Makura).

Nov. 16 (San Francisco to Australia) Mantell's Mantlings (Arongil). Reported through Paul Tausig & Son, 104 E. 14th St.

Oct. 28 (New York to London), Helen Rich Trio, August Karoly, Karoly's sister, Mrs. Willy Karbe (Deutschland).

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A CIRCUIT AS A NATURAL RESULT

By R. J. LYDIATT
GENERAL MANAGER, W.V.M.A.

Chicago, Oct. 24. The growth and expansion of our "Chicago-to-Pacific-Coast-Circuit" is a natural result of filling a long-felt want in the amusement field. The territory served, and the splendid co-operation of the artists and theatre managers, together with our sincere and unceasing efforts to furnish the best possible entertainment and to make the tour a pleasant and profitable one to the artists. That our efforts have been largely successful is attested by the very gratifying business enjoyed by the theatres and the full support and endorsement of our shows by the theatre-going public.

It is a pleasure for us to interview the acts returning from the tour and to learn about local conditions. We have received many constructive suggestions which have been followed up to the advantage of all concerned. We are constantly working at this end to eliminate as much open time as possible, to straighten out "double" where they exist, to arrange for one-night stands to take care of baggage hauls and any extra railroading off the ticket, to improve conditions back stage, and in every way possible to make the tour attractive to the artists. We welcome these reports and suggestions, and will continue to invite all the artists to call on us immediately on their return to Chicago, and give us the benefit of their experience, and any constructive suggestions. We are sure that will help us to improve the route.

On our first anniversary, we are happy to announce that our route is in better shape than ever, and that we are now giving a "Play or Pay" contract for 12 weeks' work, in place of the ten weeks heretofore guaranteed. The playing time at present is actually in excess of thirteen weeks, and open time has been condensed and is well under the period covered in our blanket contract.

Actual Circuit Now
A year ago, our circuit existed only on paper, with but a handful of slovenly managers who had confidence in our ability to deliver a higher standard of vaudeville than had ever been available to them before. Today we are proud to say that the confidence was not misplaced, and that we are constantly adding new theatres to the long list of satisfied clients now being served with our Unit Shows.

Our "Charter Members" are still with us and are the most enthusiastic boosters we have. The following is quoted from a voluntary letter just received from one of our

loyal "Charter Members" in Montana:

"I wish to take this opportunity to express my own personal views on the matter of your Chicago-to-Pacific-Coast-Circuit. I have been running vaudeville in the Babcock for nearly three years now, although I have been in the motion picture exhibiting game for over ten years. I joined your circuit a year ago, feeling that we would better our service to our patrons, and want you to know that this confidence has been strengthened and increased by the consistent quality of the shows we have received, together with the excellent publicity service from your office, in furnishing photos, mats, trailers, and general publicity matter in plenty of time to properly feature and advertise the shows. As for the shows themselves, the standard has been high, much better than any vaudeville in this City or State in the past ten years."

"The class of performers as a whole has been very high; they are ladies and gentlemen and co-operate in putting over the shows, and a splendid spirit of good will toward one another seems to prevail, which makes it a pleasure to have them around the theatre."

"I trust the present success your Coast Tour is enjoying will continue for a long time to come, and that the addition of new houses to the present large chain, will before long make this the largest single vaudeville circuit in the entire country."

(Signed) E. C. O'KEEFE,
Babcock Theatre,
Billings, Mont."

With the splendid efforts of our artists to make this tour a great success and the steadfast loyalty and co-operation of our clients, we confidently look to the future, and hope within the next year to add a substantial number of weeks to the playing time, and make our Chicago to the Coast Circuit one that will compare favorably, for profit to the artists, with the great major circuits of the country.

In Cabarets

Vaudeville and musical comedy artists continue to find engagingments in the various night clubs. Among the latest engagements are Hasting's Theatre, Kay Spencer and Co. at the Parody Club; Guinan and Marguerite at Casa Lopez.

Ace Brigode Touring

Ace Brigode and his recording orchestra open Saturday at the Brantford, Newark, N. J., on a picture house tour under William Morris' direction. This marks Brigode's first traveling work in two years, following which period the recording band, with a wide reputation on the Columbia, Edison, Okeh, Cameo and other disks, has been on Broadway at the Monte Carlo restaurant and vaudeville in town in conjunction.

Helene Davis Loses Finger

Helene "Smiles" Davis suffered a peculiar accident at Loew's Metropolitan, Brooklyn, recently. While hurrying from her dressing room she slipped. One hand was caught in the door as it slammed and the tip of a finger was cleanly cut off.

She has cancelled engagements for several weeks.

WESLEY BARRY IN SKETCH

Los Angeles, Oct. 27. Wesley Barry opened this week at Pantages in a sketch written by Percy Heath.

Barry originally wanted \$1,500 a week for the act, but will get a salary and percentage.

The act is booked for 14 weeks with an option.

CHEAPER TO DIE

Miami, Oct. 27. Not only rents, food and hotel rates are prohibitive in Miami but it now becomes much cheaper to die than get sick.

Registered trained nurses have formed an organization and against the advice of some of the hospital authorities agreed to charge \$10.50 a day and board for half duty.

That means two nurses during 24 hours, and this rate, with board, at a hospital, figures \$26 a day for the nurses.

Anyone ill or in an accident, taken to a hospital here would pay:

Hospital room \$10 a day.
Nurses, \$26 a day.
Doctor (two calls), \$16 a day.

Total, \$46 a day, or \$322 a week.

All medicine extra; even alcohol for rubbing. The Arcade Pharmacy, where most physicians telephone their orders direct, asks \$1.50 for 8 ounces of rubbing alcohol with formaldehyde solution. That is \$2 a pint and \$4 a quart. You can buy Johnny Walker for \$45 a case or \$37.5 a unit and rub with that.

ELSA NORTON QUARTET STAGE FOR CONVENT

Known as Galla-Rini—
Complicated Family
Turn

Elsa Norton (Galla-Rini and Sisters) left the act at the Orpheum, St. Louis, to enter a convent three weeks ago. The girl had been appearing under the stage name of Galla-Rini as one of the sisters in the supposed family turn.

The turn was notified to proceed to the Palace, Chicago, where the remaining two members played as a two act. Following that engagement another girl was added last week at the Davis, Pittsburgh, and the act will continue its eastern bookings.

The turn was a new act this season, following the dissolution of the Galla-Rini family act of father, son and two daughters (Clotilde and Vittoria, Anthony Palette Galla-Rini and the father).

The father and son since then have been working as Palo and Pallante acts in the east.

The surviving sister married Stimmler, manager of the act of Galla-Rini and sisters.

The complicated family affairs of the Galla-Rini family reached the courts just before dissolution of the family act.

TORONTO'S READING MATTER

Toronto, Oct. 27. If Inspector McKinney and his morality squad have their way, Toronto, the city of churches, will do little or no naughty reading during the approaching winter.

Local policemen are acting as civic literary guardians and are now looking over the newstands and buying anything that looks too flimsy.

FRANK KEENAN'S PLAYLET

Los Angeles, Oct. 27. Frank Keenan has left for New York to begin rehearsals in a vaudeville act which Joseph A. Jackson has written for him. Keenan will have his wife Margaret Keenan in the playlet.

PANTAGES' FRESNO

Los Angeles, Oct. 27. Alexander Pantages announces a theatre will be erected for him in Fresno.

Construction on the building and theatre is scheduled to start immediately. The house will seat 1,500.

Gov't Claims Alexander Owes \$153,503 for Taxes

Los Angeles, Oct. 27. Alexander the Great, vaudeville magician and mind reader, known outside of theatrics as Claude Alexander Conlin, and his wife Lillian M. Conlin, were made defendants in an income tax lien, suit filed by Internal Tax Revenue Collector Goodell for the government.

The latter is endeavoring to collect \$153,503.26, covering a period of five years. Goodell is preparing to attach the bank account and home of Alexander, unless he can prove to his satisfaction that the governments claim is not correct.

At the same time a lien was filed against Alexander, one was filed against Cullen Landis also. It is said that Landis overlooked an item of \$30.40 in paying his tax for 1923.

CLEVELAND'S BEST

Cleveland, Oct. 27. The Cleveland Critter Quartet, whose members are Sam Roberts, Cassino Chapel, Bob Roberts and James Blair, has been named this city's best in a contest concluded under joint auspices of the Keith's Palace Theatre and the Cleveland "Press."

The winning four, besides receiving a cash award of \$250, are to participate in a contest with quartets selected from other Ohio cities. The foursome winning in this competition is to go to New York, where another contest, designed to pick the best quartet in America, will be held at the Hippodrome.

The Barber Shop Quartette contends at the Bronx and uptown Keith and Moss theatres are proving the biggest flop of any event ever held in those houses.

Constant plugging and soliciting barely brought forth one or two quartettes each week and there were weeks when not a quartette appeared. In fact, one of the theatres could get but one quartette far during the run of the contest.

The reason may be that there wasn't a big enough prize. In other cities the contest was made attractive by a guarantee to the zone winning quartette of expenses paid to go to New York for the finals at the Hippodrome.

GOV'T CHECKS COSMETIC CO.

Washington, Oct. 27. Harriett Hubbard Ayer, Inc., of New York, described as the third largest manufacturer of cosmetics in the country with over 8,000 customers, principally retail dealers, was ordered by the Federal Trade Commission to discontinue certain sales of further shipments of Ayer products to that dealer were refused in some instances. The commission ruled this resulted in the suppression of competition in the resale of the products.

Aunt Jemima's Bad Maid

New Orleans, Oct. 27. Aunt Jemima's maid, Manuella Parker, left her boss without notice and \$900. The money represents clothes and jewelry Auntie owned. Manuella had been with Aunt Jemima for five years. It's the first time she ever absconded, says Auntie, who is complaining to the police of San Antonio where the absconding girl.

MARGARET CLAYTON'S SKIT

Margaret Clayton, film artist, will invade vaudeville in a three people sketch by H. H. Van Loan. Abe Feinberg, in producing the turn, scheduled to open at an independent vaude house within two weeks.

DORIS KEANE IN VAUDE

Doris Keane will shortly enter vaudeville under the direction of Lester A. Gordon.

Edwin Burke has been commissioned to supply the vehicle which is to be a tabloid comedy.

SAM MCKEE FOR ALDERMAN

Sam McKee is the Republican candidate for Alderman of New York City in the 21st District, to be voted upon next Tuesday.

Mr. McKee is at present in the advertising agency business. For several years he was the vaudeville editor of the "Morning Telegraph."

MIKE SHEA GOES WITH FAMOUS AS PARTNER

Remains at Head, However, of Shea House, Buffalo

Buffalo, Oct. 27.

M. Shea and Famous Players-Lasky have become partners in the local Shea theatres, with Mr. Shea remaining the active executive director of the houses.

In addition to the present local Shea string there will be a joint ownership in the Metropolitan, now building and to open in February, besides another new house for Buffalo contemplated by Shea-P. P.

With this deal is said to include Shea's music hall (big time vaudeville) as it does Shea's Hippodrome and a couple of smaller houses, it does not take in any of Shea's Toronto theatres nor get in on his Montreal theatrical interests.

Bookings the Same

According to understanding there will be no change in the present booking arrangement for Shea's vaudeville, that to come, as it has been receiving for years, from the Keith booking office.

The new house it is understood will be erected on the Root property. It will have a seating capacity of 3,000.

Mr. Shea and Harold B. Franklin of the P. L. left together yesterday for Chicago, to select the furnishings for the Metropolitan. Mr. Franklin organized the present Shea booking office for Famous and is now operating the merged department in association with Sam Katz. Three years ago Mr. Franklin was the local manager of Shea's Hippodrome.

Mike Shea is one of the veteran showmen of vaudeville. For years his big time theatres at Buffalo and Toronto have been the early goal of every new vaudeville act. Shea, believing in paying the salary he thought an act was worth and often has acted independently on the salary subject. He is one of the best liked managers among vaudeville artists.

Musical at New Haven

New Haven's labor trouble at the Shubert in this city has been patched up to the extent that the first musical to appear there since September will be Rufus Le Maire's "Leave It to Me." This show will launch its playing the next Nov. 2.

Le Maire has recruited a cast for this piece which includes Eddie Buzell, Frank Dolson, Mary Milburn, James Hamilton, Lew Edwards, Gordon and King, Thelma Edwards, Janette Stone, Charles Lawrence.

The show is the musical version of William Collier's "Never Say Die."

TALLEST PERFORMER, 7 Ft. 2

One of the tallest men in the United States is J. Arthur Gels, organist at the Rialto theatre, New York, this week and last week. He is also the tallest stage performer, probably, in America outside of circus "kiant" freaks. He measures seven feet, two inches.

Norma Terris as Single

Norma Terris once as a vaudeville single this week. Miss Terris has been in the comedy company with her husband, Max Hoffman, Jr.

Hoffman is in "Captain Jinks," doubling into Ciro's (cabaret).

COSTUMES

FOR PRODUCTIONS PICTURES

GOWNS

FOR INDIVIDUALS

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RECOLLECTIONS

By EDDIE SHAYNE
MANAGER, DENVER BRANCH, W.V.M.A.

Writing on the "Evolution of Vaudeville," let me call attention to the vast strides that have been made since, say, 1890, when we were known as "variety." There were no routes given—artists made their own engagements, which were few and far between.

I say "usual" and I mean vast strides. Before and since 1890 I have been in vaudeville constantly as performer, booking agent and manager.

At that time the elaborate vaudeville system of today had not even been dreamed of. Artists worked on a rather "hit or miss" system. It might not be amiss to draw a few comparisons between "variety" of the old days and "vaudeville" of today. Many will recall the days when George Castle operated the old Olympic theatre in Chicago. In those days salaries never varied with the box office value of an act. I was \$25 for a single turn and \$50 for doubles. Or, to be exact, \$23.75 for "singles," and \$47.50 for "doubles," as they were then termed. Fancy a violinist like Duci De Kersjeter, or an act like the Kouns Sisters at the Olympic in the old days. They were the sort of acts that were "boomed" from the stage. I recall playing there one time when I had the courage to book Mr. Shaw and Her Beautiful Daughters in their whistling turn. One of the gallery-gods threw an iron bolt. It just missed the performers and landed in the orchestra, breaking the drum head. This is one "striking" example of the evolution of vaudeville.

On the Bowery
The untiring efforts of the managers and artists alike through these years made it possible to elevate this branch of theatricals until now the classier the offering the more it is appreciated.

Here is another example of evolution: When I first went into the theatres there really were only two or three kinds of specialties, as they were called at that time. It was not uncommon to play at a theatre where the entire program was made

up of the same kind of acts, belying the term variety, as applied to vaudeville in those days. I played the old National on the Bowery when I was a kid, the turns appearing between acts of a stock drama.

One week there would be The Big Four, The Little Four, The Electric Three, all black-face turns. The following week Kelley and Ryan, Sheehan and Coyne and Harry and John Kernell, all Irish turns. At that time there were only a few comedies men and women acts. Many will recall Charles and Ella Jerome, Fanny Bean and Charles Gilday, Fred Hallen and Enid Hart, Jim Denovan and Lulu Albright.

Let us take a short ramble through the "good old days" of variety.

"The Morgue," St. Louis

It was a wonderful experience. In the east six shows a day at Austin and Stone's, Boston; a like amount of shows at Huber's, New York; and nine a day at Kohl and Middleton's, Chicago, while out west it was the Concert hall, when you worked in the "first part." "Afterpieces" and did a couple of "specialties," and had to break the ice in the dressing room pitcher to wash up. At Charley Fry's London Theatre in St. Louis, all the men performers slept in one big room over the theatre. We called that room "The Morgue." Those were the "good old days."

You could not look after the loved ones as you would have liked to— you more often had to send home for money. Fancy a variety performer owning his own home on Long Island, buying another home for the old folks, and driving a Packard. It simply couldn't be done.

I am not panning the "good old days." Those were the Happy-Go-Lucky Days when we made the friends that are so dear to us now. I want only to point out the evolution of variety.

If we ever had a room in a hotel for booking use to compare with the dressing rooms you find in a

(Continued on page 62)

Abandon Kellerman Club

Los Angeles, Oct. 27.
Hidden Rancho Country Club, which was to be posted by Annette Kellerman as her health institute will not function. Miss Kellerman had difficulties with the promoters of the property over the manner in which the latter had handled the finances. This trouble led into the courts with Miss Kellerman withdrawing from the project.
The County Board of Supervisors at a meeting this week ordered the removal of dikes on the grounds that were to be used by the club as it is claimed they obstructed drainage. Deputy County Counsel Downes in asking that the dikes be removed declared that the ownership of the property had passed from Miss Kellerman and her associates back to the original holders and that the country club project had been abandoned.

DR. RIESENFELD AND LOPEZ BANDS

"Classical Jazz" at Hip—
Lopez at Strand—Both
at \$4,500 Weekly

Dr. Riesenfeld, who resigned this week as managing director of the Famous Players picture houses on Broadway, to take effect Jan. 1, is going into Keith's Hippodrome for two weeks, commencing Nov. 30, with 40 men at \$4,500 weekly.

Vincent Lopez and 17 picked men came from his Hotel Pennsylvania and Casa Lopez orchestras will be the featured presentation next week at the Mark Strand, New York. Lopez is getting \$4,500 for the week and may return the second week after that, a Valentino feature ("The Eagle") in between halting an immediate hold-over.
Lopez's Hippodrome bookings are temporarily shelved through inability to agree upon salary. The Casa Lopez, formerly the Rue de la Paix, is a jinx place and it is becoming a matter of personal pride for Lopez to prove it can be put over by him, if at all. He will instead play the Palace later with Fowler and Tamara, dancers, when the latter return from Florida.

(Continued on page 62)

VAUDEVILLE JUSTIFIED

By SOL LESSER

Los Angeles, Oct. 22.

Looking back, and not so remotely either, I can recall when vaudeville was frowned upon and regarded as an ever present menace by motion picture theatre managers and owners. It was considered as competitive entertainment—to be fought to a degree, and feared.

For some reason, I could not share these views of fellow exhibitors, and recollect being reminded on several occasions that my attitude was likely to result in serious financial losses. But as I pointed out then and emphatically declare now, entertaining the public is the paramount objective of every theatre owner, and lasting success is built upon entering to, rather than altering the tastes of patrons.

Vaudeville entertains and in common with Mr. and Mrs. Average Theatre-goer, I personally enjoy it. In view of this feeling and close study of the likes and dislikes of our patrons have I always contended that entertainment of any class that appeals to the great public as a group should be regarded as an ally, not an unfair competitor or an antagonist to be fought.

Primarily I presume I am considered as a motion picture exhibitor and producer. From 17 practically all my training and the greater part of my interest have been in this field. However, I like to think that I am more than all this, that I am contributing in a general way to all classes of theatre patrons and am meeting their entertainment needs through other mediums than the screen alone.

Successful on Coast

This desire was what prompted my advocating the combination of vaudeville and pictures in many of the houses of our West Coast Theatre chain. The innovation, I might add, has not only been a most successful one but a pleasant one as well.

I must confess that my knowledge and contact with vaudeville and its people was most limited when I first considered this ideal combination, but the wholehearted cooperation

and sincere treatment accorded us in the vaudeville world proved a most helpful factor in bringing picture and vaudeville together in a well balanced, pleasing program. Today West Coast Theatres, Inc., take great pride in the fact that through the delightful blending of vaudeville, stage presentations and motion pictures, we are furnishing our patrons with the highest quality and most satisfying forms of entertainment.

As our demands for vaudeville talent increase, and the personal handling of this phase of our program became a problem requiring more time and attention than we were able to devote exclusively to it, we became a lengthy period, before we became associated with the organization, we were familiar with the Western Vaudeville Managers Association. We were aware that this body was a "no-nonsense" organization, to the members of which we were performers as well. We were furnished with most impressive evidence that the Western Vaudeville Managers Association, a sincerely held, the best interest of management and performer at heart, maintaining a cooperative spirit between these groups—a

Source of Surry

Because of these facts, West Coast Theatres, Inc., associated itself with this organization for our vaudeville supply and the relationship has been most pleasant.

The Western Vaudeville Managers Association is an organization that is needed in the entertainment world and I am inclined to feel that had it been functioning to the early days of the motion picture business, vaudeville would not have been regarded as such a "boogie man" by many motion picture theatre managers.

As I have pointed out, vaudeville stage presentations and prologs all contribute to the success of the theatre. As the aim and goal of West Coast Theatres, Inc., is a delightful evening, I feel the stand took for vaudeville in the early days has proved justified.

FAME

By J. C. NUGENT

I note in last week's Variety regarding my "sketch" article, that it took quite a while for a Variety man to remember that Claude and Fanny Usher played "Skinney's Finish." I certainly hope that Eva Williams and Jack Tucker don't see that one. Still, such is fame.

Williams and Tucker stood at the head of sketches for only 20 years, and "Skinney's Finish" was the best of their repertoire. But it takes fame some time to sink in.

George Fuller Golden, the founder of The White Rats, revisited the Rats' meeting place once after a few months' absence. It was not until after the meeting that someone discovered that he was the founder of the order.

"Who is that guy?" was the best he got during the meeting.
Once in Seattle, during a midnight chat with the hotel proprietor, I looked at a lithograph of Robert Mantell and referred to him as one of the last of the great actors of the old school. "Saw him at Pantages," said the landlord. "Didn't know his first name before, but I remember his billing, 'Santell, the Strong Man!'"

A fleeting glance at the billing often causes much confusion. Many persons think the Marx brothers were whiskers because the Smith brothers are named "Trade and Mark," while Tony Pastor, Eddie Cantor and Priestly Morrison have always been confused with the Actors' Church Alliance.

Last week I was introduced to two traveling men at the Lambs. "Which Nuzent are you?" asked one who sold pickles. "Elliott's brother or Ruth's father?" "He's the one who writes for Variety," said the other on who knows show business, having once met Lew Dockstadter in Muncie. "Which Variety?" said the pickle man. "There's only one," said the Muncie man. "There's 57 varieties," said the pickle man. "You're thinking of Johnnie Bines Varieties," said the Muncie man. "He's a radio star."

There is really only one way to achieve lasting fame. That is to achieve something really big, like the glorious father of his country, Washington Irving, brother of the great actor, Henry Irving. But lesser personalities will always be mixed up in the public mind, like the Eugene brothers, O'Neil, Howard and DeLo V.

Still, a trade paper should know who Williams and Tucker are. "Why didn't I know it when I wrote the 'sketch' article?" "Well, really, I should have known it, but I was busy at the time looking up some data regarding the two great tragedians Park and Tilford."

Ray Myers-Mary Kelley

Last Saturday Ray Myers and Mary Kelley were married. They had been engaged for some time. Mr. Myers is a broker in the New York headquarters of the Orpheum Circuit. Miss Kelley last appeared in vaudeville with Swift and Kelley. Both of the newlyweds are very popular in the younger vaudeville set.

MOR'S WIFE REPLACES ACT

Kansas City, Oct. 27.
When a spot was left vacant on the Pantages bill through Gene Rogers reporting ill at Omaha, Earl Cook, manager of the local Pan house, stepped into the breach. Prior to her marriage, Mrs. Cook was known professionally as Edythe Adams, violinist.

JEWELS SUB FOR CHECKS

Davenport, Ia., Oct. 27.

His wife's diamonds were given by Fred Leister, manager of the Liberty theatre, picture and musical tab house, as surety for \$600 checks he had written and which were rejected at the bank.

Leister was arrested on charge of Oscar Raphael, owner of the building in which the Liberty is located, of passing worthless checks. The house was reopened a month ago. The Leister failure is only one of a dozen checks against the house.

PADLOCKED CABS

(Continued from Page 1)

another spot in the expectancy that by the time the proceedings have drifted through, the other place will be ready.

There is some concern among the pulled places as to the outcome of the "second violation" elms included in the recent raid. There are known among them, the Bay (Larry "Pay-Texas" Gulian's) and The Piping Rock. Two others have consented to a padlocked period, according to report, the Strand (theatre building) Roof and Mrs. Roberts, on a side street.

What will be the outcome of the second violation not only appears to be a bothersome problem for the other night elms complained of but it is said to have had an effect upon landlords within the Times square district. Landlords have not of late been as anxious to enter into leases as formerly for various purposes, while also seemingly disinclined altogether to make repairs at their expense.

Another point coming up with respect to the padlocked places is whether a place previously fined for selling liquor, through its waiters, but not having been padlocked, will be looked upon as a second offender through the recent Bruckner violation.

Some cufe men predict that if the drastic Bruckner tactics continue the night life of New York as a whole may be a thing of the past in a year or two. The idea of moving to a new place when the old stand is padlocked may be well and good they say, but the question of business is quite a problem. It is too expensive a proposition for the "class" thing.

The Cameo (former Tokelo) at West 52d street with the \$100,000 investment for refurbishing will not reopen. The padlock came too soon after the opening. P. S. Attorney Bruckner's move could not have been more drastically timed as it big money for the cufe comes from fall and winter patronage.

The deduction about the passion of the cafes revolves about the liquor question.



SCHWAB and MANDEL present their New Star

ADA MAY "Weeks"

in "CAPTAIN JINKS"

at Martin Beck Theatre, New York

NIGHT LIFE OF THE WORLD

(The tenth installment of Night Life in the principal cities of the world.)

BERLIN

By C. HOOPER TRASK

Night life in the capital of Germany is much like night life everywhere—only just at present little less so. The effects of the inflation period are not yet entirely over and the real buying power of the German public, local and transient, is still low. While owing to the high prices, practically no foreigners come to Berlin and those who do are sparing with their dollars, pounds and crowns. So the number of high class gyp joints is much smaller than before the war.

There are, however, plenty of places to go to in the evening. The scale begins with the Condottiere Cafe where one can get coffee and cake, beer and liqueurs. The prices are not cheap, coffee or beer costing a quarter, but once ensconced at the table you may sit there all evening undisturbed without being requested to re-order and the papers on sticks may be read free of charge. It is, therefore, the haunt of the small tradesman and his family—only one way of saving light and heat.

As may be gathered the atmosphere in most of these cafes is about as lively as at a funeral. Many of the larger ones, however, have a small Hungarian or Gypsy string-piano ensembles (these players are really all German, of course, but the idea seems to be to grow a black mustache, put on a velvet jacket, take a little hokum temperamental and hope the public won't notice that you can't play the fiddle). This music has the advantage of putting a damper on yawns and usually makes up in loudness what it lacks in finish. Some cafes in Friedrich Strasse and Kurfuerstendamm, the two centers of night life, are considerably more lively—especially so when they are the stamping ground of the proddy and the gold digger. But of these more anon.

The next grade up in the bar or "Liquor Stube" as they call it. This is a more intimate affair where only mixed drinks, liqueurs, and cold buffet is served. Like the real old American article, you'll think at once. No, indeed, for in these "Liquor Stubes" you will see just as many women as men seated at the little round tables. And there will be almost no honest hard drinking being done. A few will have a drop of wine and sherry, a few a little before a bottle of Rheinwein, but the

(Continued on page 62)

SOUTHERN MIGRATION HURTS EASTERN CANADA

All Amusements Affected—Some Towns Lose 35% of Population

St. John, N. B., Oct. 27. Conditions in all branches of amusements including the theatre, vaudeville, pictures, carnivals, circuses, fairs, bazaars, etc., have been at low ebb in this section. One of the causes is the wholesale migration of men, women and children to the United States. Some of the towns and cities have lost as high as 25 per cent of their populations in the past two years. Naturally, the amusements have suffered through the exodus. Most of the migrating people have settled in Massachusetts.

In many of the cities and towns, theatres have been closed. Theatre building projects have also been deferred until conditions are more promising. Retroachment has been rendered necessary in scores of theatres. Best winter weather has been a boon to the theatres of the eastern and middle states. Snowstorms, cold days and rigid nights have caused patronage in the amusement houses to improve.



Every dog has his day but Peggy shone, had a full week at B. F. KEITH'S PALACE last week.

"Peggy and his clever dog 'Peggy' deuced, amazed, amused and held the house rapt and rapturing. The little beast worked perfectly, and Foster, with no affectations of an actor, handles the turn to splendid effect."

DANCE TEAM ROW OVER ALIMONY SPLIT

Dancing Couple in Divorce Court—Advised by Judge to Think It Over

Los Angeles, Oct. 27. Suzette M. Bermudez, professionally Suzette, a dancer, made application to Superior Court Judge Gates for alimony payments from her husband, Jose Jesus Bermudez, her former dancing partner.

She informed the court that her contract at a local theatre expired this week. She stated her husband ought to earn \$120 per week. Up to a month ago, at which time they separated, both had worked together as dancing partners, when her husband left her she asserted she lost her employment.

The husband testified that he had no work at present and was unable to find any. The attorney for Suzette inquired of Bermudez if it wasn't a fact that he spent most of his time primping before a mirror instead of looking for work. The dancer said such was not the case, that he couldn't find work because he had no dancing partner, also that his wife was the only woman whom he could dance with and she had turned him off. He stated if she wanted to go back with him as a dancing partner he was willing. Suzette said as long as she couldn't be his wife she couldn't be his dancing partner and she was afraid that if they teamed again she would have to pay all of his bills.

Judge Gates interrupted by saying that it looked to him that if there could not be a matrimonial partnership that there might be a business one to advantage for both and requested that the couple take until Nov. 15 to decide whether they wanted to get together on a business basis or not.

Opens Chorus School For Andy Wright Unites

Chicago, Oct. 27. Despairing of being able to get acceptable chorus girls with experience, Frank Newman, producer for the Andy Wright office, has opened a school with the intention of training inexperienced girls for the Keith-Albee units which Wright is putting out for Coney Holmes.

There are five of these units now in rehearsal.

Anger-Packer Dissolution

Los Angeles, Oct. 27. The vaudeville act of Anger and Packer dissolved July 4 in Minneapolis when Miss Packer married a man from Santa Monica. Variety's first issue said when Harry Anger and Mary Fay recently married in New York that marriage had dissolved the team.

"POOR POET" CAN'T PAY GRACE FISHER

No Defense Entered, but Ballard Macdonald Wants to Dodge \$100 Weekly

Grace Fisher won her divorce decree Friday from Ballard Macdonald, lyricist, the judgment going by default through Macdonald not contesting. The song-writer-playwright has called in Kandler & Goldstein to substitute for Luke O'Reilly and contest the \$100 weekly alimony. Macdonald will contend that the alimony allowance is prohibitive in view of his income.

Macdonald's attorney counsel, in fighting the alimony, interposed a defense of collusion, stating in the papers that husband and wife agreed to furnish evidence for Miss Fisher's measure, stating it was no defense, as it makes Macdonald guilty of a subterfuge to use the courts.

Miss Fisher sued as Evelyn Dolores Howell Macdonald, naming the raid on West 56th street (Macdonald's domicile) and originally asking for \$300 a week alimony.

Macdonald's answer is that he owes Harms, Inc., and Shapiro, Bernstein & Co., Inc., for overdraw royalties; that the \$100,000 property around Boston alleged left him by his grandfather consists of partly negotiable bonds. Macdonald interposes the familiar plea of the poor poet's meagre income, stating it is no myth as far as he is concerned, setting forth the increased competition and inroads of radio on his profession. He admits having authored the "Scandals," a book of pop songs, having been with Metro-Goldwyn, etc., but pleads poverty in sum total. In turn, Macdonald mentions his wife's former breach of promise suit against Mayday Schirmer, which was settled out of court.

The reargument on the alimony comes up the latter part of this week.

Advertising Section
The Advertising Section of This Coast Tour Number
Will Be Found on Pages 52 to 87

SEARS-ROEBUCK

(Continued from Page 1)

operation and likewise their gross receipts. There were 220 chain restaurants in operation in August of this year, divided between 124 in the Waldorf system. Total sales here dropped in a small degree. Totals for 1925 were \$23,913,000 as compared with \$23,919,000 in 1924.

Cigar Stores A drop is also disclosed in the total sales of the United Cigar Store chain, though the number of stores in operation in August of this year totaled 2,810 against 2,529 in the same month of 1924. United sales totaled \$44,029,000 for the eight months in 1925 while for the same period in 1924 they were \$47,410,000, a decrease of 9.9 per cent.

Schulte, however, had an increase of 8.1 per cent. in the total sales for the same period. The volume, however, was not so great. The total rung up on Schulte cash registers reached \$18,367,000 as compared with the \$14,209,000 of 1924. Schulte had 267 stores in operation in August, 1925 and 254 in August, 1924.

Press Advertising

Magazine advertising took a tumble in 1925, a decrease in the number of lines covered of 0.7 per cent being recorded. There were 15,965,000 lines of advertising in the magazines from Jan. 1, through Aug. 31, 1925, as compared with 16,081,000 lines in the same period of 1924.

Newspaper advertising, on the other hand, climbed upwards to the extent of 2.4 per cent. The total lines covered for the same period increased for the magazines of the current year reached 766,152,000 lines as compared with 747,929,000 lines in 1924.

Loews' Country Hotel

As the summer approaches its end, Mrs. Marcus Loew, at the Loews' summer estate on Long Island, called the superintendent to inform him there should be an increase in the cooking staff, as more company could be looked for with cooler weather.

"More company?" was the reply. "Mrs. Loew, do you know how many dinners we served last Sunday?" "No," said Mrs. Loew. "I have not heard. How many?" "Only 144," answered the superintendent.

\$3,500 Reward for Captors of Boston's "Phantom"

Boston, Oct. 27.

Manager Bob Larsen of the local Keith house last week asked permission of Police Commissioner Wilson to reward the five officers who figured in the capture of Walter Matthews. The latter was special officer at the house who created a reign of terror for 10 weeks by throwing missiles into the orchestra from his position in the gallery.

The amount of the reward is \$3,500 with \$500 to each of five patrolmen and \$1,000 for the sergeant in charge of the detail. Matthews' case is due to come before the court this week, following his examination at the Psychopathic Hospital.

CANCELED FOR CABARET WORK WHILE CABARET ACTS PLAY

Undecipherable Stand of Keith Booking Office Puzzling Vaudevillians—Stantons Summarily Canceled at Riverside, While Yvette Rugel Continues

Vaudevillians working around New York and the lay-offs of Times square are trying to pick up the angle on the Keith booking office as brought out last week by the cancellation of Val and Ernie Stanton for playing a night club simultaneously with appearing at Keith's Riverside (vaudeville), while during the same week the Keith office picked out Yvette Rugel from a night club, permitting her to double as a single turn at the Palace, New York, also vaudeville.

Their maze is further installed through Florence Mills, colored, appearing this week at Keith's Hippodrome, New York, although she will likewise appear at the Plantation night club opening at the night club Friday.

Vaudeville acts say if the Keith office is trying to raise an "opposition" protest against acts playing cabarets, why doesn't it stop playing acts from cabarets? Especially the lay-off turns are worried. They claim that regardless of "opposition" or the many twists in the Keith's announcements and actions, they still for text, and also sleep now and then.

The Keith office has valetted before on night clubs or cabarets, when stating one week they were "opposition" and the next week forgetting all about it, having played the Harry Richman night club show and right out of the cabaret, also Clifton Webb and Mary Hay, besides dicker right and left for others.

Ted and Betty Healy, recently out of the Carroll "Vanities," are said to have been informed if they play a cabaret while on the Keith time they would be canceled. Miss Rugel, however, played out last week at the Palace, after Emma Trentini had canceled before the Monday matinee. Miss Rugel continued nonstop to appear at the Club Richman.

Miss Mills is one of the best-known night club cards in New York. She is seldom absent from the scene and is closed off during the summer months. The Stantons but lately returned from London and were persuaded to open at the Hippodrome in their

DID NOT 'STRIKE' ON FITZGIBBON

San Antonio, Tex., Oct. 21.

Editor Variety: We, the undersigned, wish to advise our fellow performer, Bert Fitzgibbon, as well as ourselves from an injustice as set forth in an article published in "Variety," Oct. 14, viz.: That we, the undersigned, struck and refused to go on the stage of the Majestic, Dallas, if the management of that theatre allowed Bert Fitzgibbon to go on. This is false. Bert Fitzgibbon left the bill in Dallas for the same reason he has left many other bills during his career, and not because he was disagreeable or odious to his fellow artists.

Ward & Dooley,
Merrill & Brie,
Jean Sothern.

Jimmy O'Neal, 38, and Sylvia Bernhard, 18

Montreal, Oct. 27.

Sylvia and Dario dissolved their dancing partnership Saturday, after an engagement at the Mount Royal Hotel ballroom.

Sylvia (Sylvia Bernhard) 18, is to marry Jimmy O'Neal, the Chicago agent, this week, probably in Detroit. O'Neal's daughter, Bernice, was lately announced to wed Sam Flahman.

Enid Meredith and Guy de Leyer succeeded at the Mount Royal.

Joe Laurie, Jr., from the 81st St., was sent to the Riverside to deputize for them. The Stantons will play Keeney's, Brooklyn, next week, doubling from the Club Ciro. The act is reported as dickered for the Loew New York houses.

May Enter Court Over Tab Cancellation

Despite heavy billing upon the part of the management of the Bijou, Orange, N. J., last week the musical act, "The Fun Shop" failed to appear as per schedule, with a request for cancellation being wired too late to replace it. The management claims it will adopt legal means of adjusting the matter. "The Fun Shop" is operated by the Bishop Attractions and has been playing dates on independent time, generally looking direct. It was to have shown at the Bijou last Friday and Saturday. Fred Ehrenkrantz claims to have contracted it for the two days and had received some of the show's paper which was spotted around town for which he had stood the expense. On the day the tab was to have opened Ehrenkrantz says he received a wire stating the time was cancelled and not to further. Since the show was booked direct, Ehrenkrantz will have to seek whatever redress he expects from the producers.

The show is said to be playing upper Pennsylvania time at present. Consequently those in charge could not be reached for their version of the cancellation.

ANOTHER APPRECIATION OF CONDITIONS EXISTING IN VAUDEVILLE TO-DAY

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

October 18, 1925.

My Dear Mr. Albee:

While playing at Proctor's Fifth Avenue last week, Miss Feeley lost her voice the day after we had opened, due to a nervous breakdown from which I am happy to say she is recovering, and we had to cancel our engagement. Not alone having received every courtesy one could wish for from Mr. Quaid and his entire staff, we were paid for the entire engagement.

I refused it feeling that we were not entitled to it but Mr. Quaid would not hear of it and insisted upon my taking it, saying it was no fault of ours that we could not finish the engagement. I would like to say, Mr. Albee, that this kind of treatment makes the artist want to go out on that stage and give the best that is in him, for deep down in his heart there is a sense of appreciation and gratitude to the manager who is human. May this condition of affairs continue to exist, thereby bringing the managers and artists closer together in that bond of harmony which in the end always spells success.

I take this means of expressing our thanks.

Sincerely,

BERT GRANT,

Bert Grant and Mildred Feeley.

October 22, 1925.

Dear Mr. Grant:

Your letter makes the second I have received this morning commending the managers for their kindness and consideration.

I am pleased to state that this work is not confined to any one circuit, or any one set of men. The entire vaudeville business from Maine to California, North, South, East and West, including Canada, has recognized and put into practice the principles of unselfishness and humane consideration for each other, particularly for those who meet with misfortune.

It is very gratifying to see this work spread as it has all over the United States and Canada and continue with such fine interest on both the managers' and artists' side.

I am pleased to learn that Miss Feeley is recovering

Cordially Yours,

E. F. ALBEE.

Mr. Bert Grant,
Grant & Feely,
Florence in the Pines,
Lakewood, N. J.

INCORPORATIONS

New York

Albany, Oct. 27.

Landerman Pictures Corp., Brooklyn, motion pictures; capital, \$15,000. Directors: A. Landberg, 1555 E. 4th St.; H. Herman, 1496 Eastern Parkway; J. Bernstein, 395 Montgomery St. Attorneys: Teitelbaum & Jay, 305 Broadway, Manhattan.

Doren Theatre Corp., Brooklyn, motion pictures, 100 shares common stock no par value. Directors: Julius Johnson, Stilla Price and Louis Meis, all of 239 Wyckoff Ave. Attorneys: Johnson & Grossman, 1175 Boston Road, New York City.

Fourth Street Operating Corp., Manhattan; theatre, 1,000 shares common stock no par value. Directors: Isaac Schmitt, M. L. Greenberg, 23 W. 42d St. Attorney: David Bernstein, same address.

Durro Palace, Brooklyn, amusement; capital, \$20,000. Directors: J. Levy, 310 Cherry St., Manhattan; E. Levy, S. Hecht, 1133 Broadway, Manhattan. Attorneys: Hecht & Glasser, same address.

Chez Fysher Syndicate, Manhattan; theatre; capital, \$10,000. Directors: E. J. McGowan, S. Freide, 3475 5th Ave.; A. X. King, 72 E. 96th St. Attorney: Herman Lubetkin, 347 5th St.

Miray Amusement Co., Manhattan, theatrical, motion pictures; capital, \$10,000. Directors: E. S. and H. and M. Hawes, 527 W. 167th St. Attorney: J. James, 1440 Broadway.

Heinemann Cruise, Manhattan, theatrical, motion pictures; capital, \$10,000 shares common stock no par value. Directors: N. Wayburn, Lou Morrison, Joseph Sullivan, all of 184 Broadway. Attorneys: Dittenhoeffer and Flahel, no address.

Steinkritz Amusement Corp., Manhattan, theatre, motion pictures; capital, \$5,000. Directors: R. Steinkritz, R. Melencoe, K. Newman, 188 Parkside Ave.; Attorney: M. G. Kantrowitz, 305 Broadway.

Ariel Cinema Syndicate, Manhattan, motion pictures, 700 shares common stock no par value. Directors: E. Rankin, 132 E. 19th St.; Hugh Welch, Hotel Breslin, L. S. Dube, 52 Gramercy Park.

Reductions

Certificates of capital reduction have been filed by the following corporations:

Murray Hill Photoplay Corp., Manhattan, \$20,000 to \$100.

Ansonia Amusement Corp., Manhattan, \$20,000 to \$500.

Yeast Photoplay Co., Manhattan, \$10,000 to \$500.

North Avenue Amusement Co., Brooklyn, \$5,000 to \$100.

Bryant Photo-Play Co., Manhattan, \$5,000 to \$400.

Designation

Keon Realty and Amusement Corp., Delaware, 4,500 shares common stock, no par value. Representative, Secretary of State.

Massachusetts

Jimmy Evans Amusement Co., Boston, \$10,000; 100 shares at \$100 each. President, Charles J. Carey; treasurer, James W. Evans; Katherine Evans.

New England Film Distributing Co., Boston, \$2,000; 20 shares at \$100 each. President and treasurer, Edw. Klein, Brookline; Aron Weintraub.

Rosindale Rialto Theatre, Inc., Boston, \$100,000; 1,000 shares at \$100 each. President, Jacob Lowrie; treasurer, Nathan Pinanski; Harris Eilenberg.

Strand Theatre Co., of Quincy, \$50,000; 500 shares at \$100 each. President, Fred B. Murphy; treasurer, Jos. M. Levenson; Max L. Levenson.

Middlesex Amusement Co., Malden, \$150,000; 1,500 shares at \$100 each. President, Elen O. Ramsdell; vice-president, Frederick Green; treasurer, Harris Eilenberg.

Oral Theatre Co., Boston, \$10,000; 100 shares at \$100 each. President and treasurer, Carl H. Urol; Rosindale; Nettie C. Keefe.

Pollo Theatres, Inc., Boston, \$150,000; 1,500 shares at \$100 each. President and treasurer, John Hennessey, Revere and Triantos Rodas.

Stage Door, Inc., Boston; restaurant business; \$2,000; 30 shares at \$100 each. President, George K. Weston; treasurer, Isaac Bradford; Olcott F. King.

Faulkner Amusement Co., Boston, \$10,000; 100 shares at \$100 each. President, Simon W. Markell; treasurer, Barney H. Markell; Edw. Markell.

Main Amusement Co., Brockton, \$20,000; 400 shares at \$50 each. President, Joseph Borie; Phillip E. Green, Daniel S. Tarlow.

National Pyrotechnic Corp., Boston, \$100,000; 10,000 shares at \$10 each. President, George F. McDuffie; treasurer, W. O. McArthur; P. H. Glynn.

Parsons Theatre Enterprise, Inc., Boston, \$25,000; 1,000 shares at \$25 each. President, Myron C. Parsons; treasurer, A. Lillian Parsons; Lillian H. Parsons.

Connecticut

Essex Square Theatre, Essex, \$50,000; Paul L. Sempell and others, all of Essex.

Paul Specht Music Corp., Hartford, \$50,000; William E. Bean and others, all of Hartford.

Maine

Pine Tree State Amusement Co., Bangor; \$10,000, par value \$100. President, Archie S. Perham; treasurer and clerk, Roy S. Coffin.

Rhode Island

Olympia Theatre Corp., Bristol; capital stock, \$100,000; 5,000 shares common and 5,000 shares preferred at \$10 each. Incorporators: Fred A. Reardon, Bristol; Robert W. Cobb, Jos. W. Mulford.

West Virginia

Cinderella Theatre Co., Williamstown, W. Va.; capital \$50,000; incorporators, Hyman Banks, Ida Banks, Louis Shore, G. W. Brown, G. M. Brown.

Goodwill Theatres, Bramwell, W. Va.; capital, \$10,000; incorporators, J. A. Little, Edna Little, Philip Goodwill, Mrs. P. Goodwill, E. E. Hartstock.

JUDGMENTS

Julia Bruns; S. A. Dugdale; \$244.94.

N. & R. Theatre, Inc.; Herbert R. Ebenstien Co., Inc.; \$62.02.

Som Toy Restaurant, Inc.; Cosmopolitan Market Co., Inc.; \$2,680.58.

Stella Mayhew; Hydro-Bar Corp.; \$284.32.

Gene Sennett; Martha Pryor; \$807.65.

Hankey Rhones Orchestra Club, Inc.; Travelers Ins. Co.; \$90.09.

Jack Ziegler; L. Dohler; \$54.65.

Satisfied Judgment.

Bores and Harry Thomashefsky, et al.; William Rolland; \$433; July 3, 1925.

NEW ACTS

Dorothy Gumpert (Mrs. Benny Davis).

Paul Rahn & Co. (6).

Edie Willis and Cook Sisters.

Lee and Bennett.

Tom Mahoney.

"Personalities" (8).

Dolly Lewis.

J. R. Gordon Co. (6).

La France & Garnett.

Amadio & Brother.

Checko Orchestra (7).

Sedano (Brown and Sedano) and new partner, dance team.

Harriett Lorraine and Jack Trainor, 841.

Alexander and Scott.

Mantero (10).

Francis Reilly.

Low Price's "Thief of Bad Gags."

Mae West and 8 musicians.

Royce and Mayo, pro-dog-fish act (10).

Clara Morton (1).

Syrell and Kenny.

Carol and Louise Dore.

Hightower Trio.

Tock and Toy.

Art Stanley.

Minkini and Royal Italian.

Marine Band (23).

Barney and Williams.

Brook and Brown.

Tommy Reilly, revue (4).

Eddie Rogers.

Edmond Singras (2).

Charles Deagon.

George Armstrong.

Nora and Sidney Kellogg.

Moore, Gordon and Welch.

Moore and Kreyling.

Seror.

Tooney Trio.

Tanner and Palmer.

Jeannie and Alvin Devitt Co. (5).

Melody Revue (6).

Three Australian Hoys.

ENGAGEMENTS

Castleton and Mack, Annette Kellerman act, at Baltimore, Oct. 19.

Bernard Nodel, "The Fascinating Lady."

Frederick Clayton, "Caught" (39th St.).

Hale Myers and octette, "Captain Jinks" (Baiter Beck).

Allyn King, Jack Norton, Nellie Breen, James Barrett, Nina Penn, Rietz Brothers, Hope Vernon, Irving Beebe, James Barrett, "Oh, You!"

ILL AND INJURED

Henry Bellitt, vaude producer, is confined to his home in New York with an attack of grippe.

Jack Davis (Jack, Jean and Jack) for the past six weeks has been critically ill with pleural pneumonia at the Browning Hotel, Grand Rapids, Mich.

Mrs. Dan Flitch expects to leave the Emergency Hospital, Carbonate, Pa., shortly. She was taken there three weeks ago.

Bert St. John, theatrical manager, is convalescing at a hospital, Oakland, Cal., where he underwent an intestinal operation.

Elizabeth Rath, daughter of Dick Rath (Rath Brothers), recently knocked down by an automobile in which her left leg was broken, has left the hospital.

MARRIAGES

Buddy Doyle, vaudeville, to Peggy Hoover, actress, in Chicago, Aug. 17.

Jewell Serveney to George Christianson, both of the Serveney Twins and band, Oct. 20 at Waterloo, Ia.

Glen Wilners, proprietor of the City Hall Square Hotel, Chicago, to Frankie Ford (non-professional), in July. Held secret until the return of the groom's mother from Europe last week.

Frank Griffith, vaude, to Marion Stewart, chorus girl, in New York, Oct. 24.

Mary Hazel Harrington to F. Vernon West, non-professional, Oct. 10, at Los Angeles. Mrs. West last appeared in a vaudeville sketch.

Lou Duro, wrestling promoter, to May Jean Shippe (non-professional) in Los Angeles, Oct. 26.

BIRTHS

Mr. and Mrs. Herbert Harris, San Francisco, Oct. 22, son.

HOUSES OPENING

The Strand, Hornell, N. Y., has reopened following a shut-out of several months. A picture policy is in vogue.

The State, Elmira, N. Y., now under construction, will have its opening the latter part of November under combined management of G. V. DeMark and M. D. Gibson.

Theatrical is the property of the Southern Tier Theatre Corp.

The Regent, Corning, N. Y., recently purchased by the Schine Theatrical Co., has been opened with first run pictures. The house will be operated Fridays, Saturdays and Sundays. It will be the last of the remainder of the week.

The Memorial, Beacon, N. J., a rebuilt picture house recently taken over by Irving M. Lesser, opened Oct. 25 playing five acts of vaudeville, the last half booked by Frank Belmont of the Walter Flimmer office.

A special show will be given in the Johnson, New York, Sunday night, Nov. 22, for the benefit of the American War Veterans' Association club-house. Gertrude Robinson Smith is president of the association. Annie Morrison is treasurer.

NEW CYPING BY PAYROLL SHORTAGE CLAIMED

Some Information for Acts If Canceled After First Performance by Certain Manager—Agent Paid Gyp in This Instance—Old Days Revived

Slipshod methods in handling of payrolls in some of the independent acts are proving costly to the bookers, inasmuch as the latter generally have to stand the gaff when an act is overpaid rather than call attention to the manager's being a business man and probably lose the house.

Acts are generally paid off in these carelessly handled houses by envelopes usually blank so that the other performers will not know what the other act is getting. Consequently, they bear nothing stating the amount and with merely the act's signature to prove they received money of some kind.

The most recent mix-up occurred last week when, according to the manager involved, an act was overpaid. The latter denied it. There being nothing in receipt form to show how much they received, the booker took the loss.

Discrepancies on salaries have cropped up often before, but usually the performer on the short end of the idea of the booker taking the loss is something new, yet many have been doing it to avoid trouble with either the act or house manager by prolonging controversy and charging it against running expenses.

Back to Old Times
It may be that the booker and the manager each has so much on the other that neither dare squawk, or the booker may believe he will get it back shortly and in other ways.

Q. If this particular manager grows too piglish, the booker knows he can close up the worst trap in the form of a theatre in America, or perhaps the manager is operating two fire traps and calling such a theatre.

That's also information for acts if they are ever canceled by this manager again after the first performance.

It looks as though the independent vaudeville time in part is back to the days of the late Paddy McMahon of Bridgeport, and Freeman Bernstein, the agent, a couple who cheated each other for years in perfect contentment on both sides.

Stage Hands Ordered Out Of Portland Stock House

Portland, Me., Oct. 27.
The musician's strike here took some serious notice of the stock hands union at the Jefferson (stock) ordered the members of that organization out in two weeks. Just where the connection is, is not known. The Jefferson stock house without music though Boston orchestras have been secured for the Strand and Empire picture theatres also owned by Goodside and effected in the musician's strike.

Abraham Goodside has issued a statement that if the stage hands do not he will close the Jefferson rather than fight it out. The stock company only opened Oct. 12.

L. A. Hip Condemned

Fresno, Cal., Oct. 27.
The City Commission has instructed City Attorney H. H. Hitt to file suit for the purpose of having the Hippodrome (vaudeville and picture) closed and abated as a public nuisance.

This order of the commission is the outcome of a controversy between the fire and public works department and L. L. Cory, owner of the Hippodrome, during which Cory has refused to comply with official demands that he make changes in the building sought by both departments.

TORONTO'S VAUDEVILLE

Toronto, Oct. 27.
Twelve houses in the Toronto district have added vaudeville to their picture bills since September and more are due to follow.

These include some of the famous players' string as soon as stage act has been completed which will make the playing of acts possible.

MANAGER SAYS HE IS PLEASED

By MERLE DAVIS

(Manager Broadway Theatre, Butte)

In all of my 14 years of vaudeville experience I have never had the pleasant experience of handling high-class people so well-balanced, sane and uniformly good shows as have come to my house through the Western Vaudeville Managers' Association.

Opening with established vaudeville contention, I was confident that the future success of association vaudeville depended entirely upon the quality of the shows offered. Within a period of six weeks my competition was forced to discontinue and association vaudeville was firmly entrenched in Butte.

That the high standard of shows has been maintained and that the acts please my patrons is evidenced by the steadily increased patronage with the result that today I am playing to practically capacity houses.

Splendid Co-operation

Another feature worthy of mention is the splendid publicity cooperation extended by the Chicago office. Mats and other publicity are forwarded in ample time to allow my publicity manager to properly prepare the copy etc., resulting in the maximum benefit derived from this source. The performers are people of sterling worth, at no time causing any dissatisfaction with my house employees or with any others with whom they come in contact.

The acts are all uniformly well staged, wardrobes are bright and clean and at no time have I had any complaints regarding the use of amny or suggestive lines in any of the acts that have played in my theatre.

I am free to state that the Western Vaudeville Managers' Association has more than upheld its early predictions and the offerings are equal to, if not the best, vaudeville entertainment now being presented in West.

SS'n Gives Up Booking B. & K. Midwest Circuit

Chicago, Oct. 27.
The Western Vaudeville Managers' Association which recently took over bookings of presentations for the B. & K. Midwest Circuit, consisted of innumerable one and two nighters with a few split weeks, has turned back the houses to Midwest.

Morris Silver, on whose books the houses appear, found it is considerable trouble to lay out the shows. The better Midwest houses are located in cities playing a combination policy of five acts and feature, also booked by the Association.

The manager of the opposition house wanted the attractions prior to going into the vaude house. This was disagreed upon through the vaude house holding a franchise.

The H. & K. Midwest, Inc., is a subsidiary of the Balaban and Katz corporation with the latter only interested through the picture bookers.

The B. & K. houses here which consist of the Chicago, Tivoli, Uptown, Senate, Harding, Central Park and others not affiliated with the B. & K. corporation.

Wiring Destroys Parkway, Madison
Madison, Wis., Oct. 27.
Defective wiring is held responsible for a fire that completely destroyed the Parkway theatre here. Estimated of the loss placed it at about \$20,000.

Two children were injured.

K-A. WILL STAGE OWN FLASH ACTS

Dept. May Eventually Imitate Orphum Circuit's Idea—Pincer-Peggy First

The unwillingness of former standard vaudeville, girl revue and flash act producers to attempt production under the current booking system has forced the Keith-Albee Circuit into building its own flash attractions.

Harry Pincer and Peggy will be the first turn so embellished. When the dancers arrive here from Europe they will be surrounded with a band and special scenery and their specialties spotted. Another act which will be similarly augmented will be the Lockfords.

The practice is to be carried out to decrease the shortage of attractions of this nature existing because of the producers' timidity in risking the necessary investment only to gamble on future bookings. The work of embellishment will be in charge of John Schultz and William McCaffrey, of the Keith booking staff, according to report.

If the plan is successful it will be extended in scope and may form the basis for a production department similar to that of the Orphum Circuit.

The Orphum has had considerable success with the Orphum Senior and Junior units produced by Moore and Megley. Two new units are now playing the Senior houses and two revised units the Juniors.

CARL RANDALL WITH ZIEGGLY

Carl Randall has been signed by Flo Ziegfeld for his forthcoming production of "Going South." Randall, Jackie Hurbert and Mary Washburn will open a nine-week tour of the Orphum Circuit at the Palace, Chicago, next week.

Following the tour Randall will report to Ziegfeld.

VAUDE TWIN IN CONCERT

Chicago, Oct. 27.
Joseph Regan and Alberta Curries have been booked for a concert at the Auditorium, Feb. 14, under the auspices of DuPaul University. The turn is currently appearing on the Orphum Circuit.

ASS' COAST EXPANSION

By BEN J. PIAZZA, Manager
W. V. M. A., Los Angeles

Los Angeles, Oct. 26.

In the early spring of 1924, I was asked if I would be interested in representing Western Vaudeville Managers' Association in Los Angeles. At the time, I am frank to admit, while I was grateful for the confidence, I could not coincide with the splendid vision nor was I aware that a Pacific Coast Expansion Program had been in mind for many, many months. At the outset and sometime before the first Unit left Chicago there were letters of helpful advice coming from our president to steady my buck fever and bring me to earth.

Finally, I began to see the possibilities. As Unit No. 1 swung down through Colorado, Wyoming, Utah and made its first California stop at Glendale, some of the enthusiasm of our navigator entered my system.

These early days of October, 1924, with their petty troubles—both for the artist, manager and Los Angeles office attaches—were lightened by the unselfish and self-sacrificing spirit of that noble band comprising Unit Number One. They sensed full well the meaning of the word "pioneer" and rightly they were called the first "covered wagon show" of the association.

We beg herewith to pen their names on the roll of honor of the Western Vaudeville Managers' Association records may they prosper in their chosen profession:

Herakind,
Gates and Finlay,
Madelyn Young and Coby
Rice and Cady,
Amaranth Sisters
Also, we may add to that roll

BOOKING THE COAST TOUR

By ANDY TALBOT

Chicago, Oct. 23.

Act: "Say, how about this Chicago-to-the-Coast Tour? I owe much actual playing time to it!"
Booker: "Heretofore, we have been giving a ten weeks' contract. We are now giving twelve weeks and in most cases the acts are actually playing 13 to 14 weeks.

Act: "Well, how about the houses on the tour? Are they a lot of dumps?"

Booker: "No sir! They are the finest in the West. Nowhere will you find a better class of theatres than at Colorado Springs, San Bernardino, Hollywood, Fullerton, San Jose, Longview, Yakima, Aberdeen and scores of other places on the tour."

Act: "How about stage equipment, dressing rooms, etc.?"

Booker: "Everything is up to the minute. The managers are now accustomed to playing vaudeville and all have good stage crews and competent, courteous employees. Dressing rooms are clean and we have reports that many of the theatres have installed electric heaters for the chilly fall evenings."

Act: "I suppose by the time the transfer companies get through

Siamese Twins Repeating Over Loew Circuit

Daisy and Violet Hilton (The Siamese Twins) have been signed for a repeat tour of the Loew Circuit.

The girls played all of the vaudeville time on the circuit last season and also appeared as an extra attraction in many of the picture houses.

The girls proved a record-breaking draw all along the line which warranted the repeat date.

LAFAYETTE RESUMES VAUDE

The Lafayette, New York, which supplanted vaude with a legit policy several weeks ago, has reverted to a vaude policy this week, playing five acts on each end booked by A. & B. Don.

A Scarcity of colored musicals is said to have prompted the resumption of the vaudeville.

with me for baggage hauls, I will be owing myself money."

Booker: "Well, at all. We have the finest baggage handling arrangements of any tour in the country. For instance, in Los Angeles an arrangement has been made with a transfer company whereby they will haul trunks anywhere from eight miles to 75 miles at a charge of from \$1 to \$2.25 per piece. There is no extra charge for storage and no extra charge for re-hauls from storage. The rate is ticked pink with this arrangement. They tell us that in New York or Chicago some of these hauls would cost \$5 per piece. Practically all one night stage baggage hauls in and out of theatres."

Act: "How about my money? When do we get paid?"

Booker: "Our managers nearly always pay off after the matinee or before the first evening show. You will have no trouble in this respect."

Act: "Well, this looks pretty good to me. When do I sign?"
And so it goes. Because the Chicago-to-the-Coast Tour is a comparatively new route, many acts are inclined to be skeptical, but all (Continued on page 9)

ACT AND AGENT BOTH LOSE FOR "SLIPPING"

Pan Cancels Willie and Quilly and Suspends Dick Henry

The Pantages Circuit has cancelled the future bookings of Willie and Quilly and suspended Dick Henry, New York independent agent, for alleged collusion in which Henry accepted \$200 in addition to his agent's commission for obtaining a Pantages route for the act.

In addition the joint complaint bureau of the Vaudeville Managers' Protective Association and N. V. A. have ordered Henry to refund \$200 to the act, admitted by Henry to have been received in excess of his legal five per cent. commission on the artists' salary of \$258 weekly.

The action of the Pantages Circuit in cancelling the act and suspending the agent was followed by notification to the V. M. P. A. that the circuit held the actors equally responsible.

According to Henry the act made the original proposition to him offering him \$500 if he could obtain a route at \$275 weekly from the Pantages Circuit. Henry alleges he informed the act he could not guarantee any set salary and that he didn't expect anything but his regular agent's commission for representing the act.

The turn "showed" and was subsequently routed at \$250 weekly, Henry handling the act. According to Henry the act began sending in money in excess of the commission. He did nothing about it, accepting the money. After the act had played eight weeks it filed a complaint with the Pantages Chicago office, alleging Henry had exacted \$500 in excess of the regular five per cent.

A peculiar circumstance attached to the entire proceedings is the fact that Willie and Quilly are close friends of another act who complained similarly against a former Pantages booker who subsequently resigned. The other act mentioned \$500 as the sum they paid to obtain a route at a certain figure.

Robert Burns, Chicago press representative for the Pantages Circuit, arrived in New York last week to act as assistant to Ed G. Milne, Pantages, New York booker.

Burns and Burchill have been offered a three-year route over the Keith-Albee Circuit.

Agency Must Explain Act's Non-Play or Pay Date

Melody and Tune have filed a complaint with the V.M.P.A. against the firm of Komo, Ind. The team allege they were booked into the house for two days, signing a pay or play contract with the Billy Diamond Agency, Chicago, and after play and were not paid.

The Diamond Agency has been requested to answer the complaint and submit a defense. The house is not a member of the V. M. P. A.

TABS IN NORTHWEST

Minneapolis, Oct. 27.
Tab shows are apparently in popular demand in this city, according to the vague attained at present in outlining sections.

Eric Karle leads the field with the tab producing scheme, having four shows playing neighborhood houses affiliated with a circuit controlling the Karle name. In getting the four going at one time, offered a tie-up with the Stillman-Grumann chain.

MEET THE AGENTS OF THE ASS'N

By HAL

Chicago, Oct. 23.

The agents doing business with the Western Vaudeville Managers Association have been always looked upon by other Western agents in a peculiar light. They are very clannish. They are smooth and smart business men who have helped the association and affiliated circuits to grow. Most have seen the Western Vaudeville conditions change from year to year and various policies come and go. In the 25 years of the existence of the "floor" there has been but one agent who broke the unwritten laws and principles of the "floor" and never has been able to come back.

Nothing is meant by the descriptions which follow or by the position of how the names fall; it is all in fun and way the boys are known out here.



HARRY W. SPINGOLD

Harry W. Spingold, the old boy himself. Takes a great deal of pride in recalling when he was an actor, besides being one of the original agents on the "floor."

Harry's one fad in life is Marie and the Boy, but every year he sings for the Loop Hounds to put on a Minstrel Show so he can show his three dancing steps and play "While strolling in the park one day."

THE SIMON AGENCY

The Simon Agency, the Steel Trust of the agents. John, Irving and Ferdie Mayer.

John was the smart one; he retired. Irv's secret ambition is to be able to balance a cigar in his lips without touching it.

The silent partner, Ferdie Mayer, "silent" in name only, can take any side of an argument and win—the only man that has ever been able to talk the Bookers into unconsciousness.



HARRY DANFORTH

Harry Danforth, known among his intimate friends as "Smack." "Smack," according to his pals, orders a dozen doughnuts, four fried eggs and tops it off with a steak smothered with pork chops.

His one ambition is to have two Sundays in a week to play Rummy and complains bitterly that Rummy is fast dying out.

Known to loan money to porters on trains to make up a game. Takes pride in being one of the discoverers of show business in Michigan but never tells why he doesn't go back. Only agent who wears goshaws.



JOHN BILLSBURY

John Billsbury complains bitterly that every one spells his name wrong. Hope it comes out right this time.

John also kinks that cigars are not being made long enough. Recently he gave two quarts of blood for his Mother-in-law, thereby putting himself in the Hall of Fame.



Lew Kane

Lew Kane, one of the younger members of the "floor," is bound to be one thought of as a fast thinking, fast moving guy, known among his pals as "feet." His favorite artist is Olga and not "Petrova."



HALPERIN AND SHAPIRO

Halperin & Shapiro, known as Hank and Mac, "The Siamese Twins." Two young fellows, evenly balanced—one says "no" to everything, and one "yes." Mac indulges in sports and anything that calls for an argument, while Hank is the original "Good Time Charley."

Emory Etelson

Emory Etelson. No kidding with Emory, it's all business. Theatricals are a big thing in Emory's life. Having been raised and spending his entire life as a manager and an agent, it's too bad Emory was a great baseball player, known professionally as "76."

LEW GOLDBERG

Lew Goldberg, The Kid Himself. A financier and builder of theatres. Generally loses his theatres, but keeps on building. He can tell you to a dollar what it takes to operate any vaudeville theatre in America. A couple of nice things about Lew are Madge and the Kids. Give him a piece of paper and a pencil and he'll figure it for you.



Louie Holleb

Louie Holleb, one of the Pioneers. Always with the big mit, and always inviting you to put your feet under his Mother's table.



MAX RICHARD

Max Richard, the Hurry Up Guy. Wears glasses for protection. Laughs and kids his way through anything.

Can tell a performer that the office can't use him and still make the performer swear by him and brother, that's a trick.

Graduated into the agent class after being secretary to Mort Simon. Can figure percentage closer than the Shuberts. Can't see a book to prove how busy he is.

JESS FREEMAN

Jess Freeman, known as "Red." All he wants is to be left alone. Three squares daily for he and Connie, surrounded by friends. Hasn't an enemy in the world and is all set for anything.

Still thinks Syracuse is a regular city and it is not too much of an exertion, can speak a good game of any kind of sport.

Can only remember two dates, birthday and the date of the 15th amendment. Never takes anything seriously and thinks "The Skirt" is a critic.



MEN AND BUGS

By W. R. MARSHALL

Director Publicity W. V. M. A.

Chicago, Oct. 24.

Men and bugs are very much akin. Both flock to the bright lights. Enterprising, wide-awake show men discovered this years ago. Consequently the brightest spots are to be found around the front of the theatres. Merchants were also quick to realize the selling value of well lighted show windows with the result that many city

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PERKINS AND EARL

Guy Perkins and his partner, Lew Earl. Lew was a smart boy and practically retired, leaving Guy to carry the brunt of it.

Guy's specialty is figuring out insurance policies. An actor once in existence admitting that as an actor he was terrible. Known as "Baldy" among the fellows with the nerve to call him that to his face.

Rolls his own.

EZ KEOUGH

Ez Keough started as a song plugger but found the errors of his ways and became an agent.

His specialty is Sports and used to a great extent to arbitrate all bets on sporting events.

Can tell you what's the matter with any baseball or football team in America and how they should be run.

Marvin Welt

Marvin Welt, direct from Broadway, known as "Dapper Dan." Can tell you how they do it all over America.

A pioneer showman and agent with a host of friends.



BILL JACOBS

Bill Jacobs, "the High Brow of the Agents." A great narrator of stories, a wonderful sense of humor, a square shooting, two-timed guy, even if some don't agree with him in everything. Lives at the farthest end of town so that he can have more time to read comics and goings.

George Mence

George Mence, "The Beau Brummel," the original "fix-it" Kid. Another guy who has seen them come and go, but George goes on forever.

JOHN BENTLEY

John Bentley, known as "Honest John" the Mystery Man of the Floor.

Quiet and dignified—almost too nice for show business.

Knowing him is to like and respect him.

The reputation of being able to get acts to split two days between Gary and Los Angeles. The inside dope has John all ready to make the big leap and book himself for life's tour. For lady's name and address see the signs.



BILLY JACKSON

Billy Jackson. No one can say anything for Billy, he says it all himself. Known as Foghorn Jackson. He's fixed up for the records for big salaries among the agents. "Hello, George Scott's" only rival.

Milton Berger

Milton Berger, only one of many brothers, and you never know which one you are talking to—all in the show business.

Miltie has a passion for phone numbers, and is getting a little round shouldered from carrying his own directory.

CHARLIE CROWL

Charlie Crowl, "of the Auburn Tresses." Secret ambition to own the fastest automobile on land and the fastest boat on the lake. Can tell you why the wheels go round. Passion for Packards, with n-wise cracks about the apartment.

Irving Berger

Irving Berger, another Berger, but admitted by his brothers to be the best of the lot. The expression, "Let George do it" applies to Irving. He is the original George. Never asks for a favor but never too busy to do the other guy one.



MALCOLM EAGLE

Malcolm Eagle, known as "Buzz." Gray hairs belie his age. Recently became a Papa and it's pretty hard to talk to him.

Will consider anything once. If you ask him who is the greatest guy in America at all times, he'll tell you "Tink."

Doesn't play a bad hand of rummy. Doesn't often raise his voice, but—how that guy can holler at times! A regular all the way.

BILL CUNNINGHAM

Bill Cunningham, the Politician-Agent. A two-handed drinker with a million friends. Prosperity peeps out all over him.

Favorite pastime, singing "Sweet Adeline" and inviting the boys out to his home for parties.

Doesn't play a bad game of poker, and has been known to win.

Favorite town Detroit where he handles three theatres and the Ford City thinks Bill is the greatest booker in America. Never has been known to turn down a trip, from opening a new theatre in Australia to hunting wild animals in Peoria. Belongs to every known lodge, including the Moose and Eagles, and signs all letters "Bill."

THE ACTOR'S VIEW

By JOE JENNY

(Empire Comedy Four)

En Route.

Having had many years experience in vaudeville in this country and Europe, I feel grateful that I have been given this opportunity of giving my views and impressions of present day vaudeville as the vaudeville artist sees it.

The "Chicago-to-the-Coast" tour, which we are now playing, has been a pleasant trip from our opening

point, La Junta, Colo., to our present engagement, the Hill City, Salem (Oregon).

We left Chicago in July with contracts for playing for 10 weeks to be played in 14 cities. Entertainment, sleep and everything were arranged, and a list of towns we were to play. There hadn't been one change in our original route with the exception of more time being added. We were offered return dates which could not be accepted owing to rearranging the Unit Shows. We were taken off Show 43 and given a week at the Orpheum, Los Angeles, after which we were placed on Show 44.

A Staple Business.

Arriving in Los Angeles, we were met by Ben Piazza, local manager for the W. V. M. A., Mr. Miller, Mr. Byrne, Harry Leonhardt and Mr. Bernard, who gave us a royal welcome and further information regarding future dates in and around Los Angeles. Mr. Byrne also made arrangements with us as to what amounts would be converted into taken out for railroad fares. All of this work was handled in a way that made one feel grateful they were in a business now which is handled by men of business and that contracts are as good as gold.

A few years back conditions were ever so much different than they are now. I can cite one case of my own where we were booked to play a theatre for four days and after finishing out engagement Wednesday night we waited for the manager to come back with the salary. After considerable time all the acts on the bill went out to look for him and we were informed the manager had skipped with not only the acts' but stage hands' and musicians' salaries as well.

Such conditions do not exist in vaudeville today. Playing this Coast the artists are paid after matinee or after the first show at night; very seldom do you have to show up in front of the house to look for your money. The manager or treasurer comes back and pays all the acts.

The baggage on the Chicago-to-the-Coast tour has been handled in such a way that one never has to worry about it being there when you get in. The W. V. M. A. office in Los Angeles has made arrangements with a travel company who handles all the baggage and the prices are very reasonable for some of the long hauls. The same long haul New York or Chicago would be around \$5 trunk.

Good Places for Cars

We have played three shows a day, sometimes two and some only one. Mostly all of these theatres are fixed up for the artist's comfort with every convenience and good clean dressing rooms. Several places where the nights were chilly we found electric heaters in the rooms.

While living in Los Angeles an artist can buy himself a cheap car to make his various jumps as there are many theatres that can be played within 40 to 60 miles and a car comes in handy and effects a big saving. The scenery is beautiful and you pass through many pretty towns that you would miss if you took the trains or busses. An act on No. 43 show bought a Ford sedan for \$125, and after playing all the Los Angeles time and driving it as far north as Chico, Calif., sold it for \$125. Many artists have done the same thing here.

As many times as I have played the Orpheum circuit I have never enjoyed the coast trip as much as I have visited more pretty towns and played more theatres, and had more time to myself to get around than I ever had before.

Everyone falls in love with the California climate. The fresh fruits, fresh air and plenty of exercise have greatly benefited every member of my quartet, all weighing from five to six pounds more than when we left Chicago. The nights are always cool and we have to sleep under blankets.

The hotels are much cheaper than in the middle west. In Los Angeles one can get as nice a room and bath as could be desired for \$10.00 a week. Apartments also are very reasonable and can be enjoyed as low as \$12.50 a week and better rates still by the month.

Nice Managers

Every one who has come in contact with us has been wonderful and has spared no effort to make our stay at his theatre pleasant.

(Continued on page 12)



EASTERN FOOTBALL

Two great days during this current gridiron season and next Saturday is the one of 'em. Nov. 14 is today. The list of scheduled games this week includes at least seven which are of particular interest in the east, with that number augmenting as more territory is covered. That this Saturday will see the major October offensive is obvious. And if the weather runs true to its previous form the carnage and excitement of the wounded will be terrific. They will range from the light, fast teams, which must depend on a dry field to the ticket holders for there will undoubtedly be hundreds of the latter who will see this Saturday's games at exorbitant prices, and if it rains the "sawdust" will be defensing.

Last Saturday trotted out the usual quota of surprises. Why should that Illinois would hold Michigan to three points? And who dreamed that Georgia Tech would see it on the chin from Alabama, especially those who saw Tech boot Penn State at the Yankee Stadium? The crumbling of Ohio State before Iowa was certainly an eye-opener and although Dartmouth's victory over Harvard caused little wonder, the fact that 25-9 score demanded attention. Penn fulfilled its favored rating against Chicago, the oddity in this game being the inability of Slagge's men to deliver a punch. While true to form against Brown, while Colgate had enough left in a last quarter drive to definitely subdue Princeton.

Game of Games
It's a surety that the Yale-Army game at New Haven will be the "class" matinee of the day. There is nothing in the East that promises

Anyway, with half a weather break left for a tough job to get in Philadelphia on Saturday, leave alone Franklin Field. Dartmouth's total against Harvard is enough to make it a distinct favorite over Brown at Providence. However, Cornell will come to New York with what amounts to an untied eleven. That the Ithacans had an open date last week and will have, therefore, gone two weeks without a game does not improve their chances. A team has a tendency to slow up and become sluggish when deprived of the weekly game incentive in midseason. However, the Red and White should have enough and know enough football to be the victor over Columbia which actually has been none too impressive to date despite the "breaks" the New York Giants give the home town institution.

Three More "Hot" Battles
Georgia Tech figures over Notre Dame in spite of its last week's elimination at the hands of Alabama. That defeat will offset any overconfidence the southern squad may have picked up en route and the Georgians have a powerful line and two corking backs in Wycoff and Barron to see them through.

In like manner Syracuse rates above Penn State, a matter of lines. The latter appeared very green against Georgia Tech two weeks ago. While the Salt City boys have an abundance of veteran material between the ends, enough at least to offset any attack Bezdak may launch. Michigan, reputed to be among the leaders, if not the leader, in the middle west will unquestionably have an active afternoon with the

PENN HAS CHANCE FOR CLEAN SEASON

Outplayed Chicago Saturday —Douglas, Thayer and Sieracki Back Next Year

By JACK PULASKI
Playing in a continuous downpour Chicago, last year's Western Conference champion, was defeated by Pennsylvania. The score of 19 to 6 about justified the betting odds of 6 to 5 favoring Penn in Philadelphia. The game attracted first attention because of the standing of both elevens and the fact that both are playing the best schedules of all colleges.

Lou Young's, Penn coach, policy of striking quickly was again demonstrated. The Red and Blue scoring in the first quarter as against Yale. Penn was in a position to score several times later but the principal aim of the Quakers appeared to be a defensive game from then on. The Maroon counted on possible Penn fumbles late in the game and did benefit thereby but were unable to score. The Chicago boys covered around Penn's 10-yard line only to run up against a stone-wall line.

Kreuz Kicking
Penn left Chicago to the major share of work through most of the second half, Kreuz repeatedly kicking on the first or second down. His booting of the money ball was an outstanding factor of Penn's victory. Chicago fumbled plenty and the hard charging Penn men recovered the ball in nearly every instance.

The touchdown followed several corking forward passes, Rogers to Thayer. The latter is a fleet end who takes the ball on the dead run. One such saw him flying over the final chalk marks and Kreuz promptly kicked goal. A few minutes earlier the great Kreuz missed a placement goal from the 25-yard line, the ball striking the crossbar and bounding back.

Chicago might have shown to better advantage on a dry field but there were few Westerners present who did not realize the team was outplayed. That Penn has a real football machine was again demonstrated. Despite adverse conditions only four substitutions were made through the entire game, while Chicago made 19 and virtually placed an entire new team on the field during the last half.

Penn's Stars

The Penn stars again made good. Kreuz, fullback, on the halfback Thayer, end, and Leith, quarterback. Sieracki, a tackle, was replaced early in the game and was not again called on. Another crack player was disclosed in Jesse Douglas, a halfback who entered the contest in the second half and proceeded to make repeated off-tack's gains.

Douglas has another year at Penn, so has Leith, while Thayer, Sieracki and others are sophomores. That means Penn has the makings of another great team next season. With Brown, Yale and Chicago stowed away, Penn has a great chance to come through the season undefeated. The Red and Blue has Illinois, Pittsburgh and Cornell yet to meet. Certainly the latter two teams are pointed for Penn.

ACROBAT ASKS AID

(Continued from Page 1)

couldn't acrobat as he used to and had no home. He said he was getting old, was not as nimble as he used to be. The N. Y. A. had helped him, he said but he thought it would be for the interest of himself and those who had helped him to get the city to look after him for the winter.

Policeman O'Hara, who has been along Broadway for years and knows many of the theatrical folks offered him some money but Richards insisted upon being looked up as a vagrant.

In the West 54th Street Court his plea to Magistrate Douglas resulted in his getting a sentence to the island for six months.

He thanked the Magistrate because he said it would mean food and a place to sleep during the winter and a chance to see his Thomas family and another engagement during the next summer.

K. C. ICE PALACE Convention Hall Leased—Will Be Converted

Kansas City, Oct. 27.
Announcement is made that Convention Hall, one of the largest buildings in the West, had been leased for three months by the Kansas City Aquarene corporation, which would convert it for ice skating and winter sports.

The corporation, recently incorporated under the laws of Delaware for \$100,000, is sponsored by a number of local men with Walter H. Tracy president. The promoters state that numerous skating acts and artists will be featured as well games of hockey by professional teams.

The opening has been set for New Year's eve and will be a night of revelry with a masque ice ball the big noise.

Rodeo Accidents

Los Angeles, Oct. 27.
Two casualties have been reported in the first two days of the Asot Speedway Rodeo.

Stanley Don Holt, 25, suffered a broken back while practicing bull-dogging with a steer. He is in the General Hospital here, with his condition rated as critical.

Sunday Jim Hogan, in a barback-bucking contest, sustained similar injuries when his mount struck its head to the ground, turned a somersault and came down heavily on Hogan's body. He is also in the General Hospital.

Friars' Amateur Bouts

The first of a series of the amateur athletic bouts presented will be held this Saturday night at the Friars' Club.

UPSTATE BEATS 'SUNDAY' LAW

Rochester, N. Y., Oct. 27.
How the Russers' local semi-pro football team put one over on Clinton Howard, Rochester's reform leader, has this city laughing. The leader, has this city laughing.

The church people set out a resolution which followed at their head to seek that the State law prohibiting Sunday football where admission is charged was enforced. The law does not prohibit baseball. Fully 1,000 fans were at Exposition Park to see that there were no admissions charged to see the Russers-Mohawk Valley Collegians battle.

Max Russus pulled the court on the line. The football men played several innings of baseball before the football game. They charged admission for the baseball but admission was free to the football game which followed the running off of the baseball "bottle." Even with that though it cost Russus some \$500 to square up his expenses. All other semi-pro football teams canceled scheduled games.

The action of Rochester police in stopping the charging of admission was taken under advice from the state attorney-general's office at Albany, which ruled that the charge of admission to all sports other than baseball as being an evasion of the law. Admission includes the taking of collections, the selling of scorebooks and programs and any gathering of money in any form.

INSIDE STUFF ON SPORTS

That Yale-Penn Game

Bert Bell, Penn's graduate football manager, is credited with having secured the game with Yale played in the latter's bowl Oct. 17. Bell and Tad Jones, the Yale mentor, are fast friends and about two years ago Jones promised to place Penn on the schedule. There was no correspondence on the matter, but last winter Jones made good his promise, wiring Bell for confirmation. The Penn man hopped to New York to talk things over with Columbia, which had the date Yale had specified. Columbia showed its good sportsmanship by agreeing to cancellation of the game, with the proviso that Columbia should allow the Saturday previous to the Cornell game next season. And so while Yale is off Penn's schedule next season, Columbia will have one of the most important spots on the Quakers' gridiron program.

There is some feeling in Philly over the inopportune announcement that Penn and Yale would not meet this year. The attitude of the school is that is somewhat mitigated through talk of negotiations for a game in 1927.

Foxy Penn Bettors

Over in the Philadelphia Racket and Tennis Club there are many Princeton graduates. While the membership is not confined to college men, Penn grads predominate. But there is a peculiar feeling between the Princeton and Penn men and it has been existent ever since the two colleges broke off football relations several years ago. The attitude of the Princetonians is indicated by the fact that they have refused to bet on Penn despite the unbroken string of victories last season and this.

The week of the Yale game, one Penn backer, who is more or less concerned with the business management of the Penn team, put \$700 against \$100 that Penn would beat Yale. Two days before the game he bought back his bet, paying \$150 to a Princeton man who layed the odds. The reason was that the betting went from 10 to 7 on Yale to 2 to 1. At those odds another Penn henchman put up \$1,000 against \$2,000 and the man who bought back his bet took 50 per cent. of the longer priced wager.

PROBABLE FOOTBALL WINNERS AND PROPER ODDS SATURDAY (OCT. 31)

By SID SILVERMAN

GAMES	WINNERS	ODDS
Yale-Army	Army	Even
Pennsylvania-Illinois	Illinois	5/8
Navy-Michigan	Michigan	7/5
Columbia-Cornell	Cornell	Even
Penn State-Syracuse	Syracuse	Even
Notre Dame-Georgia Tech	Georgia Tech	7/5
Dartmouth-Brown	Dartmouth	8/6

Predictions based on fair weather.

to surmount this battle which should be a game of games. The Bulldog has gone against Pennsylvania and Brown and should have benefited thereby, albeit Eli contains a tendency to fumble at critical moments. On the other hand the Army has met no such opposition. It is a safe question of just how weak Notre Dame was against the Soldiers and the latter have defeated but fair opponents other than the South Edge. Hence, on the face of it the Edge would seem to be with Yale.

But those who saw the Pointers against Notre Dame witnessed an outstanding team in action. Based on that game last Saturday and the Cadets seem to be about on a par from tuck to tackle with a distinct edge for the Army on the wings to Baxter and Born. Behind the line Yale probably has more of a distinct string caller than the military contingent but has no one set that is equal to Wilson, Burrell, Hewitt and Youngman. Besides which the Army has a couple of surplus ball carriers whom Yale cannot afford to ignore. The Blue should be superior in kicking but that limits their advantage. The Army has a corking defense against forward passes, at least. It made Notre Dame's attack look foolish and figures to nullify Yale's adroitness in this respect.

The ability of Illinois to hold Michigan to one field goal indicates that the Grangemen have improved, that they may have one corking game in their systems and the coming one against Penn may be it. Illinois, at best, has but an outside chance to down Lou Young's outfit. Penn, having downed Brown, Yale and Chicago successfully, can rank their place than first in the East. If the Pennsylvanians lose every remaining game on their schedule that achievement will still rank as an epic in football annals.

Navy, on paper, reads as having too much power for the Midshipmen. The westerners can stop Shapley the Sailors are practically washed up for the day while the future navigators will have to do something more to get half Friedman than the others are to get an even break, or better.

YIDDISH CAST

(Continued from Page 1)

the stage crew, usters and performers unionized, Schwartz's overhead is about \$9,000 weekly including the Kayes roof lease.

If the Hebrew Actors' Union will release Schwartz from his obligations, he is willing to relinquish his lease on the house to another attraction. Gustav Blum, Inc., may take it over for "Caught," which opens on Nov. 29. This week to make way for "Outside Looking In," moving uptown from the Greenwich Village theatre.

Maurice Schwartz's new Yiddish Art theatre at 2nd avenue and 12th street will not be completed until next fall. The actor-manager is anxious meantime to go to Europe to look around for material for next season if able to get out of his obligations with the union which necessitates all Yiddish managers signing their stock companies for the entire season and not on a two weeks' notice basis.

Schwartz's latest attraction outfit only nine people in the cast but he has a stock company of 17 on the payroll regardless. His rental on the Bayes is \$35,000 for the season. Blum, Inc. may take over the lease or switch to the Comedy of the Frolic for the home to house their attraction if terms are not settled by today or tomorrow.

Frederick Jones' Thomas the Bayes Yiddish stock flitted onto the Bayes roof.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

WEDNESDAY, OCT. 28 New Manhattan Sporting Club			
BOUT	WINNER	ODDS	
Tommy Milton vs. Eddie Flank	Flank	5/6	
Johnny Breslin vs. Ernie Jarvis	Jarvis	even	
Willie Woods vs. Joey Ross	Ross	7/5	
Mickey Bellare vs. Harry Getzel	Getzel	8/5	
FRIDAY, OCT. 30 Pioneer Club			
Ruby Goldstein vs. Bud Dempsey	Goldstein	3-1	
SATURDAY, OCT. 31 Commonwealth Club			
Johnny Rocco vs. Eddie Wagner	Rocco	even	
Al Gordon vs. Bobby Riden	Riden	7-5	
Ridgewood Grove			
Benny Hall vs. Jackie Snyder	Snyder	5-7	
MONDAY, NOV. 2 Lenox A. C.			
Joe Silvani vs. Max Rosenbloom	Rosenbloom	8-5	

SCORE TO DATE

Selections, 373; Winners, 277; Losers, 51; Draws, 46.

CARTOON MUSICALS NOT UP TO STANDARD

Chap Productions and Medico Casts Hurting Follow Ups

While the colored and half and half attractions have proven satisfactory on the Columbia Circuit this season futures of the freak attractions "Bringing Up Father" and "Mutt and Jeff" are said to be problematically due to the quality of the entertainment.

Report has it that the heads of Columbia are considering the withdrawal of the "Father" show, operated by Hurling and Gammann, upon the basis of the immediately brought up to standard.

The reasons for dissatisfaction with the cartoon shows is said to have crystallized from complaints of Columbia house managers and agents, while both cartoon shows have given satisfactory, grossing, the show failed to please as an entertainment and consequently the show has had to discount through loss of patronage.

The chief complaint against both attractions is the casts and the productions.

Ruby Adams Wins Suit

San Francisco, Oct. 27. Ruby Adams, the little chorister prominently injured by a landing from the floor at the old Strand, now the St. Francis, won her \$75,000 damage suit against the owners, but the sum is to be held up by Will King, the employer, who is said to have advanced \$1,600 in first aid for the girl, by order of the State Industrial Accident Commission.

Mr. King wants the \$1,600.

CHORUS GIRL HURT

Providence, R. I., Oct. 27. Billie Westcott, 23, who lives here, was severely hurt while working in the chorus of "Models and Thrills" (Columbia) at the Empire last week. During a dance number Miss Westcott fell and dislocated her hip. She was removed to the Rhode Island hospital and later taken home.

"Models and Thrills" Reopen

Recast and refurbished by Arthur Pearson, Peck and Jarboe's "Models and Thrills" opened a week of new shows at the Empire last week on New London Monday of this week.

Red Marshall and Charley Devine head the new line up. The show was starred "freak" after playing an engagement at the Columbia, New York, recently.

HOUSEMENT TAX

(Continued from page 2)

described as "the working man's amusement."

Resent Legit's High Scales

That the legitimate interests were not represented was resented by theater members of the committee from Mr. Crowder's recent remarks. Crowder privately he believed Secretary Mellon had switched in his recommendation due to the manner in which the larger attractions were "increasing the tariff on every occasion possible." The Congressman stated that it was possibly not the amount of the increase that brought forth the resentment on the part of the Secretary, but the "idea of a variety in its last issue stated that it was this same legitimate that was bearing the remaining burden of the tax as collected under the Revenue Act of 1924.

The Bureau of Internal Revenue has issued its report on collections for the month of September. This report discloses that collections from July 1, through September 30, 1925, totaled \$1,762,392.15, as compared with \$1,061,325.49 for the same period last year. The drop in the three-month period beginning with the fiscal year of the Government, totaled \$6,228,926.55. Collections for September alone show an increase of \$237,174.06, the same at the same time that the legitimate season closed. September, 1925, totaled \$1,811,556.19, as compared with \$1,556,942.13 in September, 1924.

HEY HO

(MUTUAL)

Soubrette.....Betty Abbott
Musical.....Mickey Leeming
Comedian.....Al Golden
Dancer.....Haymond and Irving
Comedian.....Al Golden
Straight.....Al Golden
Comedian.....Harry Stratton

This Mutual is a good, old fashioned burlesque show, accentuating girls and comedy, which are the staples of the circuit. The show has an unusual strong main section headed by Harry Stratton, Hebrew comedian, and Al Golden, a character straight, both featured in a character that is George Levy, a plausible Dutch, who takes ships from Boston and helps build up the comedy department.

The women are Betty Abbott, veteran soubrette, minus pips, but experienced and sure with delivery; Mickey Leeming, a kid ingenue who doubles into the line in a couple of numbers; Mildred Corrier, an Amazon prima donna, who does a Levitation shimmy on several occasions; and the up-and-coming Stratton who has one piece of business that will never see Boston, although it tore the house wide open here.

Stratton is far from delicate in reaching after comedy, but in justice it must be recorded that his most vicious digressions from the line of decency were his most prolific applause getters. His legitimate efforts for the line are commendable and his character is second to none on the wheel and he knows values. Golden is a find to him and his splendid foil and also gets his own measure of laughs with a Low Kelly dog bit.

The comedy scenes are old boys and the dialogue is free from new material, but the scene have been well fitted to this troupe. The old "Theatrical Booking Office," with long-haired Shakespearean hambo ejaculating "Shake matter," was a case in point. Through Stratton's role of housing of Levy and his suggestive antics while Miss Corrier was doing her comedy, the scene was a find for a while. Golden interlarded with entrances as the "dope fiend" also gathered up some of the credit. Stratton and Levy make the old "Who is the boss" argument stand up through Stratton's slapping and punning around of Levy and with Golden in "The Women Haters" another conversational bit in "one," he elicited equally as well.

The opening scene with the Subway kiosk, where the characters walk down stairs behind a prop subway entrance, was another old one, but with some spicing, but funny here spilling by Stratton also contained nothing new and a bar of the bit in which Stratton, the chump is rolled for his poke by the moll and her tough sweetheart bartender, has been done before, but no better.

A hard working, good looking chorus of 12 contained a couple of good dancers, who were well averaged up on the whole a lot better than the average cluster of Mutual choruses.

Raymond and Leeming, two hard working dancing boys, were prominently featured, who were well turned in a couple of all right hooking specialties and also a musical double, playing on the harmonica. The boys are capable in the throes of their first season, but will smooth out with work.

The production is the average Mutual and the chorus costumes were not never absorb any excess profits tax, but the gals were 100 percent bare leaved, as were the strikers, which allows for a lot of latitude in the clothing department.

DENIES FIXING ORDER

Summing up "Hey Ho," it's a corking good comedy and girl show. Judged by the reception down here that's what they want on this wheel. Madame PIP, the perennial coo dancer, got on about 11 o'clock and unwound a few veils and confessions for the strikers' business capacity.

Changes in Singer Show

Ed Douglas and Millie Kennedy were added to the cast of Al Singers' "World of Girls" Mutual at the Empire last week. The pair replace Meyers and Davis.

Herk's Inspection Tour

J. H. Herk and Emmett Callahan of the Mutual have New York for an inspection trip over the circuit Wednesday, Oct. 28.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Week Nov. 2.

Bathing Beauties—L. O.
Best Show in Town—Orpheum, Paterson.
Bringing Up Father—Palace, Baltimore.
Burlesque Carnival—Empire, Toronto.
Chuckles—2-4, Lyric, Dayton.
Fashion Parade—Hyperion, New Haven.
Flappers of 1925—Columbia, New York.
Follies of Day—Gayety, St. Louis.
Golden Crook—Casino, Boston.
Happy Hooligan—Casino, Brooklyn.
Happy Moments—Empire, Newark.
La Revue Parisienne—2-3 Wheeling, W. Va.; 4 Zanesville, O.; 5-7 Canton, O.
Let's Go—Gayety, Buffalo.
Look Us Over—2-4 Van Curen, Schenectady; 5-7 Capitol, Albany.
Lucky Sambo—Empire, Brooklyn.
Mick Tabasco—Star and Garter, Chicago.
Models and Thrills—Miner's, Bronx, New York.
Monkey Business—Orpheum, Cincinnati.
Mutt and Jeff—Hurling & Gammann, New York.
Peek-a-Boo—Casino, Philadelphia.
Powder Puff Revue—Empire Providence.
Puss Puss—Gayety, Boston.
Rarin' to Go—L. O.
Reynolds, Abe Rounders—Gayety, Washington.
Seven Eleven—Empire, Toledo.
Silk Stocking Revue—Gayety, Rochester.
Step On It—Gayety, Pittsburgh.
Steppin' Harry—Lyceum, Columbus.
Talk of Town—Columbia, Cleveland.
Watson, Sliding Billy—2 Geneva; 3 Auburn; 4 Birmingham; 5-7 Columbia, New York.
White and Black Revue—2 New London; 3 Stamford; 4 Meriden; 5-7 Lyric, Bridgeport.

MUTUAL CIRCUIT

Band Box Revue—2 Allentown; 3 Columbia; 4 Williamsport; 5 Sunbury; 6-7 Reading, Pa.
Broadway Belles—Corinthian, Rochester.
Chick-Cluck—2 York; 3 Lancaster; 4 Altoona, Pa.; 5 Cumberland, Md.; 6-7 Uniontown; 7 Washington, Pa.
Cunningham, E. and Gang—Garlick, St. Louis.
French Models—Strand, Toronto.
Giggles—Gayety, Brooklyn.
Girls Girls—Mutual, Washington.
Happy Hours—Academy, Pittsburgh.
Hey-Ho—Majestic, Jersey City.
Hollywood Scandals—Gayety, Baltimore.
Hoty Today—Star, Brooklyn.
Hurry Up—Broadway, Indianapolis.
Innocent Maids—Garlick, Des Moines.
Jackson, E. and Friends—Gayety, Maumee, Ohio.
Jazz Time Revue—L. O.
Kandy Kites—Howard, Boston.
Kudding Kites—Gayety, Louisville.
Laffin' Thru—Gayety, Scranton.
Lament, Jack—2-4 Grand O. H., London.
Make It Peppy—2-3, Plainfield; 4-5 Long Branch; 6-7 Aubury Park.
Moonlight Maids—Olympic, New York.
Naughty Nights—Mutual Empress, Kansas City.
Night Hawks—Empress, Cincinnati.
Pleasure—Gayety, Minneapolis.
Red Hot—4, Crescent, Perth Amboy.
Round the Town—Hudson, Union Hill.
Smiles and Kisses—Empress, St. Paul.
Speed Girls—Lyric, Newark.
Speedy Steppers—2 Newark, Beaver Falls; 3-7 Park, Erie.
Step Along—Savoy, Atlantic City.
Step Levely Girls—Empire, Cleveland.
Stolen Sweets—Garden, Buffalo.
Sugar Babies—Cadillac, Detroit.
Topsy—Gayety, Toledo-Akron.
Whirl of Girls—Trocadere, Philadelphia.
Whiz Bang Revue—Gayety, Wilkes-Barre.

THE ACTOR'S VIEW

(Continued from page 8)

The show hands have also been kind and courteous and the various audiences make you give all you have in you. They show their appreciation, and they have a pleasure in seeing you before them.

We play before the best in all these cities and when they like you out on the Coast they are not too proud to show you the same respect. Many people out here and they all speak highly of the Association Vaudeville. Most of the theatres have very good orchestras; six, seven and eight pieces and in some

eral we have had an organ play our act. We liked the idea very much. The conditions in vaudeville today are so much improved over what they were 10 or 15 years ago that there is no comparison. Of course there are many more split weeks and there are more weeks to work and there are many more acts than there were a few years ago and all the theatres have to be supplied. But now when a contract is issued to an act, or a wire is received, the act must play a certain town or theatre you are sure you are going to play it and not be cancelled before or after your first performance.

The Western Vaudeville Managers Association issues a "Play or Play" contract for all Coast towns and no act need worry about how things are going to turn out. It is a reasonable thing. Just start putting a little away after every engagement and forget how many weeks you are contracted to play but keep right on going, and before you know it you will have a good profit for the season showing a good profit for those who take this business seriously.

Everyone we come in contact with on the Coast tour was there to help me. I have no complaints. I have nothing but praise and good wishes for all, not forgetting Andy Talbot, who was responsible for securing my signature to the Western Vaudeville Managers Association. I wish to thank them all, as do the many members of my act for one who considers every engagement as a job to be done every minute of the time.

WESTERN DREAM COMES TRUE

(Continued from page 1)

Vaudeville Managers' Association is utilizing Variety in this issue, and also to celebrate the first anniversary of the very successful Chicago-to-Coast circuit ever promoted.

From a play or pay contract of six weeks when starting the chain one year ago, the association is now making a play or pay for 12 weeks and has really 14 weeks of playing time on the route at present. This is to be shortly enlarged through the addition of another six weeks in the south and southwest.

The number of weeks on the association's coast tour does not indicate the entire number of houses booked. Besides split weeks there are smaller stands, giving a considerable number of houses over a wide territory that is so routed the jumps are much less expensive for the west than might be suspected.

A year ago Variety was employed by the association, then under the general management of Col. Charles Bray, to create the inauguration of the long awaited coast trip. Affiliated with the Orpheum circuit as it is, the association naturally has been successful in securing through that powerful connection in the western territory.

Following Col. Bray's resignation as the Coast circuit was getting underway, R. J. Lydett stepped into the chief's chair at the association. Under his leadership the Chicago-to-Coast circuit has been steadily progressing until at present its future is assured.

Others Tried

Previous efforts at a Chicago-to-Coast vaudeville circuit were unsuccessful. It was tried by Sullivan-Condaldis and also the Loew circuit, taking over the S-C chain. Another house, recently organized, the Orpheum circuit on the direct line with its big time vaudeville of course has been successful and also Pantages although the latter has been looked upon as a Chicago-to-Coast, booking and playing at all points of the compass in the country.

Actually the association started the west tour with six weeks, shortly increasing to eight and later to 12 with the 14 weeks now held down to 12 on contract to protect the association should there be drop outs.

Over 500 performers so far have gone over the new time. Each week a new unit will leave Chicago for a tour of the association's coast trip. There have been a number of interviews with the circuit's operation since starting.

"Service That Serves"

"The Service That Serves" is the established slogan of the Chicago-to-Coast circuit. It is aimed to give the intermediate manager of the circuit a service that is a

NO COLORED OR MIXED SHOWS FOR MUTUAL

Big Grosses on Columbia No Influencer from "Thumbs Down" Attitude

Despite success of the colored and part colored shows on the Columbia Burlesque Circuit, the Mutual Circuit has turned thumbs down on all producers who have requested permission to produce shows of that type.

The Mutual bases its stands upon the gross business done by Mutual shows in cities where the colored shows were playing in the opposition Columbia houses.

According to the Mutual executives, instead of any decrease in Mutual grosses when opposed by a Columbia colored or half and half show, the box offices have usually taken a decided jump.

Whether this business was the overflow from the Columbia shows or just a general preference for the white variety of burlesque, the Mutual people are not prepared to answer, but in the opinion of I. H. Herk, president of the Mutual, the figures look good.

Another factor that influenced Mutual in its determination to stand pat is the difficulty of following up a colored attraction with an all white one equally as good.

clean, wholesome vaudeville entertainment he will sell to every child, and he will sell to the town, it has so worked out and at prices of admission recognized as liberal for the type of entertainment produced.

It has been claimed for the far western independent manager that he could not be held by an organized vaudeville booking office; however, the fact is that the town, it has so worked out and at prices of admission recognized as liberal for the type of entertainment produced.

When the association last have complete list of the shows have been added by the association they have remained their respective color in the chain, wanting nothing else, and making money when co-operating with the west than might be suspected.

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A Modern Record

It's not known here that there has ever been a circuit of vaudeville houses recently organized or which stands in a more prominent position in its territory than does the association's Chicago-to-Coast tour. It's the pride of the vaudeville world and it's admitted that it is the only vaudeville within the past five years that has been constructive or has increased the vaudeville horizon or that has given more to the theatres and public than was promised.

Not so long ago a coast tour out of here on indiscriminate time was a dream to the artists. Now it's a fact. They look forward to it, many of the acts playing the coast time seeking return dates.

The association in selecting one more variety to develop into the new circuit, and advancement of its Chicago-to-Coast circuit says it down through the results obtained in this year's special issue of the "Service That Serves" in the method of acquiring show business and all western managers in preference to circularizing, although it does the latter as well as the former.

LOIE FULLER BALLET (10)

25 Mins.; Full (Special)
Hippodrome

The highly touted Loie Fuller ballet, imported for three weeks at the Hippo, is a disappointment as a vaudeville act. Miss Fuller, an American of advanced years, is not in the act proper, the ballet being under her guidance and tutelage.

They open with "La Mort d'Arce" ("Death of Arce") from Grig's "Peer Gynt Suite," a morbid dance danced thoroughly out of order as variety entertainment. Their selections are all from the classics, mostly Grig's and including Schubert, Debussy and Ravel.

The ballets are well performed but not sufficiently gripping for the mundane taste of the average vaude audience. The flashier stuff was the butterfly and silhouettes numbers with the "mighty sea," famous Fuller act, serving as a separate turn to close the show. There are some great ideas in those numbers and if condensed and properly staged they would satisfy not only the vaudeville but the flashy revue and production interludes.

The flowing drapes and the lighting effects are eye-fests but the routine is a little spotty and the musical accompaniment is a bit out of the vaudeville. A program by the Fuller ballet at a Town Hall concert would go well but for vaudeville music editing is necessary for inter-entertainment. Being a limited engagement, that part of it will probably not be gone into. Abel.

JOE HOWARD CO. (13)

"Broadcasting Revue"
14 Mins.; Full Stage (Special Set)
Broadway

Known idea in presentation but hardly anything of importance beyond that. It's a set of a steamship's deck, probably used in a former Howard production act, with Joe Howard the radio station's announcer. Mr. Howard is in but one number, singing while a girl dances.

Dancing is the backbone of the turn, a single and duo of boys repeated the most through the routine. The single act is doing a dance much like Willie Solar's of some years ago, before Willie discovered his ankles weren't made of sheet iron. This boy can take head.

A girl does a "Charleston," another does a middling contortionist kicking dance and a girl team does a Spanish number, the best of which she shows they were in it. A six-piece band is on the stage.

Ordinary talent employed will hold back this turn, but with Joe Howard it should make an early intermediate spot. The speed is missing in the routine, and the act is fast, fast enough perhaps to have its shortcomings overlooked in most houses.

Mr. Howard will aid by giving attention to the lighting, in order that an electrical WYZ may gleam forth brightly, the rest of the lighting has been sacrificed, until the act is suffering through it. Bime.

SHEPARD and KING

Songs and Talk
17 Mins.; One American

A nice couple advancing a radio idea for an opening and closing out with it as well. Between those instances come thin imitations by the male half and a comedy "dope" bit precedes a conception of the Byers' "Mandy." The remainder of the mimicking by the man consists of a lyric as Warfield, Sam Bernard and Johnson "would sing it." Not too.

Spotted No. 5 on an eight-act bill the pair did but fairly. Skig.

ARTHUR WARD CO. (2)

Juggling and Dancing
7 Mins.; Two American

Conventional hoop manipulator throwing a snatch of hoofing and trying for comedy as a bit for the first. The stepping is satisfactory for the spot and the hoop maneuvers are ahead of that, but the comedy attempts could be dispensed with to gratifying results. A woman amateur and is purely secondary.

For the smaller bills a so-so opener. Skig.

AURORA TROUPE (3)

Cycle-Acrobatics
8 Mins.; Full Stage
Hippodrome

As far back as 1910 the Aurora Troupe, a gymnastic acrobatic act was noticed. It was then a quintet. The present trio is probably an offshoot of this act which is billed as "famous French cyclists." Their equipment is stuff on the bicycle and tandem cycles distinguishes the routine. It was a flashy opening at the Hippo as it will prove at any other house. Abel.

HARRY WEBB and CO. (9)

Versatile Band
26 Mins.; Three, One, Full (Special)
Jefferson

The act is also billed as Webb's Entertainers. It's a versatile band turn, the orchestra going in more for vocal and dancing interludes plus comedy, to build up the straight band routine. It's a departure from the usual idea and will thus keep the turn in demand as compared to the ordinary synopating organizations.

The jazzists, themselves, number eight with the ninth member a vocalist, although Webb also contributes a few choruses as the drummer doubles with comedy dance stuff. Several scenic effects, including rain and a snow fall are also carried.

In "Snow Your Sorrow," the rainfall is appropriately shown. A scarecrow dance is effective with a blinking owl in a treetop, making a nice background amid the cornucopia. The snow scene is part of "If Winter Comes."

For the encore, Webb announces a revue of the string orchestra, singing and jazz bands in sequence, reeling off the medley to good reception and foot-tapping speed.

It's a good flash act for the better three-a-dayers. Abel.

ALLEN WHITE'S COLLEGIANS (7)

Novelty Orchestra
24 Mins.; Full (Special)
Orpheum, Kansas City

Seven youngsters stepped out in the sixth spot on the Orpheum bill last week and had it all their own way for the next 24 minutes. While their house has received many musical organizations there are few which put over such a display of real personality and youthful enthusiasm as the White Collegians. The main instrumentation consisted of violin, piano, banjo, trombone, tuba, saxophone and drums. However the boys double on so many instruments that nothing is lacking.

A vocal bit was a nice introduction. Next came selections from "Rose-Marie." The trombone artist deserted his horn for a vocal "hot" bit and put it over with stepping through the crowd. The act was followed "The Animal Fair," a real burlesque number, good humor and the regulars liked it.

A vocal quartette trailed and then another jazz musical mixed with vocalizing for a finish. The boys gave their own version of "Collegiate" for an encore and the house cried for more.

The act is well lined up and has been directed to a nicely there being just enough apparent amateurishness to keep the audience guessing. The boys wear striped blazers and light checkered trousers.

There are many better orchestras, viewed from a musical standpoint, but this bunch will get by on fresh news, originality and novelty. It's real entertainment.

Following are the members as programmed: Perc Landreux, Lou Wood, Herb. Montel, Bob Holman, Neil Wood, Ken. Gillum and Ray Adams. Hughes.

TOM and VERA PATTS

Aerial Novelty
5 Mins.; Full (Special)
Englewood, Chicago

Fast aerial novelty which opens with the trapeze covered by a huge silver bell, while the orchestra is playing the chimes. The curtain is drawn together and re-opens disclosing the duo couple simultaneously performing various routines. It is a snappy combination and capable of holding opening assignment on any bill. Ital.

REBLA

Comedy Juggler
8 Mins.; One Hippodrome

Rebla is an English comedy juggler, his pantomime with the balls at times reminding of Stan Kavanagh, the Australian juggler, who has been previously seen at the Hippo. Kavanagh, however, is also a talker, while Rebla is strictly "dumb," relying on gesture and motion to bring the smile to the face. His act-up is a bit eccentric and his routine ditto.

Rebla deceived it here and clicked. He will do well before any audience in the ace or deuce position. Abel.

"MAMMA IN BOX" (5)

Comedy Skit
Full Stage (Parlor)
Broadway

"Mamma in Box" is "The French Play," formerly done in vaudeville by George Jessel, the present star of "The Jazz Singer" (legit). It may be a comedy company. Jessel had with a young man in the leading (Jessel's) role.

It's story is of a young Jewish boy taking his mother to the play and explaining it to her in Yiddish, first interpreting in English to the audience, and then in Yiddish to the characters on the stage. At the Broadway the mother and boy sat in an upper stage box.

This company is capable, not as most of the laughter appears to come from the Yiddish explanations to the mother, it would seem that neighborhoods where a Jewish clientele may be depended upon should be booked for booking. In these houses the "it will be sure fire. For Christians there doesn't appear to be the same comedy possibilities since the outline or skeleton of the piece means nothing.

At the Broadway the majority of the house must have understood the Yiddish spoken by the boy, with the mother adding a few laughs through exclamations and a "dam" finish. Bime.

MINSTREL MEMORIES (7)

Songs and Dances
21 Mins.; One and Two American

Nothing new about this one. None of the seven men work in white face. The act taking its title from the use of such numbers as "Dear Old Dad," "The Old Folks at Home," "The Announcer and Middleman" is Edward C. Clifford. The end men are "Happy" Golden and Jimmy Wall. The other four include singers and team of dancers, the latter being Stewart and Craney.

The opening in "one" acts as an introduction, with the dancers having the stage to themselves. The curtain goes on "two" where the modern dance circle is used for the usual minstrel routine of gags and songs.

Both Golden and Wall reel off old time, with each having a song including that of second time around, which has been one of his old standards, was sufficiently humorous to get the usual laughs.

His frameup should swing along in the intermediate houses. Mark.

JACK SHERMAN CO. (4)

Comedy Sketch
16 Mins.; Full American

Comedy playlet that will keep itself busy in the three a day emporiums. Nothing great about either the vehicle or the cast but they laughed plenty at it at this house and the emporiums will undoubtedly do the same.

It tells of a husband and wife who call the warfare off after a long absence by the former. The jealousy angle is used as a simile between the son and his girl friend. A certain amount of comedy is gained from the youth, being depicted as a Boy Scout with a passion for practicing on a saxophone.

The wife leads the personnel on performance. Skig.

PERRY and WAGNER (1)

Comedy Musical Instruments
14 Mins.; One Jefferson

An offshoot of the former Yardon and Perry standard turn with the musical comedy routine introduced. Besides Harry Perry and Billy Wagner is Violet Manning, introduced in the "chicken chasers" ball number with some characteristic comedy playlet. The variety acts are cleverly worked up to fit the situation, in total summing up as a bright mid-section interlude for the intermediary bills. Abel.

DOLLY KRAMER and Midget Band (11)

Music, Singing and Dancing
20 Mins.; Full (Special)
Majestic, Chicago, Oct. 27.

First midget aggregation to employ musical instruments exclusively in rounding out a vaudeville combination. Dolly Kramer, who heads this novelty turn, is the husband of the troupe with her height probably a trifle over four feet. For a little girl she has a powerful voice which carries. Her delivery coupled with some dancing procured solid applause.

The band while not up to the standard of present day orchestras or anywhere near, will get over anywhere. Though their rhythm is not exceptional they deliver what can be expected from a combination of his caliber.

The turn opens with the band playing a medley of numbers. Miss Kramer follows with a kid song in a novel way with a melody of kid numbers. Another melody by the band gives the cornetist an opportunity for a solo. For a little fellow he handles the brass nicely. A pop song by the featured member processes some laughs through her eccentric attire. "I Miss My Swiss" is sung by Miss Kramer with the band vocalizing the second chorus. This paves the way for sufficient applause to carry the act excepting an encore introduced with a "Charleston."

All that the turn needs is a little speeding up and some rearranging of the numbers. In its present condition it entered, but could easily stand a little bolstering.

The instruments employed are two saxes, banjo, violin, two trumpets, trombone, tuba, drums with the clarinetist also conducting. Loop.

MILLER and MARX (9)

Dance Act with Orchestra
21 Mins.; Full Stage American

Two boys and a girl, all dancers, backed by a six-piece orchestra that is a distinct blemish on the turn. The act is under a handicap before it starts due to this musical combination's introductory selection.

The orchestra carries the name of belonging to Dave Kuttner. Whoever is responsible for putting the sextet together lost all perspective in so doing and has cluttered the instrumentation up to the point that not one man carries the air to any number. All play variations of the melody. The tuba that thumps out the bass is ridiculous in a band of this size. Either a bass violin or a bass sax should be substituted immediately. While the boys may be average musicians their conception of the "Song of India" and "Waters of Minnetonka," was well nigh brutal, both numbers being rushed and crashed to death to lose all interest. The act which gave the dancers the additional ground to cover.

Another misconceived conception was a few bars of "The Roaring Twenties" popular hits of the day. The band needs a complete revision of orchestrations and should tone down. The house orchestra sounded like a symphony following through the aggregation.

Otherwise the act is a straight dancing routine, the boys adhering to plain hoofing while the feminine member exhibits acrobatic work. The turn is a specialty set on the Roof of the turn, but that act and its attractiveness it may have had. Without it, and in closing intermission, this spot holder appeared as an even better dancer with the band under the same added star.

Strictly for the lesser theatres, with or without the band. Skig.

LORNER SISTERS (2)

Songs and Dances
16 Mins.; One 6th Avenue

The Lorner Sisters, formerly specialized in dancing, using full stage and carrying a pianist. They have revised their routine, making it an act in one. The turn is made up of songs and dances in even proportion.

Opening with a harmony duet, they warbled a slow tempo Dixie number, keeping in motion, however, with mid-tempo steps. Next was a pop ballad. A ballad sung while a girl sat upon a cushion, but there was action again with a kicking routine. The girls changed into chic short costumes and the final act both exhibiting clever split work.

The act went over well on No. 4 and looks okay for the better time. Idee.

DAVID FERGUSON and CO. (3)

"The Lucky Stiff" (Comedy Drama)
15 Mins.; Full (Special)
Riverside

With Dave Ferguson, graduated monologist. It has been west for more than a year with the present Paul Gerard Smith written sketch. When playing Cleveland some time ago with it, John Royal persuaded Herman to take it to his present house, now that he was getting "tired."

An excellently contrived setting pictures a flowered nook in a public park. There to a bench Herman Wilkins (Ferguson) trundles a baby carriage, while Emma (an off-stage voice) ambles to the delicatessen to get some canned stuff for supper. Herman gets into conversation with Drake, well-to-do bachelor whose high priced car has stopped nearby for a tire change.

They tell each other how lucky they are. That is the rich man thinks Herman is the lucky one, having a baby, wife, a home to go to and someone waiting for him. Herman thinks the opposite. He is envious of the other man's car and tells him what a relief it would be not to have to punch the clock. Comes a messenger from lawyers, Herman has fallen heir to \$75,000 from his uncle, but the latter's will stipulates he must be free of encumbrances. That means divorce and separation from the kid. He thinks over the matter. Drake has a scene with an old sweetheart who would not but would have no children. Herman rejects the inheritance. He prefers to be as is rather than give his money and the kid. The finale has the rich man fixing the poor one for a good job.

This sort of characterization is the kind of playing Ferguson has aimed for and he does it well. In support are George L. Snow, Geraldine Wood and John Lester, the first named doing very well.

"The Lucky Stiff" is a different kind of sketch and commands a place in big time. Her.

THREE NITOS

Comedy Acrobatics
9 Mins.; Full State

This is a dandy act of its sort but one serious mistake in presentation is that it is too overdone. Less reward than it should earn. The best tricks are early and in the middle of the routine. Then, there is a sudden switch to comedy just before the finish. The humorous attempts are not bad, but they serve as a let-down and even the speedy finish does not allow the turn to regain its former pace.

One woman and two men make up the trio, all doing a full share of the clever tumbling, hand-to-hand stunts and acrobatic clowning. The smaller man, in fancy dress, has a sensitive comedy touch and gets laughs out of bits. The above mentioned comic tangent consists of the usual sour play on the upside down and the upside down. Since the act has a large enough share of the laughs in the straight acrobatic stuff, this might well be omitted. This plan would make it an even better act than the very good show opener it is now. Herb.

RAYMOND and ROYLE

Songs and Talk
16 Mins.; One American

Believed strong enough to hold the next to closing spot at the American and this male duo filled the assignment. The talk is happy and the music is good. The main objective, comedy, is singing is mainly to the accompaniment of a ukulele handled by the comedian very much Cliff Edwards.

Both boys are under 20 and finish with a topical lyric aimed at gain repeated encores with new wordings on each recall to the same melody.

The team was well liked here and with a betterment of material should get beyond the intermediates. Skig.

BILLY TREVOR REVUE (10)

Jazz Band
15 Mins.; Full (Special)
The Vic, Chicago

Strictly a small time band but deserving of credit for going after novelty and clowning. The boys are in two rows. There are two girls. One is a singer and fairly clever. The other is a one-legged kicker.

The music of the eight jazzers is different from the others. The pieces of business it is likely they will find work on the split weeks. No chance for moving picture houses. Ital.

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ADVERTISING CURTAINS—DROPS—SCENERY

PALACE

The bill at the Palace this week is variety plus, but it was a long time getting under way Monday night. The feature of the layout, for an odd feature, was the presence of two dumb acts in the Kallitons, opening, Ed and Lee Traver, closing, and a number two turn with two girls, but mostly featuring the contortioning and ground tumbling of Tuck and Cinnas.

The house wanted to laugh all during the first part but until Joe Laurie walked out number five, following the Cuban Cossack chorus, the house hadn't had a chance. Laurie gave them both barrels of his topical string of gags, and they gulped it like the goldfish in the picture. Just Joe has a flock of new paper and a few familiar sandwichees in the routine. He hasn't missed much of the "community" gags and is using one that threatens to become standard among singles. The king of the gag gets with no string, he sent out his pajamas to the laundry with a pair of socks in the pocket. They liked Laurie and he came in a terrific way.

The real comedy work of the first half, and the comedy hit of a bill that included comedy, was the act of Burt and "Just Gus," the condensation of the play by Jack Lait based upon his short stories. Lait is the first vehicle Bredel and Burt have shown which gives them the opportunity they deserve. Bredel's trick of striding the stage is placed appropriately, and his staccato, Swedish boy who is always quipping the words, His efforts to pull a huge cake of ice in a pump ice box at the pleasure of the head

HARRIS AND HOLLEY
Talk, Songs, Dances
One (Special Drop)
Broadway

Harris and Holley, colored, have been a team for some years, selling around the country, and now appearing now with an all new turn from that reviewed in Variety in 1921.

In the present act these boys have added comedy, starting it with a piano moving bit, swiftly going into a rather funny crap game and closing with song and dance. One dances very well. Both are comedians and both do straight for one another as occasion arises.

It's an act for the No. 2 spot on the big time, according to some of the stuff that has been playing in the big positions. The act is a metropolitan business. No. 2 at the Broadway Monday night they stopped the show so completely they held it up. Not as big as that would suggest to some, but the act was holding a poor audience with an extremely appreciative upstairs, but these colored youths bid it to come right along. They are well set now. *Kane.*

DOLLY LEWIS.
Song Cycle,
14 mins., One
The Chicago

A pleasant and neat little act that could easily fill the number two spot on big bills. Miss Lewis is a thorough trouper with personality and delivery. Her material is bright and free from stereotyped business.

Opening in a rather elaborate costume, hat and white wig, she changes to a simple gown and red hair. Miss Lewis is not a great singer, but is good vaudeville. A cross-section of the act is the department store counter girls (the act a strong finish with Miss Lewis removing the red wig, to much surprise, proving herself to be a brunette).

She was cordially received at the Vic. *Hal.*

"THE ARTIST'S MODEL" (6)
Musical Comedy
20 Mins.; Three (Special)

A flash musical, "musical comedy." There are four girls and two men. Jack Collins being featured.

Bill Hankings represent an artist's studio where the girls pose singly in bathing suits and the artist wobbles something about a haunting face, a vision divine. The lad playing the artist looks new to the stage, makes an appearance but doesn't pretend to have a voice and acts amaturishly.

Collins, a light comic, offers to help his friend find the girl. Saying some fresh models have arrived the same girls singly and in pairs with some sort of excuse. They again exit for a costume change and the artist looks 'em over, re-enters first three but discovering the last one in his girl whom he knew well but who he didn't know. Just a flash for the small time. Collins had a number that started well, but petered out. Several others written for the turn served for the girls but that's about all. *Free.*

waiter was one screamingly funny piece of business, also his attempt to handle things in a table scene. His bluff, his delivery, his look, and a corking cast supported.

Thinks and La Rue turned in some winning with the boy in particular. The act was a comedy, but the audience was dissatisfied with billing.

The "Gus" act ran 35 minutes without a dull one, and the laughs were as good as Ford's on the Boston Post Road.

Ahead of the Lait one was the Cuban Cossack Chorus, male singing originality of 12 men in native garb, singing songs in Russian and English, and with a male solo flushing what is alleged to be the Cossack national dance. The dance was a novelty, the male doing too work and at the same time playing mostly per se with his teeth. The stage with six dirty-looking dancers. The voices blended pleasingly, but the act, unless spotted on a bill heavily with comedy, is a little better house atmosphere. It adapts itself to augmentation readily.

After intermission Frankie Heath was the comedy act. He was a comedy act, by Harry Breen built up to a burlesque finish. Miss Heath pulls the short-cut curtain scene in vaudeville, rounding herself to a sly and bashful "Thank You." Her songs were "The Old Neighborhood," with comedy lyrics, and "The Old Neighborhood," with comedy lyrics.

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Marie Dressler held from last week and migrated and clowning her way to the top. Even though the picture who didn't know her enjoyed her delivery and methods. The gag was a good one, but the picture who would hardly pass Palace censorship without a special dispensation is still in.

Ed and Lee Traver closed, featuring a neat hand-to-hand routine topped off by a hand-to-hand catch the top mounted on a chair, and a chute to a catch with the audience.

The Hui Kouch flicker comedy and the Pathe news reel were followed by two New Acts, the Aurora Troupe, a novelty, an offshoot of the former, and a comedy trio and Robin, an English Juggler.

A three-ring circus carnival was built up by the clowning of the act with Marion Chambers, assisted by the Hui dancing girls, in a top routine.

Nothing startling at the Hui this week. The highly touted Lole Fuller was a disappointment in her spots, but not good vaudeville. For the rest, it's so-so.

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the Riverside. Robinson did his tap "Charleston" and clowning about in duct with Miss Mills, curtailing his act. The act was a comedy, but the audience was dissatisfied with billing.

Willie Solar, despite the late hour, annexed his usual score. Another feature of the act was the comedy show, with the semi-finals of the quartet contest following. A mixed bill of comedy, with a comedy act, night, flushing formal dances, a special conductor and orchestration and an operatic aria on the mob. It semi-fared, with any suspicion was eliminated by the awful manner of acknowledging the bands. It left four hopes, but any chance they should learn to bow properly and act respectfully. Their voices blend well and they really have the makings.

RIVERSIDE

Loping out of the subway Monday night, a new Keith-Albee bill, the act was a comedy, but the audience was dissatisfied with billing.

The act was a comedy, but the audience was dissatisfied with billing. The act was a comedy, but the audience was dissatisfied with billing.

Miss Reed, plus good support in Edwin Burke's "Jealousy" was a comedy treat. The star's appearance was a comedy treat.

George Price landed next to closing in a radio act, with a comedy act, but the audience was dissatisfied with billing.

Jay Parker and Betty Dillon, smart vaudeville act, closed the evening with a comedy act, but the audience was dissatisfied with billing.

The act was a comedy, but the audience was dissatisfied with billing. The act was a comedy, but the audience was dissatisfied with billing.

Evangelino and Kathleen Murray made a pleasing sister singing team. The act was a comedy, but the audience was dissatisfied with billing.

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but even they cannot seriously hinder the success of the turn. The eight-piece orchestra seems to be one of the peepiest and most musical of the kind, and the variety of combinations. The only outstanding improvement in its work is the increase in its routine of numbers more strictly up to date.

Following the Three Nites (New Act), Miss LeVore, shortly after the show, but it was a comedy, but the audience was dissatisfied with billing.

Third, Grace and Eddie Parks presented their familiar duration act, scoring as always with Eddie's boxing, his pretty partner's personality and the general breeziness of the entire offering. Their success was due to the fact that they are up to the State show, a great advance in these days of uneven entertainments. *Herb.*

5TH AVE.

An all-comedy bill the first half, with some clicking more heavily than others in the six-act layout.

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Holley (New Acts). No. 2, they held up the show, but it was a comedy, but the audience was dissatisfied with billing.

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BILLS NEXT WEEK (NOV. 2)

(All houses open for the week with Monday matinee, when not otherwise indicated.) The bills below are grouped in divisions according to booking offices supplied from. The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

As asterisk (*) before names denotes act on tour, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

BERLIN

(Following bills current in Germany are for the entire month of October in each house listed.)

Scala
(Running order)
Paul Godwin
Vier Schindler
Der Tee Tr.
W. Schindler
Senta Brown
Swanson & He
L. Gaudier
Carl Napp
Eise & Tausen
Du-Por Bros
Mina Golem
Watergates
Herman Rubio
4 Gerlans
Revin & Platte
Carl Hoss
Amarantina

OFFICIAL DENTIST TO THE N. Y. A.
DR. JULIAN SIEGEL
1500 Broadway, New York
Bet. 46th and 47th Sts.
This Week: John T. Doyle, Eric Titus

Werner-Armors Tr
Hester Sisters
Richard Hayes
E. J. Ch.
Bertaglio's Tr.

MUSICH

Deutsche
Fortunio's Lions
John Alex Bros

KEITH CIRCUIT

Keith's Hippodrome
3 Kiewitens
Les Gells
Henry's Elephants
Irene Ricardo
Miller & Mack
Carter Rosenblatt
Flournoie Mills Co
Carter & Barry
Lola Fuller
Keith's Palace
Adela Rowland
Joe Jackson
Foster's Elephants
Frendel & Burt
Patricia
Val Harris
Sena & Dean
Tuck & Cinn
sid St.
Halloway & Austin
Exposition 4
Valerie Berger

STAN VERNAL

HUGHES and BURKE

Independent-Riley Bros.
Keith-Albee-Lloyd H. Harrison

Jimmy Kemper
Bert Gordon Co
Pepito Gaudino Co

Moss' Broadway
Wm. & Kennedy Co
Ben Morris Co
Tom Smith Co
(Others to fill)

Moss' Coliseum
Battling Butler
Riviera Clark
Tracy & Hauge
(Others to fill)

Herman Timberg
The Rebellions
(Others to fill)

Moss' Franklin
Herman Timberg
Kellie Brown
(Others to fill)

Low & Hacking
Wayne & Warren
(Others to fill)

Moss' Recent
Fanny & Perry
Herbert Clifton
(Others to fill)

Gayno & Allen
(Others to fill)

MARTY WHITE
"THE SINGING HUMORESCUE"
Direction JAMES E. PLUNKETT
Associate, TOMMY CURRAN

Murray & Allen
Joe Howard
Wm. & Kennedy
Harry Hines
Edw. & Perry
Wm. & Kennedy
Herbert Clifton
(Others to fill)

Wm. & Kennedy
Ben Morris Co
Tom Smith Co
(Others to fill)

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Riviera Clark
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Ben Morris Co
Tom Smith Co
(Others to fill)

Moss' Coliseum
Battling Butler
Riviera Clark
Tracy & Hauge
(Others to fill)

Herman Timberg
The Rebellions
(Others to fill)

EDWARD'S PRODUCE

(Others to fill)
1st half (2-4)
Harry & Whitehead
(Others to fill)
2nd half (2-4)
Murray & Charotte
(Others to fill)

Keith's Orpheum
2nd half (2-4)
Harry Downing Co
Oth Mary
Keith's Prospect
2nd half (2-4)
Flick's Minstrels
(Others to fill)
3rd half (2-4)
Wilson
2nd half (2-4)
McLaughlin & E
(Others to fill)

Far Rockaway
Columbia
Conall & Glas
(Others to fill)

Keith's Palace
Adela Rowland
Joe Jackson
Foster's Elephants
Frendel & Burt
Patricia
Val Harris
Sena & Dean
Tuck & Cinn
sid St.
Halloway & Austin
Exposition 4
Valerie Berger

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Irene Ricardo
Miller & Mack
Carter Rosenblatt
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Lola Fuller
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Frendel & Burt
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(Others to fill)

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The Rebellions
(Others to fill)

Moss' Franklin
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Kellie Brown
(Others to fill)

Low & Hacking
Wayne & Warren
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VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
114 West 46th Street New York City

SUBSCRIPTION:
Annual \$1.00 Foreign \$1.50
Single Copies 10 Cents

Vol. LXXX No. 11

15 YEARS AGO

(From "Variety" and "Clipper")

Lina Cavalieri had been engaged for a London music hall at a weekly salary of \$5,000, the highest ever paid for any attraction in vaudeville up to that time. Sir Alfred Butt was reported as having made the deal. The nearest approach to this was \$4,000, net, weekly, which Miss Sarah Bernhardt received from Sir Oswald Stoll a few weeks before.

Vesta Victoria was negotiating to return for an American engagement asked \$2,500 but Percy G. Williams, with whom she was dictating, refused to pay the price.

John Cort's houses through the were reported as having deserted the open door policy and it was said the manager would return to the Klaw & Erlanger bookings.

The vaudeville rumors, which changed with the change of the tides, had shifted to the point where Marcus Loew and William Morris were on the point of consolidating their circuits.

The U. B. O. offices were talking of maintaining a "blacklist" and talks of such a list were probably more frequently mentioned than any other theatrical subject. Recently some of the agents had been accused of sneaking "blacklist" acts into Keith houses, and it was because of this that a more stringent order went through.

Freeman Bernstein was in the vaudeville agency business and had offices in the Fitzgerald Building, with a cable address, his name on the door and everything.

Leo Donnelly and the late Jean Haves formed a literary partnership for the peddling of stage material. Herbert Kealey and Ethel Shannon were appearing together in vaudeville. The new Terminal building in Hoboken, having heard of the mixups which vaudeville agents encountered in New York, was making a strong play to have the agents use its facilities for housing them. The argument that it didn't take so very long to get from Hoboken to Times square was being used.

50 YEARS AGO

(From "Clipper")

Edwin Booth had opened at Daly's, using Pescara as his first character, but this gloomy impersonation hurt business so much that it took all the eloquence of his "Hamlet" to return things back to normal. Clara Morris was booked to follow Booth.

P. T. Barnum had announced that he was preparing to dispose of his wild animal menagerie, but this was not interpreted to mean in the show world that P. T. was preparing to quit the circus business.

At the Park theatre, Mr. and Mrs. W. J. Florence were playing "The Mighty Dollar" to the best business in town. "Let Astray" was in the Union square, while at Booth a piece called "Humpty-Dumpty in Every Clime" had just been put on with success.

The first Pat Rooney (father of the present star, and grandfather of Pat, 3rd) was playing in the varieties with George B. Knigk. The father of Frank J. Frazar, currently at the Cort in "Made in America" was playing St. Slocum and doing the bit wherein he shot an apple from a girl's head.

E. L. Davenport was shortly to revive "Julius Caesar" with himself as Brutus, Lawrence Barrett as Cassius and F. C. Bangs as Marc Antony.

KINDLY COMMENT ON 'VARIETY'

By LEONARD HALL

(Appearing in Leonard Hall's department, "Show Shopping" in the Washington Daily News, Oct. 23. Mr. Hall is the dramatic editor and critic of The News.)

Every Thursday morning, at 8:22, Kenneth, the nice office boy from the fourth floor, brings me my copy of that amazing publication, "Variety," the Baedeker of show business.

Kenneth is studying to be an ambassador extraordinary and minister plenipotentiary and he brings the paper with the air of a Householder visiting a Herrick. We both bow smartly from the hips, and I receive the document in the name of the Messrs. Shubert, and confer upon Kenneth the Order of the Golden Pastepot.

Then I open "Variety," and the walls of the office dissolve into New York avenue air, and our own little entertained circle becomes the great, bawdy, clamorous, skull-grinding world of show business, written in Broadwayese for the resting hostler at the corner of 47th street, and the top-mounter opening a show on the Pan time in Ogden, Utah, and Ethel Barrymore making up for Ophelia.

In 16 pages and 20 minutes one can look at a thousand curtained windows. Grief and grins have only a column-rule between, and New Zealand and New Rochelle are on opposite pages.

An evangelist is playing to 3,000 people nightly in South Norwalk, Conn., and the managers of the town find only a handful of the goddess in their theatres.

Weber and Fields miss their first show in the long history of that knock-about team, walking out of the Palace show, in New York, because they were billed second to Marie Dressler, the blimp comedienne.

Lawrence Weber, the Broadway producer, checks up the day-book and finds that he has had five flops, with the season only begun.

Dorothy Jordan, the prima donna, is ill in Minneapolis. Mrs. Eugene O'Neill has written herself a play called "The Guilty One." Al Jolson is plugging a new song called "Miami," no doubt a subtle compliment to the Florida Goldfish. "Abie's Irish Rose" now holds all world's records for the run of a non-musical attraction, having passed the run of 1,466 performances held in London by "Charlie's Aunt."

Two chorus girls step out of stage door in McKeesport, Pa. "You're a dirty peroxide blond!" says Marie to Florie. Wham! A general brannigan begins, after which four of the ladies of the ensemble are transported to the hoosegow, and are fined \$10. One lady had a stab-wound in the shoulder.

Gilbert Miller, son of Henry, is ill. Jack Pickford has gone to California without seeing his wife's new show, and it is whispered up and down the main stem that he is jealous of Marilyn. Wanda Lyon has handed Earl Carroll her notice, claiming that the continuous rehearsing of "Oh You" has worn her to a blond frazzle.

So it goes, up and down Times Square and far out in the open spaces where the road trouper breaks their jumps to Frisco at Colorado Springs, and the company managers, counting up on the fingers of one hand, curse the day they were born and everything west of the Palisades.

At page 55, with the Benny Davis ad, the walls close in again, and I see the estimable Thornton playing across the room, tearing telephones out by the roots and throwing them at Joe, the Swampoodle Flash, who carries copy when awake. I turn wearily back to the Saturday reading notices. The Thursday Morning World Tour for Little Shut-ins is over.

INSIDE STUFF

ON LEGIT

With the idea of urging legitimate attractions to raise the curtain on time, the Baltimore "Evening Sun" has clocked the actual rising minute, calling for a notation above the show paper has been at it for several years, during which time the opening curtain time was changed from 8:15 to 8:30. However, the situation is no different than in New York, shows starting five or more minutes later than scheduled.

Earl Carroll tried desperately to buy from Lewis and Gordon the entire Brendel and Burt act, Jack Laite's "Just Gun," as it stood, adding Laite's royalty and Lewis and Gordon's lease on talent and potential profit, to split the act into scenes for his "Vanities."

Lewis and Gordon declined to sell, having booked the eight-piece turn for the Palace this week.

Marle Saxon and Harry Puck of "Merry, Merry" have been selected by the New York "Journal" Saturday magazine and Hearst syndicate to illustrate and author a series of "Charleston" lessons running 20 weeks and reaching a circulation of more than 15,000,000 readers across the continent.

The switchboard operators of two of the biggest producing concerns are barometers to the thespians as to their standing in that office. That same thing probably goes for the other managers in view of the girls' "midday track" through listening in on the switchboard, but this particular duo of producers seems to go in strong for confidential information over the wires. Accordingly, the actors in the casts of current productions or new shows, when calling at the offices of these managers, can tell by the switchboard sirens "hello" just how "strong" they happen to rate currently.

This week in Syracuse, where Houdini is appearing at the Writing Joe Lee, his advance agent, has three serials running in as many Syracuse dailies. "The Telegram" is using one story for 11 days; "The Journal" another for 10 days, and "The Herald" one for eight days, upon which subjects but each pertaining to the Houdini spiritualistic or magic performance. Each serial started five days before Houdini opened. The Houdini show is playing at \$150 top.

Lewis and Gordon's second show of the season, "Easy Come, Easy Go," has Otto Kruger of their "Nervous Wreck" cast, featured. In the opening scene, which has Kruger and Victor Moore hopping a Pullman after cracking a safe, they sink to chairs while people around ask what's the matter with them. To which Kruger has the line: "Don't mind me, I've been a nervous wreck for two years."

It was a howl to the Broadway gang.

Samuel Ruskin Golding is not the only legal light who is also a playwright on the side. Arthur Previn, another attorney, has a show, "Toss of a Coin," played with Walter Hays for fall production.

The Jewish papers are agitating against the presentation of a Yiddish drama written by a foreign agent. The piece will be done, it is said, by one of the Yiddish companies in New York. The theme is of a father and daughter, the latter leaving her foreign home when three years old, to meet her father in America 18 years later. They meet as strangers, fall in love and marry.

VOTE FOR WALKER NEXT TUESDAY

Over confidence has licked many a Champion

Over confidence that State Senator James J. Walker will be the next Mayor of New York might mean the defeat of the Champion of the electorate next Tuesday.

Everyone in the show business should bear in mind and that is to go to the polls next Tuesday, Nov. 3, and cast a ballot for the Champion of Show Business and for Show Business, James J. Walker.

Broadway has a chance for once in its life time of placing a man at the head of the civic affairs of Greater New York who understands in a full measure the needs of show business and of Broadway than possibly any other man in public life. That man is Jimmy Walker.

In the event that his opponent should achieve victory it would mean that the city would come under the rule of a Republican who would in all probability make things as unpleasant as he possibly could for amusements, just to please the reformers.

Let show business be able to say next Wednesday "Hail OUR Mayor, Jimmy Walker."

RIGHT OFF THE DESK

By NELLIE REVELL

This scribble would rather miss her meals than a meeting of the Catholic Actors' Guild. There is more real wit in them than in a dozen musical comedies. Sunday night the Guild held its first of the season at the Beck theatre and this column's reporter was almost the first one there. The humor started even before the program did, for at the door I was met by Loney Haskel, Charles Focky and Arthur Rosenberg. They escorted me to a seat beside Mrs. Blumehul. It recalled the story of the Irishman who asked his priest:

"Wor St. Peter a Jew, Father?" "Yes, Cassidy." "And St. Paul and all the Apostles wor Jews?" "Yes, Cassidy." "And shwat wor those wise old Jews ever thinkin' of to let the Italians an' Irish take the Catholic Church away from them?"

My admiration for Wilton Lackaye has never been very heavily disguised and anyone who thinks I'm wrong should have been at the Catholic Actors' Guild meeting Sunday night to hear the brilliancy of the impromptu speech he made.

But Wilton Lackaye has always been noted for his sparkling impromptu. About 18 years ago he and Percy Williams met in Europe and the actor informed Mr. Williams he had bought the American rights to a Hungarian play. They saw each other in New York the following year.

"Have you found anyone to produce that play yet?" asked the vaudeville magnate.

"Produce it?" returned Lackaye. "I haven't found anyone who can pronounce it!"

Never before in a good many years of theatrical experience had I seen five famous "single" women on the same bill, such as happened at the Palace last week. Fancy being able to enjoy Marie Dressler, Cissie Loftus, Marie Cahill, May Irwin and Yvette Rugel in the short space of two hours! All of them except May Irwin had a piano on the stage with them. Miss Irwin said there wasn't room there for both herself and the instrument.

During the performance I had the pleasure of visiting all of them in one dressing room. (Yes, it was the largest one.) I learned while there that Miss Dressler is leaving the stage to sell Florida real estate. And that Miss Cahill is negotiating for a new show, as yet unnamed, written by Maravene Thompson, a newspaper woman. And that Miss Loftus is returning to England in December to play the Alhambra, and then in April will give her first performance of her life in Paris at the Champs Elysees. While we were talking of this she received a cablegram from her mother, Marie Loftus, now retired, saying that Cissie's 14-year-old son had just passed the crisis of an operation.

People have noticed that Miss Loftus upon the stage has pretty chestnut hair. But that is a wig and the hair she wears in the dressing room is even more beautiful gray. She confided that she had opened originally with gray hair but that a manager advised her to wear a wig because the public didn't like to see gray hair on the stage. Yet the same manager gave her a wig of black hair and she has been in all the glory of their gray marcel. My opinion is that the public would like Miss Loftus with hair of any color or no hair at all.

May Irwin, while waiting for her cue, was crocheting fancy borders on guest towels for Christmas gifts for her friends, and the rest of the "singles" were helping her to learn a new song which she injected into her act later. It was called, "I Love My Alimony. But Oh, You Lonesome Nights!"

Last week's entertainment piece de resistance for the writer consisted of dining at the Lyceum theatre apartment of Dunif Frohman, the partner saint of the actor. To heighten such a pleasure there is nothing like having as fellow guests, Channing and Helen Pollock and Mr. and Mrs. Hewlett Howland, Mr. Howland having come to New York recently to see his manager.

Being Mr. Frohman's guest there is like having a chance to see a theatrical Who's Who of the last quarter century. Everywhere the eye strays it lights upon pictures of famous Frohman stars and the host is ready with a witty anecdote about any and everyone of them. Commenting on a photograph of Mary Anderson, we heard that she and her titled husband and their family are living happily in London just now. And a glance at one of Mrs. Kendall elicited the news that Mr. Frohman's sister is visiting her in England now and that the glorious star of yesterday, though old, is still hale and full of cheer.

If the cinema art is to be commercialized, I would prefer to have it done as my friend, Frank Gould, erstwhile editor of the "Metropolitan Magazine," does it. Some days ago he invited me over to the Carvel Pictures Studio for the purpose of seeing a pre-view of a film soon to be released. Arriving, I found several picture reviewers. They proceeded to look at the picture, entitled "So This is Film," and soon the critics found ourselves engrossed in the troubles of a young married couple. The drama had a good plot and excellent direction and when the crisis arrived we began to wonder how on earth the thing would be brought to a happy ending. We found out. The husband solved all his wife's problems by presenting her with a Hoover vacuum cleaner (free advertisement). Not until then did it dawn on us that while the picture had not been intended as a comedy, the joke was on us for it was an advertising film. And we enjoyed the joke.

With advances like this, advertising is rapidly coming to be called the Fifth Estate.

8 NEW SHOWS IN UNUSUAL SEASON WITH REAL HITS STANDING UP

Early Premieres Developed Most Substantial Successes—"Enemy" Latest B'way Hit—Four of Last Week's Other Shows Doubtful

The new legitimate season is unusual in several ways. Business on Broadway started with a rush, partly because of the sharp turn in the weather early in September and because of the early arrival of successes.

The outstanding feature of the first season's first two months is that the first flight of productions has been productive of the outstanding hits. Nearly 80 new attractions have opened on Broadway since the middle of August, with September and October accounting for many heavily loaded premiere weeks. Showmen are somewhat skeptical about offering wares during the heavy rush and some held off until the new show premiere passed.

Yet September was borne with the most successful of the new productions, proving that real success can be secured under conditions and competition. In August some half dozen dramatic attractions were picked as winners from the welter of try-outs and the judgment from the critical has proven correct for in each case the shows have registered.

Of last week's seven entrants, three have a chance for popularity. "The Enemy," "The Times Square Girl" and "The Girl in the Red Velvet" have won exceptional notices and box office strength was indicated immediately after the premiere. In seven performances the show got support of \$2,400 but will improve this week. "Antonia," at the Empire drew about the same money also in seven performances, and a growing agency demand is reported. "The Glass Slipper" at the Guild evoked mixed comment but with a full week, grossed more than the other two, aided by subscription support. "Lucy Sam McCarver at the Playhouse" at the National, are in doubt.

(Continued on page 20)

GREENVILLE'S EVANGELIST

Theatres in S. C. Have Religious Opposition

Greenville, S. C., Oct. 27. Theatres of Greenville are having a hard time of it at present owing to the large crowds being attracted to a religious revival being conducted in this city by Evangelist M. Fowler Ham. Six thousand to 8,000 persons are flocking to the tabernacle on South Main street every night. The theatre managers resist attendance in their chairs and scratch their gray heads, and continue to worry and study how they will meet expenses. Attendance at theatres here, it is said, has fallen off greatly since the coming of the evangelist. Managers will not complain for fear their attitude would be grossly misunderstood. Evangelist Ham has been in Greenville three weeks and will be here three more, and possibly extend his stay to five weeks more. The only theatre not affected by the revival is the Liberty, pictures, which is for negroes.

Out-of-Town Closings

George Gates' "Some Girl" starring Tommy Martelle, closed out of town last Saturday. Martelle will continue in the piece as a stock vehicle.

Myron Fagan's "The Fascinating Devil" came in for repairs last week after a three week tour. Fagan will revise and recast for another try.

"One of the Family," which John Tuerk had out for a week's road tour, was brought in this week for revision and recasting. It will be sent out again in two weeks.

SELWYN-HARRIS BOND ISSUE

Chicago, Oct. 27. It is reported around the financial district that the Selwyn and Harris trusts are negotiating to float a loan of \$350,000.

No one has yet accepted the proposition to handle the bonds.

\$5 MATINEES

Five-dollar drama is again present on Broadway. "Arabesque," opening at the National last week, is on that lofty scale. Heretofore benefit performances with a star cast have used a \$5.50 top, but the highest scale regularly established for non-musicals is \$3.85 (\$3.50 plus war tax).

The unusual feature of the "Arabesque" admission schedule is that the same prices are charged for matinees—the first time on record.

The attraction was produced by Norman Geddes and Richard Herndon, whose incorporated production unit is reported to be backed by Otto H. Kahn. Geddes is said to have insisted on the high prices, believing the show would appeal principally to a \$5 audience.

After the mixed notices accorded the attraction it was facetiously remarked along Broadway that the box office price of \$5.50 would mean \$2.75 in the cut rates. Comparatively few tickets are sold at the latter figure in the bargain agencies, however.

NEW SUBSCRIPTION THEA.

W. P. Dodge Sponsoring Unnamed and Unhoused Project

A new subscription theatre is being promoted by Wendell Phillips Dodge, who has been identified with several productions and was previously the Delacoe press representative.

No name has yet been given the enterprise nor has a theatre been announced. Dodge states, however, that he plans to have the production period run under the "Leeds and Lonsdale" title, which will be the first play. The season subscription for six plays will be \$11 orchestra with other prices \$5, including down. Following "Leeds" the other play will be selected from a list which includes "Like Falling Leaves" by Glacosa; "The Judge" by Maxim Gorky; "The Pardon" by Jules Lemaître; "The Sea Gull" by Anton Chekov; "Between Sunset and Dawn" by Herman Ould; "Whistler" by Pauline Maekle Hopkins and Sarah Jeffries Curry and a revival of "Sweeney Todd, the Demon Barber of Fleet Street."

"Sweeney Todd" was produced last season at Wallack's.

Hopwood Through?

Avery Hopwood has declared to friends he is going to Paris for a long vacation. Hopwood is in New York, has turned out about 26 plays, mostly successes, as well as adapting many more. His last work was on the current Bordoni vehicle, which comes to the Lyceum in two weeks.

Another playwright of last year who declared that he was through with that branch of writing, which he followed for adapting other people's plays, Arthur Richman, has reneged to the extent of adapting two plays thus far in the current season.

"Holka Polka" Salaries

Equity stepped in on behalf of the "Holka Polka" company when salaries for the first week were unpaid. The players were paid Friday and salaries for the second week were paid Monday night. Equity withdrawing its representative.

M. S. Oppenheimer, manager of the Lyric, suggested salaries for this week. The gross last week, \$14,000, was not sufficient to give the attraction an even break, aiming at \$18,000 weekly.

Orville and Patti Harold, who are featured, are also interested financially, and made no salary claims.

DETROIT'S "RUN" SHOWS BENEFIT STOCK TROUPES

Road Shows Can't Obtain Theatres—Stocks Rushing Plays Unseen in Auto City

Detroit, Oct. 27. This city finds itself without theatres in which to house the legitimate shows which are knocking desperately at its doors. The town has forfeited the pleasure of seeing a number of worthy attractions now on the road.

With "The Student Prince" running at the Lafayette to near capacity business and Able's Irish Rose" keeping up its phenomenal record at the Garrick, there is little chance for anything else to come in, inasmuch as the other downtown theatres are not adapted to the smaller, intimate type of their new theatre, the Wayne, but it will be early spring before this show will be ready for occupancy.

The resident stock companies have been quick to take advantage of the abnormal situation and are bidding no misdeeds for new shows. The Bonstellers Company did smart business with "Beggars on Horseback," new to Detroit, while The Woodward Players have announced early production of "My Son" and "Cobra," says that have not been done here.

Bride's Home Town Protests Wedding Story

Corning, N. Y., Oct. 27. The powers that be are up to a terrible howl as the result of the account carried in the Corning newspapers of the recent marriage of Allan Vinehart, son of the famous novelist, Mary Roberts Rinehart, to Gratia Houghton, pride of Corning's younger set. The writup sets a unique style in its flapperized "ain't we berries" endeavor to show that the bride-to-be is a daughter of society's 400 do their "stuff."

Among the outstanding "gems" of the story were those which covered Miss Houghton's interpretation of what the well-to-do bride-to-be should do while awaiting the trip to the altar.

The Writer said that the bride "putted grumpy at a signpost, and the usual tense moments passed with everyone apparently at ease." And at another time "one bridesmaid held the end of a cigarette she was smoking and an usher carried a half-emptied cocktail glass."

CRITIC DIVORCED

Dagmar Oakland Loses Husband, Pierre de Rohan

New Haven, Conn., Oct. 27. Dagmar Oakland has secured a divorce from Pierre de Rohan, dramatic editor and critic of the New Haven "Register."

They were married six years ago when Miss Oakland (later of the Oakland Sisters) was in the chorus of "Angel Face." She is now with "The Student Prince" in New York and lives at 35 West 56th street. Do Rohan came from Ft. Stockton, Tex.

Miss Oakland's sister, Vivian, is in pictures at Hollywood.

Mary Shamon's Grief

Kansas City, Oct. 27. Mary Shamon, prima donna of "Rose-Marie," left yesterday for New York following a report that her sister Martha had committed suicide. Two weeks ago their father died in Budapest, and Miss Shamon has been a nervous wreck.

At her request she was released to return to the family home in Budapest, but remained for the Kansas City engagement, as Desires Ellinger's release, refused to go on the road.

The part will be filled by Madeline Massey, who left the Boston company last night.

WOOLLCOTT'S LECTURES

Alex Woolcott, dramatic critic and editor of "The World," is going in for lecturing this winter.

Woolcott is to do three talks on theatrical current events at the Guild theatre under Guild auspices during November, December and January.

"GREEN HAT" BURLESQUE

Newly inserted in "Garrick Galleries," at the Garrick, is a sketch called "The Green Derby," a satire on Arlen's "The Green Hat."

The sketch brings Arlen onto the stage, being impersonated by Philip Loeb, who walks in wearing a fox with routine English clothes. When Arlen is announced, the woman playing Irish March says to her maid: "Show him up."

After he enters, he explains that he has made money out of her already, but that his latest idea is to have her fall in love with every man wearing a green derby. In they walk, Sir Maurice Harpington, Boy Fenwick, Napier and even Arlen, all wearing the green derbies. One by one they throw themselves out the window (as Boy Fenwick did in the play) until the hotelkeeper asks Iris to stop throwing things out. Then it is revealed to her the plot—that Arlen has written her a love story to ravish every man in a green derby. So she throws them all out the window, but despite her persistency in chucking them out, they are thrown back in.

Finally a voice outside says: "And that green hat stays in." To which they all query: "Who are you?"

And the man who climbs over the window, puffing a huge cigar, replies: "Listen, sweetheart, I'm Al Woods."

JOE BROWN'S COMPLAINT

Alleges Billing Breach Since Ada May Joined "Crash Jinks"

Joe E. Brown, chief comic in "Crash Jinks" at the May Beck, has filed complaint against Selwib and Mandel, producers, with Equity alleging breach of contract. Brown asserts he held a contract calling for featuring which he alleges was violated by the producers when last week they inducted Ada May to supplant Louise Brown and made her star of the show.

Since Ada May went into the piece the display advertisements in the dailies have been in the form of personal letters signed by Ada May, carrying no other names in the line-up. It is to this which Brown takes exception and has asked arbitration by Equity. The latter is expected to reach the case this week.

The featuring angle if sustained may place the producers in an embarrassing situation. Ada May holds a contract for starring and a special stipulation calling for a \$10,000 personal publicity campaign in connection with the show of which the current display ads are part.

"Appearances" Show Is Financially Embarrassed

"Appearances," the play by Garland Anderson, in a Francoise shop, encountered financial difficulties last week when the principal backers refused to advance further funds, but retained their interest in the piece. Consequently Lester W. Sagar, handling the show, was unable to use advertising in either the Sunday or Monday papers.

Sagar is said to have Monday and made arrangements for the show's opening Monday night, but its continuance through the entire week was dependent upon ticket sales. It is understood the management is negotiating to move the piece into the Harlem belt, figuring on interest among the Negroes, as the piece was written by one of their race.

"All for You," Coast

Los Angeles, Oct. 27. "All for You," a musical comedy adapted from George V. Hobart's play, "The King John Henry," by Charles Graepel, opened at the Mason opera house Oct. 24.

Arthur Gred provided the music and lyrics for the production, which featured William H. Weston, Madeline Cameron and Ted Doner.

Other members of the cast are Eddie Allen, Ten Tiller's English Dancers, Rockette, Wagon, Cannon, James Edwards, Ernest Morrison, Maurice O'Hern, George Guhl, King, Dorothy Merrill, Melba Melting, Evelyn Campbell and June Egan. Frank Smithson staged the production.

C. A. BIRD'S RELAPSE

Hornell, N. Y., Oct. 27. Charles A. Bird, for years a prominent figure in the theatre world, is critically at the Bethesda Hospital in North Hornell, N. Y. Bird has been in poor health for a number of months, but his recent relapse comes as an unlooked for shock because of his betterment of condition during the past few weeks.

Mr. Bird was at one time general manager of the Shubert theatrical circuit in New York and recently acted as general manager of the Fox studios on the Coast.

TOPSY AND EVA IN 3 SETS OF SISTERS

Duncans, Lees and Whites Jumbled and Talking in Omaha

Omaha, Oct. 27. The Lee Sisters, erstwhile Lee Kids, Jane and Katherine, left "Topsy and Eva" when the company departed after a hectic week in Omaha. The White Sisters with one-nosed of not being a simon-pure White, have the roles that made the Duncan Sisters famous. All this is the culmination of a behind the stage drama that might well be entitled, "Sisters Under the Skin."

The three sets of sisters, Duncan, Lee and White, seemed to get in under each others' skins as this unfolded. The chief difficulties were caused not by the sisters, but by the sisters' sisters, and sisters' mothers, and kindred kin.

A last minute offer of "Ma" Gene Lee, of the Lee kids, to "play the bad stage mamma" and "apologize to everybody," even to remain behind the show in Omaha, failed to seal the breach. So the White Sisters opened Monday at Lincoln (Neb.).

Two Versions There are two versions of the cause of the rumpus. One is "The Charleston"—the other headline type.

Julius and Josie Walton's "Charleston" got more approval than that of the Lee kids. Josie is a clever dancer with tapering limbs like Mlle. Mistinguette's. Mrs. Lee was jealous, so 'tis reported.

The open breach came, however, when "Ma" Lee tore up a front-page in the Branda Theatre lobby, charging it violated her contract because the name "Lee" wasn't as prominent as the name "Duncan." It's the Duncan Sisters show, and fully four fifths of the local buyers on first night went to it expecting to see Rosetta and Vivian, instead of Jane and Katherine, so misadventure was the billing.

Mrs. S. S. McClelland of New York, sister and personal representative of the Duncan and Rosetta and Vivian, owners of the show, refused to allow Jane and Katherine to go on with the show.

"Mrs. Lee even offered to let her daughters go on under the name of the White Sisters if I wouldn't take their parts away," said Mrs. McClelland.

"I'm taking all the blame," Mrs. Lee said. "I'm willing to play the part of the bad stage mamma. I'll even promise to stay in Omaha and let my daughters go on with the show."

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COSTUMES

GILLMORE'S EXPLANATION

Frank Gillmore, executive secretary for Equity, upon his return to Chicago Monday, prepared a statement in reply to a comment by Joseph N. Weber, president of the American Federation of Music, at the recent American Federation of Labor convention held in Atlantic City.

Though Gillmore's statement does not specifically so state, it is known that the musicians union leader's attitude towards Equity has been one of abhorrence since the Managers Protective Association signed the "30-20" agreement which guarantees that Equity will not participate in a sympathetic strike during the 30-day period covered by the basic agreement.

The attack on Equity at the convention apparently was seemingly on the fact that no representative of Equity was present on the convention. The matter is touched on in Gillmore's statement.

Gillmore makes no mention or reply to the remarks of James W. Fitzpatrick, but there has been the kindest feeling between Fitzpatrick and Harry Mountford and Equity for some time, with the antagonism dating from shortly after the White House charter was turned back to the A. F. L. so that Equity could become a union body.

The Gillmore statement:

The Actors' Equity Association feels that the attack upon the organization which Joseph N. Weber, president of the American Federation of Musicians, made at a session of the convention of the American Federation of Labor in Atlantic City, could only have proceeded from a misunderstanding of the facts by Mr. Weber.

Frankly I feel that Mr. Weber knows very little of the matter, how much in error he was in making the statements which so reflected on Equity.

As far as trouble about five weeks ago with Labor at the Dallas Fair is concerned, we knew nothing about it until October 17, 1925, after it was all over. It must be remembered that Equity has no locals, indeed in the whole State of Texas (outside of Repe and Tents), we have only a handful of members. Why did not Mr. Weber inform us of the situation? This is a big country and many things of a local character can happen without us here in New York hearing about it. Because the Dallas Fair officials advertised the appearance of a 100 per cent Equity company does not mean that it was done with our knowledge. The company in question was certainly unaware of it. For at the time, they were playing at least 1,000 miles away.

In one part of his attack Mr. Weber apparently refers to a situation which arose in San Francisco in August of 1924. At that time I was in the hospital, but after the El Paso Convention in October, I cut out my intended visit to Mexico City and hurried to San Francisco. There I learned that Equity was in the wrong owing to imperfect information sent to the main office.

Equity Apologized

It is the only time in my experience that I felt that an apology was due from Equity, and I made it without reservation. Upon my return to New York the Council ordered a financial adjustment to reimburse the stage hands for any expenses which they had incurred. This was accepted by the Stage Hands Local and we are now the best of friends.

Mr. Weber to say that Equity took advantage of his absence and deceived his assistant is unjust. After a meeting in December, 1923, between Lee Shubert, Larry Weber, John Emerson and myself, it was believed that the American Federation of Actors' Association would accept their members' recommendation and sign a Basic Agreement with Equity without delay, but we felt it a point of honor to consult our allies before doing so, therefore, Emerson and I called upon them. It happened that Mr. Weber was sick in San Diego, but we met three representatives of the stage hands and one of the musicians. I distinctly remember agreeing that if the proposed non-sympathetic strike clause was offensive to them, we would call the Council into session, but they generously replied that they would not. I am proud if it were to Equity's benefit.

Later Mr. Weber recovered and returned to his office. The main points of the proposed agreement appeared in the papers and the de-

tails of it were common knowledge, although apparently Weber himself, failed to hear of the non-sympathetic strike clause until about April.

Mr. Weber stated to the convention that we made his assistant believe that he, Weber, had agreed that the contract should provide that Equity would never go on a strike for anybody in the organized labor movement. Why should he believe such a thing when the contract itself is not so worded?

As far as being absent from the Atlantic City Convention, there is no law that I know of in the American Federation of Labor, written or unwritten, which makes it obligatory that unions should send representatives. The exigencies of the theatrical profession generally prevent the members of our Council from taking two weeks off in October. They are at that time either employed or looking for employment. Mr. Dultzell and myself are, therefore the only two who know enough of the internal working of Equity to make a proper record of its activities. This summer I was compelled to go on equity business to the branch offices and to the Pacific Coast. Upon my return, Mr. Dultzell had to take a vacation, seeing that he had been at his post continuously for two years without a rest. When he came back I felt that I needed one, too, for since my illness in 1924, I find myself unable to keep at work as consistently as in previous years. One gets the most out of a vacation during the pleasant weather and to have waited until October 17, when the American Federation of Labor Convention was in session, would have been taking chances.

DECISION FOR JEWETT

Boston Rep Players Held Responsible for Dispute by Arbitration

Boston, Oct. 27.

James H. Vahey, a local attorney who has figured as counsel for union members in some of the largest strikes that have happened here in the past several years, rendered a decision favoring Henry Jewett and his operating company in the dispute growing out of the disbanding of the Henry Jewett Repertory Company in October, 1924. Vahey acted as arbitrator.

In making his decision, Vahey ruled that Jewett and his company were not guilty of any breach; that the actors had been paid in full on Saturday night, Oct. 4 and that it was themselves who broke the contracts by refusing to go on with the production which had already been advertised for the following week.

Although it was stated at the time that the actors were advised by Equity not to continue, the arbitrator absolves the association of liability as he finds that E. E. Cilve, and other members of the company, when they consulted William Flaherty, counsel for Equity in this city, did not inform him fully of the proposal made by Jewett.

Churchmen Give Defense

(Continued from Page 1)

Newark, N. J., speaking on "The Church and the Movies," recommended introduction of the secular movie into the church as part of the Sunday evening service, an open Sunday and abolition of motion picture censorship.

The Rev. Dr. L. Griswold Williams, of Reading, Pa., declared that his own experience had led him to believe that dramatic expressions of moral and religious lessons has a more lasting effect on people than mere sermonizing.

Prof. E. R. Miles of St. Lawrence University, speaking on "The Church and the Theatre," urged co-operation on the part of the church for the recommended production of the study of the art of the theatre into the church's educational program. He warned against narrow criticism of the theatre.

WESTERN "G. V. F." AND CUBA

Negotiations are under way between Morris Green of the Bohemians and Al Note for the latter to take the Southern company of the "Greenwich Village Folies" to Havana this winter. The plans call for a four weeks' run in the Cuban capital with an option.

Playwright's Bread Line

On Winchell Smith's estate at Farmington, Conn., there is a flour-mill and wheat warehouse and the playwright is financially interested in the making of a popular brand of bread. This comes about as the result of the pure food campaign started by the late William C. Klausner of Hartford. Klausner started what was known as the National Health and Food Guardians, Inc., the label of which is stamped on each package of Smith's bread.

MANTELL \$8,000 IN K. C.

Walked Out on Modern "Hamlet"—"Rose-Marie" \$31,000.

Kansas City, Oct. 27.

"Rose-Marie," at the Shubert last week, with a \$3 top proved one of the best money getters the house has had for some time. Every one of the nine performances were sold out. The piece is in for two weeks. The first week's gross was \$31,000.

Robert Mantell, at the Shubert, did not fare so well. During the first half business downstairs was terrible. However, it picked up some the last three days. Uptairs patronage was strong. The modern version of "Hamlet" was the bill Thursday evening, but failed to draw or please those who were present. Many left during the intermissions. Gross was \$8,000 on week.

START ON COWARD'S 3RD

Jane Coward starts rehearsals at the Lyceum this week. The third of Noel Coward's plays to be produced over here, "Easy Virtue." The piece will be done by the Charles Frohman Company in association with Joseph P. Bickerton, Jr., and Basil Dean.

Dean, incidentally, will direct while in the cast, among others, will be four actors from England. They are Robert Harris, Maida Yarne, Joan Clement Scott and Joyce Carey.

Houdini's \$8,000, Buffalo, May Change Management

Buffalo, Oct. 27.

The Harry Houdini road show at the Tuck here last week did good business for that house for anything other than a musical organization. The receipts showed nearly \$8,000.

It was the ninth week the show was out and is about the second best week the attraction has played to.

Houdini, it is understood, has a guaranteed contract with L. Lawrence Weber for 12 weeks under which he shall receive not less than \$2,500 weekly for his share. That contract has three more weeks, inclusive of the present one, to run. It is not definite whether Houdini will continue under the Weber management beyond that date. It is possible, however, that the route will be continued under another management.

2 FROHMAN RESIGNATIONS

Lodewick Vroom resigned last week as general press representative for the Charles Frohman offices to engage in a general theatrical partnership with James Silegreen. Frank Reicher also resigned as stage director.

Louis Sherwin, one time critic on "The Globe," and Cepha Day will handle the publicity jointly. Miss Day having been recalled by Gilbert Miller following her walkout several weeks ago.

No successor to Reicher has been designated.

LOUIS MANN RESUMING

Louis Mann is going out again in a revival of the late Aaron Hoffman's comedy, "Give and Take." The piece will be rehearsed when ready will head for southern territory.

Mann and George Sidney were co-starred in the piece two seasons ago.

"POOR NUTS" AT \$1 PER NIGHT AS STAGE SUPERS

Stage struck clerks of athletic physique are having their stage aspirations realized for \$1 by being permitted to participate in the race across "The Poor Nut" at the 43th Street and viewing the remainder of the performance from the rear of the house.

A representative of the show has been canvassing department stores for likely types. Those bitten by the histrionic bug are rallying so fast that a waiting list obtains with a new batch being assigned at each performance.

With the introduction of this new idea the regular supers, in for \$15 per week, were gradually let out until now but two remain to lead the novices.

Since supers are not classified with Equity, that organization has been unable to give the let-outs any satisfaction.

Catholic Actors' Guild Holds Season's 1st Meeting

The first meeting of the season of the Catholic Actors' Guild was held at the Beck theatre Sunday night.

President Brandon Tynan presided and the speakers' program was a far from start to finish, with Father Duffy, Judge Talley, Channing Pollock and Vice-President Wilton Lackaye on it.

Mr. Tynan evoked a smile by referring to Augustus Thomas as America's greatest playwright, with Channing Pollock right beside him. Mr. Pollock evened it up by reading an excerpt of the press announcement sent out by the Guild. It ran: "Channing Pollock will speak and there will also be entertainment." When Father Duffy chose the cloth, the stage lost a great monologue.

All the speakers agreed that the stage was littered with deadend plays at present but there was net much agreement on how this trend might be stopped. Mr. Pollock advanced the theory the managers would come to it by realizing that clean plays are more profitable than dirty ones. Judge Alfred J. Talley said it was up to the actors to refuse to work in sordid shows.

Lackaye's Bon Mots

Mr. Lackaye replied to this by saying that actors had to eat and pay rent and took up just as much room in the poorhouse as a non-professional. Some of Lackaye's bon mots were:

"Certainly the responsibility of reforming the stage rests on the Catholic actor. And also on the Jewish actor, the Episcopal actor, and the Presbyterian actor—if anyone can imagine a Presbyterian being an actor."

"When God let England take the land from Ireland he gave the Irish instead the rare gift of oratory and wit and whenever I hear talks such as Judge Talley and Father Duffy have just made I know the speakers can trace their ancestry back to Castle Garden."

"Shakespeare is misquoted often—than any other playwright is quoted. For instance my son was day-dreaming in his literature class at Princeton and the professor woke him up by asking for the quotation concerning the character's wife. 'Oh, yes,' said the boy, after taking thought with himself, 'All things to all men.'"

And referring to Mr. Pollock's remark that the stage rests on the Catholic actor, Mr. Lackaye said: "I wish I could make language behave like that."

The Rev. Father Francis P. Duffy, chaplain of the 16th Infantry Regiment, also spoke, at which he deplored present conditions.

Forced by a cold to cancel his engagement to speak, George M. Culnan sent word to the meeting that "I would like to share the financial benefit of the Guild in January."

On the entertainment program following the talks were Charles Williamson, Blanche Ring, Gita Hlee, and a number of other stage stars. Present, John Stanley, Charles Williams, E. Wheeler Woodworth and his orchestra, and Marie Cahill.

The hostesses were Mrs. Matthew J. Sullivan, Helen Lackaye and Florence Fair.



FLORENCE LAWRENCE

(Dramatic Editor and Critic Los Angeles "Examiner")

That single earring which Florence wears in her left lobe is an insignia bearing testimony to the fact that she is the only female dramatic critic on motion picture news in Chicago.

As Florence tells it, she was educated to be a concert violinist, but just couldn't stand hearing herself play. Hence, she decided her career would better be remedied so she could talk about others who might play better but had less chance of defending themselves against their critics. Then for no reason at all, she got a job as a cub reporter on the Grand Forks "Herald" in North Dakota. The town was not as big as it should have been for her talents, so Florence migrated to Minneapolis, where they put her to work on the "Tribune." Then folks over in St. Paul heard about her so she thought she would do right by them and take a job at the "Globe."

The call of California took her to Los Angeles, where she began writing criticisms on the theatre for the old "Morning Herald." After lingering a while, she took over the job of dramatic editor of the "Examiner," which gave her a wider latitude. While holding that job the picture studios began to crop up in Hollywood and Florence wanted to know what that "Cin" stuff was all about. So she got herself one of those jobs at the Famous Players.

Florence states that the prevailing opinion of the dramatic critic is "that it is a person who has tried to write plays or act and has failed." Her answer to this is that she never tried to act—only has one play accepted, and then dragged it away from the producer because, as she says, "It was not good enough to produce and I knew it."

(This is the 52nd of the series of photographs and sketches of the dramatic critics and editors of the country.)

SHOWS N. Y. A COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross according to share might suggest prosperity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (18th week). Run leader, broke all world's non-musical run records last week and is expected to reach through sales of \$100,000.

"Accused," Belasco (5th week). Belasco appears to have profitable property in this drama; although show is not sensational, getting real business; over \$14,000.

"Antonia," Empire (2d week). Critics somewhat divided; strength of scenic art outstanding feature; takings first seven performances grossed \$10,000 with agency sales promising.

"Apparitions," Frolic (3d week). Was supposed to stop Saturday, but Monday it was decided to continue; management claimed road hurt play; managers, but propaganda piece paced only about \$2,000. No ads, in dailies.

"American Born," Hudson (4th week). Rated among the non-musical leaders with the draw over \$17,000; Cohan's personal appearance counted.

"Applesauce," Ambassador (5th week). Theatre parties early in the week with the balcony in cut last night; early premiere, takings \$5,500 and more, which is said to be satisfactory.

"Arabeque," National (2d week). Word of the show is mainly in doubt as yet; is scaled at \$5.50 top, the only non-musical on list no priced; little under \$10,000 in seven performances at the scale not impressive.

"Arms and the Man," 49th St. (7th week). Moved here from Guild to move way for "Gladiators"; moderate capacity; but gross over \$11,000 means capacity. Cohan, figured to draw bigger money on tour; has done close to capacity since resuming this season; \$10,000.

"Butter and Egg Man," Longacre (4th week). Brokers have repeated the buy; strong call continues and indications are will accomplish run; over \$12,000.

"Captain Jinks," Martin Beck (8th week). Entrance Acta Max show reflected in stronger business as expected; \$4,000 better in first four performances last week when gross approximated \$20,000.

"Caught," 39th Street (4th week). Trying to get another berth; last week was slightly better with takings claimed at \$5,500; that gross means little at this time of year; "Audite Looking for a Wife" here from Village next Monday.

"Cradle Snatchers," Music Box (8th week). Non-art non-musicals any more solid success; advance selling has heightened demand; takings claimed over \$21,000.

"Crazy Wife," 40th Street (2d week). Second week bettered \$10,000 and management hopeful of steadily improving trade; drama is getting fairly good play in agencies.

"Dearest Enemy," Knickerbocker (7th week). Last week takings were \$13,000; \$14,000 with \$1,000 over former gait; still hopeful of landing; business to date about even break.

"Easy Come, Easy Go," Cohan (1st week). Owen Davis' latest comedy; very well regarded in town; Lewis and Gordon produced show with Sam H. Harris; opened Monday.

"Garrick Gaities," (21st week). By holding over into new season, moderately scaled revue did the unexpected; Shaw revivals planned for house indefinitely postponed; \$7,000 very good for this house.

"Gay Parade," Shubert (11th week). Money-making revue has averaged \$23,000 to \$24,000 right along; lower floor strength should remain until the holidays.

"Grand Duchess and the Walter," 40th Street (2d week). Another week may see this one withdrawn; takings the second week at \$5,500 indicated only moderate money for star attraction.

"Hamlet," Hampden (4th week). Although Ethel Barrymore and Walter Hampden are co-stars, business is reported good in agencies, but doubtful if engagement will be extended.

"Hay Fever," Maxine Elliott's (4th week). Claimed to have improved last week, but limited engagement limited high rate in agencies; estimated \$5,000 to \$6,000.

"Is Zat So?" Channin's 46th St. (44th week). In effect a year's run and ought to last past first of year; takings have held around \$10,000 in new season.

"Holka Polka," Lurie (3rd week). Business not what it should be for opera, which got about

week; business dropped under \$8,000; regarded as moderate for star attraction.

"The Poor Nut," 48th Street (27th week). Box office approximating \$12,000 weekly; that figure is real money in this house and provides good profit both ways.

"The Vagabond King," Casino (4th week). Has been beating \$20,000 right along which places it among the musical successes; agency call fairly good and indications are for successful engagement.

"The Vortex," Henry Miller (7th week). Virtually no difference in weekly figures; last week's \$16,600 only \$200 away from previous week when holiday cases applied on night.

"These Charming People," Gaiety (4th week). Is turning away far; play itself not considered excellent but attraction is prime money draw through appearance of Cyril Maude with Michael Arlen's name of much importance.

"They Knew What They Wanted," Klav (4th week). Another three weeks, when a year's run mark will have been accomplished; takings hold to about \$7,000.

"Weak Sisters," Booth (3rd week). Strength of this new comedy somewhat in doubt; second week at \$7,500 about equalled opening week; would have reached better figure but for Saturday night's rain.

"When You Smile," Central (4th week). Philadelphia musical has not attracted much attention; big act expected to have decidedly to direct Broadway location expected to be \$8,000.

"White Cargo," Wallack's (104th week). Comedy; while this drama never drew exceptional money in New York it was able to make a pile of money through small operating expense; average takings \$5,000.

"Vanities," Earl Carroll (17th week). Hoped to run revue until first of year or later; but reports excellent, especially on lower floor with approximate gross over \$21,000.

"Outside Times Sq.—Little Theatres" (2nd week). "The Last Night of Don Juan" will follow "Outside Looking In" at the Greenwich Village, the hobo comedy moving to the Times Square next week; "Grand Street Polies" still drawing at Neighborhood Playhouse; "A Bed in the Street" looks the best effort of "The Stagers" at the 52nd Street; "Barefoot" does not appear to have much chance at Princess; "Polly," Cherry Lane.

"Glen Frick's Empire (4th week)." Very good trade downstairs, but rate allotment having been withdrawn to force balcony patronage; business approximately \$11,000; regarded satisfactory.

"School for Scandal," Little (2nd week). Entering with Mrs. Ince of Chicago in lead, drew fairly good notices; house under rental for \$12,000; opened last Thursday.

"Student Prince," Jolson's (44th week). Will complete a year's run; business possibly moved to house further downtown; takings estimated over \$21,000; Moscow Art Musical Studio due here Dec. 14.

"Sunny," New Amsterdam (6th week). "Indubitably the smash of the season," new musical comedy playing to staid business all performances, normal weekly takings over \$15,000.

"The Call of Life," Comedy. Closed last Saturday; played three weeks; business \$4,000 to \$5,000; \$5,000 enough. Casting will be brought back from road by Actor's Theatre until new production is ready.

"The Enemy," Times Square (2nd week). Channing Pollock's new drama finely received; first night mostly invitation and in all performances takings were better than \$9,000; appears to have good chance and already has demonstrated matinee strength.

"The Glass Slipper," Galt (2nd week). First new production this season by Theatre Guild; drew mixed notices but some highly favorable; claimed \$13,000 first week; not capacity, but promising.

"The Gorilla," Selwyn (27th week). One week more to go; about \$11,000 last week, which compared with previous week when nine performances were played; "Charlot's Revue" Nov. 16.

"The Green Hat," Broadhurst (7th week). The leader of the non-musicals; getting capacity all performances; nothing should stop this drama making real run to box money; nearly \$26,000 weekly.

"The Jazz Singer," Fulton (7th week). A surprise success; steadily climbed after moderate start; drawing "Frost Sliders" to virtual nightly capacity; \$15,000.

"The Kiss in a Taxi," Bijou (10th week). Little weekly entry beaten \$8,000; profitable for show of week; moved here because smaller house can well accommodate trade; \$28,000 best \$20,000 last week.

"The Pelican," Plymouth (6th week). Sheffield drama moved over from Times Square last

AHEAD AND BACK

~ Murdock Penbenton, publicity, "Lucky Sam McCarver" (Playhouse).

Jake Isaacs, back, George Atkinson, ahead, "The Family Upstairs".

Nick Holde, back with "Weak Sisters" (Booth).

Frederic McKay, back with Ina Claire in "Last of Mrs. Cheney" (on tour).

Larry Nelms, manager "Nanette" (southern) with Syd Ryle ahead.

Campbell Casad, publicity for Joseph Sullivan productions, the first "That Casey Girl" (Eddie Foy); publicity for "Kosher Kitty Kelly" (63rd Street).

Sydney Smith, advance, "Student Prince".

Willard D. Cooley, switched from advance "Bouquet" "June Days".

Max Kohn, secretary for A. H. Woods, breaking in as a company manager, temporarily handling "The Kiss in the Taxi" (Bijou). He is substituting for Freddie Kohlmar, ill with pleurisy.

Eddie Loefgren, advertising agent of Cleveland, is agenting the Mannheim shows, playing one nighters in Pennsylvania.

Charles L. Hertzman, publicity, "Captain Jinks".

N. M. Friedman, formerly director of publicity for the World Realty theatres, Omaha, has arrived in Cedar Rapids, Ia., to assume the duties as manager of the Majestic theatre. Friedman is successor to E. R. Wink, who has been transferred by the Frank Amusement Company to Waterloo, Ia.

"Cradle Snatchers" in London. Arch Selwyn has purchased the English rights for "The Cradle Snatchers," intending production there around the first of the year.

"Marie Tempest is named for the show here. Miss Tempest's most recent London success was with "Play Fever."

"COCOONUTS" DELAYED. Boston, Oct. 27.

The premiere of "cocoanuts" with the Marx Brothers was postponed from Monday until tonight at the Tremont.

Naughty Drawings Barred From Iowa Court House

Sloux City, Ia., Oct. 27. There will be no more "naughty" pictures drawn or exhibited in the courthouse. Mrs. A. K. Lawler has so promised the board of supervisors in making a request that the board allow the Sloux City School of Fine Arts to hold its winter class in the courthouse.

The school got in difficulties when it exhibited about 50 sketches of a nude model in the courthouse.

SUBERTS' ST. LOUIS SWITCH

St. Louis, Oct. 27. Th Shubert-Jefferson will close Oct. 31 with the last performance of "Is Zat So?" "Blossom Time" opening Nov. 1, and future Shubert shows will be housed in the Shubert-Rialto, formerly the Rialto, at Grand and Olive.

The Shuberts were forced to vacate the Jefferson at the expiration of their present lease and, after looking over the local terrain finally decided to buy the Rialto. The purchase price is given as \$150,000.

George H. Leighton will continue as resident manager of the Shubert-Rialto.

HOUGHTON STRICKEN

Arthur Houghton, manager of "Stepping Stones," is seriously ill in Washington where he has been under treatment at the Thomas Hospital for the past five weeks. A high fever, unabated early this week, indicated typhoid fever.

Houghton has continuously handled Fred Stone attractions ever since he and the late Dave Montgomery went under the Dillman management. Mike Kay is managing "Stepping Stones" during Houghton's illness.

WAYBURN PAYING OFF

Ned Wayburn has paid off 40 percent of the claims against "Town Gossip," the musical staged by Wayburn which stranded in Boston two years ago.

Although projected by a producing corporation Wayburn assumed responsibility and will continue weekly payments to Equity until all outstanding claims are liquidated.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

Management, GUTHRIE MCCLINTIC
NEW YORK CITY

REX CHERRYMAN

Management, TOM WILKES

GAVIN GORDON

LEADS—MOROSCO THEATRE
LOS ANGELES

Art. CHAMBERLAIN BROWN

WILLIE HOWARD

Shubert, Cincinnati

Personal Director: EUGENE HOWARD

HARRY G. KEENAN

"MY GIRL"—Direction, Lyle D. Andrews
Shubert, Newark, N. J.

EDNA LEEDOM

Tremendous Hit Singing
"Tondeleyo"

ZIEGFELD "FOLLIES"
Forsyth, Phila.

CLARENCE NORDSTROM

"ZIEGFELD FOLLIES"
Forsyth, Phila.

HARRY PUCK

Leading Man and Producer of Dances
"MERRY-MERRY"

Yanderbilt, New York

BILLY TAYLOR

JUVENILE
Care EQUITY, New York

EDNA COVEY

With Leon Errol in
"Louie the 14th"

Cosmopolitan, New York

MAX HOFFMAN, Jr.

Doubling in "CAPTAIN JINKS" and CIRO'S

Considering flattering offer from Bunn Bros. Breakfast Show.

EVE KOHL

INGENUE LEAD
Majestic, Waukegan, Ill.

FULLER MELLISH, Jr.

Original "Corporal Kirk"
"WHAT PRICE GLORY?"

Studebaker, Chicago

MISS (Angie) NORTON

PAULINE, "NO. NO. NANETTE"
BILTMORE, LOS ANGELES

"WHAT PRICE GLORY?"
Studebaker, Chicago

PAUL NICHOLSON

"The Wedding Song," C. B. De Mille
HOLLYWOOD ATLANTIC CLUB
HOLLYWOOD, CAL.

THOS. W. ROSS

"LAFF THAT OFF"
Permanent Address, Lumbie Club,

ALFRED H. WHITE

Leading Comedian
"ABSENCE OF THE MIND"

Republic, N. Y.
Management, ANNIE NICOLLS

DALE WINTER

ALCAZAR, SAN FRANCISCO

BETTY BYRON

AK "LADY JANE"
"ROSE-MARY"

Shubert, Kansas City, Mo.

JAMES A. DEVINE

2d Year Original "Greatest Follies"
"WHAT PRICE GLORY?"

Wilbur, Boston

Edward Everett Horton

NOW—LIMITED ENGAGEMENT
MAJESTIC, LOS ANGELES

PRESENT RELEASE "BEGGAR ON HORSEBACK"—LASKY

COMING RELEASE "LA BOHEME"—M-G-M

DOROTHY KNAPP

ZIEGFELD "FOLLIES"
Forsyth, Phila.

"MERRY MERRY"

WITH

MARIE SAXON

"The Gorilla," with
"THE GORILLA"

Oxford Theatre, London, Eng.

HARRY O'NEAL

"Mr. Maligans," with
"THE GORILLA"

Oxford Theatre, London, Eng.

GEORGE SWEET

"MY GIRL"
Shubert, Newark, N. J.

CHARLOTTE TREADWAY

Leads—MOROSCO THEATRE
LOS ANGELES

NANCY WELFORD

"NO. NO. NANETTE"
Pacific Coast

Biltmore, Los Angeles

WOODS, LOOP'S HEILY HIT; DOING \$32,000-GOING INTO MARCH

"MY GIRL" WELL LIKED, DID LITTLE AT POLI'S "Music Box Revue" With \$29,000 Gross in Wash. Last Week as Opposition

BOSTON FEELING GEES "BREAK"; INDUCE SHOWN \$148,500

"Family Upstairs" Out of Selwyn After 2d Week—No More "Building Up" in Chicago—Shows Must Immediately Click

Chicago, Oct. 27. "The Family Upstairs" won't last here Saturday at the Selwyn. Here's the piece that came here direct from New York after averaging around \$17,000 weekly gross there, with the only hope based on a probable appeal to the middle class of the "Great Vest." But it's been at least half a dozen years since this type of play has drawn patronage in Chicago. It's probable "The Family Upstairs" didn't hit \$6,000 in its premiere week. It has a quick exit, with the Selwyn still floundering around on the looking sheets. The strange sight of a "Messrs. Shubert presenting" play going into the Selwyn happens Monday week. "The Lady's Virtue" opens. This indicates the Erlanger office is short of attractions. Experimenting with untied shows is probably an expensive situation for the Selwyn.

When "The Music Box Revue" and "The Greenwich Village Follies" left the local fold it is figured the boxoffice wall will remain about the same as it has existed; fall. These two shows will meet head-on with "The Grab Bag" (week's interval, however), at the Illinois with "The Rivkah" playing at the Fox (next engagement) and "Naughty Riquette." It's been a consistent engagement for Ed Wynn, who has been here over two weeks of his stay here. But he has done erratically at the Apollo, injured by the "Kid Boots" and "The Music Box Revue." Eddie Cantor, whose "Kid Boots" is the musical riot of the town. It promises to remain well after the New Year.

"White Collars," while moving slowly, is pointed to remain at the Tremont until Christmas, but the possibility of the show's management protecting the house with a guarantee. "Pigs" is slated for a campaign will "put over" "White Collars," despite the unfavorable local newspaper notices.

The fall box office situation is quite unlike anything Chicago has known in years. The picture business is the big draw attractions has so over-shadowed the mediocre shows that there has been more quick closing so far than in past fall seasons. Usually shows could be "nursed," but this season it appears no amount of campaigning will get a show going here unless it clicks immediately. But the high box office receipts drawn by the picture show have been so consistent that it's probable the general average of receipts has hit the figures of other falls even if there has been some wretched receipts credited to dramatic shows.

Estimates for Last Week

"Naughty Riquette" (Apollo, 8th and final week). Held to profitable proportions although not pace house needs under heavy expense. Since Woods went into competitive musical field this house has suffered. \$17,000 average gross figures for Miss Greenrich Village Follies' next.

"The Grab Bag" (Illinois, 8th week). Capital engagement. Cheap price scale helped popularity. Between \$24,000 and \$25,000 gross.

"Rain" (Harris, 4th week). Nary entry for another for night performance, giving gross again around \$21,000. Leads in dramatic demand.

"What Price Glory" (Studebaker, 3d week). Great demand and will probably hit new records since big campaign of Legion leaders throughout Illinois now going on. About \$25,000.

"Desire Under the Elms" (Princess, 3d week). Matinee trade (K.). But not hitting right yet at night. Looks like special parties which misleads figure checker but probably \$3,000.

"The Seventh Guest" (Central, 2d week). More than holding its own. Another mystery show that this particular clientele seems to like. Good news for the week, \$4,500.

"Kid Boots" (Woods, 5th week). Nothing seems to stop this one. Eddie Cantor's "Kid Boots" made record for first 10 weeks. No question Eddie Cantor will spend March in the Windy City. About \$23,000 week, all houses can do.

"PIG IRON," \$3,500

"Frisco - Not Interested - 'Glory,'" \$16,000

San Francisco, Oct. 27. The legit houses, with one exception, are satisfied with the takings of the past week. The exception is "Pig Iron," at the Wilkes, which took a Brodie.

The unfortunate opus went out after a week to the room for Louis MacClown's new production of "Little Nellie Kelly," which gives this impregnable two shows in town. Curran—"What Price Glory" at the Curran.

Estimates for Last Week

Alexander—This week ends the run of "The Seventh Guest" at \$6,000 at the blowoff. Duffy follows with "The Goose Hangs High," with Dale Winter in the cast.

President—Duffy's second house is still clicking nicely with "The Best People." The 19th week put \$4,000 in the till. The screen situation of the piece running currently at the Granada reacted favorably to the vocal presentation.

Curran—"What Price Glory" still the topic of favorable comment. Not hitting the optimists guesses but still holding its own. Seats selling fast in advance.

Columbia—"Wildflower," the only musical in town and getting fair results. Third week attracted \$10,000. Ralph Pincus, the sponsor, well satisfied and will keep it two more weeks.

Wilkes—Robert Arnold in "Pig Iron" failed to get the public ear. Curious donated \$2,500.

L. A. Grosses

Los Angeles, Oct. 27. "No, No, Nanette," in its 22d week at the Alhambra, drew \$12,000 last week and runs until Nov. 14, when it closes and will be succeeded by Robert Mantel in repertoire. "Nanette" will then begin playing cost standards.

"New Pooms" in its second week at the Morosco drew \$6,950, while "White Cargo" at the Orange Grove for its 14th week, kept up its good pace by getting \$6,200.

"The Majestic" "Never Say Die" in its second week is quoted at around \$5,000.

WRITING FOR NORMAND

Despite the ill-fated venture of "The Little Mouse," Mabel Normand is remaining under contract to A. L. Wills.

Willard Mack has been commissioned to provide a new vehicle for the erstwhile picture star. The new production is expected to be ready to go into rehearsal before the holidays.

Washington, Oct. 27. Seldom has an attraction expected to do so much received such lavish praise on its opening and then proceeded to dive into such a mediocre week as Lyle D. Andrews' "My Girl" at Poli's. It was a clinch that the fourth "Box Revue" (National)—would do business at the National. Program of original line up was used, which caused some "aquiring" for giving credit where credit wasn't due by the reviewers.

Estimates for Last Week

"Music Box Revue" (National)—Scalped at \$4,400; about \$23,000 with seats always available on lower floor.

"Desire Under the Elms" (Belasco)—Started off well, dropped in middle of week and though business picked up didn't reach what was expected. Possibly \$7,000.

"My Girl" (Poli's)—Distinct disappointment. About \$10,000.

This Week

"Silence" (Henry B. Warner)—Belasco's latest. "The Good National": "The Love Song"—Poli's.

"Load of Mischief" \$9,000; "Love Song," \$14,000

Baltimore, Oct. 27. Two musical shows and a neartwoyout left the last week.

"The Love Song" came into the big Academy, opening to distressing loss. The Greenrich musical drew good notices but the box office line didn't begin to form until 11:00 p.m. From then on the draw was satisfactory.

For a heavy musical production this town is either good for two or two bad for two nights. Week's gross at \$14,000.

"The Man With a Load of Mischief" and the Academy met the critics but it is doubtful whether it pleased the public. They turned out strong for the first half but the show failed to build and the last half was under. Edgar Selwyn arrived Friday morning and took over the show. Over \$3,000.

Ford's good "Lady Be Good," and a good week.

Academy, "June Days" Auditorium. "Old English"; Ford's, Somewhere East of Chicago.

OVERDUE REHEARSALS

Equity Will Thrash Out Responsibility for "Solid Ivory" Cast

Overdue rehearsals, because of a transfer of a prospective production from one producer to another, will be thrashed out by Equity.

The producers in "Solid Ivory" which went in rehearsal five weeks ago with Michael Mindlin as producer but which has since been taken over by Pierre Corman. Corman has a decision from Equity as to who is responsible for the overdue rehearsals and so does the cast.

Another controversy may loom up if the producers insist on making cast changes since all have gone far beyond the probationary period and must be retained or else paid two weeks salary.

Ind. Houses Boosting

Stop Limits to \$12,000

Several independently owned houses in New York have raised the stop limits from \$10,000 to \$12,000 for the current season. The new limit is a big advance and the sharing terms remain the same. The new limit is a big advance and the sharing terms remain the same.

Bookers have explained it by saying that the independent house owners are the independent house owners and the independent house owners are the independent house owners.

LADY'S VIRTUE FOR CHICAGO

Syracuse, N. Y., Oct. 27. When "A Lady's Virtue," Rachel Crothers' new piece starting at the Syracuse Theatre here last Thursday the show was headed for Broadway. Before the local engagement closed plans were changed.

The show drew a week of one nighters. It was then moved to Conn., on Saturday, and then is scheduled for the Selwyn, Chicago.

Dartmouth Followers Did It—Business Still Off Early in Week—"Follies" Quit to \$28,000—"Glory" Under \$10,000—Five Final Weeks

SLIGHT RAISE AT APPELBY; ARLISS' \$78,000

"Old English" Sensation —"Dove," \$13,000—"A. & M.," \$21,000

Philadelphia, Oct. 27. There was a small but marked improvement in some quarters last week. Legit business still remained off, however, suffering another blow due to the bad weather at the end of the week. The rain Saturday, by keeping a few people away from the Penn-Chicago football game, may have benefited the malaise slightly.

Among the shows which actually picked up over the previous week's business were "Old English" at the Walnut, "Stepping Stones" at the Walnut, "The Dove" at the Broad. Add to this that "Artists and Models" was a notable improvement on "The Love Song." Its predecessor at the Chestnut Street Opera House, and that "Dancing Mothers" beat the business of "The Firebrand" by a solid \$4,000 or more, and it is easy to see that the managers are more cheerful about the situation.

"Old English" Record

The record set by "Old English" is still the talk of the town. In its last week in the Walnut the Arliss show grossed \$18,500, a decided gain over its third week. This gave the show about \$18,000 in five weeks, the best record any dramatic show of this kind has set in Philly.

A long time ago, when the Stone show registered a gain of almost \$4,000 at the Forrest in its last week, the record was broken. The Dove also got going on all cylinders too late to make its three weeks' engagement at the Broad a big one financially.

"Rose-Marie" Off

"Rose-Marie," in its sixth week at the Shubert, hit by the weather, was still definitely off from its original pace. "Silence" in its fourth and last week at the Adelphi, reported at around \$8,000, if that, and "Off at the Door," the new Sam Harkiss, probably did under \$7,000, with decidedly unpropitious notices. There was a heavy crowd on this Monday, with "School for Scandal" (first performance) at the Adelphi, and "The Dove" at the Forrest, figured to divide the spotlight.

The advance for the Tyler revival has been very big. It should be a high spot of the Broad's current season. "The Follies" advance has been big, but not up to that of some years. The names are being referred, either in ads or press copy.

Other two openings this week were "The Fall Guy" at the Adelphi and "Aloma of the South Sea" at the Adelphi. Both are probably here for four-week engagements.

There are very few bookings announced after this week. Sam Harkiss' "The Dove" at the Adelphi, "The Winner Loves," comes to the Garrick next week. On Nov. 9 "Sky" comes to the Broad, and "The Lady, Be Good" (return engagement), comes to the Forrest and "The Harem" to the Adelphi, although the latter has not been officially announced. "The Gorilla" comes to the Lyric, probably Nov. 16.

"School for Scandal" (Broad, first week). Wallowing big opening, with indications of a successful engagement. "The Dove" claimed to beat \$12,000 on its first week, its best gross to date.

"Aloma of the South Sea" (Walnut, first week). Opened what is hoped to be a four weeks' engagement. "The Dove" claimed to beat \$12,000 on its first week, its best gross to date.

"The Winner Loves" (Garrick, first week). Advance not as big as some former years, but two weeks should net big money as usual. "Stepping Stones" (Walnut, first week). Engagement not claiming \$22,500. Engagement not, however, highly successful.

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Boston, Oct. 27. With ideal weather conditions and influx of about 10,000 Dartmouth followers at the end of the week, the shows playing the legitimate theatres in this city got a good break last week. The week end jump was marked, for earlier business was off.

With the opening of three new shows here this week, two of them sustaining it as expected business will pick up, especially in the case of "The Miracle," which is due to run at the Boston Opera House Wednesday night and stay here for five weeks. Before the opening of this show the advance sale for the advance sale and the special train arrangements perfected for bringing the show to the town practically guarantee the run here.

"The Cocoanuts," with the Four Marx Brothers, opened at the Tremont, picking this city for its premiere. Hooked in for three weeks, the show looks like a big money maker. The show has been opened at the Colonial to capacity, with a large advance sale for the advance of the week. The show appears here in a legitimate show for several seasons.

Final Weeks Announced

Final weeks are announced for five of the attractions now running. In a couple of weeks the town will house practically all new shows. The city appears here in a legitimate show for several seasons.

"What Price Glory" is on its final week, with "June Days" scheduled to come into the house. "Glory" will have its last week at the local hit. "The Carolinian" will also wind up at the Hollis, with "Weeds" to follow. "The Carolinian" will also wind up at the Hollis, with "Weeds" to follow.

"The Gorilla" (Shubert, 2d week). The Gorilla has been a hit and with this week will have run here several weeks to very satisfactory grosses. It is, too, the final week of "Rose-Marie" at the Adelphi.

"The Student Prince" (Shubert, 2d week). The Student Prince has been a hit and with this week will have run here several weeks to very satisfactory grosses. It is, too, the final week of "Rose-Marie" at the Adelphi.

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DIGEST OF GOV'T'S BRIEF IN INVESTIGATION BY TRADE COMMISSION VS. FAMOUS PLAYERS-LASKY

(To be completed in four installments in Variety.)

Third installment

In the preceding two installments of the Federal Trade Commission's brief in its charges against Famous Players-Lasky Corporation, et al., there has been outlined the development of the company, first in the producing end and then in the distribution. How the first ten million was spent in acquiring theatres was also outlined, where with "wrecking crews" 238 houses in the southern states had been acquired and all of the first run theatres in New England.

The commission's brief next touches upon—

XIII.—ACQUISITION AND CONTROL OF OTHER THEATRES.

In 1912 Walter W. Irwin was distributing pictures through his V. L. S. E. company for Vitaphone and three other companies. Irwin took a trip through the country in 1917 talking pictures. In 1918 Zukor had a talk with him in Irwin advising Zukor to cancel all contracts held for Paramount Pictures by First National franchise holders. As First National did not supply enough pictures for an entire year this would "produce sufficient amount of fear and discord in the ranks of First National to the extent that they would disorganize."

In December, 1919, an executive committee meeting was held with Irwin again suggesting the above plan and at the same time suggesting the building of theatres in opposition to First National franchise holders' houses.

Irwin was employed and made vice-president of Zukor's company to carry out this plan. Irwin secured a house in St. Louis. In the meantime a \$2,000,000 interest had been acquired in the Stanley Company of America and an interest had also been acquired in Saenger in New Orleans. This made it unnecessary to cover this territory. A deal followed upon several exhibitors from all parts of the country to effect that in opposition to Loew, Irwin lost job with Connick in as head of finance committee.

Negotiations then on for houses in Boston, Pittsburgh, Cincinnati, New Haven, Washington, San Francisco and Los Angeles, and a contract had been entered into with the latter city in the large cities of Canada (this in 1919) which brought in 12 to 14 theatres.

In St. Louis Kopler Circuit of 12 theatres was acquired. From April, 1919, through October, 1923, houses were acquired as follows: Los Angeles, 3; Cleveland, 3; New York City, 7; St. Louis, 2; Chicago, 3; Cincinnati, 3; Denver, 2; San Francisco, 4; Baltimore, 1; Buffalo, 1; Pueblo, Colo., 1; Boston, 2; Seattle, and Detroit.

In Canada, following purchase of the Nathanian Circuit, there was organized the Famous Players-Lasky Canadian Corporation and a four-million dollar stock issue was floated for the purpose of building and leasing theatres and other practices.

On September 1, 1924, F. P. owned the following: France: Braglie Palace, in Strausburg; Odeon, Marseilles, and the Fracasse, Bordeaux.

England: Pavilion and Plaza, London.

"So great has been the expansion of the export business of the Famous Players-Lasky Corporation that there is not a civilized nation on the globe in which Paramount-Atteract pictures are not known and shown regularly."

Paramount exchanges are located in every large city of the world.

XIV.—BLOCK BOOKING.

Detailed description of this method of booking pictures.

In 1920-21 F. P. released 105 pictures, with 68 of first run quality, under block system exhibitor "got 68 good ones and 37 of an inferior grade." Testimony of exhibitors from all parts of the country to effect that they were forced to buy these blocks or none at all. Resolution of New York Theatre Owners' Chamber of Commerce of August 2, 1923, condemning system. Chamber represents 500 theatres in New York through its membership. This system compared to other businesses wherein the courts have favored such contract practices.

Cites dissolving of General Film Company as a trust for just such contract practices under its patent holdings. Zukor, himself, was up against such block booking in 1912-13-14 when he could not get pictures from General Film.

XV.—REALART PICTURES CORP., BOGUS INDEPENDENT.

"Evidence in the record completely sustains charge that this company was organized and operated by F. P. as a bogus independent." It was organized after Zukor sold his interest in Select Pictures back to Connick on April, 1919. First National Select Pictures Company executives taken into this new company as executives. Evidence discloses the real nature of the enterprise was never revealed to the trade.

Organization of this bogus independent followed growing bitterness of exhibitors who did not want to pay Zukor's pictures. This indignation resulted in the formation of the Cleveland Convention and the organization of the Motion Picture Theatre Owners of America. At this convention Zukor promised exhibitors to withdraw from the exhibiting end. He admitted at a later meeting in Minneapolis that "This promise had not been kept."

"From this undisputed fact it will be plainly seen that Zukor had every possible reason for wanting to evade the storm of protest which had arisen among the exhibitors against him and his pictures and, in the light of all these facts, the unavoidable conclusion is that he desired to escape the fire of the exhibitors' ire by hiding behind Realart and thus market his product, which was in such bad repute, by again deceiving the exhibitors."

The operation of bogus independents is unfair competition and illegal at the Common Law.

XVI.—STANLEY COMPANIES AND JULES MASTBAUM.

Dominates Philadelphia situation. At time of taking testimony was interested in 81 theatres in the territory, eight legitimate and 73 picture houses, also a picture theatre in New York City. Owns all capital stock of Stanley Booking Company.

Affiliated with Fox, Foxes, Metro, First National, De Luxe and Electric Theatre Supply Co., owns 50 per cent. of stock of Kline-Porter Co., dealing in slides and other picture accessories.

Zukor entered Stanley Company on August 1, 1919, when F. P. purchased \$2,000,000 of the notes of the Stanley company, paying \$500,000 in cash and 15,000 shares of common stock of F. P. Stanley Company secured these notes by turning over 26,667 shares of its Class B common stock. By terms of agreement Stanley could sell 7,500 shares of the 15,000 back to Zukor at \$100 per share. This right was exercised and F. P. thus paid Stanley for the \$2,000,000 in notes the sum of \$1,250,000.

Zukor on board of Stanley Company. Acquisition of Interest in Stanley Company was part of Zukor's plan "to acquire and control theatres." This was manifested just prior to the launching of the "wrecking crews" in the south.

In 1922 Stanley Company paid \$1,330,016.39 for feature pictures. Of this amount F. P. got \$431,608.43, the largest amount, with Realart getting \$445,255.

With the exception of the New Orleans territory, where a similar situation exists, as will be shown herein, the evidence reveals no other territory in the country where exhibitors feel it necessary to pay some other concern these so-called booking fees."

Zukor and Mastbaum in complete harmony. Outline of Mastbaum's plan to gain control of national wide booking. His address to First National on the subject in Chicago and later in New York. With the Federal Trade Commission charges being aired at that time; "it will be seen that the Stanley Company turned over to him the 7,500 shares of purchase stock and gave him new notes to be procured for \$1,250,000. This transaction was nothing more or less than an attempt on the part of

these respondents to clean house, before they presented their defense." Should the commission fail to take preventive steps these respondents will "immediately revert back to the status quo and it will only be a short while until the plan of August 1, 1919, is carried out and the Stanley interests again come under Zukor's domination and control."

XVIII.—SAENGER AMUSEMENT CO. AND ERNEST V. RICHARDS.

"At New Orleans we find a situation almost identical with that in Philadelphia as the respondent, Saenger Amusement Company, dominates and monopolizes this territory by means and methods similar to those of the Stanley Company of America."

Richards owns 22,950 shares of capital stock of Saenger Company George Enterprises, referred to above, and Zukor only exceed Richards' holdings.

Saenger represents Metro. Offices in same building with Saenger. Another exchange owned and operated by officers of Saenger is Creole Enterprises, Inc., which distributes Warner Bros. pictures. Richards is president of A. Lichtman Corporation, with offices in same building with this company, owning 85 theatres.

Theatres not controlled by Saenger in the south were testified to as being "dumps."

"It is hard to imagine a more complete monopoly than is shown in this circuit of all first run theatres."

Zukor entered this combination in June, 1920, by the purchase through Georgia Enterprises of 200,000 shares of the capital stock of Saenger Company, with this representing an interest of 40 per cent.

In January 1, 1922, to August 26, 1923, total film rentals by Saenger reached \$321,126.41. F. P. got largest share of this, or \$108,827.45. Other purchases from companies represented by Saenger officers brought 75 per cent. of film used to the Saenger exchanges.

XIX.—LOEW AND FIRST NATIONAL CONNECTIONS.

Evidence shows Zukor worked "a fairly possible connection with the Loew Circuit and the First National Circuit."

Loew operates 150 theatres in various parts of the country. One hundred of these are exclusive motion picture theatres. Fifty play comic pictures and the remainder an overture with 39 of the theatres in the Metropolitan district of New York. Prior to 1920 Loew was only in exhibition end. In January, 1920, through Loew's, Inc., purchased Metro Pictures Corporation. April, 1924, Loew purchased Goldwyn and also the Louis B. Mayer Pictures Company. These three were merged under Metro-Goldwyn-Mayer Company in spring of 1924.

Loew and Zukor friends since 1915. Were associated in fur business in New York City. Their first venture in amusement line was in 1901 in the operation of penny arcades.

With coming of popularity of pictures Zukor separated from Loew. Zukor's daughter married Arthur Loew, son of Marcus Loew. E. J. Ludvig attorney for both Loew's and Zukor's companies until 1920.

Total capitalization of Loew's, Inc., is 4,000,000 shares, of which 1,060,780 were issued and outstanding as of April 23, 1923. J. Mastbaum, 11,400; Sadie Sablosky, 2,000; and George H. Earle, 2,400. All large stockholders in Stanley Company. At the same time Abram D. Saenger owned 150 shares and Jules H. Saenger 150 shares. These are the Saenger brothers of the Saenger Amusement Company.

At the same time the records show Eugene J. Zukor, son of Adolph Zukor, held 6,000 shares; Louis Zukor, wife of Adolph Zukor, 6,000; C. G. Ludvig, brother of Eliek John Ludvig, 144 shares; Mildred Z. Loew, daughter of Adolph Zukor, 6,000; Jules E. Brulater, director of F. P. 674; Wm. H. English, also director of F. P. 921, and Wm. H. English, 4,450 shares. "With this close affiliation between Loew, Zukor and Ludvig families, it was not a difficult proposition for Zukor to make a 'business connection' with the Loew interests."

Supporting this "business connection" is testimony of Tom Moore of Washington. Moore offered \$1,500 for a F. P. picture for his Rialto which was refused and the same picture was sent to Loew for \$900.

Cites other results of "business" connection" with Loew in various parts of the country.

(To be continued)

OHIO THREATENED

(Continued from Page 1)

many Buckeye cities, the smaller ones in particular, to close moving picture as well as legitimate houses on the Sabbath. In a half dozen or more instances the law has attended the crusade. Exhibitors and legitimate house managers in the larger cities, when attacked, have fought back with determination with the result as they still are "packing them in" with Sabbath day regularity.

On the statute books of Ohio is an ancient law, enacted by, these many years ago, which makes it unlawful to conduct any entertainment on Sunday for which admission is charged. This dust-covered provision was enacted into law along about the same time the Ohio legislators went on record with another famous bit of legislation which someone hauled out at the last session of the General Assembly and which has been the cause of this latter ruling made it unlawful to drive a trotting jack-ass past a cemetery. The jack-ass, it seemed, to get past the burying ground in accordance with the law, had to walk very slowly and exhibit no signs of increasing his snail-like pace.

Anyhow, as has been previously stated, this statute got the axe last winter at which time it was planned also to repeal the aged Sunday entertainment law. Someone forgot about it, however, and it remains a statute on the Ohio books.

Now comes the report that a fight is to be launched to have the law enforced. This bit of information has been picked up by one of our Buckeye church organization providing for the appointment of a special committee to aid the State picture censors. Naming of this special committee, according to the

"World" Printing F. P. B

In an announcement yesterday the New York morning "World" said that commencing today (Wednesday) it will print a serial on the picture business, particularly Famous Players-Lasky, mentioning the Federal Trade Commission's investigation.

That amounts to a statement "The World" will publish statements from the briefs in the matter, taking the government's brief for the text.

A digest of the government's brief is now running in Variety, in installments.

It was the initial step in the proposed crusade for dark playhouses on Sunday.

There hasn't been a concerted effort to close Cleveland houses on Sunday for years.

Just what will happen in the smaller Ohio cities remains a matter for time to determine. But if the report holds stands for anything, they will be the main targets for the proposed crusade.

Newark, N. J., Oct. 27.

The coming year will find a more concentrated fight by the exhibitors of New Jersey against some of the "blue laws" on its State books. These have been the main targets of the exhibitor for some time.

Exhibitors in New Brunswick are facing a climax on alleged "blue law" violations, several theatre managers have been called for trial for exhibiting on Sundays.

Several New Jersey sections have had movie managers going through with test cases of the "blue laws,"

F. P. FILMS ARE BAKED BY SHINE

Starts with Famous Talking Hi-Art, Lockport, N. Y.

Lockport, N. Y., Oct. 27.

Open warfare between the Shine interests and Famous Players-Lasky is seen in the negotiations of F. P.-L. for the leasing of the Hi-Art theatre in this city. The terms of the proposed lease are understood to call for a 10-year rental at an annual figure of \$12,000, with the option of renewal for a similar period.

The Hi-Art is managed and owned by John J. Lammiman. It has a seating capacity of 1,200.

The deal comes as somewhat of a surprise, inasmuch as Famous Players-Lasky already controls the \$250,000 Palace here.

The controversy between the Shine circuit and F. P.-L. got its start when the latter corporation refused to permit the showing of its pictures in Shine's Rialto, thus reserving productions for their own Palace. The Shine officials retaliated by barring Famous Players' productions from their entire statewide chain of theatres.

SCHROCK LEAVES U

Los Angeles, Oct. 27.

Raymond L. Schrock has resigned from Universal as general manager and is waiting the arrival of Carl Laemmle, Wednesday, so that he can evacuate. Schrock had promised Laemmle he would not consider resigning until the latter came to the coast and discussed the situation with him. When he heard Laemmle had made offers to Irving Thalberg, Phil Gladstone, Bernard Fineman and others to take over the position, Schrock felt that he was not receiving the proper treatment from his employers, so he wired his resignation to Laemmle. The acceptance was received early this week. Schrock has several offers from other large producers, and it is understood he will accept one of them.

It is said Thalberg refused to consider returning to Universal and that Goldstone declined the offer when made to him several weeks ago by Manny Goldstein. Goldstone is now in New York discussing with First National the possibility of releasing productions through that organization. "Fineman" is a contract with F. B. O. which he recently signed for six months, and it is doubtful whether he will be able to accept any offer, to change at this time, as he feels he is obligated to fulfill his contract with his present employers.

Ass't Mgr. Arrested

Los Angeles, Oct. 27.

J. H. Nixon, assistant manager of the Hollywood theatre, and David Bernard were placed under arrest yesterday when caught after removing the house safe containing \$600 and weighing 300 pounds. They had been taken to the theatre and were two blocks from the theatre when apprehended.

Nixon is 21 and has held his position for two years.

CAREWE COMING EAST

Los Angeles, Oct. 27.

Edwin Carewe, Mary Akin, his wife, and Louise Jerome, his daughter, have been invited to New York to consult with First National regarding future productions Reginald Barker returned here from New York Monday and expects to free lance in the future.

COSTUMES FOR HIRE

PRODUCTIONS EXPLORATIONS PRESENTATIONS

BROOKS

1437 B'way, Tel. 9530 Pm.

WARNERS WANT TO SEE U BOOKS; DEAL WOBBLING—\$8,500,000 ASKED

U's 3,000 Extensive Field Service Contracts with Exhibits Offset by Non-Book Assets in Stars—Banking Connections and Famous Players

Although there has been something of a revival of the rumors that Warner Bros. will take over the Universal organization, the developments would seem to indicate that the two organizations are further apart than ever on the chances of consummating the deal.

Laemmle and Cochrane are said to have placed a price of \$8,500,000 on the Universal holdings. The figure Goldman, Sachs and Co., bankers, on behalf of the Warners were ready to meet, but they wanted to go over the Universal books, an inspection prohibited them and at the present the deal is declared cold.

The price of \$8,500,000 for Universal, providing that the price would embrace all the holdings of the company, including story rights, contracts and Universal City itself does not seem to be an excessive figure to ask to those on the inside of pictures. The Universal City really might be conservatively held at \$2,500,000. The story rights that Universal hold available for remake should easily figure at about \$1,000,000, and story of that are the good will and business of the organization together with its exchanges. There is no possible way to place a valuation on the current business of U. or of that because U. does not know exactly how it stands on 3,000 contracts out for full service to exhibitors. That may be one of the reasons that U. is withholding permission to go over its books from would-be purchasers.

Denny Big Asset

However, on the other hand it is stated that a single contract Universal holds with Reginald Denny would if in the hands of an organization of the calibre of Famous Players represent at least an asset.

(Continued from page 62)

NAT'L PICTURE DAY IS NOV. 23

10% of Day's Gross for Organization

Pittsburgh, Oct. 27.

The Motion Picture Theatre Owners of Western Pennsylvania is making plans for the observance of National Picture Day, set for Monday, Nov. 23. Dodge cards have been mailed to the exhibitors of this territory for them to signify their intention of donating 25 percent of their receipts for the day to the organization for the protection and advancement of the interests of the picture theatre owners.

The organization plans a big advertising campaign directed at the public to acquaint the fans with the fact that on National Motion Picture Day the favorite theatres will have special attractive programs.

The executive committee, appointed for the occasion follows: Chairman, Harry Denny; Donald A. Harris, Nate Friesberg; John A. Heddie, M. A. Rosenber, Fred Harrington and M. B. Naylor.

"Vanishing American" Not To Be Road Showed

"The Vanishing American," now at the Criterion, New York, is not to be roadshowed. Plans in the Paramount office have perished this feature for outside distribution after the first of the year.

While the "American" is expected to continue indefinitely at the Criterion, the next picture in there will in all probability be "Moxie." This is the Flaherty picture made by the same man who screened "Nanook of the North."

UNIVERSAL PLAYS OPERATION FOR F. P. THEATRES

Cutting Out 'Building Up' Personal Reputations in Management

One of the revelations that will come to light with the reorganization of the theatres controlled by the Famous Players under the new combined regime in which Balaban and Katz will play an important role will be the placing in charge at each one of their de luxe houses of a unit system to handle the operation of the theatres. It is believed that under this plan no single individual will have the opportunity to build any great personal popularity and that the general work will be more effectively carried out.

There will be a nominal head at each theatre as a house manager, but he will not be permitted to function beyond the scope of the routine laid down and in all likelihood will be in the post as chief who will have the passing upon of any expenditures proposed by any of the individual unit heads.

The various units will be designated as "Presentation Unit," "Music Unit," "Projection Unit," "Publicity Unit," and finally "Management Unit." Each is to function on detail individually, but to harmonize on the ensemble effect of the programs that are to be offered.

The Presentation Unit will have charge of the prolog offerings and other novelties to be presented on the stage; the Music Unit will handle the overture and the score for the picture, but co-operate with the Presentation Unit as far as the necessary accompaniments are concerned; the Projection Unit will handle projection and the News Reel; the Publicity Unit will have newspaper and house advertising, programs, press stuff, tie-ups such as radio broadcasting, etc., and billing under its supervision; the Management Unit will have the front of the house, cashiers, ushers, cleaners, etc., together with the task of keeping down the overhead, while keeping up the receipts as its portion of the scheme of operation.

By this plan it is figured that no managing director will have the opportunity of building himself into a veritable Frankenstein monster in the eyes of the executives of the organization and in that manner they will not be informed by the managing director who has built up or is of the belief that he has built up a large personal following. He will lead the theatre staff and without its great outstanding popular figure if the executives do not meet with any demands that he might see fit to make on occasion.

The F. P. executives point out that that has occurred in several instances and they do not believe in taking a chance with any of their tremendous properties in the future. They are especially having the new Paramount theatre in New York in view when they discussed the plan. This house, they state, will, with its huge office building, when completed, represent an investment of \$15,000,000, which figure is a little too much money to have in one basket and possibly at the mercy of any temperamental managing director.

Betty Compton in Fox Film. Los Angeles, Oct. 27.

Betty Compton has been placed under contract by Fox to appear in one picture which Edmund Flynn will make.

\$12,000,000 Gross

Charles Chaplin's picture, "The Gold Rush," is expected to gross around \$12,000,000. The picture, up to the present time, has only played the so-called high spots and town houses of the country and is reported to have grossed up to Oct. 21, \$1,800,000. The picture was charged off to United Artists at a \$1,000,000 production cost by Chaplin. It is figured that it will be good for at least three years of continuous showing and again take in large receipts on a reissue showing in about five years.

FEDERAL TRADE GIVEN POWER

Decision in Eastman Matter—F. P. Trial Nov. 24

Washington, Oct. 27.

The United States Supreme Court yesterday granted a petition from a writ of certiorari filed by the Department of Justice in behalf of the Federal Trade Commission to review the decision of the lower court in the Eastman Kodak case.

This decision though it sustained the order of the Commission in the main ruled that the Act of Congress under which the Commission functions did not empower that body to order the sale of property.

In the Eastman Kodak case this order to sell came in connection with three laboratories owned by the Commission charged, the Eastman Company was using to coerce its laboratory customers into signing an agreement to control the sales of raw film both in foreign and interstate commerce.

This action on the part of the Supreme Court is looked upon by the supporters of the Commission as a triumph. It may clear the way for the granting of the right to carry through to a decision this angle which requires the selling of private property when the latter is used to create a monopoly will, if carried to a successful termination, put "teeth" into the Federal Trade Commission Act. This, they believe, will cause those who have ignored its power to respect its rulings.

Attorneys for Famous Players whose brief in answer to that of the Commission was to have been filed this coming Saturday were in Washington late yesterday and were granted an extension today for the filing of their answer. The Commission allowed until Nov. 18 on their plea it is impossible to have the answer in readiness on an earlier date. This was done in spite of a statement that no extensions would be granted since it was the purpose of the Commission to hurry the case to a final decision.

The granting of this extension made it necessary to postpone the opening date of the trial of the F. P. case until Nov. 24.

\$62,000 AT MET.

A tremendous record for Boston was created last week with the opening there of the new Metropolitan, jointly controlled by the Famous Players-Kodak-Admiral Intertitles. The house, seating about 4,000, opened Saturday a week at 9:30 in the morning and in the first nine days grossed almost \$62,000. The policy is continuous from 9:30 a. m. to 11 p. m. with four de luxe performances. The attraction, the opening week on the screen was the latest Famous Players release, "The King of Main Street," together with an extraordinary presentation presented under the direction of John Murrain Anderson. This week the attraction is Harold Lloyd in "The Freshman" and early next week is destined to a \$60,000 business for the second week of the house.

"HIS PEOPLE" AT ASTOR

Universal is preparing to follow "Phantom of the Opera" at the Astor, New York, with another U. picture, "His People," the latter to remain but a couple of weeks.

Report Atheists Attacking Sunday Church Movies

Lynn, Mass., Oct. 27.

Atheists are reported to be back of the attacks made upon Sunday night motion pictures at the First St. Church. Capacity audiences are being attracted to the church through the medium of presenting a film feature in addition to the sermon by the minister.

One alleged attack by the atheists said: "The ground on which your mansion stands has never been surveyed or plotted and nobody can tell in what part of the blue sky it is located."

A week ago Sunday the picture was "Blood Will Tell."

MacLean's "My Baby" May Gross \$600,000

Douglas MacLean got in from the coast last week and will remain over for the opening of his first Famous Players distributed feature, "My Baby," at the Rivoli next Sunday. MacLean has already selected his second story for Famous release. It was outlined by Larry Whitely and is to be titled "That's My Baby."

To date, Famous Players has made a tremendous showing on sales of the first MacLean production, with contracts for a little more than \$250,000 for the picture, exclusive of the houses which Famous personally controls. These will mean nearly \$150,000, and the picture is destined for a gross of from \$500,000 to \$600,000.

Heretofore, the MacLeans being distributed through the Associated, the gross sales on the three that have been released by that organization have been in the neighborhood of \$250,000 each.

A "mop-up" is being conducted by the Associated picture house to clean the contracts on the smaller towns, with the possibilities of about an additional \$250,000 to be obtained on all three pictures, "Gloating Up," "Pamela Consul" and "Introduce Me."

Dr. Riesenfeld Resigns

Dr. Hugo Riesenfeld, identified with the Famous Players theatres for many years, has tendered his resignation that organization obtained its first foothold at the Rivoli, and who in the past five years or more has been the managing director of both the Rivoli and the Grand. He tendered his resignation to become effective Jan. 1.

The doctor pleads the necessity of a rest after 10 years of activity in the picture theatre business. He stated on Broadway and states that he will go abroad for at least six months.

Those who have been following the career of the ever-director of the Famous Players theatres organization within the past few weeks are not surprised at the resignation. It long has been accepted that the doctor, who has his own ideas regarding the organization, his conditions should take would not tolerate dictation in the manner of conduct of the theatres under his direction.

At Famous Players the executives state that the parting comes with the best of feeling on each side and that it is with regret that the resignation of the doctor has been accepted.

Dr. Riesenfeld first came to Broadway at the Knickerbocker theatre, when that house was taken over by Triangle and named after the organization. He was the musical director of the theatre of which S. L. Rothfeld was at the time the managing director. With the move of Rothfeld to the Rivoli Dr. Riesenfeld accompanied him. When the Rivoli opened he became the joint musical conductor of both houses. Later with the passing of Rothfeld to engage in a business venture of his own Dr. Riesenfeld became managing director of both houses, a post which he has held for more than half a decade.

It was at the Rivoli that he some years ago originated the presentation of Dr. Riesenfeld's "Physical Culture" house of the best of the programs at that house.

POWELL'S EXECUTIVE JOB

Paul Powell, motion picture director is now functioning as assistant general manager for the Ne-Bastian-Bancroft productions at the Metropolitan Studios. Powell will also direct such occasional films.

MEDAL WINNER IS "ABRAHAM LINCOLN," '24

Magazine Selects Rocketts' Hardship Picture for Coveted Prize

"Abraham Lincoln" has been selected as the Gold Medal Photoplay of 1924. Annually "Photoplay Magazine" awards a gold emblem to the producers of the photoplay that has been the most outstanding screen achievement of that particular year. The production of "Abraham Lincoln" was made by Al and Ray Rockett, two young producers who were out on the coast. They had faith that the life of Lincoln would make a screen epic and they battled for months, sinking their last dollar and practically all that they could borrow into the picture, directed by F. W. Rosen.

Just a week or so ago Al Rockett stated that "Abraham Lincoln" was in the clear as far as its production was concerned and that from this time on the picture would make some money return on the investment. Had it not been for the unfortunate run in the legitimate theatre they would today be about \$50,000 to the good.

The award is to be officially announced Nov. 11 in the "Photoplay Magazine." It is a fitting tribute to two young men who had faith in their idea and went broke carrying that ideal to a realization, only to get a further bump when it was shown and finally triumphing both financially and by attaining in addition the highest tribute that is possible to receive in the field of picture production for having turned out the most meritorious screen achievement in 1924.

Fox's Biggest Convention For Salesmen in April

Los Angeles, Oct. 27.

Fox Film Corporation will hold its sales convention here early in April.

It is expected to have all of their representatives from various parts of the world present at this convention, to be the biggest in the history of the organization.

Arrangements have been made in New York to have a special train for the meeting here. The special train will come over the New York Central and then over the Santa Fe from Chicago, making it possible at different points en route.

Pat Somerset Working

Los Angeles, Oct. 27.

Pat Somerset refutes a statement he has been working as an extra in the studios here. The English actor declares he has been here for seven months and has appeared in three pictures.

He lists them as "Without Mercy" (P. D. C.), "One of the Bravest" (Denham Hoffman), and "Made for Love" (C. B. DeMille).

THEDA BARA'S BOOK

Los Angeles, Oct. 27.

Theda Bara has written a book entitled "The Things That Women Won't Tell."

She is going to New York to place it with some publisher.

CHICAGO, \$42,000—McVICKER'S LOW WITH COLD WEATHER BLAMED

Not Altogether Fault of Early Frost, However—
Business Generally Depressed Last Week in Loop—"Merry Widow" Did \$27,000 1st Week

Chicago, Oct. 27. Millions of hanging up a good week's gross were ruined with the first wintry weather the fore part of the week. The frost came unexpectedly and worked two ways. "The Merry Widow" got off to a fair start at the Roosevelt, the early morning patronage, having no place to go and it being too cold to walk around, took advantage of the 35 cent early gate. The feature will remain five weeks. On 1st week week, about \$22,500.

What is proclaimed here as the best mixed team in pictures held forth at the Chicago. The Norma Talmadge and Eugene O'Brien appeared in "Graystark." While the business at the Chicago did not hold up as was expected with this new starring combination, they were full before normal, getting around \$42,000.

McVickers also took a slight tumble as compared to the previous week. This is not due to Paul Ash losing any value, but was brought about by the cold and not an overall balanced program. Without Ash this house would revert to its \$18,000 gross. On what was considered a bad week the house checked in close to \$25,000.

"Thank You" at the Monroe had nothing to be thankful for, losing \$1,500. "Peacock Feathers" at the Randolph sent the receipts down to another \$3,500 gross.

Estimates For Last Week
Chicago—"Graustark" (P. 3.) (4,000; 50-75). No matter how bad business may be at this house it always comes out on top through its large seating capacity. Tumbled to \$12,700.

McVickers—"Seven Keys to Baldpate" (P. P.) (2,400; 50-75). Features seem to draw secondary position on program. All public seems interested in it in what sort of a presentation Ash has on. Last week the Ash idea not so forte, with result theatre grossed one of the lowest in months, with \$24,500.

Monroe—"Thank You" (Fox) (975; 50). Picture came in under word of publicity but pulled out without making slightest impression. \$2,500, very low here.

Orpheum—"Gold Rush" (U. A. 10th week) (775; 50). Showing signs of being played out in loop. Leaving Saturday. Close to \$7,000.

Randolph—"Peacock Feathers" (U.) (50; 25-45). House depends on Saturdays and Sundays. If either is bad, week is ruined. After holding its own for several weeks, fell to \$3,400.

Roosevelt—"The Merry Widow" (M. G. M.) (1,000; 50-75). Would have opened tremendously were it not for weather interference. Despite handicap, about \$27,000.

Balto. Off After Big Week
"Classified" with \$12,000

Baltimore, Oct. 27. There was a decided lull in the Lexington street lobbies following the sensational business of the week previous. Interest shifted to the Rivoli and the Hippodrome. The former screened "Classified" and the latter, with "Dracula," got an unusually fine draw.

The Whitehurst-Loew deal was in and out. One rumor had the deal for the Century and Parkway practically closed, but as the week wore on this was offset by another rumor that the Whitehursts would retain control. The ultimate outcome is all anybody's guess. In the meanwhile projects for new theatres so numerous and persistent several months ago, have apparently vanished into thin air.

Estimates for Last Week
Rivoli—"Classified" (2,300; 25-75). About \$12,000, average.

Century—"Seven Keys to Baldpate" (3,000; 30-75). Way under previous week's house record, but expected. Around \$11,000.

New—"Little Robinson Crusoe" (1,900; 25-50). Coogan film received mixed notices and currently failed to get usual juvenile draw. Maybe schools open caused that. Around \$8,000; not big.

Hippodrome—"Dracula" with a Million and vaudeville (3,200; 25-75). Film got highly satisfactory gross. Excellent week; around \$11,000.

Metropolitan—"His Majesty Bunker Bean" (1,500; 15-50). Failed to develop, and with rainy weather prevalent half of the week, under slightly with \$7,000.

Garden—"Lorraine of the Lions" and vaudeville (2,800; 25-50). Dull after Mix week. Satisfactory, how-

3 COMEBACKS

It looks as though this is to be the great season for staging screen "come-backs" successfully. Mary Pickford returns in the sort of a role that made her famous.

Atop of that comes the news that Belle Bennett has achieved a remarkable return in the production of "Stella Dallas" which Sam Goldwyn has completed and which advance reports state is to be one of the real big pictures of the year.

The third come-back is May Allison, who is said to be wonderful as an 18-year-old in "The Viennese Melody," just completed on the coast.

Of course Miss Pickford was never quite out of the limelight of motion pictures, but Belle Bennett and May Allison had sort of slipped away from sight and this "come-back" on the part of both is something that the older of the fans and the "slammers" in pictures can hail with something like joyousness, especially as both have come back in roles which give them such splendid opportunities to prove themselves from the retirement stage.

Schuessler, M.-G. Caster

Los Angeles, Oct. 27. Freddie Schuessler, former casting director at Universal City, has been placed under a two-year contract, to hold a similar position at Metro-Goldwyn Studio in Culver City.

He succeeds Bobby Webb, who was discharged for insubordination.

Just Happened!

The booking of two First National features into Famous Players houses on Broadway caused considerable comment in exhibitor circles this week. Generally the booking was accepted as a forerunner of the final amalgamation of Famous and First National. This was denied by executives at Famous who maintain that it came about through a situation where they simply needed pictures and the First National product was available as the Strand had been playing his attractions for extended runs and was willing to let the pictures go in the open market even though they were snapped up by opposition houses. As a result this week at the Rialto "The Knockout" with Milton Sills is playing and at the week of Nov. 8 at the Rivoli "The New Commandment" has been set in.

"Royal Girl" Next

The next attraction at the Criterion, New York, following "The Vanishing American" may be D. W. Griffith's first picture for Famous Players which he is now cutting, "The Royal Girl."

"The Vanishing American" opened at the Criterion last week and prior to the premiere was looked upon as sure fire for a lengthy run. It will probably leave by the first of the year.

RIGHT AT HOME 'PONY EXPRESS' FALLS DOWN

\$7,000 at Royal, Kansas City—Tired of Similar Stories

Kansas City, Oct. 27. The Newman tried out the loyalty as well as the curiosity of its customers with "Take-a-Chance" week, and the regular took chances without a murmur. "The Trouble with Wives" was on the screen, with singing, dancing and hat juggling and a justly merited success in audience singing, with a professional leader and with the words of popular songs on the screen, was another novelty.

"The Pony Express" in for two weeks. The Royal, failed to create any sensation despite the local angle of the picture and the story starting in Missouri. Press and patrons gave it strong recommendation, but there were no mad crowds at the box office. The only explanation seems to be that the audience had tired of on this class of pictures and stories.

Last Week's Estimates

Newman—"The Trouble with Wives" (1,800; 25-50). Lee Madison and Orchestra, community singing and a couple of acts added to this "Take-a-Chance" program. Regulars liked it. The press and patrons helped the management in keeping secret the numbers on the program, with one exception. A reviewer for one of the dailies gave the name of the picture in her review, but credited it with being the hit of the bill. Business held up fairly well throughout the week; \$13,000.

Royal—"The Pony Express" (P. P.) (920; 50). Like "Covered Wagon," which started from this city, "Pony" film has local angle, story starting from St. Joe, Mo., a few miles north of Kansas City. Picture given extra publicity, with real tie-up with Postal Telegraph, which put out some 20,000 heralds for the picture; \$7,000.

Liberty—"Little Annie Rooney" (2nd week (U. A.) (1,000; 50). More carpet worn out at the Liberty last week. The audience than in any week for many months. In keeping with the "Rooney" atmosphere, managers had barbettes dressed up in singhams dresses, neat contrast from regulation uniforms usually worn; \$7,000.

Wheat—"The Live Wire" (3,200; 25-50). Five acts wired regulation "Baby Orpheum" bill; \$12,000.

Pictures at other downtowns houses—"Parisian Nights." Fan-tasies; "The Everlasting Whisper." Globe.

N. O. IMPRESSION

"Freshman" \$4,100 in 2nd Week at Strand

New Orleans, Oct. 27. The picture business of last week ran to the average, save in the instance of Harold Lloyd in "The Freshman." Although the comedy was playing a second week almost unheard of here at the Strand with the returns quite healthy for New Orleans.

The Liberty and Tudor were showing films that have gained acclaim in other cities, "Havoc" and "Romola," but neither helped the box office flow to any great extent.

Estimates for Last Week
Strand—"The Freshman" (2,300; 25-50). "The Freshman." Still causing comment. \$13,100.

Liberty—"Romola" (1,800; 25-50). "Romola." Gish girls not so popular here, although favorably spoken of by those who witnessed the Liberty presentation. \$3,700.

Tudor (800; 40). "Havoc" did not appeal. Only \$1,500.

Arbuckle Directing?

Los Angeles, Oct. 27. Educational have signed a new contract with Al St. John to make six pictures, to be directed by Stephen Roberts.

It is understood the director is otherwise known as "Roscoe 'Fatty' Arbuckle," the latter having directed comedies with St. John as a star for some time.

WARNER BROS.
Classics of the Screen



A thrilling love story, gorgeously produced, with Miss Rich in the type of role her admirers demand. A climax of whirlwind action and delightful comedy relief. *It's made right for the box office!*



'Now that I'm through with him, I've brought him back.'

Clive Brook
Louise Fazenda
Pauline Garon
Raymond McKee

Directed by ALAN CROSLAND
Scenario by E. T. LOWE, Jr.
Story by JAY BELZER

Now a
Dramatic
Treat at

WARNERS THEATRE

Broadway
near 52d
Street
New York
City

M.-G. SUES HOUSE

Metro-Goldwyn has filed suit against the West-heater Theatre, Mt. Vernon, for \$1,410, claiming this amount is due on contract for pictures. The case is expected to be heard during the November term of the West-heater court.

"YOUTHFUL ARISTOCRATS OF DANCE"
IN THEIR SIXTH WEEK AT B. S. MOSS' COLONY, NEW YORK
AND BOOKED FOR AN INDEFINITE RUN

EN

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"LITTLE ANNIE ROONEY"

Prolog
11 Minutes
Strand, New York
Joseph Plunkett is responsible for this decidedly atmospheric and highly entertaining prolog to Mary Pickford's latest screen production "Little Annie Rooney." The set utilized is really unusual inasmuch it is a reproduction of an east side tenement that serves with the stage structure in the foreground of the stage and the stairway to the station itself. This is well carried out and blends with the picture's atmosphere to great advantage. There are five sequences to the prolog. (a) An ensemble number "Downtown" which makes an impressive opening bit. (b) "Speelers" which has Ed and Marion Hunt doing a typical Bowery spiel to the supposed medley of old time tunes from a hurdy-gurdy. This is the same act the duo offered at the house some five or six weeks ago, but in this it appeared entirely new and received strong applause at the finish. Especially the acrobatic rough and tumble stuff was well liked.

(c) Tevis Hulm, a banjolist. In a medley of popular airs cleverly executed, filled the next spot and won a hand. He also played for (d) Ethel Bryant, "Charleston" dancer. At least she was supposed to be "Charleston," but is one of those girls that has a kick only in her right leg and cannot cross with her left, although the audience liked her. (e) The final number was a tenor solo by Everett Clark who sang "Little Annie Rooney" going in for a second chorus while the lights were dimmed with a spot on the singer fading out into the leader to the picture itself.

The flash that the presentation makes is well worth the expense of the set which must have cost the Strand something, but it was worth the effort. Fred.

CAPITOL BROADWAY SIXTH STREET

NOW PLAYING
BUSTER KEATON
in "GO WEST"
A Metro-Goldwyn-Mayer Picture

R. & MOSS' THEATRES
COLONY Broadway and 52d St.
SIXTH FIVE
HAROLD LLOYD
in
"THE FRESHMAN"
On Stage "Campus Capers" (25 People)
Continuous Daily 10 A. M. to Midnight

CAMEO BROADWAY AND 42D STREET
Gene Stratton-Porter's
KEEPER OF THE BEES

BROADWAY THEATRE at 41st Street
RAYMOND GRIFFITHS
in "A REGULAR FELLOW"
AND WORLD'S BEST VAUDEVILLE

L. STATE METROPOLITAN
B'way 45th St.
F. FAIRBANKS in "DON Q SON OF ZORRO"
At the State-Lillian Hellaw
At the Metropolitan-Pilner & Douglas

MARK STRAND BROADWAY 47TH ST.
MARY PICKFORD
in "Little Annie Rooney"
MARK STRAND SYMPHONY ORCH.

WARNERS IRENE RICH
IN
"COMPROMISE"
HERMAN HELLER AND HIS ORCHESTRA

PAUL ASH COMBINATION (35)
"Song Shop Revue"
47 Mins. Three & Full (Special)
McVickers, Chicago

While this might not be one of the poorest presentations introduced by Paul Ash since his appearance at this theatre, it is far from being his best. The trouble lies in the eccentric comedian and feature of the revue failing to appear at the opening. The talent in the first section seemed to be lost without their leader. No one there to pep them up and their efforts to entertain were futile.

The first section is introduced in a music store with counters, clerks and buyers. Ash's combination throughout this part remains in the

pit. A song here and there is delivered in conventional fashion with a few "gags" intermingled. Nothing gets over until Ash appears. No sooner does he put foot on the stage than things start to hum. The numbers receive a great plug through Ash announcing the titles.

For the second section the curtain is raised revealing Ash's combination.

Helen Savage clips off a red hot number accompanied by the band, followed by George Givet, another favorite, with three numbers to good returns. A single high kicker supported by a ballet of six girls drew some applause.

Mr. Ash throws in a "plug" for himself by announcing that he will play one of the most recent selections recorded by him on the Brunswick. Plenty of speed is injected with several "hot" selections. Eddie Clifford would have registered stronger if his imitation of Johnson remained unannounced. A double "Mammy" number by him and Givet was good for laughs. A sister team harmonized a couple of numbers, proving themselves capable of hold-

ing down the late assignment. A number by the entire aggregation was followed with the second prize winners of the "Herald-Examiner" "Charleston" contest who had no trouble tying things up. The team put a strong punch in the show right where it was needed.

While the first part had a tendency to drag considerably, the second section balanced.

RIVOLI DIVERTISSEMENTS
14 Minutes
Rivoli, New York

While this presentation was not as much in keeping with the general spirit of Halloween as most directors would like their program for this week to be, it was, however, mighty good entertainment. There was sufficient of the Halloween in the earlier jazz number, and, as a matter of fact, there was an effort made in this number to combine both the overture and the jazz spirit in this arrangement of the staging of the added attractions.

First there was an Adagio by Barnoff and Josephine. The number being the same routine as they

offered at the Hialto a few weeks ago with some minor changes. Their big tricks being utilized here also. A vocal number, "Rose of My Heart," was sung feelingly by August Weraver, baritone, and this was followed by a rope dance a la English pony ballet by a quartet of girls.

"The Homestead Singers," a ladies' quartet, followed with a number which earned applause, and after working in "one" went to full stage for the singing of "Glow Worm," to which the quartet of dancers pranced.

In all there were five numbers to the offering. Fred.

ROXY'S THEATRE SET

According to an announcement through Bert Ennis as publicity man for the Roxy Theatre, that house will be built by the Chanin Construction Co. A mortgage bond issue of \$4,250,000 has been arranged through the Strauss company. The Roxy will seat around 6,000, represent an investment. It is claimed, of \$3,000,000, and open a year from now.

IMPORTANT ABOUT THE MERRY WIDOW

"The Merry Widow" has been playing Broadway for nine weeks now at \$2 top.

And it is important that you know the following.

Much as we praised it, much as we promised you about it, we even underestimated the production.

It's positively one of the greatest possibilities for real money-making you ever laid eyes on.

We tested it at Gloria Gould's Embassy Theatre.

From the very first the business mounted and it never quit.

They talked about it.

The romance of it, the charm of Mae Murray and the dashing love-making of John Gilbert caught on like fire.

Standing room only.

The talk of New York, and growing all the time by word-of-mouth advertising!

Get wise to what "The Merry Widow" can do for you.

We know that you know it's a great picture.

But it is important that you realize what a once-in-a-lifetime showman opportunity you've got.

A production that's a credit to the industry. And a credit to your theatre—and cash!

Metro-Goldwyn-Mayer has been giving you one hit after another.

And now comes "The Merry Widow."

The rest is up to you.

THE TALK OF THE INDUSTRY

AT LAST

THE GREAT AMERICAN PHOTOPLAY

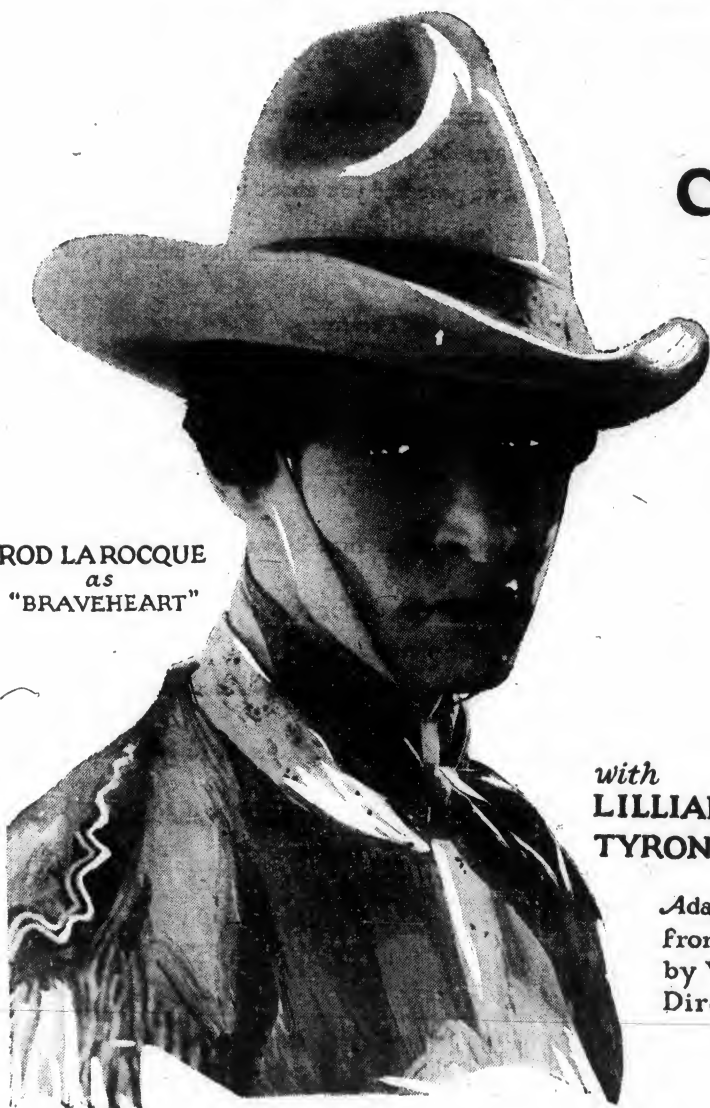
CECIL B. DEMILLE
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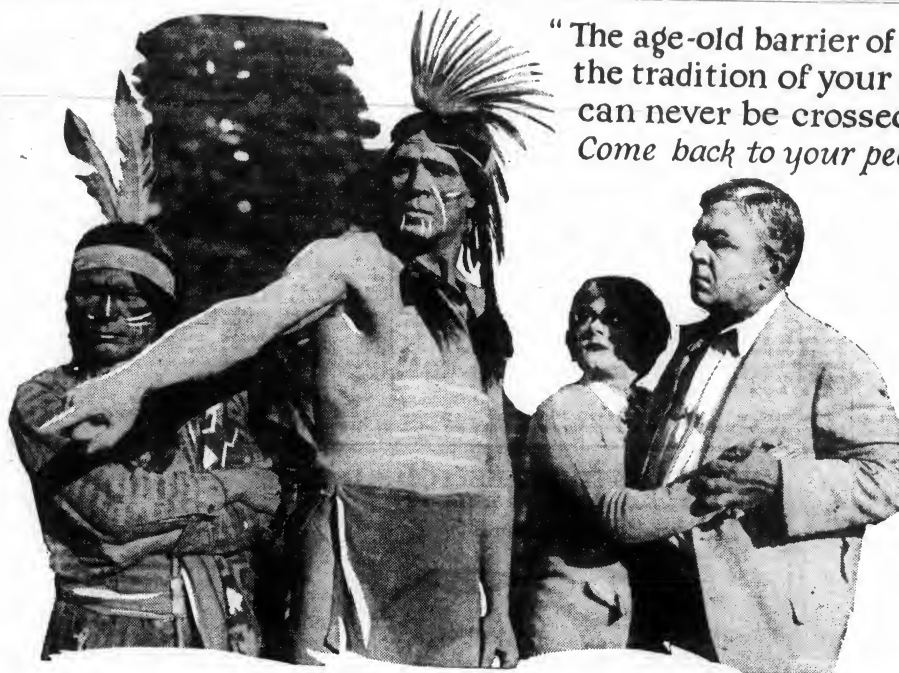
ROD
in
B

ROD LAROCQUE
as
"BRAVEHEART"

with
LILLIAN RICH · ROBERT EDESON
TYRONE POWER and JEAN ACKER

Adapted by MARY O'HARA
from the play "STRONGHEART"
by WILLIAM C. DEMILLE
Directed by ALAN HALE





"The age-old barrier of blood—the tradition of your race—can never be crossed—
Come back to your people!"

La Rocque Braveheart"

An ALAN HALE PRODUCTION

THE play that created a furore on the stage when first produced, and has continued for twenty years to head the list of box office stage successes, has at last come to the screen to duplicate its remarkable record on the speaking stage.

"BRAVEHEART" is the screen adaptation of "STRONGHEART," William C. De Mille's outstanding stage success, first produced in New York City, January 30, 1925.

It was acclaimed then—and has been conceded for a generation to be—the greatest real American play ever written.

It is great because it is *big* in theme, *significant* in action and *thrilling* in its unusual climax.

It is a graphic exposition of race conflict—the barrier of blood between the Indian and Caucasian that can never be crossed.

"BRAVEHEART" symbolizes the noblest qualities of his race—honor, courage, truth, strength and manliness. He earns the white man's wisdom and the white man's sports. He falls in love with the sister of his "paleface" chum.

Forced to heed the "call of his tribe," the manly, noble Indian parts from the girl he loves.

"BRAVEHEART" was made for ROD LA ROCQUE. It is, without doubt, the greatest role he ever had, and one of the greatest any actor ever essayed on the screen.

With its irresistible primal appeal, its tremendous dramatic sweep and conflict of fundamental racial traditions, "BRAVEHEART" comes to the screen with a great star, a distinguished cast, and the embellishment that the screen affords, to duplicate its sensational record on the speaking stage.

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

ROAD-SHOWING "BIG PARADE"

J. J. McCarthy to Handle M.-G.'s Special

It is all set that Metro-Goldwyn is to road show "The Big Parade" written by Laurence Stallings and directed by King Vidor. The picture is to open in New York at the Astor as the initial M. G. attraction at that point after the Loew interests take possession Nov. 15. About two weeks it is at present planned will be required to re-decorate and reseat the house before the picture opens, bringing the opening date to about Nov. 25.

J. J. McCarthy has been secured by Metro-Goldwyn to handle the road tours of the picture. He will route the attraction outside of New York handling it along the same lines that he did "The Birth of a Nation" and more recently "The Covered Wagon" and "The Ten Commandments."

It was Mr. McCarthy, personally, who selected "The Big Parade" as certain of having the required strength for a road show attraction viewing the picture after it was about one-third completed last July while he was on the coast to see "Ben-Hur."

A preliminary campaign of advertising in New York for the picture has already been started and from this point on propaganda will be spread for the attraction.

Norma Talmadge Leaving Next Week for Coast

Despite rumors that Norma Talmadge is to sail for Europe within the next few days for Paris to give her a chance to attend to some personal shopping, the star is to return to Los Angeles early next week. She will begin work immediately on a schedule calling for three pictures within the next three months. Under her contracting with First National there are still two pictures to be delivered. Then Miss Talmadge starts on her first picture for United Artists. It is in the latter picture that Thomas Meighan is to co-star with her and as he has a new contract starting with Famous Players Feb. 1, Meighan will have to be returned by that time.

The next production for First National by Miss Talmadge will be "Kiki."

Moe Mark's 60 Houses; Takes Robbins' 10 Upstate

Moe Mark is out to have a circuit of 60 theatres, with 10 taken this week when he added the Nate Robbins houses at Utica, Watertown, Syracuse and another upstate town to the Mark list. Standing at the head of the Mark chain is the Strand, on Broadway, the first of the big picture theatres in New York.

Robbins will continue in charge of his theatres. He recently had a deal on for them with Famous Players, but something intervened.

Chicago's Ambassador Tried to Sell Stock

Chicago, Oct. 27. The latest new theatre opening is the Ambassador, on the extreme outskirts of the city. The property was evidently bought at a price with the builders relying on the neighborhood building up to it. The theatre is being operated by the M and H Corporation, with W. P. McCarthy, president.

Last minute efforts were made by the promoters to dispose of the public stock in the house.

Star's Role Too Small

Los Angeles, Oct. 27. Claiming that her part on return to the screen as a star was too small and that it was overshadowed by parts by Wallace Berry and Raymond Hatton, Mildred Davis has been allowed to withdraw from F-P's "Behind the Front."

Charles Eylon, general manager of the F-P studio here, granted the permission and replaced Miss Davis with Mary Brian. Eddie Sutherland has also replaced Victor Fleming as director.

INSIDE STUFF

ON PICTURES

A special luncheon is said to have been given last Wednesday following the appearance of Variety on the street by some of the Universal fellows to attempt to locate the person who might have given this paper the story of U.'s unwanted 3,000 exhibitor-full service contracts. The meeting is said to have grown quite warm with the assertion made that since the story was so much "inside," only someone of the office staff could have supplied Variety with it. For the tranquility of the U. bunch it may be stated no one of U.'s office either gave or hinted at the story as published. It came from an altogether outside source, but still remained "inside," as was mentioned at the luncheon, and through that was placed in "Inside Stuff" as this also is.

One of the Broadway houses has been foolhardy enough to revoke the press pass of a reviewer on a most influential daily. This sort of thing makes it appear as though the producers who are operating the theatre deem that they can intimidate the daily papers with the same sort of tactics that they employ with the trade journals. The pass was revoked because the producers did not like the panning the reviewer gave some of their productions. The reviewer who also edits the Sunday page for his paper has, on the other hand, displayed extreme courtesy for he has even let some of the press matter about attractions being made by the same producers creep into his columns.

Cohn, Brandt and Cohn say that their schedule of 18 pictures promised for the season of 1925-26 is complete and that the negatives are now in

work in the laboratory. Also that the organization is planning for a national distribution system for their product and that the final arrangement will be announced within a few days.

Then the Tiffany-Trust organization comes along with a denial that, as all the territories for their product have been sold there won't be an opportunity to release anything of theirs in unsold territory through the F.B.O. They also deny that they are to temporarily retire from the producing field. The production plans of this organization are now being laid out by Abe Carlos who has succeeded M. H. Hoffman at the head of the organization.

The press agents trying to break into the column of a woman motion picture editor known too well for her violation of the ethics of her profession in respecting release date lines have evolved a new scheme whereby they trick her. They send her a story slugged "Hold for Release." Invariably she will spill the story on to the next morning usually leading her volume with it, and giving it prominence in the head, just what the press agent was after.

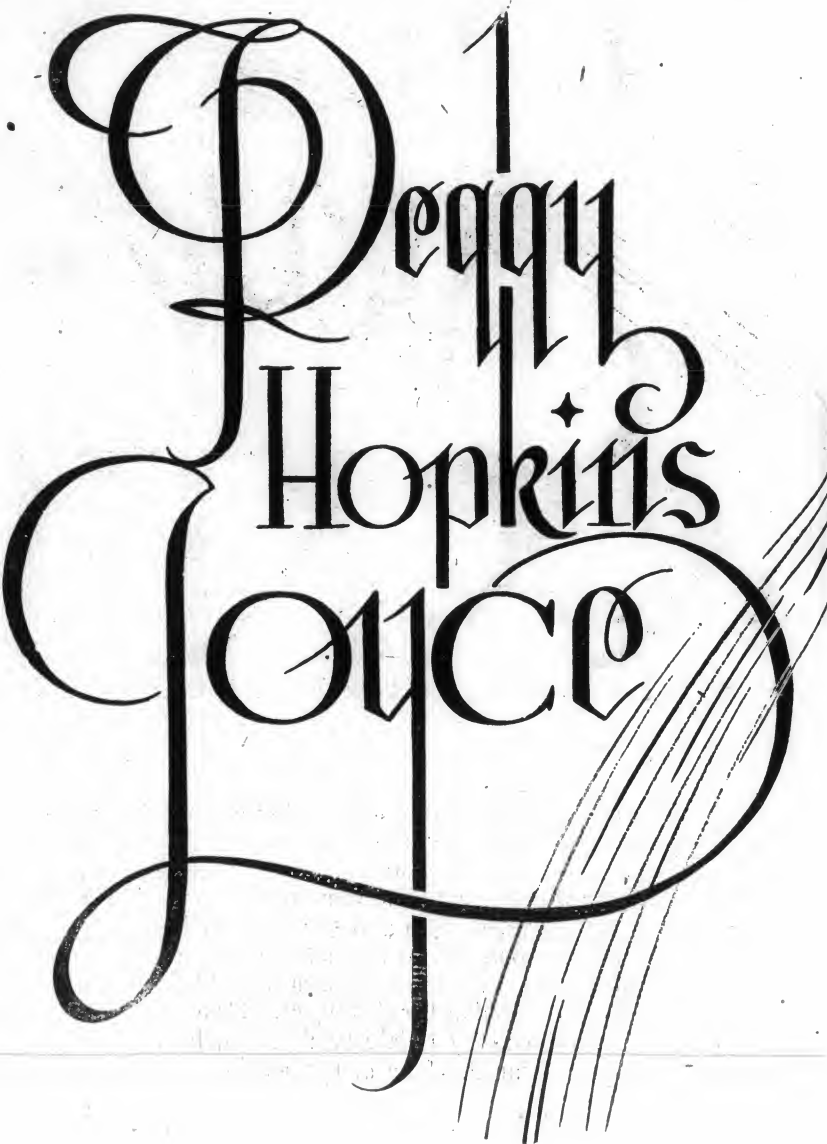
With the shifting of Douglas MacLean from the ranks of independent back to the Paramount fold comes an "inside story" that there was one man in the MacLean studios who steadfastly believed that MacLean would again be listed with Paramount stars. That was Roger Rogers, general manager, Douglas MacLean productions.

MacLean does nothing in his picture work that isn't gone over carefully with Roger Rogers. And on the advertising end Rogers is regarded as a wiz, it having been his personal ideas upon this phase that has added immeasurably to MacLean's popularity as a boxoffice proposition.

Mrs. Adolph Zukor has sailed for Paris, accompanied by her personal physician, to visit her daughter, Mrs. David Loew, who is ill in the French capital.

ASSOCIATED EXHIBITORS, INC. OSCAR A. PRICE, PRESIDENT

PRESENTS



BOOKING PICTURE THEATRES

By MORRIS S. SILVER

(Booker of motion picture theatre talent for the Western Vaudeville Managers Association—including the Balaban-Katz Theatres).

Chicago, Oct. 23. Some several weeks ago, the Central Park theatre, in a thickly populated neighborhood on the west side of Chicago, set a new standard for the picture world. A policy was established of choosing the best pictures from the whole producing field, arranging special orchestration, presenting odd and unusual bits of local color, introducing scenic effects and even sketches which might complement the general idea or theme of the central entertainment—the picture.

From this came the public identification of the idea "Balaban & Katz Presentations." To say that this conception was a sensational innovation from the outset would be but a mild expression. Instant and tremendous popularity crowned the

efforts of the sponsors—Balaban & Katz. It marked a new epoch in the area of moving picturedom. In other words, the day of just pictures alone had seen its best. The public clamored for more. It was not long before other cinema theatres adopted the idea.

Nor did a singer or dancer or a musician of rare merit prove all that was necessary to make up that, which in this day constitutes a successful motion picture theatre enterprise. Likewise as important as the talent and the picture is the matter of courtesy and service to the patron to be considered. One need not to enter any Balaban & Katz theatre to fully appreciate the full significance of the words "Courtesy and Service." Slipshod mediocre ideas and badly mismanaged theatres are no longer tolerated.

House Management

It remained for Balaban & Katz

to create a day of house management that would find a welcome spot in the heart of all theatregoers and much could be said along these lines were space to permit.

The builder of a motion picture theatre in this day and age is entirely out of luck if he dares to erect a theatre without the presence of a spacious, well equipped stage. Pictures alone, unless they be of an extraordinary colossal character, such as the comparatively few that have succeeded in being a "draw" devoid of entertaining talent, have long since ceased to meet the demands of the playgoing public. After all is said and done "the house with the capacity" is the only one of the two that stands a ghost of a show.

Central Park theatre was the first of Chicago's large picture theatres. Among the many successful palaces of cinema and entertainment that have since been built by Balaban & Katz are the Chicago, Tivoli, Uptown, Riviera, and several others now undergoing construction in Chicago as well as a number of out-of-Chicago ventures. The dual policy of motion pictures enhanced by carefully selected talent from the

foremost vaudeville stages and musical comedies hold forth in these theatres.

Booked by Asa'n

The offices of the Western Vaudeville Managers Association have been besieged for some time past with ever growing demands from picture house managers from even the most remote parts of the middle West, for "talent that will fit" and the requests therefore have been met to the entire satisfaction of the men who pay the salaries.

Entrusted as I am, with the task of booking picture theatre talent in the interests of the association, it behooves me to keep posted at all times with what theatres other than those booked through these offices are presenting in the way of talent, as well as keeping in close touch with how things are going over in the houses who secure their talent from us, thus placing me in a position to say without the slightest hesitancy, that the Western Vaudeville Managers Association with its direct affiliations with the Orpheum and B. F. Keith circuits, is beyond all shadow of a doubt the greatest concern in the country equipped to meet the needs of enterprising pic-

ture theatre managers in quest of talent—no matter what its description might be or for what occasion.

In conclusion permit me to add that, Balaban & Katz who undeniably enjoy a national reputation for showmanship, confidence, activity and business vision, are not long in recognizing this important fact and as a result, procure their many vaudeville and musical comedy features, exclusively through the offices of the Western Vaudeville Managers Association, and as Balaban & Katz are universally looked upon as past masters in the art of producing worth while entertainment, this item alone should serve as proof sufficient that the W. V. M. A. "delivers the goods."

M-G. CASTERS DISMISSED

Webb and Roderick Inattentive to "Extras"

Los Angeles, Oct. 27.

Bobby Webb and Frank Roderick are out of the casting department at the Metro-Goldwyn studios. They were discharged for insubordination by the chief studio executive.

It seems as though a number of complaints had been made to studio officials regarding the manner in which Roderick treated extra people. The studio officials began to watch how he was operating and then sent a couple, old man and woman, to apply for work to him.

The couple sat around in the casting office unnoticed all day and finally went to Harry Rapt, one of the executives and told him of what had happened. Rapt consulted with other studio officials, they called Roderick into the office and interrogated him. Not liking the manner in which Roderick replied they then sent for Webb, who was his superior and instructed him to get rid of Roderick. Webb did not think the executives had a right to interfere in the manner in which he was conducting his department, with the result he was told that he could vacate with Roderick.

Fred Lahey will still remain as supervising head of the casting office.

Burglaries Force Ind.

Exhibitors Into Meeting

With fully a half dozen neighborhood theatres visited by burglars within the past few weeks, independent exhibitors plan to hold a meeting to devise some protective plan that will make their houses burglar-proof.

The several that occurred last week in the Bronx and Brooklyn netted the raiders very little, yet owners were greatly perturbed over the idea of having their theatres entered.

At one house the haul was \$4.

West Coast Hearings

At Com.'s Seattle Branch

Washington, Oct. 27.

Due to the establishment of a branch office of the Federal Trade Commission in Seattle, the charges made by the commission against the West Coast Theatres, Inc. involving unfair business practices, will be heard on the Pacific Coast. Ellis DeBruler is to be in charge of the office, located at 425 Lyon building, Seattle.

MELNITZ FOR U. A. ABROAD

Los Angeles, Oct. 27.

Curtis Melnitz, who has been press agent for Charlie Chaplin in New York, is leaving here this week for the East to sail for Germany, where he will act as the press representative for United Artists in that country.

Melnitz will make his headquarters in Berlin. He has been associated with Chaplin for several years.

BENNETT DIRECTING AGAIN

Los Angeles, Oct. 27.

Chester Bennett has again returned to directing pictures. He will make a modern version of "The Ancient Mariner" for William Fox. Bennett has signed a three picture contract with W. H. Shuchman, vice-president and general manager of the Fox Corporation.

IN THE SKY ROCKET

A MARSHALL NEILAN PRODUCTION

The star known to every nation that reads. In Adele Rogers St. Johns famous Cosmopolitan Magazine serial and book novel success. The sky-rocketing rise of a waif of the tenements through struggles as a motion picture extra girl to the dizzy heights of stardom. With a Neilan cast, including Owen Moore, Earl Williams, Gladys Hulette, Eddie Dillon, Gladys Brockwell, Bull Montana.
Produced by Celebrity Pictures, Inc.,
for the fans of the world.

HARMLESS EXPLOSION

To People, But Did Thousands in Property Damage

New Orleans, Oct. 27. An explosion under the orchestra pit at the Liberty, second largest picture theatre in Louisiana, lifted the musicians from their seats, slightly injuring two of them, blew the keyboard of the organ into the front-row seats and caused damage that will run into the thousands.

About 200 persons were in the audience at the time. Despite the huge flash of fire and flying wreckage, they remained calm and did not stampede to the doors.

The explosion resulted from escaping illuminating gas, used to heat the theatre. One of the musicians, Vitality Lubowski, pianist, dropped a sheet of music and lit a match to locate it. The blast followed.

Ray McNamara, organist, was toppled over the orchestra pit rail, suffering bruises of the head and right hand.

An hour after the explosion the management resumed its showing of "The Trouble With Wives," current feature.

RUPERT HUGHES' ORDERS

Major O. R. C. Must Report to War College in Washington Jan. 1.

Washington, Oct. 27.

Rupert Hughes, novelist and scenario writer, who holds a commission as major in the Military Intelligence Division, Officer's Reserve Corps, has been ordered by the War Department to report to the army War College here for active duty Jan. 1.

Hughes was a military censor during the late war and his course at the war college will be in that branch of the service. He will complete the course February 11 when he will "proceed to Hollywood," as the army order reads.

FOX'S CORNER STONE

State Senator James J. Walker, candidate for the office of Mayor will officiate at noon today at the laying of the corner stone for the new William Fox exchange building at 315 West 44th street. A number of notables are to be present and the ceremonies at the building are to be followed by a luncheon at the Astor.

Harry H. Busbaum, the manager of the New York Exchange, is in charge of the details of the affair.

GO WEST

A Joseph M. Schenck production, starring Buster Keaton, released by Metro-Goldwyn. Shown at the Capitol, N. Y., week Oct. 23, 1925. Running time, 69 minutes.

The Driver.....Buster Keaton
Owner of Ranch.....Howard Truesdale
His Daughter.....Kathleen Myers
A Cow.....Brown Eyes

This latest comedy has Buster Keaton slipping over a series of comedy stunts that cause but mild laughter. Buster in this particular instance is treading on the toes of the western stars in a burlesque that has with him a cow. Tom Mix has "Tony," Bill Hart his "Pinto."

FAMOUS ADDS LONSDALE

Frederick Lonsdale, English playwright, is another to be signed by Famous-Players to write "originals" for the screen.

Thus far Famous' list of legit playwrights engaged for that purpose includes Ernest Vajda and Ferenc Molnar, of Hungary; Michael Arlen, of England; and Armenia, and Lonsdale, also of England.

FILM REVIEWS

so along comes Buster with his "Brown Eyes." Pretty name for a cow, isn't it? The only thing the Capitol needed was Jimmy Durante's "Perfect Lady" song. You know the one about "She's not a dame, she's just a cow." That would have been great with Buster's "Brown Eyes" and at the same time it would have killed any possible suspicion that the name of "Brown Eyes" was applied to the cow as a plug for the number that is being issued by a New York song publishing house.

Anyhow, Buster has a comedy in which the cow is the whole show. However it was written (the chances are that it wasn't) and whoever did the job was certainly long on memory and short on invention. The result is there in the picture, for the laughs are few and far between. Buster starts as a drifter, purse snatcher who is finally inspired by the famed speech of Horace Greeley's "Go West, Young Man"; in fact, there is a double of a Greeley statue in one of the scenes.

Buster manages to hop a freight car on the A. T. & S. F. It is a car loaded with barrels of potatoes and he starts a barrel slide

through a little honey-balcony railyard work. That was good for a laugh, as was also the scene when Buster was doped out of the car himself into the Arizona desert. Then his troubles began. He got a pet of "Brown Eyes" and the milch cows in the herd. The ranch owner decides to ship 1,000 head of milk cows and includes the cow, but when the hand tries to save the cow is paid off. No chance for the youngster to get ahead at all. The owner decides to ship the cow to the early sale of the live stock because he is holding out for a price on his heaves, tries to wreck the train and cause the shipment to be lost but it is the comic cow hand that saves the day. He is the only one on the train and climbs into the engineer's cabin in time to stop the train just as it pulls into the passenger station with the steers.

Then comes the trick of getting them to the stock yards, so the comic takes his "Brown Eyes" and goes for the steers. He leads them through the town, which gives a chance for a lot of old fashioned Keystoneing and not a bet

In the end he gets the shipment safely to its destination, but only after wrecking a department store, a barber shop and a saloon. The cowboy bath and a few other little stunts like calling out the fire department, and the police, but didn't have the old Keystone Cops, that was the one left to Senett.

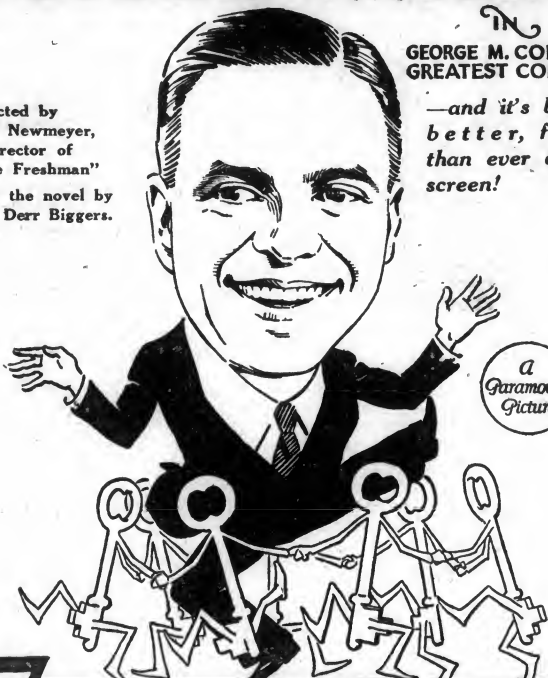
In the end, with the rancher, the cow hand and the daughter of the former all ranged on the platform at the stock yards. The hero has saved the day and the rancher offers him anything in his house and home and the hero points behind him, stating "I want her." To the audience it looks as though it's the daughter, but they are all wrong. "It's not the dame, it's just the cow."

The trouble with the picture is that too much of it is shot in the distance and the audience does not get a chance to watch the action sufficiently close to get the benefit of whatever laughs there might have been in those shots, if there were any. The Capitol audience that jammed the house Sunday afternoon missed them if there.

Fred.

The New Paramount Star DOUGLAS MACLEAN

Directed by
Fred Newmeyer,
co-director of
"The Freshman"
from the novel by
Earl Derr Biggers.



GEORGE M. COHAN'S
GREATEST COMEDY

—and it's bigger,
better, funnier
than ever on the
screen!

a
Paramount
Picture

"7 Keys to Baldpate"

NEXT WEEK AT THE RIVOLI

THE KING ON MAIN STREET

Famous Players picture, starring Adolphe Menjou and Greta Naxon and Bessie Love. Features From the play by G. A. de Caillavert, Albert de Fovar and Samuel Aronson. Adapted by Douglas Duty. Directed by Monte Bell. At the Rivoli, New York, Oct. 25. Running time, 68 minutes.

Series IV, King of Molvania. Adolphe Menjou.....Greta Naxon.....Bessie Love
Prince.....John Rockland.....Oscar Shaw
John.....Edgar Norton
Aunt Tullie.....Charita Monterey
Bourlier.....Richard Durand

Here is the comedy box office wow of the Famous program thus far this year. It is going to clean up. The women are going to love it and they are going to like Adolphe Menjou all the more for it. This is one that the exhibitor can't possibly go wrong on for it is sure to mop.

It is a sophisticated comedy, or rather was as a play, and with Leo Dietrichstein in the title role just about suited the better classes, but with the adaptation has broadened to such an extent that the high, the low and the in between are all bound to fall for it.

But, all in all, it is Menjou. The manner in which he plays the role of the king is going to stir the hearts and pull the laughs.

In Molvania, where he is the ruling monarch, the treasury needs replenishing. There are two ways to accomplish this. Either marry the princess of a neighboring ruling house who looks as though she had worked as a hostess in a night club, day and night for 40 years or so, or go to America to arrange a loan on the oil lands of the country. The king, who has worked up a reputation as a Romeo, doesn't take long to decide. It's a trip to America for the boys. But Paris first. He has a sweetie in Paris and wants to spend the evening, the night and part of the morning with her first. He does that little thing and the way in which it is handled in the direction is complete. There isn't a single thing that anyone could take offense at, yet there isn't a single thing left to the imagination. Then a few hours later, when the sweetie is shown phoning the king in his apartments, it is also quite evident that another sweetie came in and caught her, for she has a "lovely eye."

The question is how to meet her request to "take her to America" without causing a scandal, so the private secretary is pressed into service and compelled to wed the lady in question. Then America!

New York, Times Square and finally Coney Island with its roller coaster and the hot dog stands, and finally a meeting with a little American girl. The same girl, who in Paris at the king's hotel in her excitement threw a cream puff instead of a bouquet at him and hit him in the eye with it. Then romance. At first the king is just philandering again, but after he has passed up an important date with

the bankers in order to spend a week-end in the "biggest house in Louisiana." Fails, shows himself to the audience as a gentleman after all, even though it necessitates his signing away the oil lands to the bankers. Eventually blackmails him out of them. But in so doing he saves the good name of the little American.

She in turn marries the young American go-getter, then she engages him to add the king returns to Motown to marry the ugly princess and retain his throne. The latter shots are shown in color, which is as active ending.

Bessie Love, as the little American girl, shines in the role. She is as good as the gay Parisienne, does nothing that distinguishes her. Carole Lombard, as an American society woman who tries to snub the hero because of his Romeo-vigilant and finally falls, is a bit that is cleverly handled and Carole looks like a million dollars of haughty society spilled into a gown. She's a Nita Naldi, only there is so much of her.

Edward Norton, as the go-getter, and Edgar Norton, as the secretary and delivers it with a wallop. Joseph Kilgour is the banking heavy.

This is a picture bet that shouldn't be overlooked anywhere. Fred.

THE KNOCKOUT

First National production, starring Milton Sills. Adapted from M. D. C. Crawford's story, "The Cuckoo," by Frances Marion, and directed by Lambert Hillyer. Released by the Rialto, P. S. house, New York, Oct. 23, 1925. Running time, about 65 mins.

Andy Donnelly..... Milton Sills
Jeanne Paree..... Lorna Duven
Miss MacMahon..... Lorna Duven
J. VanDae Parker..... Charles King
Earl Jack..... John Koll
Miss Leary..... Edward Lawrence
Sue McKenna..... Harry Corning
Joe Satter..... Warren Cook
John Parrot..... Marian Knight

A ho-man-outdoor special will probably be the press agent's appraisal of "The Knockout." Except for the "special" part of it, the picture may be right, for in this Sills plays another of those sturdy and honest men without which no picture of his or of Tommy Meckan's could exist.

This time Sills is a gentleman prize fighter, light-heavyweight champ, even if he does keep the works of Epictetus in his library. After his scrap, in which the right arm was incapacitated, but in which he knocked his opponent with the left, a wealthy lumberman engages him to go to Canada and manage his lumber properties. Up there he discovers that the wealthy man has a bunch of double-crossers working who are trying to take the land and lumber held by Jeanne and her invalid father, and being in the quip of their enemy, he has a hard time to break ice with Jeanne, but he sells himself so well that eventually he is breaking not only ice but bread. His lieutenant, however, do some dirty tricks which throw suspicion on him, and the dirtiest blow of all comes when they dynamite the Farot dam, causing a jam of millions of logs, maybe not the same logs, but it's the same old dam-jam.

The hero, to prove he isn't a double-crosser, tries to dynamite the jam, but is unsuccessful. But he proves himself true blue by allying with the girl, and they outwit the crooked New York lumberman, who wanted things his own way. So you see the old dam-jam still works in the same old way.

There is good action in the film. In the first reel Sills has a championship fight in which he uses only the left hand. Later on the forming of the log jam furnishes a kick. While Sills attempt to dynamite it is another kick.

The star performs as always, knitting his teeth and looking determined. This time he has a new leading lady, Lorna Duven, apparently taking the place of Doris Kenyon in the Sills pictures. Miss Duven is a brunet and shows up nicely, particularly so as an out-for-girl type. But of the cast there, and the whole thing frames up as a satisfactory example of that type of film in which Sills usually does his best.

KEEPER OF THE BEES

F. B. O. production called a "Gold Bond Special." Adapted to the screen from the Gene Stratton Porter novel and directed by James Leo Meehan. Robert Frazer stars. Released by the Rialto, P. S. house, New York, Oct. 23, 1925. Running time, about 20 minutes.

James Leo Meehan..... Robert Frazer
The Master..... Joseph Belmont
Margaret Cameron..... Martha Mattos
Miss Louise Cameron..... Chita Trow
Miss Cameron..... Alice Mills
Jean Meredith..... Gene Stratton

This is the one about the girl who shined and the fellow who took the blame. As usual, the fellow gets the devil bawled out of him by a self-sacrificing and tear stained mother, who later says she "understands." Truth of it all is that the older sister of "the girl" knew her predicament and married herself to her "man" under "the girl's" name so that the child would have a name.

All of which is hokey-pokey hokey and done in precisely the cheap manner which such stuff deserves.

The hero, James Lewis McFarlane, is in a government hospital.

and when he hears the medics say he will probably be tubercular (and that's a nice thing to throw in the face of an audience) he skips from the hospital and walks for days to the sea. There he meets an old Bee Master who is ill and who asks the boy to stay at his place while he's in the hospital. The boy does, and there meets the sister of "the girl" who is to have the child. That same girl's mother nurses him back to health.

Eventually the sister tricks him into marriage under the name of the sister who shined, and after the shining sister does a Camille on the deceased (minus convincing) the hero picks up the newly born babe, carries it out into the world and takes it home. Here the mother misunderstands, for the whole thing hadn't been explained to her, and it is only when the sister who actually married him "wakes up," does the matter relent. Then the sister and the hero meet by the side of the sea and go into a clinch.

Robert Frazer and Joyce Mills of the cast are good, but Clara Buro acts all over the lot and aside from weeping and swirling around, does little. Direction medium and production itself looks like a cheap proposition.

As a business getter, it doesn't look to be in the running. Sisk.

COMPROMISE

Warner Brothers' production, starring Irene Rich. Adapted from the novel by Jay Chauder; directed by Alan Crosland. Released by the Rialto, P. S. house, New York, Oct. 24, 1925. Running time, 60 mins.

Irene Rich..... Irene Rich
John Thayer..... Louise Farned
Nathaniel..... Pauline Garon
Golly..... Raymond McKee
Bernie..... William L. Sullivan
John Thayer..... William L. Sullivan
Commodore Smithson..... Edward Martin

Here is one that they have everything in except possibly that well-known old "kitchen stove." There is a wallop in a terrific cyclone which knocks down a prop town, but does it in a manner that seems convincing. Why it was worked into the story and how the yacht-lug party managed to get on the scene on horseback is going to be one of those things hard to dope out. But who cares?

Irene Rich has the role of the elder daughter who has been neglected for the younger. She manages to capture the male prize of their particular set while the younger daughter is abroad securing a divorce. The younger girl returns just after the wedding ceremony is completed and decides that she'd like to have her brother-in-law for herself and starts out to get him. She does manage to land him through getting him aboard a

financier's yacht on a two weeks' cruise. Then, just to let the elder sister know that she was the winner, she marches her captive up to their country place from the yacht, arriving just as the cyclone does. In the end the husband and wife are reconciled, and that's that.

There is some comedy in the picture due to the efforts of Louise Farned, but the bits seem to be over-gauged and dragged in simply to work a laugh into the story.

Miss Rich, however, gives a corking performance opposite "Clive Brook, who manages to handle himself perfectly.

Incidentally Raymond McKee, in a comedy role which he overplays at times, looks like a bet for the future, especially if he is handled right and a line of stories given him. Fred.

WANDERING FOOTSTEPS

A Banner Production adapted from the story "A Wise Son," directed by Paul Rosen. Released in the independent market. Shown on double feature bill at Loew's, New York, Oct. 23. Running time, 19 minutes.

Al Whitney..... Bryant Washburn
Tim Payne..... Alec B. Francis
Helen Maynard..... Estelle Taylor
Melinda..... Ethel Wain
Mrs. Whitney..... Eugenie Bessner
Helen Maynard..... Phillips Smiley

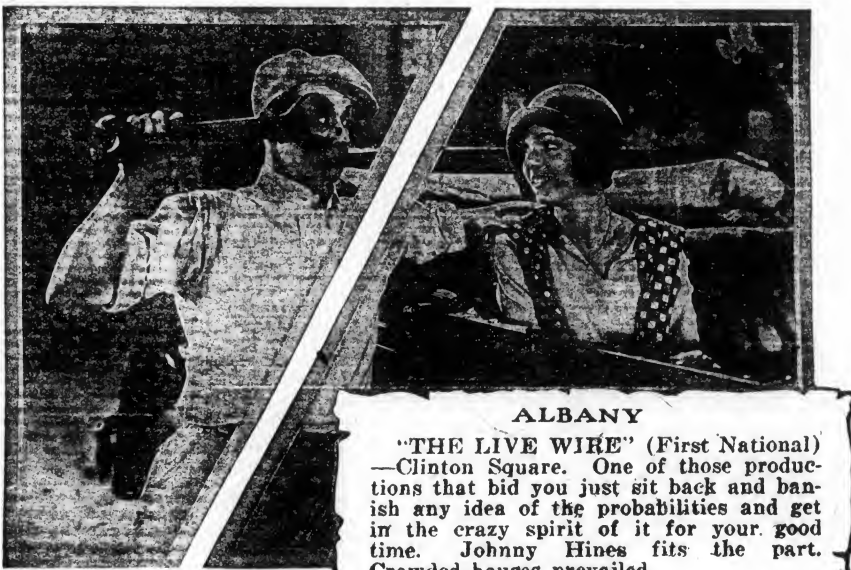
A mighty entertaining little picture that will get by in most of

the neighborhood houses. That also goes for some of the bigger ones where there is a daily change of program and an occasional double feature. Its showing at Loew's New York, together with "The Boomerang," made an exceptionally strong bill.

With the names of Bryant Washburn and Estelle Taylor the exhibitor has something to work on a boxoffice card and the picture manages to stand up. It is well directed and there are a couple of exceedingly funny bits of business in the visualization of the story.

It is the tale of a young society man who likes his booze a little too well. He has nothing to do except spend dough and he manages to do that by buying booze. On one of his sprees he picks up with an old bum whom he has adopted him as his father. This loves the girl he is engaged to, for he had promised to go on the "wagon" and this escapade proven he's not riding. In the end, however, the adopted father manages to straighten out the boy and they are both in business. The girl is won again and the old man marries the boy's mother. They had been sweethearts years before.

Not much to the story as a whole, but the manner in which it is presented makes it worth while. Fred.



ALBANY

"THE LIVE WIRE" (First National)
—Clinton Square. One of those productions that bid you just sit back and banish any idea of the probabilities and get in the crazy spirit of it for your good time. Johnny Hines fits the part. Crowded houses prevailed.

"CROWDED HOUSES PREVAILED"

from Morning Telegraph Oct. 14th

JOHNNY HINES in "The LIVE WIRE" is by far the biggest laugh maker this star ever made. Another reason why FIRST NATIONAL'S "WINNER GROUP" leads in money-making pictures.

Adapted from "The Game of Light" by RICHARD WASHBURN CHILD—Directed by Charles Hines—Presented by C. C. Burr.



A First National Picture

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays, President

COLUMBIA COME BACK WITH BIG MERGER

Phonograph Co. Affiliates with Four Foreign Firms in 11 Nations

Columbia's come-back as an important phonograph factor is indicated by the huge \$200,000,000 merger confirmed by Henry C. Cox, president of the Columbia Phonograph Co. of America. The merger involves the Columbia International, Ltd., of London, which will be the holding company for the American concern, the British company (Columbia Graphophone, Ltd.), the Carl Lindström Co. of Berlin, and the Transoceanic Trading Co. of Amsterdam. Since last March the British Columbia company, a prosperous concern abroad, has had a controlling interest in the American branch. President Cox will be a director in the new holding company and Louis Sterling will be the other American representation.

Since last spring Columbia has been perking up generally in its business methods, recordings, etc., and the outlook seems to be for Columbia to do a decided come-back and resume the important rating formerly held by it.

The Lindström Co. is a radio concern and it is believed that a dual Columbia phonograph-radio instrument will be marketed akin to the Victor and Brunswick's combinations.

On top of this, factories in 11 nations have been acquired by the new holding company, thus tending to form a graphophone trust for these countries. They include France, Germany, Italy, Austria, Spain, Switzerland, Poland, Argentina, England and the United States and will form part of an international scheme for the interchange of disks and phonograph "masters."

CHEAP APPARATUS

Paris, Oct. 17. An exposition of French radio manufacturers is being held here, the Music City Co. reveals that since last year the prices have considerably diminished.

One instrument attracting attention is the "baby" set for a 450 meter wave length which costs only 20 frs. (less than \$1 today) a complete apparatus, fitted in a leather wallet which can be put in the pocket, adopted for long and short wave lengths, is available for 60 frs. (retail price) on the other hand there are sets on view valued at \$100.

Inventors here seem to be turning their attention to sets requiring no batteries, but to be powered with the electric light sockets in apartments. (This is nothing new in the United States).

BALTO'S NEW STATION

Baltimore, Oct. 27. WRAL, the Consolidated Gas and Electric Company's superpower radio station debuts the evening of November 2, according to an announcement by Frederick R. Huber, director of the station.

Twilight Concerts will be a feature. They will be played every Sunday afternoon and last about an hour.

COAL STRIKE HURTS BANDS

The coal strike in Pennsylvania territory is making that state a poor field for traveling attractions.

Bands which played dance-halls on percentages to big returns are finding it not so attractive just now.

Charley Straight's Broadcasting

Chicago, Oct. 27. Charley Straight and his Rendezvous orchestra will send their arrangements to the air starting Nov. 1, through WHLP.

IF YOU LIKE APPLAUSE, GET THIS HIT AND IMPROVE YOUR ACT

Moonlight Makes Me Long for You

TAX FREE. Goes Over Big Wherever Sung or Played. TAX FREE. Professional Copy with Quartet Arrangement of the Chorus. Full orchestra by Alford.

FRANK H. GILLESPIE, Music Publisher, 1112 FORBES ST., PITTSBURGH, PA.

New York Office, 1568 Broadway, London, Eng., Office, B. Feldman & Co., 125 Shaftesbury Ave.

Refuses \$8,000 Offer

F. C. Coppicus, Paul Whitehead's concert manager, in receipt of an offer for Whitehead's radioacting for one night at \$8,000 for the evening's program over a series of linked broadcasting stations. Whitehead has turned it down for the reason he is irrevocably opposed to radio because it would hurt his gate receipts if he went on the air. Whitehead may broadcast once next spring, just before he sails for Europe.

WHITEMAN CONVINCED

By Paul Whiteman

Variety's carrying power with the public throughout the country was brought home to me in another striking manner. Variety's story about my turning down \$800,000 for two years to tour the Famous Players picture houses must have been widely repeated in the lay press, according to 60 clippings from as many dailies my news clipping service has mailed me to date. Almost all stores credited Variety as the original source, although even without credit, we would all know where it came from originally.

That is why I know that an ad in Variety will exploit one's name or one's message not only to the managers, agents, bookers and the entire profession, but will bring it to the attention of dramatic editors from coast to coast, all of whom seemingly are regular readers of Variety.

Speaking of that \$800,000 contract which Famous has offered me at the rate of \$10,000 weekly for 40 weeks for two seasons, I have had considerable discussion and argument have been going on as to why I turned down such a "million dollar proposition." I can only point out these facts: Since our organization has been out on the road this season, a matter of only four weeks, we've been grossing an average of \$19,000 a week. This excepts, of course, the week we played for Mike Shes at his Hippodrome, Buffalo, for \$35,000 and where we had the pleasure of beating the Gilda Gray house record by \$3,000.

We should average \$20,000 weekly this season and if for some weeks, like the five at the Coral Gables starting in February at \$16,000 a week, we play below it, we balance later in the season. The San Francisco Auto Show this winter has been booked for \$25,000 for six days.

Four Bandmen Are Now Happy Benedict

A marriage epidemic has broken out in the Duke Yellman-lead Castle orchestra. Within three weeks four members of the band committed matrimony, leaving only five of the personnel of 11 in number. This trio is also reported slipping.

The quartet comprises Chris King, drummer; Frank Dinmore, banjo; Murray Gehlin, trumpet and Louis Martin, sax. Yellman's organization has been signed by S. L. Rothfeld for the Roxxy theatre next October. Meantime the band will tour with Rothfeld in concert and broadcast to keep the Roxxy name before the public.

BANDS INCREASE IN LONDON

London, Oct. 17. The number of Allen bands increases weekly without the "boom" showing any decrease in the amount of native unemployment. It is more than five times that the Musicians' Union will make further protests to the Board of Trade.

Dornberger in Film Houses

Charles Dornberger and his orchestra open a picture house tour this week at the Circle, Indianapolis. Dornberger has been playing ball room in concert and broadcast at the Hotel, Chicago.

"PERFECT LADY" SONG EXCITEMENT IN SQUARE

Verse Started as Gag Becomes Regular Sheet Music—Another Author Horns In

Plugging a lyric for a gag, Variety sent a verse into sheet music form. Besides that, the authors got an advance, not much, but cash. The song was first called "A Perfect Lady." After Frank Clark, Waterbury, Berlin, Snyder, paid Jimmy Durante and Chick Endor \$200 as advance royalty, they changed the title to "She Doesn't." Jimmy and Chick look upon Mr. Clark as a fairly good father, the first time Frank ever has had fairly connected with his name. After they got the \$200 in the Waterbury, Berlin & Snyder office, Chick and Jimmy called on the cashier of a bank to pronounce the bills genuine.

The news about the song writers getting \$200, and all in cash, spread over the district, finally reaching Walter Winchell, who writes prose and poetry on rainy days. Winchell listened to the lyric and claimed it, saying he had printed it in his column in the "Evening Graphic." Jimmy alleged he had found the verse in a monthly magazine, but didn't deny Walter might have written it. Jimmy said he always had imagined someone had written it.

Whereupon Mr. Winchell mentioned about having heard that \$200 rumor. Mr. Durante said that was correct, but he had dreamed yesterday, and in the night life of New York \$200, split two ways, doesn't go very far.

Too Much Cash

Whereupon Winchell visited Mr. Clark and repeated his claim. When Frank Clark readily assented, department filed the job, Mr. Winchell had \$32.37 coming. Clark offered to pay it in cash, but Walter said he would prefer to let it ride and collect in a check when it reached \$50. Mr. Winchell confidentially informed Frank he did not care to swagger through the square with much money in his clothes. Jimmy and Chick had no such wishes he had never written the verse—it's causing him so much trouble. Out of his \$100 Jimmy had to spend with Eddie Jackson and Claydon, his cabaret partners, while Eddie Jackson asked for \$25 extra to sing the song. That left Jimmy with \$3.33.

"Break" for Radio

It may or may not be unconscious, but the radio industry is playing into a smart stunt with the low wave lengths now being issued for some of the most important stations. Most all sets receive on wave-lengths from 200 up to 890 meters, but cannot get anything below the 200 meter mark. An extra condenser is necessary and it entails an additional expense or, to some, may mean the scrapping of their set to acquire a finer selective apparatus.

Considering the \$1,000,000,000 radio business annually, the large number of low wave-lengths issued for the new stations may incapacitate a good majority of this apparatus and stimulates interest in a finer product anew.

FUNNY LAWS!

Minneapolis, Oct. 27. Radios and other musical instruments have been closed a number of times by the Minneapolis city council when used in stores and supply shops for advertising purposes to attract the passing public.

Under provisions of an ordinance just adopted, use of such instruments, where the music is sent directly on the streets for advertising purposes, is prohibited, with a penalty for violation of not more than \$100 or more than 90 days in the workhouse.

Complaints from business men adjoining music stores had it that the constant operation of radio sets or phonographs had become a public nuisance. A similar ordinance is effective in St. Paul.

CANTON, O., EXPO.

Canton, Oct. 27. Sponsored by the Canton "Daily News," a radio show, one of the largest staged in eastern Ohio, is being offered at the city auditorium here for three days.

GIFTS AND SONG RECORDINGS

Since Variety's comment on a recording manager of a prominent phonograph company has appeared, additional information about sundry gifts and the like has come to light. It is said that an important position like recording manager, and burdened with the task of selecting numbers for national release, should not be obligated, whether unconsciously or not, through any social alliances with music men. The gifts of watches, jewelry and the like, admittedly uncollected by the recipient, are deduced as having some influence in the long run and not in keeping with the best business principles.

It has been tabulated one company has released 67 numbers since January 1 from a certain music publishing concern's catalog, as compared to 40 songs from an equally large firm's output. Of the 67 numbers, 13 are genuine hits, the majority as so-called flops, and three or four never even published. Favoritism is thus indicated, since popular songs are only supposed to be "canned" when hits and in demand.

The firm with the 40 songs since the first of the year has been known to have had numbers already "canned" and held up for weeks awaiting release until genuine in demand, and then released, thus halting their chances for another recording (both dance and vocal) because of the then comparative antiquity of the product.

INSIDE STUFF

On Music

"Name" Bands Losing Disk Prestige.

Local "names" seemingly don't mean any too much to the phonograph recording companies. An orchestra leader prominent in New York and the East cannot make a connection with a certain big company because of his localized reputation.

The refusal to accept this "name" as a recording artist is surprising at first thought, but after analysis by the recording executives, it is obvious as to why they are reticent. This company specializes in building up expert recordings, counting on the actual merits of the disk to sell rather than the reputation of the artist. This has been proved by the fact that several heretofore and purely fanciful names, merely coined to introduce something new to the lists, suddenly come into demand, although the appellations are of no moment as to identity.

Thus, the "name" referred to in one locality which is not a particularly good sales territory for any musical merchandise, has been turned down.

Colored Prison Band

Albert E. Smith, colored musician, at present confined to the prison at Comstock, N. Y. (\$100), has written to friends in New York, asking for late music.

Smith writes an orchestra has been formed among the colored inmates, and that it is causing some excitement up there because the musicians are shy of topical stuff.

Toning 'Em Down Privately

Cabaret entrepreneurs are becoming more diplomatic in their methods. The rough dancing stuff, which seems to have been growing of late, has given rise to a new scheme of things.

Instead of embarrassing the couple on the floor by tapping them for a public warning, the girl is now poked outside on a pseudo phone call and tipped in private to tone down.

Haenschens a Busy Guy

One of the music publishers has taken it upon himself, in a communication to Variety, to alibi Walter Haenschens, the Brunswick recording manager, for his preoccupation in interviewing music publishers.

It is well known that Haenschens, as the brains of the New York laboratories, is practically dead up running between three recording rooms supervising "dates" and in spare moments arranging and scoring.

Jimmy O'Keefe, Haenschens's assistant, interviews the music men; and it is a fact that some of the music men are calling Haenschens "hard-boiled" for no just cause other than that his time is too occupied to interview publishers.

Greatest Jazz Band

What was probably "the greatest jazz band in the world" was part of a tribute to Herb Wiedoff, the Brunswick recording artist and Californian who played the Palace, Chicago, recently. The stunt had Paul Whiteman, Paul Ash and Abe Lyman paying personal homage to Wiedoff by coming onto the stage and performing—Whiteman at the violin; Ash, piano; Lyman, drums, and Wiedoff, trumpet—forming the highest priced jazz quartet in the world and proving an extra treat for the Palace patrons.

Wiedoff and Whiteman are California buddies, and although Wiedoff, Ash and Lyman are a Brunswick recording triumvirate, Whiteman, as a Victor artist, co-operated with the Brunswick officials.

Ray Miller's "Nut"

Ray Miller says he's getting wise to himself. Heretofore he has had a reputation for being a "good fellow" with musicians in paying them fancy salaries, but Miller is now determined to keep his "nut" down to \$1,200 a week for salaries and try to make some real profit for himself.

Because of his huge overhead, Miller has had one of the highest priced organizations in the business. His violinist, Danny Yates, is leaving to start his own band. Miller opens at the Privately Saturday, a new \$3 cent cafe on Broadway and 52nd street, New York.

Kern Restricts "Who"

Jerome Kern is afraid of too much popularity for "Who," his big number from "Sunny," and has restricted it against radioacting and also from dance performance by bands.

MacDonald With Columbia

J. S. MacDonald, formerly manager of Victor's artists' department, who resigned last week, is reported affiliating with the Columbia Phonograph Company in an executive capacity.

Jack Edwards' Break

Jack Edwards, formerly professional manager of the Broadway Music Corp., is vice-president of the corporation which publishes "Artists and Models" and several other pseudo-art periodicals. The various "campaigns" against these art publications on alleged vice charges has boosted circulation until "A. & M." is said to have a run of 165,000 weekly.

COPYRIGHT MEETING

A meeting has been called for Friday, Oct. 30, at the Bar Association building, 42 West 44th street, at 10 a. m., by Frederick Hume, chairman of the committee on copyright revision.

MANNING LEAVES KFWB

Los Angeles, Oct. 27. Norman Manning, manager of the Warner, Brothers KFWB broadcasting studio since its establishment, has resigned. He will be succeeded by Morris Levinson, a relative of the Warners.

BAND AND ORCHESTRA REVIEWS

DIMMICK'S SUNNYBROOK ORCHESTRA (11) Cinderella Ballroom New York

It's not every day, or week or even month, that something unusual in the music strikes Broadway, hence the acclaim which has greeted James G. Dimmick's Sunnybrook Orchestra. Here's an organization which, like Roger Wolfe Kahn, has lived down the handicap of the "millionaire" affiliation. Dimmick in this instance being a retired steel engineer, ex-president of the Greenville, Pa. Steel Car Co. and former partner of "Diamond Jim" Brady. Mr. Dimmick is not of the band although sitting in at the traps occasionally, acting as a fatherly guide, patron and mentor for the clean-cut 11 boys who comprise the Sunnybrook Orchestra which name itself is borrowed from the Dimmick country estate in Michigan. The band started purely by accident five years ago when the steel man adopted five of the 11 boys, but then through college and musical conservatories, the entire personnel came from around Greenville and Sharon, Pa. Thus "happened" a band that ranks with the Jan Garber class in versatility and entertainment, to say the least, in instrumental prowess. It's a singing novelty orchestra of the type so much in popular demand these days although few and far between. The band has averaged about 21 years, the youthful appeal of the personnel is obvious. Coupled with their genuine dance-provoking instrumentation and the novelty of their cut-up, was absent of, although his antics were immediately impressive at cursory glance, a couple of weeks ago at the Wednesday night Frank Clark concert. Yes, with Hanganoff, at James Harnbeck, the banjoist, stepped in and shouldered the burden with the rest playing right along. It is but an instance of their versatility in switching assignments. The reed section of Blair McCrackin, Howard Greene and Jack Welch has been also officiating on the violin and saxophone doubling well on the clarinet, b-jazz contributing vocally. Elbert Greene, the other half of the family is the pianist, arranger of the organization. Charles Beer, bass and violin, Evan Malcom, trumpet and vocal soloist, Warren Johnson, trumpet-melophone, Frank Cox, trombone and Clarence Welch, piano, are the billing violin) complete the line-up.

The boys evidence painstaking preparation in everything they do. In "hot" stuff, besides the usual reed and brass variations, the bits of business are novelly conceived. The snare-drum head against the tuba produces a resonance of unusual order, and the combination of woodwind reeds and brass blowing into the gaping chasm of the tuba evolves a clashing of overtones that falls interestingly on the musical ear.

Equally expert in melody and symphonic dance music, as that of the indigo or torrid school, a waltz finds them in novel triple marimba formation with the sax in solo introduction, followed by violin, Evan Malcom, trumpet and vocal soloist, Warren Johnson, trumpet-melophone, Frank Cox, trombone and Clarence Welch, piano, are the billing violin) complete the line-up.

The band can probably best be judged by these facts: the Sunnybrook were booked into the Cinderella original woodwind reeds with the Paradise ballroom, Newark, holding other contracts. A public petition from the patrons demanded a hold-over forced the management to extend it to eight weeks last week. On Sunday of this week, the prolongation was made for 12 weeks, the extension being secured by the band's fine disc Newark, is under kindred management with the Cinderella, thus agreeing to a setting back of contracts to accommodate.

The Sunnybrook orchestra is already slated for some recording

work; it should deliver handsly, especially if permitted to include their novelty ensemble and solo vocalizing. As a ballroom attraction, otherwise, it leaves nothing wanting; for stage, the diversifications particularly recommend it. Abcl.

EDDIE ELKINS' ORCH. (10) Ciro's, New York

The engagement marks Eddie Elkins' resumption in Manhattan. Previously at the Club Bieham, a next-door neighbor of Ciro's, Elkins vacationed on the Coast during the summer. The present combination is not from the Pacific seaboard, however, the violinist-leader counting upon some of his old men and a few new ones for support.

A veteran in this environment, the most difficult task that Elkins currently faces is the playing of Gershwin's "Rhapsody in Blue," the finale of the floor show. Taking into consideration the limitations of the pieces for such a core, Elkins and his boys do exceedingly well. Opening night (Oct. 22) saw the leader wearing a worried expression until this particular assignment had passed, after which the wave of relief was pronounced both on the faces of the boys and in their playing.

Elkins has assembled a neat dance combination, and in this fairly large room it more than suffices. The instrumentation comprises two saxophones, a pair of trumpets, trombone, banjo, piano, tuba, drums and Elkins with his violin.

The band listens as being particularly adept when warming up the various orchestration, albeit their melodious conception of smooth fox-trots is a pleasing invitation for patrons to dance. Elkins is well known in this district for his musical and standard reputation. This engagement will not deteriorate that former prestige. The men play the revue adequately, and their dance music stamps them as first class in this room for any other of the type.

Byers succeeds Taylor Hale ("Pee Wee") Byers and his orchestra have succeeded Jackie Taylor Hale in "Captain Jinks" at the Martin Beck.

Byers is doubling with the Club Gallant, Taylor having gone to the Spanish Gardens, Coral Gables, Fla.

Bryan-Meyer Comeback

Bryan's come-back as a popular song lyricist is a matter of moment. With George W. Meyer, another composer who is staging a come-back, both have turned out one of the quickest songs in "Brown Eyes—Why are You Blue?" which Frank Clark is putting over for Watson's.

Bryan formerly had the rep the most versatile lyric writer in the business, being a pet theory that, placed in a room with any other writers for any given period, Bryan could emerge with the most worthy and most prolific assortment of pop song verses. However, for a couple of years he has been on the Coast and out of the tin pan alley picture until recently.

Bryan is a character. Besides a lyricist, capable of catering to mundane tastes with the limitations of the philosopher and poet of no mean order. His "Pagan Love Lyrics" rate well among contemporary volumes of verse.

Gillespie's Gag Helped Whiteman Get \$15,200

Jimmy Gillespie pulled a pip of a publicity gag when Paul Whiteman played a return at the Auditorium, Oct. 22. The Paul Whiteman heads from the Ed Randall cuts, used on all of the maestro's advertising in Variety, were amplified into huge size as false paper-masques, for two "sandwich men." Two heads were mounted on each "sandwich man's" cranium, the freak attracting tremendous attention, tying up traffic and landing the walking pluggers in jail. The "sandwich men" were making a court record and landing in all the dailies.

On his second concert Whiteman did \$15,200 on the two performances.

Byers succeeds Taylor Hale ("Pee Wee") Byers and his orchestra have succeeded Jackie Taylor Hale in "Captain Jinks" at the Martin Beck.

Byers is doubling with the Club Gallant, Taylor having gone to the Spanish Gardens, Coral Gables, Fla.

Arthur Johnston Asst. to Tours Arthur Johnston has been made assistant musical director for the Sam Harris enterprises.

Johnston will assist Frank Tours.

Archer-Lyle Andrews authorship and production affiliation which counts on a new intimate musical comedy at the Vanderbilt theatre each season.

The sub-Archer units that will be sent out to play with the road shows will, of course, further help spread the Archer name.

Abcl.

Coast Shifts

San Francisco, Oct. 27. A big shift in bands is taking place around the bay cities. Jo Mondal at the Lido, is putting out No. 2 gang to go into the Wigwam pit, succeeding Leon Kowalsky.

Herb Myerink has followed Joe Livingston into the State, Oakland. It is believed the latter house is preparing to dispense with vaudeville to emulate the Granada, Frisco, which features stage presentations and first run shadowgraphs.

Art Widener and boys has supplanted Joe Wilson at Fishers pavilion. Lester Stevens has gone from the St. Francis to the Alexandria with an eight-piece band. Andy Sataro is now swinging the stick at the St. Francis.

The newest bit of course is the change where Walt Roemer takes his bunch from T. & D's Oakland to the Warfield, Frisco, with George Gillespie, and the opposite move. Roemer will be treated to a circus billing by Frank Whitbeck, the Warfield loud speaker.

BERNIE ABROAD

Ben Bernie has been booked by William Morris for eight weeks starting June 1 at the Kit-Cat Club, London. Bernie to immediately follow Paul Whiteman. The Bernie booking was reached after considerable deliberation as to a strong enough attraction to succeed Whiteman.

The Bernie band will get \$3,000 a week.

JONES' \$5,500 IN FLORIDA

When Islam Jones returns from London where he is completing an eight weeks' contract at the Kit-Cat Club, he opens the new Davis Island Country Club, Florida, in December. Jones will get \$5,500 for his stay for 12 weeks in Florida. The proposition is personally sponsored by Davis, who is a millionaire.

New Victor-Brunswick Machines Due Next Week

Both the Victor Co's Orthophonic and the Brunswick's Parlophone newly perfected talking machines are slated to make their appearances on the market next week. The improved reproducing qualities in both machines are counted on to boom the talking machines and in turn stimulate interest in phonograph records.

For the time, the straight talking machine will be in combination, the radio adjunct in combination to follow after the new trade names are sufficiently familiarized to the public.

KAHN'S CONCERT TOUR

Roger Wolfe Kahn is preparing for a concert tour next fall and is reading several original jazz-symphonic compositions for the itinerary. The 19-year-old leader celebrated his latest birthday last week. His men presented him with a silver baton.

The Beauville Dozen, a Roger Kahn subsidiary band, has been signed to "can" for Pathe records. Kahn himself is a Victor artist.

HARRY ARCHER RECORDING

Harry Archer and his orchestra from "Merry Merry" have made their first Brunswick records. Archer is composer of the musicale at the Vanderbilt and also heads his own band which is actively conducted by Ernest Cutting.

Archer's first two recordings are "It Must Be Love" and "I Was Blue," the two "plug" songs of the show.

NATIONAL'S COAST ADDITIONS

San Francisco, Oct. 27. John Peizer of the National Attractions, is on the coast for the purpose of adding to their string of dance halls playing traveling bands.

Wintergarden Hall here will play a band a week, it is reported.

LEADING ORCHESTRAS

IRVING AARONSON AND HIS COMMANDERS

Second Season with
KEAR JANIS' "PUZZLES" 1925
Colonia Theatre, Boston

DAN GREGORY AND HIS Victor Recording Orchestra Enroute to Coast Management of Headquarters 1101 New York Street HARRISBURG, PA.

DAVE HARMAN

AND ORCHESTRA
DANCELAND, PHILADELPHIA
Permanent address: Williamsport, Pa.

FLETCHER HENDERSON

AND HIS
Roseland Orchestra
COLUMBIA RECORD ARTISTS
AT ROSELAND BALLROOM
Broadway and 51st St., N. Y. C.

The Original Memphis 5

Direction BERNIE FOYER
1674 Broadway, New York

CHARLEY STRAIGHT

AND HIS
Rendezvous Orchestra
Rendezvous Cafe, Chicago, Ill.
Also Jack Johnstone and His Samovar Orchestra. (A Charley Straight Unit).

RAY WALKER'S

RADIOLANS
On a Much Needed Vacation
Representative, Harry Pearl
1607 B'WAY, NEW YORK CITY

ACE BRIGADE

and His 14 Virginians
Opening Picture House Tour
Bransford, Newark
Next Week
Direction William Morris

JEAN GOLDKETTE

Orchestra
Victor Recording Artists
Management of
Jean Goldkette Orchestras
17 Brady Street
DETROIT

MAL HALLETT

and his
Versatile Entertaining Band
Permanent address, Box 612,
Lawrence, Mass.
"TOURING NEW ENGLAND"
Management: Charles Striebsman

DAVE HERMAN

AND BAND
Teuring Orpheum-Keith-Albee
with DENO & ROCHELLE
Foremost Exponents of the "Apache"
at the Casino Ball Room
This week, 3111 St., Los Angeles

Original Indiana 5

Record and Radio Artists
Now Playing Cinderella Ballroom
44th Street and Broadway New York
TOMMY MORTON, Manager
Phone Richmond 3111 5179, Sterling 3026

MILTON SLOSSER

Premier Organist
MISSOURI THEATRE
St. Louis, Mo.

MR. AL TUCKER

and his
SOCIETY ORCHESTRA
Keith-Orpheum Circuits
Direction Bernard Burke

Bacon & Day
SILVER BELLS
BANJOS
New Catalog—Just Out.
THE BACON BANJO CO., Inc.
GROTON, CONN.

CABARET REVELS

CIRO'S

The best all-white floor show that New York has had since the Boardwalk was prominent with this type of entertainment a couple of years ago. This cabaret presentation is strong enough to signify that if it can't do business, dance floor revues of this type so far as Manhattan is concerned.

Felix Young has solely taken over the sixth street cafe from the former owners (one of whom was Ben Bernie). He staged the reopening last Thursday night (Oct. 22). The premiere drew a professionally prominent audience and revealed what is believed to be the only white show of its type to ever elicit cheers, no matter how friendly the patrons.

Two angles regarding the signing of the revue, titled "Ciro's Rhapsody in Blue," say that Sammy Lee put on within 10 days. Allowing that this time is remarkable in putting together such a show, the accomplishment carries great weight. The five girls that Lee rehearsed his 10 girls (all of whom are in Broadway musicals) before the times.

The main "kick" of the program is the "Rhapsody in Blue" finale, a semi-ballet under dim lights to the accompaniment of the time is remarkable in putting together such a show, the accomplishment carries great weight. The five girls that Lee rehearsed his 10 girls (all of whom are in Broadway musicals) before the times.

The performance is divided into two halves, the total running time coming around 75 minutes. This means that the girls are on for 60 minutes with the girls.

For the opening the younger Hoffman comes with the girls, and the remaining names, who come and go, after which Hoffman officiates with stepping. Val and Ernie Stanton, Ernest Hines, and Margaret Davies. The 10 girls are all from shows with a big name.

A Russian number, led by Hoffman, means that the girls have their first episode and give Hoffman a chance for some neat footwork. It's a fast moving section under lights, it's a fast moving section under lights, it's a fast moving section under lights.

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A Russian number, led by Hoffman, means that the girls have their first episode and give Hoffman a chance for some neat footwork. It's a fast moving section under lights, it's a fast moving section under lights, it's a fast moving section under lights.

EMIL COLEMAN

Director of his Smart Hotel at 211 West 42nd Street, New York, is further enhancing his reputation with a new show, "The House of Robbins-Engel." Coleman, ever a quality factor, has a new show, "The House of Robbins-Engel." Coleman, ever a quality factor, has a new show, "The House of Robbins-Engel."

"DREAMING OF TOMORROW"
"LONESOME"
"LOOK ME UP HERE"
"FRESHIE"

Robbins-Engel, Inc.
1638 Broadway New York City

Miss Williams was next with her song specialty, although the Stanton were programmed in between the two singers. Taken literally, Miss Williams crashed in with a "blues," then a ballad, holding a comedy second chorus (singing it) and completed by means of her never failing "Charleston." She swept everything before her easily, raising the ante for the foremost floor singers of her type. This girl can do no wrong in front of tables; she doesn't know how she has had such an appearance and the same "class" that Holloway displays. If everything before her, easily raising the ante for the foremost floor singers of her type. This girl can do no wrong in front of tables; she doesn't know how she has had such an appearance and the same "class" that Holloway displays.

The brothers were placed next to closing and used an unfortunate choice of material for this show, which should be suitable to restaurant consumption and will doubtless cause the dancers and the band to be stepping. It seems just a matter of becoming acclimated and the know the routine they've got to work faster than when behind footlights. The spot ahead of Miss Williams.

Miss Williams and the ten girls interpret the "Rhapsody in Blue" of the orchestra, the former singing, the girls and the band are going through a sequence that runs the gamut from esthetic work to the show and the band are going through a sequence that runs the gamut from esthetic work to the show and the band are going through a sequence that runs the gamut from esthetic work to the show.

Felix Young, of course, makes the presentation of the show for the night, and the band are going through a sequence that runs the gamut from esthetic work to the show and the band are going through a sequence that runs the gamut from esthetic work to the show.

Na matter what happens, it's a corking show that deserves and should do business. Skip.

DOWNTOWN CAFE

This place was formerly under private ownership, being maintained as a downtown subsidiary for one of the exclusive clubs here. At Teardrop, whose name is on the door, the establishment, is one of the pioneer cafe operators in town. The furnishings are of expensive nature, superior to any cafe in the city. It is looked upon to draw the best cafe trade.

The entertainment is dispensed on the style of New York's best night club minus the customary "name" attraction. Four principal and five choristers are relied upon, and make a neat job of it. Leonette Hall, a girl, whose name is on the door, the establishment, is one of the pioneer cafe operators in town. The furnishings are of expensive nature, superior to any cafe in the city. It is looked upon to draw the best cafe trade.

The show is presented in five sections of about 12 minutes each. Leonette Hall and her orchestra supply the music. Hal.

THE TENT

Baltimore, Oct. 23. Stuart Whitmarsh's supper club, which season boomed in the Lyceum theatre building, has been pitched in the concert hall atop the delicious lobby of the Academy of Music.

The approach is impressive. The effect is that of a gargantuan Arabian tent that completely encompasses the hall. This is of a dull

Jewish Scotch Cork

The cork from a whiskey bottle exhibited among members of a professional club in New York evoked a laugh. The cork was stamped "Edinburgh, Scotland," and came from a bottle of Scotch whisky which had been cut. Evidently nobody in the cutting plant knew how to spell Edinburgh, so just took a chance.

Chi Cafes Having Their Troubles, Too

Chicago, Oct. 27. All cabarets in town are way below average in business. This applies equally to the strict cafes as well as the "cheating" places. E. C. Yellowley, Chicago's new dry chief, is blamed. The latter has announced his intention of dealing harshly with hip flask drinkers and has asked the city to do so, or unknowingly permit the booze toting element to flourish.

Ciro's, London, Booking From Jacobs' Agency

A year's contract has been entered into by the Jacobs agency for American turns or artists desired by Ciro's cabaret, London.

The Jacobs office sent Amerique and Neville dancers over there some weeks ago. Grant and Wing received an offer but present contracts prevented acceptance. Miss Neville of the dancing team was formerly of Jeanette and Harry Shields.

BALLROOM FEORECLOSED

Quincy, Mass., Oct. 27. Foreclosure of a second mortgage on the Merrymount ballroom and the adjacent building, owned by Almus Enterprises, Inc., by Jerry Jerome, the assignee and present holder of the document, is scheduled for Nov. 13, according to a public advertisement issued by Samuel Barton, Jr., of Boston, attorney for the mortgage.

The ballroom which was built by Simon Swig, former president of a now bankrupt Boston bank, has been a bone of contention to residents of the Wollaston beach district of this city where it is located since it was erected early last year.

The amount of the mortgage is reported to be \$5,000 and the sale, the advertisement states, will be made subject to a first mortgage of \$10,000 by the Guarantee Security Corporation.

MELODY CLUB'S MATINEES

The Melody Club opened last night (Tuesday) on West 54th street with a new orchestra as the dance attraction. A departure for a night place is that the cafe will pay daily to first Broadway night establishments to go in for afternoon sessions.

The Pittsburgh Synopators, George White and Beatrice Hill are featured in the cafe, South State street, Chicago.

red fabric to match the color scheme of the expensive leather seats, upholstered similarly, line the sides of the enclosure. Small tables are placed in the center of the room. The tent is an important feature in the center of the room.

On end of the room is devoted to the musicians, an orchestra of Meyer Davis orchestra under the direction of Nathan Brullson. They are playing a dance with a great effect above, and balancing them, at the opposite end of the hall there is a large scenic effect lighted from behind.

The lighting is subdued, with an immense, heavy, chandelier-like structure suspended from the ceiling. Translucent peacock designs, placed here and there on the wall add to the decorative effect although they do not blend properly with the darker tone of the background.

The tent is an important feature in the center of the room. The lighting is subdued, with an immense, heavy, chandelier-like structure suspended from the ceiling. Translucent peacock designs, placed here and there on the wall add to the decorative effect although they do not blend properly with the darker tone of the background.

Whitmarsh has set aside every Thursday night as "Freaky Night," the members of the several companies playing Baltimore at the time of the opening of the tent management. This imparts a metropolitan air to the place, and the tent is a factor in bidding for popular support.

\$22,000 PROFIT IN HONKY-TONK

Opening Night's Gross Hits New Night Clubs on Velvet

An expose of the New York's night life and its inner workings will explain much of the why and wherefore among the superfluous of cafes, cabarets and glorified saloons that are flourishing in extraordinary numbers at present with many many more under way. To date there are 67 regulation supper clubs in operation in New York with an unestimated number of hide-aways, speak-easies, etc.

That is the answer to the influx of new places, the opening day's gross being counted on to pay for the opening expenses and supplies, the rest thereafter being "velvet" and varying but without loss to anybody.

A one-night's tour with a notable "fixer" and a guide disclosed exactly 29 speak-easies located both sides of one street between 6th and 7th avenues in the so-called "speakeasy house district." Each is doing flourishing trade and each is fathered by an underworld syndicate which is on the staff of these places to negotiate suitable licenses at the Golden Pheasant, just across the road.

Federal agents admitted no liquor was sold in either place, but pointed out that "hipper" places have been found since as young as 14 frequented the resorts. A recent interpretation of the prohibition law makes this a public nuisance.

Versatile "Place"

One Times Square place is a veritable nest of gunmen, grifters and underworld habits, honorable amongst themselves and trusted by their clients who are prospective cafe entrepreneurs. The latter can get anything at this central location from liquor and protection to the "right" kind of hostesses and female employees.

A new sidelight on the night life resorts now being floated is the following: For a consideration, the informant will furnish the cafe men with a list of light ladies who are identified as valuable "stealers." The women are then approached to keep certain places where they are to be "fixed" by men, the gals getting theirs on a percentage kick-back on the checks. A surprising number of showgirls on Broadway shows and cabarets are thus enabling themselves to keep the wolf from the door.

Heavy Nick The password is "take the spender" and take him heavy. Because of the heavy competition, each knows few if any will come back, preferring to try some new places in the night and if a "good" party will be taken once more, hence the axiom about putting a "heavy nick" on the spenders once and for all.

The ordinary alonks also work on a very systematic basis akin to mathematical science. Each table for "squatters" is valued at \$50 for the night and if a "good" party does not pay for the use of the premises, they are made aware of their shortcomings in no uncertain manner.

The too, the barkeepers, because of the revived interest in their services, and also because the apocryphal is almost extinct in this age of "high living," the cafe managers are in the fact they must stand for 10 per cent depreciation on the late night through the boys because of the counter taking care of themselves in their own peculiar way of disregarding the mathematical guarantee of the cash register. The barkeepers also are becoming a Frank in their methods. When a guest offers to

buy a drink, the servers, notoriously poor drinking men, state: "If it's the same to you, I'll take it in change." That means that \$1 per tip whenever such offers are made.

"Charter" Gag The "charter" gag is another insight on the floating of new places. Getting charters for the liquid dispensaries in the names of "clubs" or "associations" is strictly a cash proposition and hails ordinary invasion on private premises without search warrants. These charters are transferable and change hands often. For consideration, warrants are known to be of no import.

"CLOCKING" PATRONS

Hostess Devises New Idea to Check Up Cash Customers

Clocking the cash customers is a new angle to be adopted by night club hostesses depending upon percentage as remuneration for laughing at "whee-crow" from spenders regardless of vintage.

A smart hostess is working the idea successfully in one of the Greenwich Village night clubs and the check up has ironed out previous existing discrepancies. The hostess' "sweetie" handles the "clock" for her and checks them up every day. The hostess has been enough to determine which is a cash customer or "dead head."

Needless to add the new hostess Larry former Shubert chorus girl and probably got the clocking idea from her former employers.

Milwaukee Padlocks

Writes ordering the closing of the two most exclusive roadhouses in Milwaukee county were issued recently by the Federal Circuit Court after prohibition agents had branded the places as public nuisances.

Geroide's, formerly Sam Pica's, and the former Shubert chorus girl and probably got the clocking idea from her former employers.

Federal agents admitted no liquor was sold in either place, but pointed out that "hipper" places have been found since as young as 14 frequented the resorts. A recent interpretation of the prohibition law makes this a public nuisance.

Tex's Tea Tables

Texas Gulman is planning to fill in her afternoons with a tea place on the Upper East Side.

She of Del Pay's says the social set don't know what to do between 4 and 7:30. She will tell 'em at the tea joint on the avenue.

Supper. Fay will probably wait until it gets over before he declares in.

L'AIIGN TRYING AGAIN

Washington, Oct. 27. After three disastrous "flips" the L'Align is trying to bring it again under its fourth management. C. F. Borkhardt and Charles Eckert are now running the place and a Meyer Goldman orchestra is featured.

Prior to this fourth attempt to put this club across it had been closed for almost a year. It was among the last ventures of Frank Pittsburgh, who died in 1924. The L'Align is said to have "broke" this former opera singer and cafe owner.

MARTHA PRYOR'S VERDICT

Martha Pryor was given a verdict for \$728 against Gene Bennett in Superior Court on a breach of contract suit.

Sennett operated the Vanity Club (now extinct) on West 44th street, where Miss Pryor was the attraction and lagged in paying her salary.

Through Kendler & Goldstein, she took judgment by default, the action being undefended.

The Human Broadcasting Station

AT STATION K.U.N. NOW AT

'The Broadway of the South'

LITTLE CLUB

NEW ORLEANS, LA.

W. V. M. A.-FAIR DEPARTMENT

Chicago, Oct. 26.

Among other things, the W. V. M. A. maintains a very efficient Fair Department which supplies high class attractions for State and County Fairs and other big outdoor exhibitions. Some of the outstanding attractions booked through this department this year were Foodies Hanneford and Co., John Robinson's Elephants, The Four Three Golfers, Hart's Ohio Girl Band, The Three Regals, Original Brown Bros. Saxophone Sextet and many others.

An especially enterprising engagement handled by the Fair Department during the season just closing was the famous Corn Palace Exposition at Mitchell, S. D. This exposition has been the feature event for that section of the country for the past 33 years and this year the management decided to set a pace that will take a lot of heat in years to come. Early in the season they made their program arrangements through the W. V. M. A. offices for the biggest vaudeville offering that has ever appeared in any town of equal size on the Continent.

A glance over the following imposing list of attractions which provided the weeks' entertainment at the Corn Palace is most convincing: Armat Brothers, Lorna Doone Jaxon, Harry and Anna Seymour, (Continued on page 70)

FREED OF ASSAULT CHARGE

"Bob" Stickney, 3rd, of Hempstead, L. I., actor of the old bareback circus rides, was freed in West Side court on a charge of felonious assault. Stickney, whose father and grandfather appeared in circuses years ago as bareback riders, ran down John Deeken, 6 years old, with an automobile.

Stickney took the child to Roosevelt Hospital. Three surgeons said he suffered only minor bruises. The father was disinclined to prosecute and told Magistrate Dougan that Stickney was blameless.

PATTERSON'S CARNIVAL

Chicago, Oct. 27.

James Patterson, who operated the Gentry-Patterson circus lately sold by the Miami Bank of Paola, Kans., to Floyd King, will return to the carnival field next year, according to report.

Patterson will doubtless be represented at the forthcoming fair convention and be a bidder for the more prominent fairs.

BUCK BRADY HURT

Buck Brady, rough rider formerly with California Frank's Wild West, came within an ace of being killed while doing a sensational bareback stunt during a performance of the 101 Ranch in Richmond, Va., last week.

Brady was removed to Memorial Hospital with his jaw fractured in three places and his face severely lacerated. Brady will be confined to the institution for some time.

BILL RICE PROMOTING

Miami, Oct. 27.

Bill Rice is here promoting a Water Circus and Pageant of Progress for the Pension Fund of the local police department. He sold over \$5,000 worth of exhibit space the first two days.

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SCENERY AND DRAPERIES

SHELL SCENIC STUDIO, Columbus, O.

Frisco's Fee Increase

San Francisco, Oct. 27. The city council's action in considering Supervisor Shannon's idea to increase the tax on circuses from \$500 to \$1,000 per day should attract the attention of under canvas showmen.

The present rate is \$500 for the first day and \$350 for each day following. It is quite an adventure for the big shows to make this town, as well as other coast towns, so it seems prejudicial to the big shows that do make the trip, to soak them heavy fees.

Merchants feel that the big circus is great for the town, so the circuses can always get the stockholders' co-operation if they care to contest the measure.

CARNIVAL

Macy Expo, Center, Ala., 25; Michael Bros. Expo: Siler City, N. C., 26; Ralph Miller Shows: Hickman, Ky., 26;

Corr's & Castle Shows: Shreveport, La., 24; D. D. Murphy Shows: Grenada, Miss., 26;

J. J. Page Shows: Easley, S. C., 26; Poole & Schenck: Vernon, Tex., 26;

Nat Reiss Shows: Bennettsville, S. C., 26; Montgomery, Ala., 2; Snapp Bros.: Ardmore, Ok., 26;

Tip Top Expo: Tarboro, N. C., 26; David Wise Shows: Sparta, Ga., 26;

John T. Wortham Shows: San Angelo, Tex., 26; Alabama Amus. Co.: Hammond, La., 26;

D. G. Barkost Shows: Cordoba, Ga., 26; Montezuma, 2; Beatty & Dupree Shows: Blytheville, Ark., 24;

Bernardi Greater: Goldsboro, N. C., 26; Clinton, N. C., 3; Florence, S. C., 26;

Brown & Dyer: Smithfield, N. C., 26; Bruce Greater: Whiteville, N. C., 26;

Central States Expo: Baxley, Ga., 26; Clark's B'way Shows: Madison, Ga., 26;

Clinton Expo: Plumerville, Ark., 26; Dodson's World Fair Shows: Waco, Tex., 26;

Disland Expo: Forest City, Ark., 26; Otto Ehring Shows: Cardington, O., 26;

Fairland Expo: Russellville, Ark., 26; Greater Sheesley: Dothan, Ala., 26;

Great White Way: Edwards, Miss., 26; Grady Kelly Shows: Tuskegee, Ala., 26;

H. H. Hames Shows: Sweetwater, Tex., 26; J. L. Heth Shows: Opelika, Ala., 26;

Isler Greater Shows: Little Rock, Ark., 26; Kystone Expo: Chester, S. C., 26;

Barnwell, 2; Abner K. Kline Shows: El Centro, Cal., 26;

C. E. Leggett Shows: De Quincy, La., 26; J. George Loos Shows: Beville, Tex., 26;

CIRCUS ROUTES

Orangeburg, S. C., Oct. 26; Home Run, 31;

Johnny J. Jones Spartanburg, S. C., Oct. 26; Charleston, N. C.; Augusta, Ga., 9;

West's World Wonder Home Run, Oct. 26;

Douglas, Ga., 26; John T. Wortham San Angelo, Tex., 26;

M. Lachman-Carson Enid, Okla., Oct. 26; Hagenbeck-Wallace Memphis, Tenn., Nov. 4; New Albany, Miss., 5; Tupelo, 6; Jackson, Tenn., 7;

101 Ranch Birmingham, Ala., Nov. 3; Columbus, Miss., 3; Greenwood, 4; Jackson, 5; Meriden, 6; Hattiesburg, 7; New Orleans, La., 8; Baton Rouge, 10; Natchez, Miss., 11; Vicksburg, 12; Monroe, La., 13; Shreveport, 14; Sparta, 15;

Bainbridge, Ga., 5; Cuthbert, 6; Gentry Bros. Closed season Oct. 22, 1923;

Hagenbeck-Wallace Circus Brookhaven, Miss., 28; Jackson, 29; Vicksburg, 30; Yazoo City, 31;

Sells-Floto Circus Terrell, Tex., 28; Mineola, 29; Marshall, 30; Longview, 31; Palestine, Nov. 2; Jacksonville, 3; Lufkin, 4; Nacogdoches, 5; Athens, 6; Pittsburg, 7;

Miller Bros. 101 Ranch Sumner, S. C., 28; Augusta, 29; Macon, 30; Columbus, 31;

Drops in Attendance

At Miss. State Fair

Jackson, Miss., Oct. 27. The 22d annual Mississippi State Fair closed Saturday after a six-day program.

In addition to the usual display of agricultural, poultry and livestock products, the fair offered automobile races Monday and Thursday, Morris & Cattle Shows on the Midway throughout the week; Theatrical & Duffield fireworks each night; daily concerts by Everett Johnson's Cadet Band, and vaudeville acts as follows: Francisco Perzoff & Company, Five Lizards, Boyd & Wallin, the Camille Trio, and the Four Clifton Girls.

Football games of statewide importance provided the big attraction Friday and Saturday.

There was much dissatisfaction with the fair this year, particularly because there was no real attraction Tuesday and Wednesday, and because the Midway Shows were virtually a duplicate of the shows here last year. Attendance was not as large as last year, although there was favorable weather except toward the close.

PARK PROJECT FOR FLORIDA

Arthur Voegtlin Behind Venture—Also Theatre

"Pueblo Feliz," which translated means "happy town," is the title of a new amusement venture to be located six miles from Miami, Fla.

"Pueblo Feliz" is to be all that the name implies and will have more than two acres of booths for the display and sale of novelties and smaller attractions, a huge cafe for dining, a dance pavilion and an 1,800-seat theatre.

Prime movers of the project are Arthur Voegtlin and Charles A. Pearson. Voegtlin is the president and director general and it is the Voegtlin Productions, Inc. which is to present a historical, musical and dramatic pageant in the theatre to be entitled "Fountainia." The theatre itself is to be named the Teatro de Alegria (Theatre of Mirth). New Year's Eve is set as the opening date.

A company of players who handle the dramatic and the musical roles as well as a number of the ensemble, thirty 40 in number, will be recruited in New York, an additional 50 girls for the ensemble will be obtained in Miami for the presentation of "Fountainia," which will be a fantastic pageant of the quest of Ponce de Leon for the mythical Fountain of Youth.

The theatre will occupy the center of the plot and will have a depth of about 275 feet with a width of 100 feet. The prospectus alone will be 60 feet, which will be larger than that of either the Metropolitan Opera House or the Hippodrome.

There will be two performances daily in the theatre and the general price of admission will entitle one to two reserved seats for the performance and admission to all of the other attractions of Happy Town. At present it is proposed to charge a gate of \$3.50.

A special lighting plant is to be installed in the resort which is to give the effect of constant moonlight. This effect was evolved by Voegtlin and he will leave possibly in about a fortnight to supervise a portion of its installation, returning to New York in time to engage the company that he is to take South for the opening.

PARKMEN AT CHI DEC. 2-4

Chicago, Oct. 27.

Judge Charles A. Wilson, president of the National Association of Amusement Parks, believes that the membership now approximates 100 per cent of the park men of the country and that the seventh annual convention held, Dec. 2-4, will smash all records for attendance.

Secretary A. R. Hodde, of River View Park, Chicago, is now making arrangements for the accommodation and entertainment of the guests.

OBITUARY

JOHN TILLER

John Tiller, 71, creator of "The Tiller Girls," died in the Lenox Hill Hospital, New York, of asthma, Oct. 22. The Tiller dancing schools were internationally famous through Mr. Tiller creating the military type of work for stage choruses. His most famous school was in Manchester, England, where it is claimed, Mr. Tiller had instructed

hol contains a certain percentage of carbolic acid.

For years "Niver" was one of a vaudeville team. More recently he was employed in a local theatre.

Mr. Niver is survived by his father, Fred Niver, two brothers, Harry and Everett, and a daughter, Mrs. Lulu Coyne, all of Rochester.

Funeral services were held in Harnell.

HARRY ENNIS

I'll miss the smile, the firm handclasp As I stalk the big main street. In vain I'll scan the faces For the pal I used to meet. And I'll miss the quips and nifties And the arguments—all fun— And the "Say, do you remember When that old gag was first done?"

A friend in need—a friend indeed— Ah, you were both to me. When the going wasn't quite so good You gave more than sympathy. While the years passed by, still you and I Were friends—until today— Your final date—the last in life— Each man in turn must play.

There's a niche that's yours—in the holy shrine Where the lump of memory dwells. Instead of flowers, it's decked with thoughts That only pals can know. Good rest you there in your slumber sweet, When you passed around the bend They gained a prince in the golden street But I have lost . . . A FRIEND.

Billy McKenna

In Loving Memory of HARRY ENNIS

("Bell" of Variety)

Who Died October 12, 1924

SADIE ENNIS

RICHARD J. ENNIS

BERT ENNIS

EMMA I. ENNIS

LESLIE ENNIS

some 25,000 girls in the past 50 years.

The first Tiller troupe seen in this country was brought over by Oscar Hammerstein about 28 years ago, and since that time the Tiller pupils have been engaged in numerous New York productions.

When in his twenties Mr. Tiller began training girls for the stage.

IN MEMORY OF EYDIE HALL BUSKIRK

October 31, 1924 BECKA CLARK (Della Clark Hall)

They were given several years of assiduous training before being permitted to appear in public. The fame of the Tiller girls became such that it resulted in a Tiller training school being opened in New York.

Mrs. Tiller was with her husband at the time of his death.

IN MEMORY OF MY PAL LEE HARRISON

Gone but not forgotten.

Passed to the Great Beyond October 29, 1918.

"May his soul rest in peace."

WILL H. COHAN

JANE CONNELLY

Jane Connelly, who appeared in vaudeville and pictures with her husband, Erwin Connelly, died in Los Angeles Oct. 25 as a result of a nervous breakdown.

Mrs. Connelly and her husband had played the vaudeville sketches "A Cup of Tea" and "Foolish Wives" for several years and recently entered pictures.

WITH TENDER MEMORIES OF A CHILD Little Jane Connelly IRENE FRANKLIN and JERRY JARNAGIN

FRED O. NIVER

Fred O. Niver, 44, died suddenly Oct. 24 at his home, 7 Taylor St., Harnell, N. Y. Death was due to poisoning resulting from the drinking of medicated alcohol. Evidence was found to indicate that the man had consumed as much as three bottles of so-called "rub alcohol" within a few days' time. Rub alcohol

BRYAN MANION

Bryan Manion, who some years ago held the reputation of being one of the best reel and jig dancers in the United States, died recently at Milford, Mass. Manion also was known as an ardent promoter of wrestling, boxing and other sports.

Mrs. Mary K. Ward, wife of the late Patrolman John W. Ward, died Oct. 23 at her home in Providence. She is the mother of Will J. Ward, vaudeville artist; Edwin and Fred C. Ward, Mrs. Albert Lovell of California; Mrs. George C. Hall and Gertrude Ward. Funeral services will take place today. Mrs. Ward had been in failing health for some time.

FREDERICK STEPHENSON

Frederick Stephenson, 40, composer of "Viennese Serenade," a number of religious hymns, died in Los Angeles, Oct. 26. He is survived by two sons and two daughters.

MY BELOVED BROTHER

REUB LEVY

Who Passed Away

Oct. 23, 1923

At Sydney, Australia

BERT LEVY

Reub Levy, brother of Bert Levy, the cartoonist, died suddenly at his home in Sydney, Australia, Oct. 25. He was a non-professional. The deceased was 50 years of age. He recently visited here.

IN MEMORY OF My Dear Beloved Father

JOHN H. FINK

Who Passed to the Great Beyond

October 25, 1921

JOHN FINK, JR.

John Herman Wisner, 42, died Oct. 19 at St. Francis Hospital, San Francisco, after a month's illness. Mr. Wisner was formerly city editor of the "Call," and known in theatricals, having been (Continued on page 49)

IN FOND REMEMBRANCE

of

MAE DEVEREAUX

Who Passed Into the Beyond

October 16, 1925

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ASK THEM?

LET ME DO THE SAME FOR YOU

FRANK GOULD

REAL ESTATE INVESTMENTS

WITH

ARTHUR T. MCINTOSH and Co.

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Dolly Kramer and Her Midget Band top the program at the Majestic this week. The turn if properly exploited should draw some extra patronage at the box office. With Chicago having no restrictions as to minors entering a theatre accompanied by the young folks will undoubtedly give the house a good play during the week.

The show runs smoothly, and though composed of all good material does not seem to blend coherently. The three comedy turns that are depended upon to dispense the laughs are all bunched together in the second half of the eight-act bill. Jerome and Newell open in "one" with an introductory number garbed in Chinese outfits. A dance follows the song, succeeded by a musical rendition with one officiating on the mouth organ while the other employs a one-string fiddle. They go

ered the first comedy line. The man handles his character nicely, with the woman contributing some good feeling. A band by the man extracted good applause. The medley at the finish should be reconstructed and brought more up to date.

Jim Fulton and Co. are back with that indestructible "Mayor and the Manure." The previous one, what weaker than the previous one, with the entire turn depending on the featured member. Did not produce the laughs that it did in former years.

Gordon and Healey slapped over a nice bit in the late spot. The turn opens as a bride and groom, with the succeeding talk good for solid laughs. The previous number by the man got over. More talk and another number employing slides also connected. For a finish a young

single routines of dancing and an acrobatic dancer also contributed a similar number. A singer, pianist and another dancer came in for offering. The turn needs reconstructing. Tom Mahoney was a relief. His chatter dealing mainly with the feminine sex that had the audience screaming. A comedy number is used as a bringer on and also another at the finish. For the midwestern territory the turn is made to order.

"Call of the East" is a pretentious flash, good idea but lacks talent and production. Three men in Chinese garb, female assistant and girl dancer make up this combination. The turn in reality is only a "two act" as the dancer and the man, handling the illusions, are the only ones that work. After each dance an illusion follows whereby the girl disappears. The crude manner in which these departments are presented were amusing even to the layman. It all occurs up stage with dim lights, and with the darkness that prevails anyone can transpose elephants into monkeys, etc. Loop.

Arnold Johnson's Orchestra opens The Wigwam, latest of Chicago's ballrooms, with Nuba Allen, Maude Baxter and Tommy Maxton on the opening bill.

The Hotel Sherman has opened its Bal Tabarin room with Tony Sarg's Marlonette Revue and Hamp's Kentucky Serenaders as featured.

John Jennings, former boxer, is now doing a dancing turn with his sister, Mary, at the Vanity Fair Cafe.

OKLAHOMA CITY

BY WILLIAM NOBLE

James W. Clark, publicity man, Majestic, Tulsa, Okla., and formerly on the editorial staff Tulsa Tribune, will handle exploitation for Metro Goldwyn for the Oklahoma, Arkansas and Texas exchanges.

C. W. Culp is building the new Cameo, Arkadelphia, Ark. T. W. Sharp is to erect new movie house in Little Rock, Ark. A. C. January opening new neighborhood house, Oak Cliff, Tex. A. C. Kennedy also opening new one, Poyen, Ark. H. J. Coughlin, owing to ill health, resigned as Pathe exchange manager, Dallas. The new Ritz, Houston, opens Nov. 1.

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

The cities under Correspondence in this issue of Variety are as follows—and on pages:

Page	Page
ALBANY	NEWARK
BALTIMORE	NEW ORLEANS
BROOKLYN	PITTSBURGH
CHICAGO	PORTLAND
CINCINNATI	SAN DIEGO
CLEVELAND	SAN FRANCISCO
DETROIT	SEATTLE
KANSAS CITY	SYRACUSE
LOS ANGELES	TORONTO
MILWAUKEE	WASHINGTON
MINNEAPOLIS	

to full for a short routine of bar work. The turn is well presented and capable of holding down a similar assignment in the better houses.

Kelly and Brown also employ an introductory song. This is a mixed combination with the male member displaying a good tenor voice while the female handles an assortment of dance numbers. They are both clever in their reproduction lines and held their spot with ease.

Nellie Arnaut and Brothers form a versatile combination. The feature is the playing of the violin. The two boys execute a fair routine of acrobatics while playing, coupled with some fast revolution in mid-air. The girl possesses a likable voice and is a fair dancer. This trio can step in any two-day house.

Wells and Winthrop followed with more dancing. The boys make a neat appearance and execute their steps in unison. This is another combination that can hold down the early spot in the better houses. A good bet for reproduction with a couple of specialties in one.

Clark and Crosby, with the comedian an Italian dialectician, deliv-

colored girl is introduced as the original exponent of "Charleston." Her routine is conventional but scored.

Dolly Kramer and Her Midget Band (New Acts) closed, holding them to the final curtain.

A wealth of class in this week's Palace bill, which includes another of the Orpheum Circuit's three-act road combination, with the chorus in all three acts. These girls belong to the Hackett-DeMar Revue. The show was a misadventure. Sunday matinee but ran smoothly, barring a three-minute wait after Frances Starr.

The clever comedy juggling and nut stuff of the male Dupont gave the show plenty of laughs to start with. Bernard and Garry followed with songs of the Dixie type. A white piano in a beautiful colonial setting with four young women at the keys. Out of the Palace and Grande billing. Heavy dough has been invested in this turn, which includes an opening number with the eight chorines. Each of the girl pianists is possessed of 160s. The chorus is a well-qualified as top notch. The turn concludes with one of Sousa's marches, with the back drop up to reveal a patriotic tableau of Betty Ross marking the first American flag. This was pretty and scored tremendously, but many will unquestionably feel the flag stuff is a bit out of taste. It is entirely unnecessary to the success of the act.

Ruth Royce, after an extended absence, gave the loophounds half a dozen samples of her wares, setting big returns. "Collette" is a well-written sketch for Miss Starr and will please vaudeville patrons everywhere.

The Hackett-DeMar Revue is elegantly mounted and costumed and characteristic of this progressive couple. They clicked strong.

Dr. Rockwell made his first Palace appearance since breaking with Fox. Rockwell always has been a Chicago favorite, and his no-nonsense work next to closing. The Merediths, dancing team, closed the show and held. Loop.

Fortunately the last half bill at the American had a good film feature as vaude section fell flatter than a pancake.

Business was capacity the first show Thursday, but the current layout didn't warrant such a "dine in the five-act bill" only two got over.

Charles and Helen Polly opened with a special number followed by the man playing a hand saw poorly. Then came a routine of contortion work by the man with the woman doing some fair iron jaw. They are at their best in the latter and should confine their efforts along this line. Hickey and Hart, grotesque comedy dancing turn, obtained some laughs, with some individual dancing standing out. Good combination.

"Variety Bill" is a conglomeration of unrelated singles, interwoven in a review that miscues consecutively. One girl does three

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, State-Lake Theatre Bldg., Chicago. It will be held subject to call forwarded or advertised in Variety's Letter List.

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THEY KNEW WHAT THEY WANTED
with **PAULINE and LEO LORD**
KLAW West 42d St. Evs. 8:30. Mats. Wed. & Sat. 2:30.
Election Day Matinee Nov. 3

NEW FALL EDITION
GARRICK GAIETIES
Sparkling Musical Revue
GARRICK THEAT. 65 W. 35th St. Evs. 8:30. Mats. Thurs. & Sat. 2:30.
Election Day Matinee Nov. 3

GUILD THEATRE 42nd Street. W. of U-way. Evs. 8:30. Mats. Thurs. & Sat. 2:30.
THE GLASS SLIPPER
A Comedy by **MOLNAR**
Election Day Matinee Nov. 3

VANDERBILT THEAT. 43 St. E. of N.Y. Mats. Wed. & Sat. 2:30.
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MERRY MERRY
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"THE ENEMY"
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with Mr. Coward and Lilian Braithwaite in the leading roles

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THE CITY CHAP
with **RICHARD SKEET GALLAGHER**
Music by Jerome Kern. Book by James Montgomery, Lyrics by ARNO OLDEN

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Charles Dillingham & A. H. Woods present
Cyril Maude In Michael Arden's
These Charming People
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We were delighted to welcome Miss Charlotte Greenwood, the talented dancing comedienne, the other day. Also Miss Hilda Ferguson, Ziegfeld's popular dancer, Dorothy Ramey, the cabaret entertainer and that clever musical comedy star, Ottilee Corday.

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NEWARK
By **C. R. AUSTIN**
"Shubert"--"My Girl."
Broad--"The Last of Mrs. Cheyne."
Proctor's Palace--Vaudeville. Leew's State--Vaudeville; "Go West."
Newark--Vaudeville; "The Storm Breaker."
Branford--Vaudeville; "A Regular Fellow."
Mosque--"The King on Main Street" (2nd week).
Capitol--"Sally of the Sawdust" (2nd week).
Fox's Terminal--"The Iron Horse" (2nd week).
Rialto--"Marry Me"; "The Scarlet West."
Goodwin--"Graustark."
Mina's Empire--"Gay Old Time." Lyric--"Laffin' Thru." Orpheum--"Brown Skin Models."

cleaned up with "The Ten Commandments," which he ran for several days this week at each house. The picture just ran two weeks at the Mosque and a year ago did three weeks at the Shubert at legitimate prices.

New neighborhood houses are announced weekly. The Hawthorne in Newark is nearly done, the Sanford, Irvington, is under way while two more big houses are going up in East Orange.

Removed here the Durant Motor Co. will establish a broadcasting station at its plant in Elizabeth just beyond the Newark line and James L. Shearer will be in charge.

The new little theatre group, which started out as the Newark Theatre Guild, a name already used

by the first Newark group of its kind, has changed its name to "The Players." It will produce full length plays.

Gilbert Clayton has been added to the cast of "Potash and Perlmutter," which Henry King is making for Samuel Goldwyn at the United Studios. Other cast members are George Sidney, Alexander Carr, Lillian Elliott and Lew Brice.

JOHN BOYLE
FUTHS
Fred Stone, Frances White, Tom Dingle, Wellington Cross, Gloria Fay, Fred Allen, Joe Brown, J. Harold Murray, Gus Shy, Queenie Smith, Olin Howland, Chester Fredricka, Tom Patricia, Ida May Chadwick.
224 West 42nd Street, New York
Phone Farn. 4123

TO THE THEATRICAL PROFESSION

SAMUEL MCKEE is the Republican candidate for Alderman in the Ninth District of New York City.
This is SAM MCKEE who has been writing for The Morning Telegraph for the last eighteen years and is now a partner in the McKee-Muller Advertising Agency.
His life has been notable for friendship to the people of the stage. Regardless of political affiliation we ask you to help him. Vote for him if you reside in the district. In any event induce acquaintances residing there to vote for him.
This advertisement is paid for by a committee of his well-wishers, of whom the undersigned are members.
JAMES O'NEILL, Rep. Actors' Equity.
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PRESENTING THEIR OWN ORIGINAL ROLLER-SKATING DIVE

This Week (Oct. 26), **B. F. KEITH'S PALACE, NEW YORK**

Direction **CHAS. BIERBAUER**

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THE GREATEST BALLAD WRITTEN IN YEARS

"CROSS MY HEART, MOTHER"

(I LOVE YOU)

POSITIVE SHOW STOPPER

FUNNIEST COMEDY SONG OF THE SEASON

"DOWN BY THE WINEGAR WOIKS"

EVERY LINE A SCREAM

YOU CAN'T MISS WITH THESE SONGS

YES, WE PUBLISH THE FOLLOWING HITS

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"SAVE YOUR SORROW"

"IF YOU HADN'T GONE AWAY"

"OH, BOY! WHAT A GIRL!"

"WANT A LITTLE LOVIN'"

"IF I CAN'T HAVE YOU"

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BROADWAY and 47TH STREET, NEW YORK

SYRACUSE, N. Y.

By CHESTER B. BAHN
 Wining—Ioudini, next, "Rose-
 Marie" (Boston Co.).
 B. F. Keith's—Vaudeville—pic-
 tures.
 Temple—Pop vaudeville—pictures.
 Strand—"The Freshman," next.
 "The Coast of Folly."

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ComplexionHolds the Centre of the
StageSUNSHINE CARDS from
the SUNSHINE GIRL

My Miscellaneous Assortment
 consists of 15 lovely cards for vari-
 ous occasions, such as Birthdays,
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I also carry a full line of Gotham
 Gold Stripes Hosiery at standard
 prices.

DOROTHEA ANTEL
 600 West 186th Street
 NEW YORK CITY

Empire—"The Coming of Amos,"
 next, "Flower of the Night."
 Robbins-Eckel—"I Want My
 Man," next, "Street of Forgotten
 Men."
 Rivoli—"The Isle of Hope."
 Crescent—"Grounds For Divorce."
 Savoy—"Stop Flirting."

The Frank Wilcox Co. opens its
 third repertoire season at the Wiet-
 ing late in March or on Easter
 Monday (April 4) at the latest.
 Dewitt Newing will manage, with
 Frank Wilcox heading the cast.

The Liberty Quartet won the
 Keith-Albee Syracuse preliminaries
 of the national quartet champion-
 ship contest, and will participate
 in the zone contest here next
 month.

Benjamin H. Cornelius, Bingham-
 ton musician, was arrested on an
 assault charge preferred by his wife,
 who accused him of slapping her in
 the face and striking her in the
 back. Arraigned in police court,
 the case went over until Dec. 6.

An electric wire, leading to a
 picture machine in Grange Hall,
 Brookfield, set fire to the wood-
 work and gave an audience a scare.
 The blaze caused a \$20,000 loss.

The vaudeville added attraction
 policy given a trial at the Empire
 (pictures) last week was "highly
 satisfactory." The policy will be
 continued, although not necessarily
 every week. The test attraction,
 was Kolbe and his Meadowbrook
 Orchestra. Business jumped beyond
 the Empire's expectations. The
 Five Locust Sisters, radio enter-
 tainers, are the "added" feature next
 week, and the following week Julian
 Ettling will be here.

E. SASSA

TAILOR

45 West 46th Street, N. Y.
 Prices From \$65.00 up
 10% Discount to Professionals

Ethel Bryant

CHAMPION OF THE CHARLESTON CONTEST

Featuring the

"CHARLESTON DANCE"

Playing Third Consecutive Week at the

Mark Strand, New York

Direction WILLIAM MORRIS

Ned Wayburn will coach the Cor-
 nell Masque, staged Feb. 4 as the
 Junior Week feature at Cornell
 University. First rehearsal Jan. 4.

Charles Seonske, veteran of two
 bitter theatrical "wars" in Water-
 town, may enter the theatrical field
 there via the Antique theatre, re-
 cently sold to Carl A. Phillips, local
 realty dealer.

The Syracuse music season got
 under way last week and promises
 to set new patronage records. Be-
 fore the Temple theatre was jam-
 med to capacity twice during the
 week by musical programs. The
 Morning Musicals, Inc. opened their
 year by presenting the New York
 String Quartet on Wednesday, and
 on Saturday, the Syracuse Sym-
 phony made its seasonal bow with
 Marie Rappold as guest artist. On
 Thursday, the Mizpah Auditorium
 was filled to capacity, the draw be-
 ing Reinald Werrenth.

The Symphony gives its second
 subscription concert Nov. 7, with
 Eddy Brown, Violinist, as soloist.

MILWAUKEE

BY HERB ISRAEL

Davidson—"Topsy and Eva" (Dun-
 can Sisters).
 Pabst—German stock.
 Palace—Vaudeville (Harry Car-
 roll).
 Majestic—Vaudeville.
 Miller—Vaudeville.
 Gayety—"Jazztime Revue" (Mu-
 tual).
 Empress—"Hot Stuff" (Stock Bur-
 lesque).
 Alhambra—"Phantom of Opera."
 Garden—"Coming of Amos."
 Garrick—"Emblems of Love" (2nd
 week).
 Merrill—"Pony Express."
 Strand—"Pretty Ladies."
 Wisconsin—"Dark Angel."

A plot to rob the Merrill theatre
 was frustrated here when a woman
 called the police and informed them
 that she had overheard a roomer in
 her home planning the stick-up. Po-
 lice rushed to the house and took
 the man into custody. In his room
 were a kit of robbery tools and two
 large revolvers.

Sherman Brown, Jr., treasurer,
 reports almost a sell-out for the
 Duncan Sisters. The show may
 stay over another week if previous
 bookings can be rearranged. It is
 Milwaukee's first musical of the sea-
 son.

German productions have been
 such a success this season that the
 Pabst has announced a change in
 policy, presenting four shows week-

ly instead of three. Friday night
 has been added, making the pro-
 gram of German now on Sunday.

Wednesday, Friday and Saturday.
 A change of management and cast
 caused the renewed interest.

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Claridge

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THE ONLY NEW HOTEL IN THE WORLD
 CATERING TO THE PROFESSION—
 EXCLUSIVELY

New, fourteen stories high, built at a cost
 of \$1,500,000, Hotel Claridge is dedicated
 to the theatrical profession. Special fea-
 tures are available for the profession's
 benefit—rehearsal halls, gymnasium, swim-
 ming pool, handball courts, etc. In the
 Claridge Grill there is fine food at remark-
 ably low prices, with opportunity for re-
 laxation and enjoyment after the night
 performance. And the rooms are both
 moderate in cost and excellent in furnish-
 ings and comfort.



The RICES

The Rices, father and son, are
 known throughout the theatrical
 profession. It was their intimate
 knowledge of the things dear to
 the hearts of stage people which
 prompted them to devote the
 Claridge to the profession. They
 also operate the famous Hotel
 Purabing on Chicago's great South
 Side.



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MANDEL & ROSE Office

FAMOUS ENGLISH STAR TO VISIT AMERICA



MISS ETHEL HOOK—the famous Contralto and Prima Donna of the English Stage—has been secured by the Keith-Albee Management to play a short season on their circuit—appearing at B. F. Keith's Palace, New York, November 9th.

PRESS EXTRACTS:

SYDNEY "REFERER": "A beautiful voice allied to a handsome face and a stunning figure is not to be seen at the Tivoli every day, but these attractions are combined in MISS ETHEL HOOK who is appearing with such stormous success here."

SYDNEY "DAILY MAIL": "MISS ETHEL HOOK is a star. She is a sister of Dame Clara Butt, the world-famous contralto and at present she is the star of first magnitude at the Tivoli Theatre."

"Her first Australian appearance on Saturday was sufficient to place her on the top of the list of Tivoli celebrities and many decades of celebrities can be counted against her without displacing her. MISS HOOK is an artist. She possesses a rich contralto voice—a magnificent stage presence, a gift of interpretation all too seldom met with on the vanguard stage, and a warmth and depth of expression which with her flexible voice enable her to take complete possession of her audience."

"TELEGRAPH": "MISS HOOK freely upholds her description as The Brilliant English Contralto. Her superb vocalism is drawing crowded houses to the Tivoli."

"BYSTANDER": "ETHEL HOOK is a wonderful favorite with Sydney audiences. Her beautiful figure and charming face help with her well-trained voice of lovely quality to make a great personal success."

"CAPE TIMES": "The Tivoli, Cape Town—never before in the history of the Tivoli has such enthusiasm been shown as that which greeted the appearance of MISS ETHEL HOOK and her talented associates at the Tivoli last night. MISS HOOK, who is a sister of the world-famous Clara Butt, possesses a glorious contralto voice allied to a magnetic personality, and the storm of applause which concluded the most delightful entertainment I have ever listened to, was unbounded."

"BULAWAYO CHRONICLE": "Never in the history of Rhodesia has such a wonderful singer visited us."

LONDON "DAILY SKETCH": March, 1924: "No one quite so stupendous—not to say Amazonian—as MISS ETHEL HOOK, has ever been seen in revue. A sister of Dame Clara Butt, she is now starring in 'The Whirl of the World' at the Palladium. As 'The Goddess of the Night' she dwarfs anything ever seen on a variety stage. Standing at the top of a steep staircase, forty feet high, she wears a headpiece weighing twenty pounds, while her train, forty-seven feet long, envelopes the forty other performers and the six pages who carry it."

"DAILY TELEGRAPH": "The somewhat threadbare 'Keys of Heaven' was considerably brightened by the clever acting of MISS HOOK and MR. ARGENT, and was invested with a delicacy that lifted it above the interpretation given by the sister's distinguished sister and her husband."

"THE SUNDAY EXPRESS": September, 1925: "My pen has a difficult task to set down the laudatory words that brilliant vocalist ETHEL HOOK deserves. MISS HOOK is gifted with a wonderful contralto voice of rare sweetness and timbre."

"THE DAILY MIRROR": February, 1928: "When MISS ETHEL HOOK sang that old song, 'In the Gloaming,' at the Royal Command performance last night at the Alhambra, for the King and Queen, Her Majesty was visibly moved. She confessed afterwards that the song stirred her immensely."

Accompanying Miss Ethel Hook is Miss Edith Page, her pianist, and Mr. Arthur Argent, her manager and a baritone, who has accompanied Miss Hook through her recent African and Australian tours. Miss Edith Page, in addition to being an excellent accompanist, is also a brilliant solo pianist. She is a Licentiate of the Royal Academy of Music and also a Gold Medalist.

SYDNEY "MORNING HERALD": "MISS EDITH PAGE, who acted in the capacity of both accompanist and soloist, won much applause for her rendering of a Liszt concerto for which the audience demanded her return."

"THE STAGE": September, 1925: "Last night at the Coliseum ETHEL HOOK'S expressive contralto was so much to the audience's taste that she stopped the programme for some considerable time—an honor well deserved."

Extract from "TIPTOP": "MR. ARTHUR ARGENT, the baritone supporting Miss Hook at the Tivoli, made his first appearance at the Apollo with H. G. Poulter's 'Police' at the Apollo, afterwards joined the 'Grove' and toured the Far East, visiting India, Burma, Malay States, China, Japan, Philippines and Egypt—served nearly four years with the Royal Fusiliers in the Great War, and afterwards engaged by the D'Oyly Carte Opera Co. as principal baritone, playing the following roles: 'The Mikado,' in 'The Mikado'; 'Gulistan,' in 'The Gondoliers'; 'Serge Meryil,' in 'The Yeomen of the Guard'; 'Lord Montararat,' in 'Johannes'; etc. He played the above parts for 2 1/2 years and then left to join Miss Hook."

"THE BYSTANDER": "ARTHUR ARGENT 'Tiptop' the Tivoli bill by his impressive restrained rendering of the Paganini Prologue. He possesses a really excellent voice."

"DAILY MAIL": "The duet 'Keys of Heaven' has been heard in Sydney many times, and while MISS HOOK and MR. ARGENT are here it will be heard many times more. Those who miss it will have missed hearing it in one of the most delightful renderings ever heard in Sydney."

SYDNEY "DAILY TELEGRAPH": "MISS EDITH PAGE played a pianoforte solo with remarkable skill—her technique being perfect. MR. ARTHUR ARGENT is also a very distinguished vocalist and actor."

CINCINNATI

By MELVIN J. WAHL
Shubert—"Sky High."
Grand—"Spooks."
Cox—"Just Life, Madame."
Keith—Vaudeville.

SPECIALIZING IN Side Wall Sliding Counter-Weight System Great Price Reductions
BERT MAYO
Stage Equipment and Riggers Co.
The Man Who Knows
J. B. Cheney, Inc.
Established 1885
1010 BELDEN AVE.
SYRACUSE, N. Y.

Palace—Vaudeville and "The Circle" (film).
Olympic—"Chuckles of 1936."
Empress—"Kuddling Kuties."
Photoplays—Strand, "The Mystery"; Capitol, "The Man Who Found Himself"; Lyric, "The Gold Rush" (second week); Walnut, "The New Commandment"; Family, "The Freshman."

The Cincinnati Film Exchange Managers' Halloween Ball was held last Saturday night at the Hotel Gibson. Freda Sankers orchestra was a feature. Maurice Strauss, S. C. Jacques and J. V. Allen were the committee in charge.

Amelia Bingham is the guest star appearing with the National Play-are at the Cox theater this week, in "Just Life, Madame."

Morris Gest, producer of the "Miracle," which closed a three week performance at Music Hall, has sent a letter to a local news-

paper commending Cincinnati upon their appreciation of his masterpiece.

DETROIT

By GEORGE WINTER

New Detroit—Irene Bordoni, "Naughty Cinderella."
Shubert-Detroit—"G. V. F." (2nd week).
Lafayette—"Student Prince." (7th week).
Garrick—"Able's Irish Rose." (35th week).
Bonstelle Playhouse—"Beggars on Horseback." (2nd week).
Majestic—Woodward Players, "Smile Through."
Ferry Field—Miles Players, "The Sign on the Door."
Temple—Ruth Travers, "Burlesque Carnival." (Columbia).
Cadillac—"All Set to Go." (Mutual).
Adams—"The Freshman" (2nd week).
Capitol—"Tower of Lies"—Van and Schenck.
Madison—"The Coast of Evil."

Avery Hopwood was here Sunday to look over "Naughty Cinderella." George Henshall, ahead of the show, says it will go into Brooklyn after the Detroit engagement, which is for one week only.

The new State theatre, latest picture enterprise of John Kunsky, opened this week. This is now the largest picture palace here and gives the Kunsky interests control of four big theatres in the downtown district.

The following changes have taken place in the cast of the Detroit Co. "Able's Irish Rose." William McCadden now plays Able, succeeding

Stanley Price. Mrs. Ada Jaffee succeeded Pauline Hoffman in the part of Mrs. Isaac Cohen.

Both performers were hand-picked by Anne Nicholas and Mrs. Jaffee is a product of the Jewish Theatre of New York.

The new Kunsky Theatre, State, said to have cost \$2,000,000, opened last week with "Classified" as the film feature, Corinne Griffith appearing personally and the Royal Welsh Fusiliers the vaudeville card.

SEATTLE

By DAVE TREPP

The biggest of the month in Seattle is the leasing of the old big theater by Henry Duffy of San Francisco as a permanent home for the Duffy Players, No. 2 company, which recently closed a very successful summer run of stock at the Met. Duffy has a ten-year lease and will open Nov. 8. In meantime the place is undergoing renovation and redecoration. This house has long been known as "The Million Dollar Hell" and will provide a fine house for Duffy, having full standard stage, Mr. Duffy was up from San Francisco to close the lease, which runs for ten years. He will be up again for the opening. Manager C. W. McKee of the Hellig Company will leave soon for Albany and Astoria, both in Oregon.

where the company has combination houses. The Hellig will be renamed.

Edwin Rivers is now manager of the American, at Spokane, a John Dana house.

Ackerman - Harris vaudeville opens at Longview, Nov. 4, according to Edward J. Fisher, booking agent for the string in the Northwest.

MORE LAUGH MILEAGE
obtained through your comedy efforts by use of the **NEW MADISON'S BUDGET**
No. 19 Loaded to the gun—the smartest, niftiest monologues, minstrel gags, double acts, side-walk repartee, etc. Universally pronounced the **BEST BUDGET** ever issued. Sent prepaid for **ONE DOLLAR** to any part of the world.
WHEN ON THE COAST let me write you a new act or expertly analyze your present one and then make constructive suggestions for its still greater efficiency.
JAMES MADISON
511 Market St., San Francisco
Phone Franklin 422

JACKDAW

I used, a purple hawk, merging into a gray on the neck in adult; black legs and feet; about a foot long; nests in May and June; lives in cracks and corners of buildings and on the sides of cliffs.

DU'CALION

males make cracks on the top of a ladder and WILLIAM MORRIS is his sole agent

LONDON SUCCESS

BILLIE SHAW and BARRIE OLIVER

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CAFÉ DE PARIS

(Engagement Extended Indefinitely)

Now Doubling at the

ALHAMBRA THEATRE

At the Piano—FRANK COMPTON

Direction REEVES & LAMPOUT

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Chapman Bldg., Suite 610
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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.

Trade on the lower floor at the Orpheum last week was far better than it has been in many months. Marion Harris, headliner, was undoubtedly responsible for drawing them in to practical capacity. The show on the whole was of the clicking type, and laid out in most satisfactory running manner with one exception, where Larry Stoutenberg, champion pocket billiardist, was placed in the closing groove instead of being spotted in the middle of the bill, where he actually belongs.

Miss Harris, in the next-to-shut spot, was assisted at the piano by Russell Robinson and in the pit by Roy Fox, with the trumpet. Her routine consists of a number of new songs, consisting of blues and syncopated melodies as well as a sprinkling of ballads. She sells them in her own inimitable style and does so in a forceful and impressive way. Due to the fact that she hit on all cylinders Monday night she was called upon to do her "St. Louis" blues, which still cling to memory here. Miss Harris might, however, do a little switching about in the arrangement of her turn so far as Fox is concerned. He is a cornetist who knows his notes, and seems to be out of place in the pit. Were she to bring him on the stage and work him back of the piano alongside herself she might benefit the turn as

well as getting over the trumpeting idea for a singing turn.

Opening the show was Mankin, "the frog man" contortionist. Mankin does everything that one expects from one of his type, and even more, in a pleasing but somewhat slow manner. His act is beautifully mounted from the scenic angle, and a most fitting kind of an offering for the opening niche. Buddy Doyle, blackface, with his songs and dances, came next. It was a little hard for Doyle at the start, but as he ground along it became easier, and by the time he had finished he found that the cash buyers liked his wares.

Julia Nash with C. H. O'Donnell, aided by Ella Houghton, next submitted what was described as a cartoon comedy on the radio craze, "Static." Though the idea is new, most of the gags are old and well used, but nevertheless the turn seemed to tickle the palate of the audience. Harry Delf in his second week came next. He changed his routine a bit, using his "Zoup" imitation for the stellar and sure-fire feature of the turn. Then he came on again with the Herman Timberg offering, "Rosita," also held over. This act went just as well as it did the week before, but on account of its length sort of slowed the proceedings up a bit. Jimmy Savo came next, being a repeat within four weeks at this house. Savo had changed his routine around somewhat for this engagement. But familiar or new, everything he did, whether alone or with his feminine aid, Joan Franz, Savi tied up the show in knots.

Closing, and following Miss Harris, was Larry Stoutenberg, world's champion pocket billiardist, aided by Mae Almeida George, prima donna. As both the Harris turn and this one worked in full stage, Miss George was compelled to sing two high-class numbers in one. It was rather difficult for her in this position, especially following Miss Harris, to serve as the buffer until the curtain arose for the billiardist. However, the customers enjoyed her chanting, and when it came to the feature portion of the turn more strongly manifested their interest in what Stoutenberg performed with the cue. It is one of the most interesting novelties that

has played in this house for many a day, and did not deserve being pegged to precede the "exit" march.

The reduced mid-day prices attracted capacity matinee business at the Pantages last week. Practically all of the bargain customers remained for the vaudeville session, from which Jerome and Gray and Raymond Pike, acrobat-dancer-juggler, made a fast start in the opening frame. But twing forward somewhat (announced as an "original") stood out, while the tap dance during a juggling bit was novel and very big.

George and Ray Perry offer a straight banjo turn, with jazz the foundation of their repertoire. Five numbers sent them away to strong returns.

On third and accompanied by his harmonica, Britt Wood kept things all white heat with some red-hot "blues." Britt interrupts his playing with several bright lines, and minutes of the combination weren't enough for the regulars.

The Golden State Revue, two sister teams and a male dancing duo, excited little palm appreciation, principally because of the act being poorly arranged. The dancing and singing is well done, but the act misses, due to repetition.

Hal Jerome and Gloria Gray introduce their turn with "all the atmosphere of a high-brow musicale, but Jerome off-keys as Miss Gray is very smart chatter, with Jerome proving himself a clever comic. However, his chief attributes lies in his violin and piano playing. Jerome tackles both with ease and naturalness, and displays equal ability with both. Miss Gray's straight is a potent factor in the success of the act, which is headed big-time-ward with speed.

Yong Wong Troupe, a Chinese variety quintet, feature contortion work, and closed creditably.

Johnny Hine in "The Cracker-Jack" featured on the screen.

Peter B. Kyne will be at the Fox studio Nov. 3 to supervise the screen version of his story, "Wrestling for Cupid," which Jack Ford will direct.

Kitty Doner has recuperated from a tonsil operation and left for New York. She will arrange to return to vaudeville while there.

City Prosecutor Jess Stephens is making an inquiry and investigation as to whether country stores, as conducted in theatres in San Pedro, are a gambling scheme violating city ordinances. He was instructed to do this by the police commission following protests from residents of San Pedro who claimed that numbers given with tickets sold, winning merchandise was in violation of the gambling laws.

SAN DIEGO, CALIF.

By LON J. SMITH

Spreaks—Clive grand opera. Savoy—"The Old Home Town" (dramatic stock). Pantages—Pop vaudeville. Colonial—Musical Comedy (stock). Balboa—"Flower of Night" (film). Grubbs—"The Man Who Found Himself." Plaza—"The Homemaker." Superba—"The Storm Breaker." Mission—"Riders of the Purple Sage." Broadway—"Eve's Secret."

California — "The Conquering Power."

Frank Morrell, erstwhile vaudeville, whose left leg was amputated just below the knee a short time ago, is again in the county hospital, where he may lose the other leg as a result of an infection.

Robert Hicks, former owner and manager Balboa and Cabrillo Theatres here, has a lease on an entire block in the amusement zone at Mission Beach and work will be started soon on \$50,000 worth of concessions to be opened to the public by March.

The new project will be known as Luna Park and will be operated by a newly organized company of which Hicks is the president.

The West Coast Producers' corporation has rented one of the Balboa park buildings and has announced that it will produce 31 high class feature pictures here. A 30-acre tract also has been purchased by the corporation on the outskirts of the city where it is planned to erect a \$150,000 studio. The first production, "Latin Love," is now being filmed.

SAN FRANCISCO

The Golden Gate, under the guidance of Cliff Wood, seems to be the favorite haunt of local fun seekers. The Orpheum is said to have picked up a little, though the attendance recently has caused many frowns to the management. Pan's house is getting fairly good attendance, due no doubt to the transient location.

Henry Duffy, operator of the Alcazar and President theatres, left for Los Angeles to take over the California theatre in the southern city, which will be renamed the President and open about Jan. 1 with the Duffy policy of dramatic offerings.

Rudy Seliger, director of the Fairmont Hotel orchestra and a radio favorite, returned this week from a European flight.

Manager Parker of the Consolidated Theatres, Honolulu, is about town seeking up ideas and arranging bookings for his island circuit. The Consolidated offers first runs and vaudeville.

Ward Morris, manager of the White theatre, Fresno (Orpheum)

vaudeville and pictures under West Coast direction, has tendered his resignation to take effect immediately. Herman Kirkman succeeds.

The Golden State Theatres and Realty Co. have taken over and will continue with pictures and Bert Levey bookings.

Walt Roemer and his band are to be switched from the T. & D. house in Oakland to the Warfield here. Geo. Lipschultz and his orchestra, now at the Warfield, go to the Oakland house.

Showmen are commenting on the impression Verne Buck is making with local showgoers with his band at the Granada. It is a rare occasion where Buck is not billed over the picture which is evidence that his popularity with the patrons is realized by the management.

May Robson is to be starred in a production of Harry Leon Wilson's "Ma Pattingill" stories, by Geo. Tyler, in L. A. next January. The play was a flop on a tryout last season, due, it is believed, to an illogical artist for the role.

Nat Holt, manager of the California, is back from recreation trip to Canada.

George King is now handling the vaudeville bookings for Fox's Star, New York, which plays five acts on each half.

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Direction PAT CASEY

Read what ALL the critics in Los Angeles said:

Los Angeles "TIMES"—

Orpheum:
"Just about the swiftest bunch in vaudeville, Miss Rochelle is a baby doll all right—a rubber baby doll, apparently. Their Apache dance, with the tamer but more novel Charleston Apache, are wonders. To me they have the only really comic bowery dance in vaudeville."

Hill St.:

"If Deno and Rochelle had appeared alone at the Hill St. this week it would still have been a good bill. The well known couple, of course, do their famous Apache dance and this writer could watch them repeat it again and again, for they seem to bring to it the real spirit and idea of the Apache themselves."

Los Angeles "EXAMINER"—

Orpheum:
"The dances offered by Deno and Rochelle are certainly no tricks for a cripple to try. They introduce a Charleston Apache dance that's so delicious you wouldn't think it could be danced on any legs but bootlegs. Their regular Apache number proves that they have nothing to learn about the gentle art of tough and tumble, and their bowery comic is also a hit."

Hill St.:

"Deno and Rochelle in three sensational dance numbers, made a decided hit. It has been left to a decided Nordie miss to give one of the best interpretations of a Spanish dance of the season. For a welcome change the dancers were left to the trap drummer."

Los Angeles "NEWS"—

Orpheum:
"Deno and Rochelle have their fast knock-about Apache dance that is always a riot; a couple of other dances and an Apache Charleston that made a big hit."

Hill St.:

"If you want to see the Apache dance danced with all the trimmings you will find that Deno and Rochelle have the stuff . . . premier steps. This excellent review was a sensation last year. It is still a sensation."

Los Angeles "HERALD"—

Orpheum:
"One must travel a long trail ere he finds another brilliant pair of dancers as to compare with Deno and Rochelle. They are almost the well known 'incomparable.' Elaborate and beautiful settings also feature the act."

Hill St.:

"The highlights are an ever-blooming team of dancers who add to their enthusiastic following every season they come around. They are known and loved by vaudeville audiences of many a season. Deno and Rochelle know all that is necessary in the building of a dancing act with beauty, fire and grace."

Los Angeles "EXPRESS"—

Orpheum:
"So-called whirlwind dancing is often a misnomer, not so with Deno and Rochelle, billed as dance demons. They live up to their billing. In a sensational Apache creation the devil-like artists speed until the spectator is dizzy watching their intricate evolutions."

Hill St.:

"Montmartre has come to Los Angeles. Staging a sensational performance Deno and Rochelle transport a bit of Paris to the sunny Southland. In sinuous mazes of the turgid-chorus creation the two dancers move like little cats. In addition, these headliners present a Charleston version of their Apache number."

Los Angeles "RECORD"—

Orpheum:
"Deno and Rochelle might well be the inventors of the Tango and the Apache dances, they do them so well."

Hill St.:

"Deno and Rochelle would stop any show, with their Apache dance, and their audience last night was no exception to the general rule. They continued the joyful business of scoring hits, seemingly not content with their Orpheum triumphs."

And VARIETY said, "DENO and ROCHELLE was the first show stopper of the evening."

ALBANY, N. Y.

"What Price Glory?" is at the Capitol the first half with Mollie Williams' show (Columbia wheel) the last half.

Edna Wallace Hopper makes a personal appearance at Proctor's, Troy, Nov. 2, 3 and 4, and at Proctor's Harmonia Bleecker Hall, Albany, Nov. 5, 6 and 7. Miss Hopper will show a film of the actual operation performed on her face, the result being the roughest of the "sixty-two year old flapper."

A new picture house seating 1,129, was opened at Mechanicville Monday night. The theatre, on North Main street, is owned by William Benton.

Oscar Perrin, manager, Capitol, has booked "Desire Under the Elms" for the first half of next week. It is scaled to \$2.50, exclusive of tax. Fred and Dorothy Stone in "Stepping Stones" come to the Capitol some time in December.

Mary and Florence Nash, Albany girls, co-starred in "A Lady's Virtue," were roundly entertained during their three-day engagement at the Capitol last week. It was a real home-coming for the sisters. It was the first time Mary had played in Albany since she appeared in "The City" at Harmanus Bleecker Hall about 15 years ago. Governor Smith attended the opening here.

Gehemecobe Grotto of Schenectady stages an indoor show, "Frank City" at the Schenectady Armory week of Nov. 30.

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CLEVELAND

By C. S. GREGG

Hanna—"Candida," with Peggy Wood. Next, Houdini.

Ohio—"The Dove," Next, "Music Box."

The municipal government went into the business of promoting concerts this week, to be given each Sunday throughout the winter and broadcast.

Next Friday night the Columbia burlesque house here will inaugurate a midnight show. Once a week thereafter.

The Players' workshop will inaugurate its fourth season in little theatre activity with a presentation of "A Doll's House," Nov. 11. "Heart-break House" is the third production at the Play House, another of the Fifth City's amateur houses. It opens next week.

MINNEAPOLIS

By FRANK W. BURKE

Waldo C. Jensen, house electrician, Hennepin-Orpheum, narrowly escaped death recently when he fell from a ladder in front of the theatre. Jensen was adjusting sign lettering on the canopy when an automobile struck the bottom of the ladder. Jensen fell 12 feet to the pavement, fracturing his left foot.

Harry Kahne, mentalist, did an outdoor stunt last week through a tie-up effected by the Hennepin-Orpheum with the Community fund. Result was front page publicity in

one paper and good space in two others.

Dorothy Jardon has been asked by the Mayo Clinic to rest for one year. She must refrain from singing during that time, doctors said. She went to the clinic last week after closing her Orpheum tour abruptly in Minneapolis.

"Seven Days" (Christie) will be screened at the Hennepin-Orpheum week Nov. 1.

Ralph Pollock, Pacific Coast pianist and orchestra leader, is in George Osborn's orchestra is featured.

It will be homekeeping week for Evelyn Groves when she comes here next week in Albertina Karch's "Pompador Ballet." The Minneapolis dancer has been in vaudeville dance productions two years.

Indications are that the Minnesota-Notre Dame will play to capacity football crowd here. Practically all of the 50,000 seats in the huge Memorial Stadium have been sold. The town is football mad and indications are that the concrete bowl will be filled for the first time.

"Lady Next Door," with James Spottwood, doing fairly well at the Met. This week, "Applesauce" follows next week.

"Friend Wife," a comedy by two Minneapopolis comedians, was given its first showing at the Shubert stock this week. The piece, written by Ida May Owen and Carl Ivyn Waters, received good notices from the newspapers.

PORTLAND, ME.

By HAROLD L. CAIL

Jefferson—"The Last Warning" (stock).
Empire—"Little Annie Rooney."
Strand—"Seven Keys to Baldpate."
Casco—"A Fool and His Money."
Elm—"Never the Twain Shall Meet."
New Portland—"Manhandled."
Keth's—Vaudeville.

Hiram Abrams, president United Artists, will visit his home town, Portland, before leaving on a trip around the world.

A private showing was held in Portland last week of pictures taken in Maine during the summer. Views

of the ill-fated Shenandoah at Bar Harbor, the departure of MacMillan from Wiscasset for the Arctic, and Governor Brewster's canoe party through the Allegheny were included as well as scenes of Maine and wild life in the state. These pictures are to be shown throughout the country. At the showing were Governor Brewster and Guy I. Gannett, owner Portland Press Herald, Evening Express, Sunday Telegram and Waterville Sentinel.

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(Continued from page 17)

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Bd of Gens
Frank Fay
3 Redingtons
(Two to five)
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Mittie & Duncans
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Jerome & Nowell
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SPRINGFIELD, ILL.

Majestic

Thatcher & Gang

Fred Boman

Ben Light

Clyde Wilson & A

Dance Mad

Frit's & Ciprino

2d half

Manuel Vega

Murray Sis

CHICAGO K-A CIRCUIT

CLEVELAND, O.

Head's Hipp

Charleston Show

Gordon & Gates

L. Arline & Seals

2d half

Victoria & Dupree

Cooper & Kennedy

Billy Beard

Blossom Heath Ent

(One to five)

DETROIT, MICH.

La Salle Gardens

Prof. Nale Co

Folia & Le Roy

Authors & Comp's

Cooper & Kennedy

Anderson & Vye

2d half

3 Armstrongs

Ruberville 4

Gordon Eldred

Leo Berre

Tod Watson's Rev

Rivers

Maryland Singers

Kharum

Tyler Mason

(One to five)

FT. WAYNE, IND.

Palace

3 Armstrongs

Olcott & Maye

Charleston Rev

2d half

Anderson & Vye

Gordon & Gates

He's A Prince

HUNTINGTON, IND.

Huntington

Peninsula Monks

Will & Iva Holmes

INDIANAPOLIS

Willie Twist

Clifton & Kramer

Billy Beard

Blossom Heath Ent

2d half

Bronson & Edw's

Gordon & Healy

Willie's Reception

Olcott & Maye

Cap Kid

LAFAYETTE, IND.

Palace

Hoizer & Norman

Betty Moore 3

Majorie Burton

(Three to five)

On You Flirt

WINDSOR, CAN.

Capitol

Ruberville 4

Grand O. Ryan

On You Flirt

Clark & Crosby

Ernest R. Ball Co

(Two to five)

ST. LOUIS, MO.

Grand O. H.

Jim Wire

Gari & Balld

Revolution

Joe Pantan Co

(Others to five)

WATERLOO, IA.

Palace

Hill & Quinell

Geo. P. Wilson & A

Pedro Rubin Co

2d half

LaTour

N & H Tracy

(One to five)

PERSONALITIES

(One to five)

3d half

Charleston & Show

INTERSTATE CIRCUIT

DALLAS, TEX.

Majestic

Mack & Larus

Vaughan Comfit Co

Newborns

Marjorie

Moore & Mitchell

FT. SMITH, ARK.

Majestic

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MSK-GAY, OKLA.

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Orpheum

Ward & Dooley

INDIANA

Unit Show

Long & Long

Novak & Hawley

Bronson & Edw's

2d half

4 Valentin

Fred Roeman

Mack & Velmor

Carson & Willard

PERSONALITIES

(One to five)

WINDSOR, CAN.

Capitol

Ruberville 4

Grand O. Ryan

On You Flirt

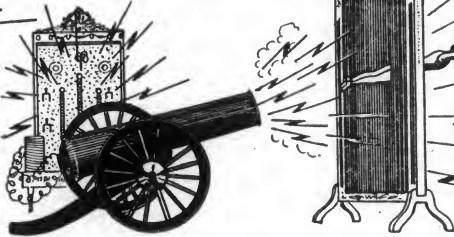
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OBITUARY

(Continued from page 41)
on staffs in New York, Oakland and Seattle previously. Besides membership in the Shrine and many clubs, Mr. Wisner was a Friar.

Charles C. Clark, 53, general passenger agent for the Michigan Central, died in Chicago, Oct. 18, following a week's illness. He was well known to the pro-

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feasion through the personal attention he gave artists in making their jumps.

The father of Harry Coe, Pacific Coast representative for Leo Fiest, died in Cleveland, Oct. 19.

The mother of Edward F. Barron, general manager of Paramount Theatres in San Francisco, died in that city Oct. 19.

A married sister of Sam Bernard died about two weeks ago.

The father of Stark Young of the New York "Times" died in Texas last week and was buried at Starkdale, Miss.

Henry Lehman, 42, sportsman and backer of a number of shows and motion picture ventures, died suddenly of heart disease at his home in New York on Monday. He is survived by a brother and several sisters.

BRONX, N. Y.

By P. W. TELL

Announcements of new theatres for this borough continue with surprising regularity. The latest is for a vaudeville and picture house at Longwood avenue, near Prospect avenue. Charles D. and Harry Loventhal have acquired a site at that point which, it is reported, will be operated by one of the larger circuits.

The Prospect theatre, playing Yiddish vaudeville and pictures, is doing well after a slow start. Last season a Mutual burlesque house, it took plugging by manager Cohen to establish Yiddish vaudeville. The Hirschhorn Brothers, commercial manufacturers, are operating the theatre.

TORONTO

Royal—"Footloose," (Farewell).
Comedy—"Three Live Ghosts" (English stock).
Uptown—"The Man Who Came Back" (stock).
Princess—"Grumpy" (stock).
Shea's—Vaudeville.
Pan—Vaudeville; "The Pony Express."
Leew's—Vaudeville; "Old Home Week."
Regent—"The Freshman" (Lloyd).

Hippodrome—"Tower of Lies"; Juvenile Canucks.
Tivoli—"Coast of Folly."

The Newport semi-cabaret, just outside the city, has been changed to The Rendezvous with the "Broadway Collegians" (band) featured. The Brockton Club Cabaret has opened with Julio and Jessica from the Club D'Marquis.

The Boston Symphony appears at Masey Hall Nov. 3, and the Dayton Westminster Choir the following night.

Three Torontonians, two critics and a little theatre director, have books on the New York fall lists. Fred Jacob (Mall) has placed a book of one-act plays with Macmillan's and has a novel to follow. Roy Mitchell, formerly at Hart House Theatre, Toronto, and at Greenwich Village before that, has a volume on Little Theatre producing, put out by Brant's, and Hector Charlesworth, one of the two best critics in the Dominion, has a book of reminiscences due in November.

Hart House art group is continuing with Noel Coward's "I'll Leave It to You" for two weeks of "Samson and Delilah."

NEW THEATRES

Irving Lesser plans to build a new picture house at Little Neck, L. I. Jerome Exhibitors' Corp. is building a new theatre at Jerome avenue and 176th street, New York.

The Royal, Bloomfield, N. J., operated by Joseph Stern, is slated to open Nov. 15.

The new house on Central avenue, Newark, N. J., that Frank Bock is building will be opened sometime in February.

Alfred Gootenman is building a new house on Newark avenue, Jersey City.

Tom Tyler is being starred in "The Wyoming Wildcat," which will be released by F. B. O. Robert De Lavey is directing the cast, which includes Virginia Southern, Tom Del Mar and Billy Bennett.

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Quintana Russ
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Reynolds Bohle
Rolly Larry
Ross & Flynn
Ruth Alice
Russell Robert
Sarge Jess
Solomon Tillie
Todd Edna
Van Hoy
Wilcox Alvin
Zimm P. J.**KANSAS CITY**

By WILL R. HUGHES

Shubert — "Rose-Marie" — (2d week)
Shubert-Missouri—Dark.
Orpheum—Vaudeville.
Pantages—Vaudeville.
Gayety—"Rarin' to Go" (Columbia).
Empress—"Innocent Maids" (Mullin).
Mainstreet—Vaudeville, "The Dark Angel."
Newman—"Sally of the Sawdust."
Royal—"The Pony Express" (2nd week).
Liberty—"The Fool."
Globe—Lois Bridge stock.
Twelfth Street—Tab burlesque.

"Rose-Marie" (Shubert) had the call in amusements this week and business was just about capacity at all performances. The piece is in for two weeks, but notice of the second was not given until Wednesday.

At the Shubert-Missouri Robert Mantel in Shakespearean plays was given but scant patronage. The Sunday night opening was practically nil. Business picked up the last half, but it was nothing to brag about at any time.

Guy Eysell, manager, Newman, is recovering from an operation for appendicitis.

The current bill at the Orpheum was advertised by Manager Lawrence Lehman as the most costly ever offered at Orpheum prices. The acts included Eddie Leonard and his minarets, Whiting and Bart, Roy Cummings, Lily Morris and Johnny Burk. An afterpiece was staged.

Eddie Hitchcock, Los Angeles, doing special exploitation work for "Don Q" and "Little Annie Rooney" here for the past month, has returned to the coast.

Jack Roth, manager, Isis Theatre, who will direct the new house at 28th and Main, is offering a cash prize for a name for the new house.

The Mainstreet celebrates its

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fourth anniversary week Oct. 25.

"Naughty Riquette" (Mitzi) follows "Rose-Marie" at the Shubert for two weeks. At the Missouri, "The Gorilla" starts an individual run Nov. 1.

BALTIMORE

By "BRAWBROOK"

Academy—"June Days"
Auditorium—"Old English"
Ford—"Somewhere East of Gotham."
Maryland—Keith-Albee vaudeville.
Hippodrome—Vaudeville-pictures.
Garden—Vaudeville-pictures.

Manager E. A. Lake, Hippodrome, is receiving congratulations over his recovery from his recent illness.

F. W. S., music critic "Evening Sun," commented favorably on the improvement of the program of the local house orchestras now that they are again in the pits following the settlement of their recent difference with the managers. The Auditorium orchestra came in for special commendation.

Harry Van Hoven, Whitehurst's press agent, has the naming of the cabaret entertainers on the Century Roof. That means 25 titles per annum. Van Hoven got a great publicity spread for "The Midshipman" at the Century. It consisted of a five column spread with photos of local society girls figuring in Naval Academy scenes of the picture.

The Rivolt entertained the Princeton football team, 40 strong, the night before the Princeton-Nov game. Art Landray and orchestra had a special program for the occasion.

The new Gas and Electric Company's radio station W.B.A. will have its own orchestra under the direction of Gustav Klemm, conductor of the local Park Band and a program supervisor of the new station. Max Rosenstein, violinist, Baltimore Symphony, will be concert-master.

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Played Keith's New York Hippodrome and Keith Time during 1924 and 1925. Engaged for entire season 1925 at Luna Park, Coney Island, New York, and re-engaged for entire season 1926 at Luna Park. The success of this Act is best evidenced by following route:

Week Oct. 26, 1925, New York Hippodrome, N. Y., N. Y.
" Nov. 2, 1925, New York Hippodrome, N. Y., N. Y.
" " 9, 1925, New York Hippodrome, N. Y., N. Y.

WEEK	NOV. 16, 1925.	E. F. ALBEE THEATRE, BROOKLYN, N. Y.
3 DAYS	" 23, 1925.	F. F. PROCTOR'S ALBANY THEATRE, ALBANY, N. Y.
"	" 26, 1925.	CONGRESS THEATRE, SARATOGA SPRINGS, N. Y.
6 WEEK	" 30, 1925.	B. F. KEITH'S THEATRE, OTTAWA, ONT., CAN.
"	" 6, 1925.	IMPERIAL THEATRE, MONTREAL, QUE., CAN.
"	" 14, 1925.	B. F. KEITH'S THEATRE, PORTLAND, ME.
"	" 21, 1925.	B. F. KEITH'S THEATRE, LOWELL, MASS.
"	" 28, 1925.	E. F. ALBEE THEATRE, PROVIDENCE, R. I.
"	" JAN. 4, 1926.	B. F. KEITH'S THEATRE, BOSTON, MASS.
"	" 11, 1926.	PALACE THEATRE, NEW YORK CITY.
"	" 18, 1926.	KEITH'S BUSHWICK THEATRE, BROOKLYN, NEW YORK.
3 DAYS	" 25, 1926.	MAJESTIC THEATRE, HARRISBURG, PA.

3 DAYS	JAN. 28, 1926.	YORK OPERA HOUSE, YORK, PA.
WEEK	FEB. 1, 1926.	DAVIS THEATRE, PITTSBURGH, PA.
"	" 7, 1926.	KEITH'S PACE THEATRE, CLEVELAND, O.
4 DAYS	" 14, 1926.	KEITH'S THEATRE, TOLEDO, OHIO.
"	" 18, 1926.	KEITH'S EMPRESS THEATRE, GRAND RAPIDS, MICH.
WEEK	" 21, 1926.	KEITH'S THEATRE, DETROIT, MICH.
4 DAYS	" 28, 1926.	KEITH'S THEATRE, DAYTON, OHIO.
3 WEEK	MAR. 4, 1926.	KEITH'S RIALTO THEATRE, LOUISVILLE, KY.
"	" 7, 1926.	KEITH'S THEATRE, INDIANAPOLIS, IND.
"	" 14, 1926.	KEITH'S THEATRE, CINCINNATI, OHIO.
3 DAYS	" 21, 1926.	KEITH'S THEATRE, COLUMBUS, OHIO.
"	" 29, 1926.	PERRY THEATRE, ERIE, PA.
3 APR.	" 1, 1926.	BRADFORD THEATRE, BRADFORD, PA.

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Direction ALF T. WILTON
Palace Theatre Building
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NEW ORLEANS

By O. M. SAMUEL
Tulane—"The Show Off."
St. Charles—"The Nervous Wreck" (Sanger Players).
Bread—"Hell's Highroad."
Liberty—"The Trouble With Wives."

Will Rogers appears here in concert shortly. Rogers has been guaranteed \$100,000 for his present tour. Not half bad.



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ONE OF AMERICA'S GREAT TENORS
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with SIGGIE and HIS MUSICAL MANIACS
PANTHEON, CHICAGO

At G. Field's Minstrels underlined for the Tulane next week.

D. M. Deasy is the latest acquisition by the Sanger Players.

The Russian Cosack Chorus, 14 in number, are making their first American appearance at the Strand this week.

John Pekras and W. F. Maginnis, who purchased the Grand Theatre, Blyrie, O., at a sale ordered by the common pleas court, took possession as receiver this week. Walter Watts was discharged by the court.

The price paid for the 25-year lease was \$115,500. Pekras and Maginnis also operate the Dreamland and Rivoli theatres here.

VARIETY BUREAU WASHINGTON, D. C.

616 The Argonne
Telephone Columbia 4630

By HARDIE MEAKIN

Belasco—"Silence" (H. B. Warner); next, "Old English" (George Arliss).

National—"Lady Be Good"; next, "The Last of Mrs. Cheyney" (Ina Claire). Nov. 9, "School for Scandal" (All-star cast).

Pell's—"The Love Song"; next, "Mayflowers" (Santley and Sawyer).

Keith's—K.-A. Vaudeville (Annette Kellerman).

Earle—Keith Popular Vaudeville ("Dance Visions").

Strand—Loew Vaudeville (Marcus Sisters and Carlton Bros.).

Gayety—"Step On It" (Columbia).

Mutual—"Chick Chick" (Mutual).

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PICTURES

Columbia—"The Gold Rush" (Charlie Chaplin), (In for run).
Metropolitan—"The Freshman" (Harold Lloyd) (2nd week); next, "Winds of Chance."

Palace—"Flower of Night" (Poll Negri); next, "Exchange of Wives."
Rialto—"Phantom of the Opera" (2nd week); next, "California Straight Ahead."

Two local scribes have been devoting much space and giving Variety many "kind words" of late. Leonard Hall ("Daily News") in his "Show Shopping," said it was a great "sheet" and the picture it presented, while Harold Phillips (Hearst's "Times") devoted the lead of his "The Gate Post" in his Saturday spread to recounting the value of Variety's critic's box score and some of the things it had developed.

The L'Algon, supper dancing club here, that flopped on three occasions, is trying it again, this time under the original management. Meyer Goldman is furnishing the music.

Jim Ring, special writer and "spasmodic cartoonist" (meaning

occasional bursting forth with a cartoon), in assisting the two dramatic critics on his employer's (Hearst) papers by writing them semi-weekly letters on current shows and anything else that enters his head. These are in dialect and signed "Amos."

The classes in visual instruction of the Washington Americanization School, which the Crandall theatres sponsor, have resumed with Mrs. Harriet Hawley Locher in charge. These classes have been commended officially by the Government as of great value in assisting those desiring to become citizens.

Plans are being set for a big night in celebration of the anniversary of the National Press Club. The plan is now for a New York con-

tingent of composers and song writers, headed by Gene Buck and Silvio Heli, to attend.

The President, controlled by the

The Mayflower
Washington, D. C.
HOTEL FOR
Distinguished
Professionals
Connecticut Ave., near the theatres

Columbia burlesque interests, is being remodelled. Ira LaMotte, manager Columbia's Gayety here, is mum about the President's future policy.

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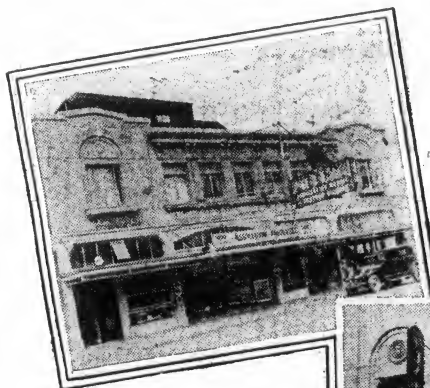
Assisted by EDITH MANSON
First half—London Version of
"HARD-BOILED HAMPTON"
Last half—My New 4 People Act
BULLDOG SAMPSON
Assisted by EDITH MANSON
FLORENCE CROWLEY
and ANTONY STANFORD
Direction, THOS. J. FITZPATRICK



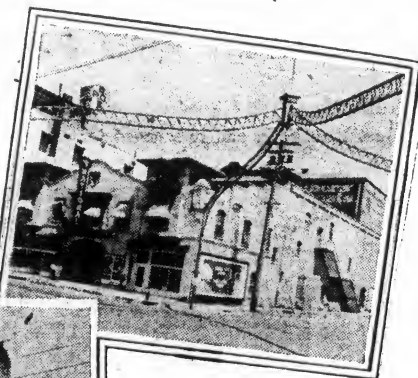

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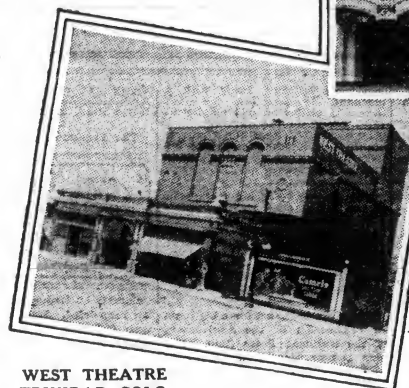
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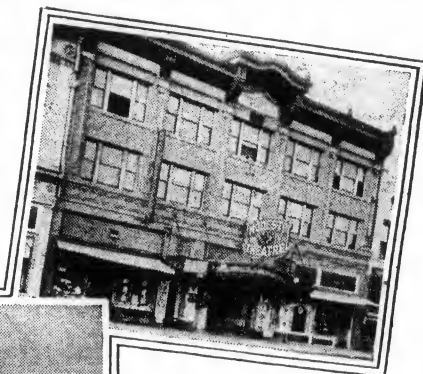
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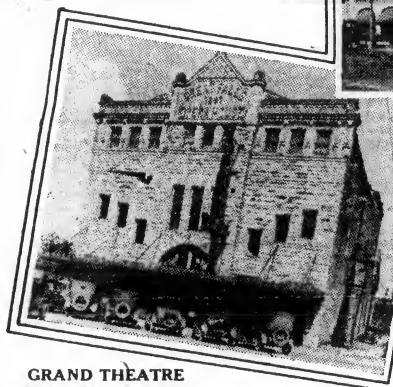
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Then See Your Agent, or Get in Touch with This Office for a Route.

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State-Lake Building, CHICAGO

COAST TOUR"

Read What Some of These Same Managers and Acts Think of the Tour Today. Many Patrons of "Association Vaudeville" Have Also Expressed Opinions

My dear Mr. Talbot;

We are leaving today Los Angeles weeks in and around Los Angeles, and we are very glad to say that we had the best time in our life, business with pleasure combined. We have played the most wonderful and nearly all new theatres in America.

The Office Managers in Los Angeles and the Theatre Managers, also Stage hands and baggage is taken care of very good and very cheap, against other cities that.

I am writing this to express our appreciation of your efforts to make this tour as comfortable as possible, and with best wishes, we remain

Yours faithfully
Mar. Arnold & Pounce
 Los Angeles, Calif.
 Sept. 21, 1925.

"An excellent show the finest we have ever played. A hit with the crowd".

Pasadena Theatre
 WEST COAST THEATRES INC.
 Pasadena, Calif.

"This show has been doing wonderful business and giving great satisfaction everywhere, and it's a pity that these five acts could not remain intact for a whole season as there is no conflict and a genuine spirit of fellowship."

"Miss Roelyn and myself both wish to thank you for the engagement and the suggestion that we should go on this trip as we did not think at the time we signed up that we would have nearly as good a trip as we had."

Miss Roelyn
 Missoula, Montana.
 Sept. 17, 1925.

Dear Mr. Talbot:

Received balance of coast route, many thanks for same. We have enjoyed our trip to the coast over your new Western Vaudeville Coast Tour.

Hoping to play it over again some day.

Yours very truly,
Obenstedt & Mack
 Spokane, Wash.
 Sept. 28, 1925.

"ROAD SHOW FIFTY ONE"

By Toke Grammer
 (of Delbridge & Grammer)
 Dedicated to Andy Talbot
 Booker of the Chicago to Coast Tour

Andy Talbot of booking fame, adds new laurels to an honored name. In booking a show of class and fun, he embodied in "Road Show Fifty One" only requires a glance to know. That Andy Talbot booked this show.

And now we come to the personnel. Of this Vaudeville troupe that plays so well. The Murray boys on the trampoline, who bound as high as you've ever seen. They twist and turn as through the air, they fly and give you many a scare.

Delbridge and Grammer now take command, and wait you along to Dixie Land. With story and song and harmony sweet, an act of class and a vaudeville treat. They dress the part and strive to please which they do with elegant ease.

Third we have "ADAMS BROADWAY". With Harry Keeler and girls say. A happy talented little bunch. They give the show a knockout punch. They dance and sing and everything. Till the audience makes the rafters ring.

Then Morgan and Lake are "next to shut". Believe me, that Morgan is one funny mut. His partner Miss Lake is a beautiful dream. And all in all, it's a regular team. It's just a picnic the way they go. And every day they're stopping the show.

Then whirling clubs seen everywhere, as the Darleys fling them through the air. When the lady holds in her mouth the reel, I'm always afraid they will break her reel. This classy act in black and white. Close a bill that plays just right.

"We are just returning from our Western trip and it has been one not to be forgotten. Enjoyed every day of it."

Mayhew and Joe Ledy
 Yakima, Washington.
 Sept. 15, 1925.

Mr. Geo. Purvis, Mgr., Columbia Theatre Company, Inc., Longview, Washington

My dear Mr. Purvis:

I am writing you today and wish to thank you for your assistance in so many ways at the time of our like installation.

Your shows are usually of the type seen in the larger cities and are very good, but the show offering you have had, to my mind, the best offering you have had, and both yourself and the Western Vaudeville Managers' Association are to be congratulated for the uniformly high class shows that are coming to Longview.

Again thanking you, I am
 Sincerely yours,
David H. Boice
 David H. Boice,
 Manager, Hotel Monticello
 Longview, Washington
 October 12, 1925.

My dear Mr. Piassa:-

It can be no less gratifying to you than it is to me to know that on Saturday, following a week of the poorest attendance this theatre has "enjoyed" for many months, show No. 17, is point of receipts, BROKE ALL HOUSE RECORDS IN THIS THEATRE.

This is the result of consistently good shows, and of nothing else but - and it may be that your Chicago office will be interested in knowing this, and just what we all think of W.V.M.A.

Cordially always
Glendale Theatre
 Glendale, Cal.
 February 8, 1925.

Mr. George S. Purvis, Manager Columbia Theatre Company, Inc. Longview, Washington

Dear Sir:

Having been a regular attendant of your theatre on Saturday nights, I want to take this opportunity to congratulate you on the Association Vaudeville shown in your theatre.

It is a credit to much larger cities than Longview and many of the attractions are superior to those put on in larger cities.

Cordially yours,
A. F. Morse
 A. F. Morse,
 General Manager,
 THE LONG-LAKE THEATRE COMPANY
 Longview, Washington
 October 15, 1925.

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ROY SYDNEY and MARTA SURAY Of The Royal Sydneys in Their Own Versatile Surprise The Best Dressed and Most Original Unicycle Novelty	THREE HERMANBROTHERS AMERICA'S MOST FAMOUS GYMNASTS BOOKED SOLID	BILLY CARMEN in Syncopated Melodies	PAUL LE VAN and MILLER IN "Treat 'Em Rough"
BICKNELL Clay—Comedy BOOKED SOLID Season 1925-6	FRANK HAMILTON Dynamo Songster ASSISTED BY BUDDY PAGE	DOLLY DUMPLIN Vaudeville's Littlest Star	LILLIAN FAULKNER and Co. IN "Play Ball"
RICH and ADAIR The Flower Vendor BOOKED SOLID Season 1925-6	PRIMO VELLY ASSISTED BY ?	LLOYD NEVADA Presents CLARENCE DOWNEY in BLACK ART DE LUXE	GEO. MACK IN "Something Different"
VAUDEVILLE'S ONLY "SINGING RUBE" "HOLLY" THANKING 'EM FOR THE "USE OF THE HALL" On the W. V. M. A. Coast Tour	TABOR and GREEN Two Dark Knights BOOKED SOLID ORPHEUM, ORPHEUM JUNIOR and W. V. M. A.	JIM and GLADYS GILFOIL In a Flirtation Travesty ENTITLED "IS IT COMING TO THIS?"	MARIMBA DUO PLAYING The Only Marimba Saxa- phobia in Vaudeville
CRYSTAL BENNETT and Co. Glorifying the Athletic Girl	ZOLA BENNETT and Co. In Athletics BOOKED SOLID	ROSE KRESS FOUR Terpsichore on Wheels BOOKED SOLID ORPHEUM TIME	History Repeats Itself — So Does MUSH ELLA RAWLS and VON KAUFMAN IN "The Willing Worker" IN ONE AN EVERLASTING SUCCESS W. W. R. — E. V. K. E. & P. T. C. Y. C. B. P. O. E.—T. M. A.—N. V. A.—F. O. B.

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CHICAGO, ILL.

W.V.M.A. KEITH-ALBEE
(WESTERN), JR. ORPHEUM & ORPHEUM TIME
A YEAR OF LONG ROUTES
— CHICAGO TO COAST —
SATISFIED?
WE HOPE TO TELL YOU!



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"A CLASS BY THEMSELVES"
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Birthday Greetings to the One-Year-Old Child, ASSOCIATION VAUDEVILLE, and Its Parents, the W. V. M. A., and All Their Affiliated Circuits

WARD and DOOLEY "I Can Do That Too"	HENRY F. SULLIVAN "Only American to Swim English Channel From England to France"	DOT ROSE REVUE IN "Mirth, Melody and Steps"	HENRY CATALANO and Co. "A Timely Revue"
RAFFLES 'The Master Crackman' IN 'Cheating the Grave'	ELITE GIRLS ORCHESTRA "Seven Charming Debutantes"	FRED LEWIS (Himself)	HOWE and FEYE A Comedy Constructed for Laughs
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FOUR GREGG SISTERS "Musical Misses"	KOMAN TROUPE "Far East Entertainers"	LEE MATTISON REVUE "Broadway's Society Orchestra" Just a Little Different	PETET-LE-ANNA TROUPE "A Silent Revue"
GREEN and LA FELL "Lyric and Melody Specialists"	ROSE STERLING TRIO GYMNASTIC NOVELTY Presenting "Three High Table Roll Finish"	AMAZON and NILE "A Tropical Enchantment"	THE ANSELSMITHS "Entertainers De Luxe" Watch for the Butterfly

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303 PALACE THEATRE BUILDING
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HARRY W. SPINGOLD

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FROM MYSELF and ACTS

FOR A WONDERFUL DEVELOPMENT OF YOUR

COAST TOUR

<p>BEST WISHES FROM BRONSON and EDWARDS Working 25 Weeks W. V. M. A., Jr. Orpheum, Western Keith</p>	<p>BEST WISHES FROM CARSON and WILLARD in "Meet the Doctor" ALWAYS WORKING</p>	<p>BEST WISHES FROM JACK La VIER Now, Orpheum Circuit H. W. Spingold Western Representative Since 1916</p>
<p>A SURE-FIRE-HIT RICE and CADY in "Am I Right?" THIRD SEASON W. V. M. ASSN ORPHEUM—ORPHEUM, JR. and WESTERN-KEITH CIRCUITS</p>	<p>BEST WISHES FROM FERGUSON and SUNDERLAND in "Bits of Musical Comedy"</p>	<p>BEST WISHES FROM RALPH STERNARD HELEN "Syncoating the Classics" Special Scenery and Lights</p>
<p>WITH BEST WISHES TROUT and HEFF "Two Black Spasms" Black Face Comedians with a Style of Their Own</p>	<p>BEST WISHES FROM BURKHART and RICH in "Have a Sample" Successfully Playing the Coast</p>	<p>BEST WISHES FROM "MURRAY'S AMERICAN BEAUTIES" The Finest Canine Act of Its Kind in Vaudeville</p>
<p>WITH BEST WISHES CORRELLI and BURLEY "The Yank and the Scot" The Act That Kilt Them</p>	<p>WITH BEST WISHES BERT DAVIS "The Clown of the Air" Vaudevilles and Radios Most Popular Entertainer</p>	<p>WITH BEST WISHES "NORA KELLY" Assisted By NAT GOLDSTEIN at the Piano</p>
<p>WITH BEST WISHES DOUGLAS GRAVES and CO. in the Comedy Playlet "I Want Meat" Five Solid Years For the W. V. M. A., Jr. Orpheum and Keith-Albee (west) Circuits</p>	<p>WITH BEST WISHES "The Venus of the Dance" VERA SABINA With MAURICE-LEO and JACK CONNELLY</p>	<p>WITH BEST WISHES WALTER LeROY and LYTTON EMILY Playing Second Season W. V. M. A., Orpheum Jr., and Western-Keith Circuits</p>
<p>WITH BEST WISHES "MARION DANCERS" Returning From Successful Tour on the Coast Time</p>	<p>WITH BEST WISHES "MARIETTE'S MARLETTE'S" Have Played 104 Weeks for W. V. M. A., Orpheum Jr. and Keith-West Circuits</p>	<p>WITH BEST WISHES "TELEPHONE TANGLE" with "JOE BENNETT" America's Greatest Laughing Act</p>

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FOR

LEWIS
and
GORDON

ROSALIE and LEE
STEWART

ALL ACTS DESIRING TIME ON WESTERN VAUDEVILLE, ORPHEUM, JUNIOR ORPHEUM, OR WESTERN-KEITH
COMMUNICATE WITH ME IMMEDIATELY

JOHN H. BILLSBURY AGENCY

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Chicago

SUCCESS CHICAGO TO COAST AND AFFILIATED CIRCUITS

AXEL CHRISTENSEN

VAUDEVILLE'S COMEDY PIANOLOGIST KING

in "SYMPHO SYNCOPATION"

GARY AND BALDI

Booked Solid for 40 Weeks

ROYAL VENETIAN FIVE

Venetian Musical Melange

BARTON AND YOUNG

Have Been Playing One Year
and Booked for Another

ECHOES OF SCOTLAND

WITH

VINA KIPP

BOOKED SOLID

ROLETTA BOYS

in "JOYS ACCORDINGLY"

with PIETRO ROLETTA, "The American Prince"

THE 5 MOUNTERS

FAMOUS ATHLETIC HUMORISTS

HAND JUMPERS AND BALANCERS EXTRAORDINARY

PAUL DURAND Presents

DICK BROOKS

DONALD BURKE

LOUISE MASSART AND BOYS

ROUTED

JOE PETREL

RAMON RINGO

KARL AND ERNA GRESS

Painting Novelty
BOOKED SOLID

HARRY VAN FOSSEN

Comedy in Black

The Man That Put "U" in Fun and Fun in You

10

PEOPLE

ALEX AGREENOFF'S WHIRLWIND REVUE

A Whirlwind of Song and Dance

BOOKED SOLID

10

PEOPLE

NATALIE and DARNELLE and TONY LOPEZ' CASTILLIAN ORCHESTRA

ACTS THAT ARE NOW WORKING AND HAVE PLAYED FOR THIS OFFICE

HART'S HOLLANDERS
CHAS. AHEARN and Co.
BARRY and LANCASTER
VOLGA SINGERS
JAS. KENNEDY CO.
JACK HANLEY
STAFFORD and LOUISE
PETRO RUBIN and Co.
GIBSON and PRICE
MME. MARIE and PALS
OLGA KANE

SAXTON and FARRELL
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MOONLIGHT IN KILLARNEY
LIZA JANE
IAN and ELLINOR
THREE REDDINGTONS
SYNCOPATED SEVEN
MIKE PARTI and MISSES
LILLIAN FITZGERALD
BRONSON and RENEE

J. C. MACK & Co.
THE LOVE BOAT
LA PAIVA CO.
MURPHY and BRADLEY
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BABCOCK and DOLLY
ANDERSON and BURT
HARRY COLEMAN Co.
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WHITE'S 7 BUDDIES

MARGARET and MORRELL
CITRON and CLINT
MONS HERBERT
ROTH and DRAKE
FRIES and CODY
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BRISGOE-DE LORTO
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JEROME-EYLEN
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SUE SKYLER and PAULINE VINCENT and JUGO SLAV ORCHESTRA

The New Hit by the Hit Writing Combination
LEWIS and YOUNG and RAY HENDERSON

"I'M SITTING on TOP of the WORLD"



ARTISTS' COPY

I'm Sitting On Top Of The World
(Just Rolling Along - Just Rolling Along)

Lyric by
LEWIS AND YOUNG

Music by
RAY HENDERSON

Alto Modto

Don't want any mil-lions, I'm get-ting my share,
Some peo-ple have dia-monds, and beau-ti-ful pearls,
I've on-ly got one suit, that's all I can wear,
While oth-ers have chil-dren, just kid-dies with curls,
A bun-dle of mon-ey, won't make you feel gay,
Keep all of your fu-ture, keep all of your fame,
A sweet lit-tle hon-ey, is mak-ing me say:
I just found a sweet-ie, who's chang-ing her name:

CHORUS

I'm sit-ting on top of the world,
I'm sit-ting on top of the world,

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Just roll-ing a-long, just roll-ing a-long, I'm
quit-ting the blues of the world, just sing-ing a
song, just sing-ing a song, "Glo-ry Hal-le-lu-jah,"
I just phoned the Par-son, "Hey Par" get read-y to call,
Just like Hump-ty Dump-ty I'm go-ing to fall, I'm sit-ting on
top of the world, (why on top), Just roll-ing a-long, (Don't push)
Just roll-ing a-long, I'm roll-ing.
PATTER
Roll-ing in sun-shine, roll-ing in health, Means more than roll-ing in wealth,
Roll-ing in kind-ness, roll-ing in bliss, Could an-y-thing be nic-er than this -
Soda shells roll up to the church with me And o ven
If its on-ly rolls and cof-fee, I'll be no hap-py.
I'm Sitting On The Top etc

Other Feist Hits!

"PAL of MY CRADLE DAYS"

"I MISS MY SWISS"

"I'M TIRED of EVERYTHING BUT YOU"

"MIGHTY

"MIDNIGHT WALTZ"

"KINKY KIDS PARADE"

"WHEN THE ONE YOU LOVE, LOVES YOU"

"BLUE"

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These rumors are denied. Goldman & Sachs deny them. Warner add their denials and at Famous the "dope" is pronounced absurd. Strenuous denials by picture people are not uncommon.

BILLY RANKIN

Associate

BENOLD ROSS

Author

JACK FINE

ATTRactions

8TH FLOOR CAPITOL BUILDING

CHICAGO

WE TAKE THIS MEANS OF SINCERELY EXTENDING TO THE W. V. M. A.-CHICAGO-TO COAST TOUR AND AFFILIATED CIRCUITS OUR HEARTIEST CONGRATULATIONS ON THEIR SPLENDID ACHIEVEMENT AND SUCCESS

**PAUL RAHN
AND CO.**

in "LEAP YEAR"

WITH

MARIE RANDE
ALICE VAN ALLEN
JOCELYNE LYLE
JOSEPHINE CONOVER
LEW LeROY

**OLLIENE TERRY
AND CO.**

IN

BALLET PETITE

**BITS OF
THIS AND THAT**

WITH

REID CARLTON
THERESA KARGE
HAROLD and BEE
VOLTZ

"LOVE NEST"

a Miniature Musical Comedy

WITH

BEN CHURCHILL
MARY MALATESTA
BOB IRWIN
GEORGE FRANCIS
PEGGY GLEN
GEORGE LIEBL

KEITH-ALBEE UNIT No. 1

WITH

Harry and Mildred OTTO Dick GARDNER and REVERE Anna
Harry ROSS and EDWARDS Eddie

HONOLULU BOUND

CHARLESTON RADIUM STEPPERS

Costumes by MLE. LENORE, CHICAGO

BANJO-LAND

WITH

J. C. WILKINS
JOHN PLUMB
PETE MANOS
DAN CLARK
ROY SHUSTER
ROBERT WILKINS
HARRY BREWER

**JACK FINE'S
REVUE**

WITH

JACK COLBY
PATRICIA MURPHY
AND
COMPANY

**BERENICE
BRIN**

AND

COMPANY

**O'BRIEN
SISTERS**

AND

MACK

IN

DANCE FASHIONS

Western Representatives **HALPERIN & SHAPIRO**

Eastern Representatives **MORRIS & FEIL**

SUITABLE REHEARSAL QUARTERS—ACTS STAGED AND ROUTINED
CAN ALWAYS USE SINGERS, DANCERS AND COMEDIANS

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PAUL ASH and His Gang

HOLLYWOOD'S FUNNIEST
"SNUB" POLLARD
"OH, UNCLE"

LILLIAN

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BERNARD and HENRIE
FEMALE VAN and SCHENCK

METROPOLITAN FIVE
VAUDEVILLE'S REAL SINGING ACT

LEO KENDALL and Co.
A DAY AT THE STUDIO

EADIE and RAMSDEN
SOMETHING and NOTHING By ALEX GERBER

HARRY GARLAND
HERE'S THE IDEA

BONNIE REYNOLDS
AND HER COLLEGIANS

ANTHONY
WONDER WHISTLER AND ACCORDIONIST

CHAS. RILEY
EQUILIBRIUM

OLLIE

MARJORIE

BINGHAM and MYERS
BELIEVE IT OR NOT

DON SANG and AH CHUNG
CHINA'S ONLY EXPONENTS OF HARMONY AND FUN

FLANDERS and BUTLER
A VAUDEVILLE CONCERT

DIRECT FROM EUROPE
SIX HASSANS
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ZECK and RANDOLPH
GROOMING THE GROOM

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THE FLORENIS
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ROY

NELL

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in WEDDED BLISS

TED

RAE

LEARY and LEE
VAUDEVILLE A LA POT POURRI

REED and LUCY
CHARMING MUSICIAN AND HER JELLY BEAN

FRANKIE

GLADYS

HARPER SISTERS
SWEET HARMONY

DONNA DARLING and GIRLS
HER JEWEL REVUE

PETERS and LE BUFF

ROSCOE AILS
LEPAN and BASTEDO
MORLEY and ANGER
ELSIE MEYERSON BAND
SHUFFLE ALONG FOUR
WATTS and HAWLEY
PAUL ZIMM and BAND
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JUDNICH
WHITE and LEE
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CHAS. CALVERT
HAINES, LEHMAN and KAISER
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THE VAN and SCHENCK OF RADIO
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FROM W. L. S. "CHI-AW-GO"

JOHN GEIGER
AND
HIS TALKING VIOLIN

ED. M. IDA
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IN
"MIRTHFUL NONSENSE"

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IN
"SKY-LARKING"

BILLY "SWEDE" HALL and Co.
IN
"HILDA"

HARVEY HENEY and GRAYCE
IN
A NEW ACT

HILL and QUINNELL
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"FUN IN A PARK"

WINSTON HOLLAND
THE TEXAS WARBLER

JOHNNY HYMAN
ORPHEUM CIRCUIT NOW

HUBERT KINNEY and GIRLS
IN
BEAUTY, GRACE and SPEED

THE HARMONICA HIT
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JUST FINISHED FOUR WEEKS FOR
BALABAN & KATZ

LEON and DAWN
IN
"KIDS IS KIDS"

"THE NATIONAL SPOKESMAN"
HON. DAVE MANLY
IN
"EVOLUTION"

MAXON and MORRIS
IN
"A MIRTHFUL ODDITY"

THE INTELLECTUAL BULLDOG
MEREDITH and SNOOZER
ORPHEUM CIRCUIT NOW

AEROPLANE GIRLS
AN UP-TO-THE-MINUTE SENSATION

AMARANTH SISTERS and Co.
A VAUDEVILLE FANTASY

GEORGE MENCE
ASSOCIATE

ALEXANDER and PEGGY

IN
"PILING IT ON"
By J. W. CONRAD

BLACK, WHITE and USELESS
IN
"MARY'S GROOM"

CLEMENS BELLING
IN
HIS JOLLY FAMILY

BEE GEE and QUPEE Co.
"FOUR WHEELS—NO BREAKS"
SKIDDING BY J. ASARRA

MONS. WANIA
"BITS OF GEMS"

ELIZABETH WALTER
REDDICK
WITH
"BITS OF GEMS"

BLAKE'S MULES
featuring "SPARK PLUG"
THE UNRIDABLE MULE

BLOSSOM HEATH ENTERTAINERS
THE ORIGINAL VIRGINIA SERENADERS

THREE BLANKS
THE CREATORS OF
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COSIA and VERDI
IN
"STRINGING COMEDY"

JOE CODY and BROTHER
"COMEDY MAD HATTERS"

CONNELL LEONA
and ZIPPY
ORPHEUM CIRCUIT NOW

SINDE DIXIE
DALE and DeLENE
IN
A CLASSIC OF SONG AND DANCE

THE DARKLEYS
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ARTHUR DEVOY and Co.
EXTEND BEST WISHES TO
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THE KING
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SOLID
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J.M.
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W.C.'S

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CHICAGO

OTIS MITCHELL
AND
MARYLAND SINGERS

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MONTE and LYONS
IN
"A LETTER FROM ITALY"

TECK MURDOCK
AND
KENNEDY SISTERS
"AT THE THEATRE"

KITTY THERESA
O'CONNER
IN
"PEP, SPEED and MELODY"

CHAS. OLCOTT and Co.
IN
THE HUMAN SIDE IN SONG

JAMES PICKARD'S
"LING TING FOO"
ORPHEUM CIRCUIT NOW

WILL and MARY ROGERS
"LITERARY DI-JESTERS"

ROBINSON, JANIS and LEACH
IN
"THE WOMAN PAYS"

SENSATIONAL TOGO
FEATURING
THE SLIDE FOR LIFE

BERT HAZEL
SKATELLE
ORPHEUM CIRCUIT NOW

TRANSFIELD SISTERS
BOOKED SOLID
ORPHEUM CIRCUIT NOW

"UNCLE BOB" (Walter Wilson)
of Radio Station KYW, Chicago, singing
"Roll 'Em, Girls; Roll Your Own"
"Just a Bundle of Sunshine"

NICK and GLADYS VERGA
IN
"OUT OF THE ROUGH"

PHOEBE WHITESIDE
and BOYS
"DANCE DOINGS"

THE NON-SKID SKIDDERS
KERR and ENSIGN
GUARANTEED FOR 5,000 SMILES

FINK'S MULES
SOMETHING WITH A KICK

FOLLIS GIRLS
"THE SNAPPY FLAPPERS"

TO THE SUCCESSFUL COAST TOUR OF THE

WESTERN VAUDEVILLE MANAGERS ASSOCIATION

To Mr. R. J. LYDIATT, General Manager. BEN PIAZZA, Western Representative. ANDY TALBOT, and TOM BURCHILL, Bookers
ON BEHALF OF MY PRODUCTION AND MYSELF, PLEASE ACCEPT HEARTIEST CONGRATULATIONS

ROGER E. MURREL

AN ILLINOIS CORPORATION

WOODS THEATRE BUILDING, CHICAGO

STANDARD VAUDEVILLE PRODUCTIONS

"BROADWAY BITS"

WITH

HAZEL MOOR, JANE DECKER
LADY MARGARET
TED CHRISTY—MAUREEN HUNT

"PERSONALITIES"

WITH

Reeves Leu and Helen Staples
EDITH ENGLAND—DAWN SISTERS: Amelia—Gene
An "As You Like It" Revue

"SILKS, SATINS AND DIAMONDS"

WITH

A. L. GARBELLE and Co.
MAGDALENE THORLEY, REYNOLDS SISTERS,
DOROTHY STRATON, CEIL HOTALING

ANNIE MINNIE KENT and ALLEN

in "Why Cry?"

By ANNIE KENT

"666 SYCAMORE"

WITH

BILLY CHAMP
BILLIE CARPENTER, FLORENCE LEE,
CORA SHARP, EARL GILBERT, EARL ROSS

ALONG BROADWAY

WITH

HARRY A. KEESLER and Co.
RAE VERMILLION, MARGARET MATHENSON,
DERA STITH, LENA KEENER

CARMEN and ROSE Mirth—Melody—Steps

East—Exclusive Direction

MARTY FORKINS
JACK WEINER Associate

BILLY SHARP and Co.

IN

"FINGERS and FEET," with Mlle. MARIANE
MARK COOK and SEVEN DIXIE BOYS

HARKINS SISTERS HARMONY and CLASS

West—Exclusive Direction

HALPERIN-SHAPIRO

ASS'N COAST EXPANSION

Inc., at Santa Barbara; James Beatty and his associates, L. R. Crook and G. C. Parsons, of the National Theatres Syndicate of California, operating theatres at San Jose, Modesto, Madera, Fortville, Marysville and Chico; also Lewis & Burd at Hanford, giving us the necessary outlet out of California into Oregon.

To these early supporters we owe an everlasting debt, as it was from their faith only we were able to hang on through the disappointments encountered.

A Year Ago

On October 10, 1924, we had exactly 29 theatre booking franchises, which covered the territory from Glendale, Calif., to the Northwest

Pacific Coast exit at Billings, Mont. At this writing, dating from the one year period of the inauguration of the Pacific Coast chain, we have 53 theatres, an unprecedented accumulation of houses in a short space of time. In addition to this number of theatres we have the consolidation of a booking agreement between the Western Vaudeville Managers' Association and the West Coast Theatres, Inc. (Gore Bros., Sol Lesser and Adolph Ramish), comprising 130 theatres, with a combination show of Orpheum and Western Vaudeville in Fresno, Stockton, Pasadena and Long Beach, and what has been termed a "Tour B" for the West Coast suburban and smaller city theatres, using from 100 to 125 acts per week—these theatres all under the excellent supervision of M. D. (famously known as "Doc") Howe, in charge of the West Coast Theatres.

Vaudeville Division, assisted by Harry Worthen.

It is necessary to actually live in Southern California as artist and manager to sense the great possibilities of this area as a future production centre. The Los Angeles territory is alive with productivity, many of our managers, such as Ed Yost of Santa Ana, using as many as 15 acts on a three-change weekly program. During the spring and summer period hundreds of acts motor to California through the North, Salt Lake territory and the Santa Fe Trail. In addition to this supply, we have acts coming in weekly from Australia and the Orient, docking at San Francisco and Los Angeles.

Picture Stars Too
The motion picture studios furnish us a great deal of talent as there are many ex-vaudevillians on the roster of motion picture pro-

ducing units, and from time to time between pictures they either revive an old act or produce a new one. To this number can be added the names of many illustrious motion picture stars who have "broken in" their acts in the W. V. M. A. theatres adjacent to Los Angeles, like Theodore Roberts, Alla Nazimova, Mary Carr, Ethel Clayton, Bert Lytell, Bryant Washburn, Herbert Rawlinson, William Desmond, Theodore Kosloff and Henry Walt-hall.

Our Exploitation Department in the State-Lake Building, Chicago, has furnished all theatres with a perfect trailer and mat service, enabling each manager in communities ever so small to exploit their coming Association Unit Shows.

The vaudeville pessimistic decrifiers of the institutions associated with variety programs would cease

their lamentations if they could secure a barometrical expression of vaudeville conditions on the Pacific Coast. We have recently extended our operations through virgin territory long dormant in vaudeville entertainment, Albuquerque, El Paso, Douglas, Tucson and Phoenix, and the manner in which our Units have been received in that section, as noted by the writer on a recent visit, leads us to believe that these communities, as well as the various small sections throughout the entire Pacific Coast, are hungry for a vaudeville and motion picture combination.

Under the splendid supervision of our able officers in the head office at Chicago and the corps of bookers who constantly practice our motto "The Service That Serves," we are sure that we will add many more theatres to round out a bigger and better circuit.

LEW CANTOR — WM. BRANDELL

Presents

GEORGE SCHRECK AND CO.

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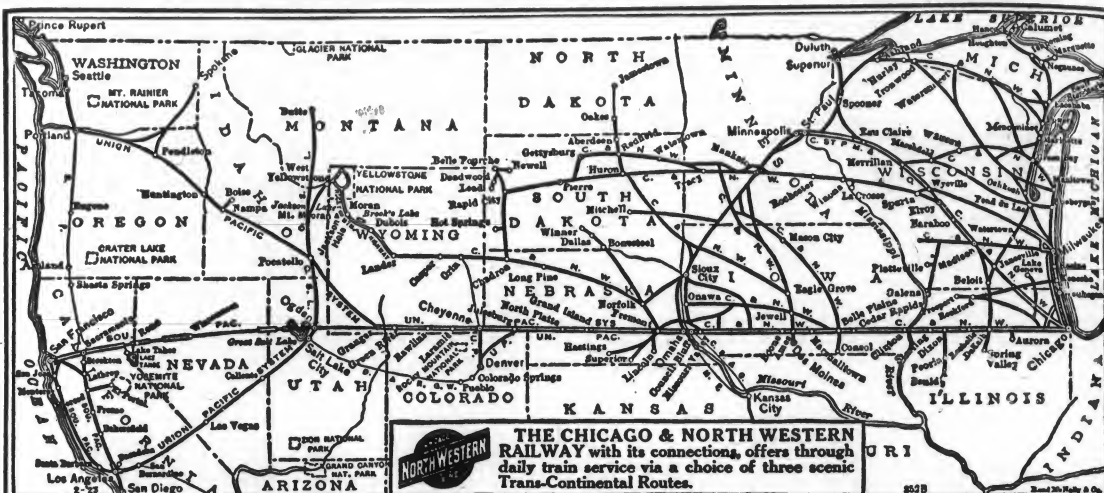
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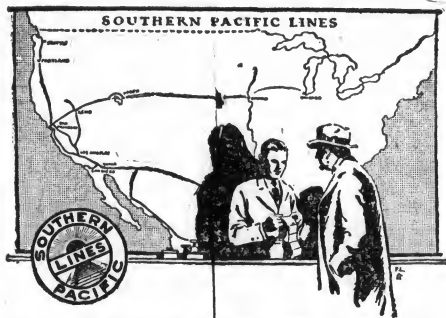
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